

Peculiar

Written By

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FADE IN:

EXT. SAN FRANCISCO - NIGHT

Twinkling office buildings and skyscrapers tower arrogantly over the streets below. A few suits walk the streets just leaving work retreating into bars for the evening. It must be the weekend.

EXT. GOLDEN GATE BRIDGE - NIGHT

The sun's last rays illuminate a corner of the great bridge as it smiles down on the weariless vehicles driving atop it.

EXT. OAKLAND - NIGHT

A Welcome to Oakland sign stands lonely and worn.

EXT. OAKLAND STREETS - NIGHT

Prostitutes walk the strip. A car pulls up. They lean over talking to the driver.

A liquor store stands lit on a corner. Winos lean against the outside wall for balance with their hands out to passerbies.

A police cruiser drives past some baggy clothed teenagers with suspicious eyes.

EXT. OAKLAND HILLS - NIGHT

This neighborhood looks out of place. Humungous homes, foreign cars, marble statues. The largest of the homes shines brighter than the others. A window is open. The wind blows the curtains back and forth.

INT. COLE HOUSE - BEDROOM - NIGHT

MADISON COLE, 8, lays in the center of a king size bed. She's immersed in the book "The Lion, the Witch and the Wardrobe". She reads in an audible whisper.

MADISON

"...though the Witch knew the Deep  
Magic, there is a magic deeper  
still which she did not know..."

Her mother, PAMELA, is at a vanity applying her make-up. Her father, JESSE, walks out of the bathroom buttoning his cufflinks.

JESSE

We're gonna be late again, honey.

PAMELA  
Fashionably.

Pamela smiles and winks at Madison through the mirror. Jesse shuts the window.

EXT. COLE HOUSE - FRONT PORCH - NIGHT

Madison stands waving to her parents. Her grandmother BRENDA stands behind her waving. Before Jesse gets into the car he runs back up the stairs to give her a kiss.

JESSE  
Don't wait up.

MADISON  
Have fun, Daddy.

JESSE  
Good night sweetheart.

EXT. COLE HOUSE - DRIVEWAY - NIGHT

They back out of the driveway. Pamela waves and blows a kiss to Madison as they leave.

INT. COLE HOUSE - BATHROOM - NIGHT

Madison stands on a small stool in front of a mirror brushing her teeth. The bubbly toothpaste flows down and drips off her chin.

INT. COLE HOUSE - MADISON'S ROOM - NIGHT

Brenda tucks Madison in. The small white alarm clock at Madison's bedside reads 10:03 p.m.

MADISON'S POV

Brenda kisses her then turns off the bedside lamp. The night-light keeps Brenda in view before Madison closes her eyes. All is calm. The picture goes black. It stays black for a beat.

Suddenly, Madison is shaken awake. Brenda's crying hysterically. She pulls Madison out of bed and puts a coat on her.

BRENDA  
Oh God! Please no!

The small clock now reads 12:57 a.m.

INT. HIGHLAND HOSPITAL - HALLWAY- NIGHT

Brenda walks frantically holding Madison's hand. Madison, still in her pajamas, looks still asleep and confused, her hair is a bit messy.

INT. HIGHLAND HOSPITAL - OUTSIDE THE ER - NIGHT

As the two near the ER, a security guard doesn't allow them entrance.

MADISON'S POV

Brenda argues with the guard. Oblivious, Madison doesn't hear a word. The door to the ER swings open. Jesse lies lifeless on a hospital bed shirtless. Doctors and nurses fight to save his life.

The door closes then swings open again as nurses go in and out. Madison watches as each time the door opens to reveal her dying father. The ECG displays a flat line.

The picture moves in on Madison's face. A tear trickles down her cheek as pain overwhelms the once blank look on her face. The picture slowly zooms out. The background is different. She's in a different place, different time.

INT. FUNERAL HOME - DAY

She's seated on the front row at a wake still holding Brenda's hand. She wears a black dress with white trim. Her hair's nice.

2 closed caskets sit at the front with a large framed portrait of her parents displayed next to them. At the pulpit stands a rabbi. He wears glasses, looking down reading psalms in Hebrew.

RABBI

Yo-shayv b'sayser el-yon, b'tzayl  
sha-dai yis-lonon.

EXT. FUNERAL HOME - DAY

People file out of the funeral home kissing Madison and Brenda as they pass. A man stops.

RICHARD

I'm so sorry for your loss, Brenda.

BRENDA

Thank you, Richard.

RICHARD

If there is anything I can do  
(MORE)

RICHARD (CONT'D)

please let me know.

INT. CAR - DAY

Madison looks out her window. They pass people gathered with candles and flowers. She turns and watches them until they pass by.

INT. COLE HOUSE - LIVING ROOM - DAY

Madison's on the couch. Brenda carries flowers into the kitchen. Her parent's portrait sits on the floor against the wall in front of her. She stares quietly, a single tear sliding down her cheek. The picture fades to black.

SUPER: 17 YEARS LATER

INT. COLE HOUSE - KITCHEN - DAY

A beautiful pale skinned blue-eyed brunette wearing a graduation cap stands uncomfortably adjusting the collar on her gown. It's Madison. Brenda stands close by struggling to open a jar of cocktail sauce.

MADISON

Here, let me do that.

BRENDA

Thanks.

MADISON

Your arthritis acting up again?

BRENDA

Yeah. I'm never gonna get used to it.

MADISON

I don't think you're supposed to get used to it, Grandma. Like this heat.

Madison takes off the cap.

BRENDA

No! We agreed! You wear the cap and gown the whole day!

MADISON

I don't remember agreeing to that.

BRENDA

Well, you did. We both agreed you'd

(MORE)

BRENDA (CONT'D)

wear them the whole day the first time you graduated.

MADISON

That was back in high school.

BRENDA

It doesn't matter. We agreed.

Brenda kisses her on the cheek and guides her into the living room with all the guests, holding the graduation cap in one hand.

INT. COLE HOUSE - LIVING ROOM - DAY

They maneuver through the mingling people to a table. Madison pours the cocktail sauce into a bowl next to a platter of shrimp.

BRENDA

You worked too hard to only wear them for a few hours. Plus, I really like the way you look in them.

MADISON

I didn't work for the cap and gown, Grandma. I worked for the degree.

BRENDA

Whatever. How about a man? Can you work for one of those? I want some grandchildren before I die.

MADISON

I *am* your grandchild.

BRENDA

You know what I mean.

Brenda takes the empty jar from Madison, puts her graduation cap back on her head and goes back into the kitchen. Richard's in the crowd, his hair grayer than before.

RICHARD

Congratulations Maddie! That was one of the better valedictorian speeches I've heard in a while.

MADISON

Thanks Uncle Rick.

They hug.

RICHARD

Now look, I know you've made up your mind about where you're going. But before you make it final I just want you to remember that your father was my best friend and the success of his only child is important to me.

Madison rolls her eyes as if she's heard this speech before.

RICHARD (CONT'D)

We started Anderson Cole Pharmaceuticals with nearly nothing.

INT. SMALL OFFICE SPACE - DAY

JESSE COLE and Richard are unpacking boxes. 2 men in baggy jeans and tank tops bring in a small couch. Jesse hands them money. They thank him and walk out. Jesse stretches his arms out with a smile.

RICHARD (V.O.)

Nothing but the hope of making a difference through medicine.

INT. SMALL LAB - DAY

Jesse Cole is at a microscope. There's a loud noise. He looks up to see Madison on the ground with her skates. A pile of books lie next to her knocked off of a file cabinet. He stops what he's doing runs to her side

RICHARD (V.O.)

Your father even believed he would find the cure for cancer and...

MADISON (V.O.)

And you want me to continue the legacy my father started.

INT. COLE HOUSE - LIVING ROOM - DAY

MADISON

I know, Uncle Rick.

RICHARD

So you've already made your decision?

MADISON

I have.  
(long beat)  
I'm going to Highland.

RICHARD

Highland Hospital?

MADISON

(sarcastically)  
The one and only.

RICHARD

Maddie, that hospital is a black hole for young talented doctors. Goodness, this city is a black hole for anyone as gifted as you are. If you come up to San Francisco...

MADISON

I'm not really trying to climb the success ladder here, Uncle Rick. Oakland isn't exactly the city of opportunity but it's my home. It needs me more than I need it. Which is why I want to be here.

RICHARD

(sigh)  
I thought maybe you would never step foot in that hospital again after what happened. You know if it were any other hospital your father would still be with us.

MADISON

Uncle Rick, please.

RICHARD

Sorry.  
(beat)  
Could you just think it over? Take the weekend at least.

MADISON

(reluctantly)  
Okay. I'll think about it.

RICHARD

Thank you.

Richard kisses Madison's cheek and joins the other guests.

She scratches at her cap.

BRENDA  
Okay, you can take it off.

MADISON  
(relieved)  
Finally.

Madison takes off the cap and gown.

BRENDA  
That looked like an intense  
conversation.

MADISON  
He wants me to move to San  
Francisco so I could be close to  
the company.

BRENDA  
It makes sense, Madison. You are  
the majority shareholder.

MADISON  
That was Daddy's dream. I have my  
own.

A beautiful tall blonde, STACEY ATKINS, looks over at  
Madison while in the middle of talking to 2 men.

STACEY  
Leave it to me. I can get her to  
say yes.

Stacey walks over to Madison and Brenda.

STACEY  
Are you coming with us to the  
cabin, Brenda?

BRENDA  
Oh no. I'm too old to hang out with  
you kids. You two go ahead.

Brenda walks away.

STACEY  
Hey, Brad and John want to watch  
the meteor shower with us.

MADISON  
Did you tell them we already have  
(MORE)

MADISON (CONT'D)

plans?

STACEY

They want to come up to the cabin.

MADISON

Did you tell them no?

STACEY

Come on, Maddie. It'll be fun. You do remember what fun is, don't you?

MADISON

Not your kind of fun, Stace.

STACEY

Come on. And maybe you can finally give John a piece. You know he's been in love with you since the first year of medical school.

MADISON

Stacey, stop it. I'm not giving him anything. I thought you said it was going to be just us girls going up to the cabin?

STACEY

I know, but Jenny left for Hawaii a day early and Karen flaked out so it's just us. Plus, this might be the last time I see Brad.

MADISON

Why? Where are you going? I thought Uncle Rick had you setup at Anderson Cole?

STACEY

No...I mean...I don't know. There's this beautiful clinic out east in Connecticut that gave me an offer. I'm tempted 'cause it's so close to home.

MADISON

You said you hated Brooklyn.

STACEY

It's not set in stone yet, Maddie. We'll see. That's why Brad and John have to come.

MADISON

Wait. Is there really a clinic or  
are you just trying to get laid?

STACEY

I'm serious about the clinic.  
(beat)  
And I wanna get laid.

She gives Madison puppy dog eyes.

STACEY

Pleeeeeeease.

INT. CABIN - LIVING ROOM - NIGHT

This isn't your typical cabin. There's carpet, couches, a large fireplace and the huge fire burning looks like it could burn the cabin down in a second. There's reggae music playing in the background.

Madison's on a couch in front of the fire. She holds a glass of wine. Stacey and BRAD dance in the background. JOHN watches her flip through a photo album. She laughs. It's a picture of her and her father in monkey costumes.

She turns to a cutout news article. The heading reads, "Couple Murdered in Oakland." The subheading reads, "Jesse Cole Co-Founder of Anderson Cole Pharmaceuticals and wife killed during robbery."

BEGIN FLASHBACK: OAKLAND STREETS

Jesse sits at a light with Pamela in the passenger. A truck pulls up in front with another behind them boxing them in. Masked men with guns open the doors forcing them to lie on street face down. Gunshots ring out.

END FLASBACK:

JOHN

What you lookin' at?

Madison closes the album and speaks with a slight slur.

MADISON

Stuff.

JOHN

Can I see?

MADISON

(annoyed)

(MORE)

MADISON (CONT'D)

What do you want, John?

JOHN

I just wanna see what you're looking at.

MADISON

Cut the bullshit. What do you really want?

JOHN

I want what you want.

She laughs.

MADISON

I doubt that.

JOHN

I think so. You just don't know it yet.

He sits down next to her

JOHN

You hide behind your intelligence like a little girl afraid the world might be too *big* for you.

He leans over close.

JOHN

Behind your smarty-pants rich girl act I think there's a woman dying to break free. Behind that act I think you're just as horny as the rest of us.

MADISON

Yeah?

JOHN

Yeah, and I'm just the man to help you break free.

MADISON

I think you're right.

JOHN

Good.

MADISON

I do need a man.

JOHN

Yes you do.

She grabs his head. He gets excited. She puts her lips so close to his ear she's almost biting his inner ear lobe when she speaks. He winces.

MADISON

(sternly)

I need a man who knows a woman is more than a hole for busting a nut. One not polluted with dickhead-influenced impulses handed down through generations and generations of misguided notions that his penis is the only thing worth giving a woman, though it isn't worth shit. One who gives everything worth giving before making the one thing I know a piece of shit like you could never give...love. Now, go back to your friend because both of you put together could never be good enough...nor *big* enough for women like me.

Madison stands and walks away with the photo album clutched to her chest. She stops.

MADISON

Seriously, you should join your friend. I'm sure he won't mind sharing his spoils. I know Stacey won't.

John stands and walks away defeated.

EXT. CABIN - DECK - NIGHT

Madison stumbles onto the deck and looks up at the sky.

INT. CABIN - NIGHT

John joins Brad and Stacey. They're making out.

JOHN

I didn't know Madison was such a bitch.

STACEY

(sarcastically)

(MORE)

STACEY (CONT'D)

Poor John. Did Maddie snap at you?

JOHN

What the hell's her problem?

STACEY

She's saving herself for Christ's  
Second Coming.

JOHN

I thought she was Jewish.

STACEY

She is. Don't be slow Johnny Boy it  
was a joke. No wonder she didn't  
like you. Look, I have enough love  
for everyone. Come on.

Stacey grabs both men by the hand and leads them into the  
bedroom.

EXT. CABIN - DECK - NIGHT

Madison lies on her back staring up at the sky. She sees one  
shooting star. Then another. Then they begin to shoot by the  
hundreds.

INT. CABIN - BEDROOM - NIGHT

Stacey stands between the two shirtless men. She smiles as  
they kiss her face and neck. Her shirt comes off revealing a  
red-laced bra. They descend on her breasts then disappear  
down lower.

EXT. CABIN - DECK - NIGHT

In Madison's eyes is the reflection of the meteor shower.  
One of the shooting stars comes down closer than the others  
right before the picture fades.

INT. CABIN - LIVING ROOM - DAY

A body's laid out on the couch buried under a blanket. It  
begins to move. The blanket comes down revealing Madison.  
She looks like someone punched her in the stomach.

MADISON

Stacey!

STACEY (O.S.)

What?

MADISON  
My head hurts!

STACEY (O.S.)  
So.

MADISON  
So, make it stop!

STACEY (O.S.)  
Get up and drink water, bitch!

Madison stands reluctantly and walks to the kitchen.

INT. CABIN - KITCHEN - DAY

She fills a glass and drinks but her head still hurts. She fills another.

EXT. CABIN - DECK - DAY

Madison walks out onto the deck. She sips her water looking at the river nearby. She smiles.

BEGIN FLASHBACK: RIVERBANK

Madison's a kid with her dad. They stand next to the river with paper boats. They place their boats in the water then run along the bank as they float downstream. Madison laughs joyfully.

END FLASBACK:

She makes her way down to the river. Suddenly, she sees a naked BABY in the shallow end nearest the shore. It's halfway submerged in the water floating.

She drops her cup. It shatters against the rocks spewing glass and water. She leaps forward in a panic and grabs the child from the river hugging him closely.

MADISON  
Oh my God! Oh my God!

She scans the river. She looks down at the boy. His eyes are closed.

INT. CABIN - LIVING ROOM - DAY

Madison bursts through the deck door. She rushes into the living room and pulls the blanket to cover the baby.

MADISON  
STACEY! Oh my God! STACEY COME  
(MORE)

MADISON (CONT'D)

QUICK! Oh my God! HURRY!

Stacey, in a bathrobe, rushes into the living room.

STACEY

What is it? What's wrong?

MADISON

It's a baby!

STACEY

A baby? Where did you get a baby?

MADISON

I found it in the river!

STACEY

In the river?

MADISON

Yes! In the freezing river!

STACEY

Is it still alive?

MADISON

I think so.

STACEY

It either is or it isn't, Maddie!

MADISON

He's still breathing! He's warm.

(beat)

Here, hold him.

STACEY

No, I don't wanna hold it. Why do I have to hold it?

Madison puts the baby in Stacey's arms.

STACEY

Bitch! I said I didn't wanna hold it! Uggggh!

MADISON

I have to call for help!

INT. CABIN - KITCHEN - DAY

Madison runs in and grabs her phone. The phone displays no bars and "Searching". She holds it up high.

MADISON  
I can't get a signal.

STACEY  
What for?

MADISON  
We need to get a hold of the  
Forestry Office.

STACEY  
Good. Then they can take this damn  
baby.

MADISON  
We're gonna need to go down there.

STACEY  
We? No, you can go by yourself. I'm  
still hung-over and I still need to  
shower.

MADISON  
Get dressed bitch! I'm not coming  
back up here!

STACEY  
Ugh! I hate you!

INT. CAR - DAY

Madison is driving still staring at her phone. Stacey sits  
with her arms folded and a pouty face.

STACEY  
Can you keep your eyes on the road?  
You're scaring me.

MADISON  
Sorry...When did the douchebags  
leave?

STACEY  
Last night. John said you were mean  
to him.

MADISON  
What? I wasn't mean to him.

STACEY  
Yes you were.

MADISON

I was drunk. I don't remember.

STACEY

Your head still hurt?

MADISON

No.

STACEY

Told you water helps.

Madison checks her rearview and sees the young boy stuffed into an old wine box fastened to a seatbelt in the backseat asleep.

MADISON

Who goes into the middle of nowhere to abandon a baby?

STACEY

We're in inbred hick territory here Maddie. It probably happens more often than you think.

INT. FORESTRY OFFICE - DAY

Stacey stands face to face with a forest ranger. Madison stands nearby with the child in her arms watching the two go back and forth.

RANGER

There just haven't been any reports of missing children ma'am. That kinda thing doesn't happen up here very often.

STACEY

Well, you'll have to take this child until his parents are found. We're not from around here and we're not taking a baby back to the city with us.

RANGER

I apologize, ma'am. But we can't take this child. We don't have the necessities to take care of a baby. This is a forestry office not a day care.

STACEY

This child was found in your

(MORE)

STACEY (CONT'D)

jurisdiction therefore it is your responsibility to watch over it until its redneck parents are found.

RANGER

I'm sorry but we can't do that. The best we can do is give you the number for Child Services. They should be able to help you with whatever you need.

STACEY

Well, why can't you take it to Child Services? Since you seem to be an expert on what to do when an abandoned hick baby, who was probably born in a barn, is found in the middle of the woods. You know what, this is an inconvenience of the worst kind.

While Stacey complains a secretary brings a sticky note with a number. Madison takes the note then cuts Stacey off mid-sentence.

STACEY

We came up here for the weekend and we find an abandoned baby in your neck of the woods, literally, then get yanked around by some redneck ranger dumbass that...

MADISON

Thank you so much for your help, sir. You can get a hold of me on my cell phone if you hear anything. I'll contact Child Services as soon as I get home.

Stacey scowls at the ranger before walking out of the office holding the door for Madison.

INT. CAR - DAY

Stacey's driving now and Madison's in the backseat with the boy. Stacey's still mad.

EXT. HIGHWAY - DAY

The car drives along the highway passing the beautiful rolling hills of Northern California. The sun is on its way

down casting stretched shadows across the landscape.

EXT. COLE HOUSE - NIGHT

The car slowly pulls into the driveway. Madison gets out and fetches the baby, still in his box.

INT. COLE HOUSE - LIVING ROOM - NIGHT

Keys jingle then the door unlocks. Madison swings it open and turns on the light. Brenda's in the living room watching TV.

BRENDA

You're back early. I thought you were gonna be there 'til Monday.

MADISON

Something happened.

BRENDA

What's that?

MADISON

It's a baby.

BRENDA

What are you doing with a baby? And why is it in an old wine box?

MADISON

Long story.

The baby is still asleep. Brenda pinches his cheeks and he opens his eyes.

BRENDA

Oh he's adorable! He has your eyes, look at that! Give him to me.

Madison gives the boy to Brenda. Her and the boy stare at each other.

INT. COLE HOUSE - LIVING ROOM - DAY

The baby's crawling on the carpet with Madison right behind him. He explores. She follows. They play. They laugh. The boy stuffs his hand in his mouth.

MADISON

You hungry again? You have got to be the hungriest baby on God's green earth.

She picks him up and walks into the kitchen.

INT. COLE HOUSE - KITCHEN - DAY

She holds him with one arm and makes the bottle with her other hand. She puts away the formula. When she grabs the bottle it slips from her fingers and falls to the floor.

MADISON

Shit!

She looks down and to her surprise there's no bottle. No sound of it hitting the ground. No sign of it anywhere.

MADISON

Where'd it go?

The boy's holding the bottle with both hands chewing on the nipple.

MADISON

How did you...?

She's startled when Brenda walks in carrying groceries.

BRENDA

Have you heard from the Ranger?

MADISON

No.

BRENDA

Have you called Child Services?

MADISON

No. Why are you carrying those?  
Don't your hands hurt?

BRENDA

No. Weirdest thing. I wake up and my hands feel fine. My knees and ankles feel great. I feel like I can run a marathon. Arthritis is weird like that, I guess. I hope it doesn't come back. Anyway, are you?

MADISON

Am I what?

BRENDA

Gonna call Child Services?

MADISON

I don't know. I think I wanna watch him 'til his parents show.

BRENDA

If you found him in a freezing river in the middle of nowhere whoever left him won't be coming back to find him.

MADISON

Then I'll adopt him and raise him myself. I'll get a lawyer in a month if no one shows.

BRENDA

I was hoping you'd say that.

MADISON

You were?

BRENDA

Its not your baby but it's good enough for me. Plus, I don't think you'll find a man on this planet good enough for yourself anyway. What are you gonna name him?

MADISON

Name?

BRENDA

Yeah. Unless you plan on calling him baby the rest of his life.

MADISON

I don't know.

BRENDA

Pick the first name that comes to mind.

Madison thinks for a second then says

MADISON

Jesse. We'll name him after Daddy.

BRENDA

Jesse's a beautiful name. Your father would've been honored.

(beat)

I have to go to Bingo with Mrs. Patterson. I'll see you two later.

MADISON

Grandma?

BRENDA

Yeah?

MADISON

You think Daddy would've wanted me to join Anderson Cole?

BRENDA

He would've wanted you to follow your heart, Maddie.

MADISON

Even if my heart led me to stay in Oakland at the lowliest hospital in California?

Brenda thinks for a second.

BRENDA

People choose the cities they live in for what the city can do for them. Your father chose this city because of what he knew he could give this city. He gave it everything...even his own life.

(beat)

I gotta go. Don't wait up.

MADISON

Bye.

Brenda leaves. Madison takes the boy's hand and shakes it.

MADISON

It's an honor to meet you Jesse Israel Cole Junior.

INT. COLE HOUSE - LIVING ROOM - DAY

Madison walks in with JESSE. She lays him down on the carpet by the couch. She steps back a ways.

MADISON

Come here Jesse. Crawl to mama.

TIME LAPSE

Jesse grows up instantly. He crawls towards Madison while getting bigger. He stands and looks to be about 2 years old. His clothes change and so does his hair.

Madison changes as well. She changes from her clothes to her hairstyle. Light from the window goes in and out depicting the passing of the days.

The boy goes from 2 to 3 to 4. He walks slow motion towards Madison and is about 8 years old when he finally reaches her. They embrace.

INT. HIGHLAND HOSPITAL - ROOM 82 - DAY

Madison stands over a frail little girl named ELISABETH. She has no hair. The darkness around her eyes makes her look almost frightening. She winces as Madison takes a sample of her blood. A male nurse stands waiting.

MADISON

This will be the last sample for a while Elisabeth, I promise. Have your parents been in to see you today?

ELISABETH

(faintly)

No.

MADISON

They usually come in on Monday's, don't they?

Elisabeth nods.

MADISON

(to the nurse)

Make sure its placed in the right compartment this time, please.

Madison hands the nurse the blood sample.

NURSE 1

Yes, Doctor Cole.

MADISON

And ask Dr. Campbell to have the pathology reports finished no later than noon tomorrow.

NURSE 1

Sure, thing Doctor.

MADISON

Don't worry, Elisabeth. We'll have you back home again in no time. You rest now.

She grabs a file of papers and walks out of the room.

INT. HIGHLAND HOSPITAL - HALLWAY - DAY

She passes by a security guard.

BOB

Hello there, Doctor Cole.

MADISON

Hello Bob. Oh hey, have you seen  
Dr. Umbridge?

BOB

He's right around the corner there  
at the loading dock.

MADISON

Thank you, sir.

She turns the corner and continues walking. From afar she can see DR. FRANK UMBRIDGE talking to a Hispanic man. 2 other men load boxes of prescription medication into a black van.

On the boxes are stickers that read "Anderson Cole Pharmaceuticals". The man hands Dr. Umbridge a small duffle bag.

The men finish loading and get into the van. The other man looks at Madison. He gets into the driver seat and drives off. Madison turns and walks away but not before Dr. Umbridge looks up and sees her leaving.

EXT. ELEMENTARY SCHOOL - DAY

It's a beautiful sunny day. Cars are lined up with parents waiting for their children. Madison waits in a black sedan. The school bell rings and children pour from the doors.

INT. CAR - DAY

Madison watches the children as they come out. Jesse appears in the crowd. He walks up and gets in the car.

JESSE

Hi mom.

MADISON

Hi baby. How was school?

JESSE

Good.

EXT. SCHOOL - DAY

In the clutter of cars Madison's black sedan is seen driving past the rest and onto the street.

INT. CAR - DAY

JESSE  
Where's Grandma?

MADISON  
She had to run some errands. Why?  
You don't like me picking you up?

JESSE  
I was just wondering.

MADISON  
Grandma will be picking you up  
again tomorrow. I just wanted to  
see you today. Do you have a lot of  
homework?

JESSE  
No.

MADISON  
You know, that new Superman movie  
came out last weekend.

JESSE  
Can we watch it mom? Please!

MADISON  
Only if you promise to eat your  
dinner even if you get full off  
popcorn and soda.

JESSE  
Promise!

MADISON  
Okay.

JESSE  
Yeah!

INT. MOVIE THEATER - DAY

--MONTAGE

Madison and Jesse are at the ticket counter getting tickets.

Now they stand waiting for their popcorn and drinks. Jesse

tears open his 3D glasses and puts them on. He shows Madison. She smiles.

They're now standing in line. Jesse can barely hold the huge bucket of popcorn. He's still wearing his 3D glasses. Madison holds the drinks.

Seated in a semi-filled theater Madison and Jesse jump, startled by something on screen. They laugh.

EXT. MOVIE THEATRE - PARKING LOT - NIGHT

Madison and Jesse walk to their car.

JESSE

My favorite part was when Superman flies through the bad guys space ship like BOOM!

MADISON

That part was cool.

JESSE

What was your favorite part mom?

MADISON

I liked all the parts.

JESSE

My other favorite part was when Superman punched the bad guy for messing with his mom like BANG! BANG! BANG!

INT. CAR - NIGHT

Madison pulls out of the parking lot smiling while Jesse talks.

JESSE

You know which part was my favorite of all my favorite parts?

MADISON

Which part?

JESSE

The part where Superman picks that big guy up and flies straight up with him then he punches him and he flies into the trains and the trains explode like KABOOM!

She comes to a red light. It turns green. She goes through. CRASH! A truck runs the light and hits them broadside. The passenger side is crushed. Madison is unconscious. There's a huge gash on her forehead.

MADISON'S POV

She fades in and out. She sees Jesse. He's trying to wake her up. He's touching her face. He's crying. Is she dreaming?

MADISON  
(faintly)  
I'm sorry, baby.

JESSE  
Mommy, wake up.

The picture fades to black. It's black for a beat. Then there's a sound like crushing metal.

EXT. STREET - NIGHT

Firefighter's use the Jaws of Life to pry open the roof. They pull Madison out. Then Jesse. The firefighters are amazed! There isn't a scratch on either of them.

Paramedics lay Madison on a stretcher. They watch speechless as Jesse runs to Madison's side. She wakes up.

PARAMEDIC 1  
Ma'am? Ma'am, can you hear me?

MADISON  
(weakly)  
My son. Where's my son.

JESSE  
I'm right here mom. I'm okay.

She hugs him.

MADISON  
I'm so sorry baby. It was my fault.  
We should've gone straight home.

PARAMEDIC 2  
It wasn't your fault ma'am. You  
were hit by a drunk driver. The  
police are taking him away now.

Across the street they see a man with his hands handcuffed behind his back. He can barely walk.

WITNESS 1

He ran the red light and smashed right into you.

WITNESS 2

It's a miracle your boy is still alive. The passenger side of your car is totally mangled.

PARAMEDIC 1

How are you feeling, ma'am? Where does it hurt?

MADISON

Um. My head...

She touches her head but she doesn't feel anything. She looks confused.

MADISON

Uh. I guess I'm okay. How about you baby?

JESSE

I'm all right.

PARAMEDIC 2

Did you want us to take you to the hospital just in case?

MADISON

That won't be necessary, thank you. But could you give us a ride home?

DETECTIVE

Yes ma'am. I can get you home.

Madison's car is twisted metal in the middle of the street.

INT. COLE HOUSE - DINING ROOM - NIGHT

Brenda sits at the table a glass of wine in front of her. She sees lights in the driveway. She hurries to the window. She gets nervous when she sees the police car.

EXT. COLE HOUSE - DRIVEWAY - NIGHT

Madison and Jesse exit the unmarked police cruiser.

MADISON

Thanks again for the ride, detective.

DETECTIVE  
No problem, Doctor. Take it easy,  
Jesse.

JESSE  
Thanks, Detective Davis.

They walk onto the lawn and watch the cruiser drive off.  
Brenda comes out no longer nervous.

BRENDA  
Where's your car?

JESSE  
It got broke.

BRENDA  
What?

MADISON  
Jesse, speak properly.

JESSE  
It's broken, Grandma.

BRENDA  
How did it get broken? What  
happened?

They look at each other waiting for the other to answer.  
Both turn and go inside the house without a word.

INT. HIGHLAND HOSPITAL - LAB - DAY

Madison's at at a microscope. Richard walks in.

RICHARD  
There you are. I've been looking  
all over for you.

MADISON  
Oh. Hey, Uncle Rick.

RICHARD  
I heard about last night. Are you  
okay?

MADISON  
Yeah. I'm fine.

RICHARD  
I saw pictures of the crash on the  
news this morning. It's a miracle  
(MORE)

RICHARD (CONT'D)

you two walked away with no serious injuries. How's the little man doing?

MADISON

He's good. We're both okay, Uncle Rick. Really. You don't have to worry.

Richard examines her then hugs her.

RICHARD

One look at an accident like that anyone would worry. But it's good to know you're okay. Stacey was really worried about you too.

MADISON

Stacey Atkins? How is my old roomie doing?

RICHARD

Great actually. She's the new CEO at Anderson Cole.

MADISON

You're kidding me!

RICHARD

No. A couple of days now.

MADISON

That's great! She deserves it!

RICHARD

That could've been you, Maddie.

MADISON

Come on Uncle Rick. I love it here. And plus that's the perfect situation for Stacey. It's in a city she loves and she gets to make a ton of money. Honestly, I am perfectly fine right where I am.

RICHARD

I know. You're doing a wonderful job here. Your father must be smiling down at the woman you've become.

MADISON

Thanks.

They hug again.

RICHARD  
If there's anything at all...

MADISON  
I'll call you. I know.

RICHARD  
Right. I better get going. We have  
a meeting in 30 minutes.

MADISON  
What about?

RICHARD  
Loss prevention stuff. Stacey's  
gotta address this issue with  
medication going missing at the 5  
major hospitals in The Bay Area.  
Especially this one.

Madison pauses remembering what she saw.

MADISON  
Did you need me for anything?

RICHARD  
No Maddie. Don't worry yourself  
over it. I'll handle it.

He leaves.

INT. ELEMENTARY SCHOOL - HALLWAY - DAY

The bell rings. Children fill the hallway in seconds. Brenda  
is leaning against a bulletin board. She smiles when she  
sees Jesse.

JESSE  
Hi Grandma.

BRENDA  
Hey sweetie. How was school?

JESSE  
Okay.

INT. CAR - DAY

BRENDA  
You and your mom are famous. They  
were showing pictures of your car  
(MORE)

BRENDA (CONT'D)

crash on the news this morning.  
There were even reporters coming by  
trying to get an interview. I told  
them they had the wrong house.

JESSE

You lied, Grandma?

BRENDA

Yeah. Sometimes you have to lie.  
Don't tell your mother I said that.

(beat)

I just don't feel like everyone  
should be poking around in our  
business. Besides, you have  
homework and chores you need to  
focus on.

JESSE

What if they wanna make a movie  
about me? Like Superman?

BRENDA

Superman isn't real. You're real.

EXT. COLE HOUSE - DAY

The car pulls into the driveway. Jesse immediately gets out  
after seeing the neighbors dog, CASSIUS, run over from the  
neighbor's porch.

JESSE

Hey Cassius! Hey boy! You wanna  
play?

He runs towards the backyard beckoning the dog to follow.

BRENDA

Oh no you don't. You get in that  
house and finish your homework  
before you go play.

JESSE

But Cassius wants to play, now.

BRENDA

That's because Cassius doesn't have  
any homework. Now get in that  
house.

JESSE

(reluctantly)

Yes ma'am.

BRENDA  
(under her breath)  
Damn dog.

INT. COLE HOUSE - DINING ROOM - DAY

Brenda checks dinner. She sets the table. Jesse's in the living room doing his homework. She hears scratching. It's Cassius. She looks at the large dog with a scowl. She's startled when she hears Jesse say

JESSE  
I'm all done Grandma. Can I go play now?

BRENDA  
Let me see.

He hands her papers and she carefully reviews them. Satisfied, she says

BRENDA  
Okay, you can go. But put your homework in your bag and take your bag to your room. And don't forget your mom is almost home so we'll be having dinner soon.

JESSE  
Yes ma'am.

Jesse runs off.

INT. COLE HOUSE - JESSE'S ROOM - DAY

He runs in and tosses his book bag on the bed. He looks up at his Superman poster. He grabs his pillow and takes the red pillowcase off and runs out of the room.

EXT. COLE HOUSE - BACKYARD - DAY

The back yard is large and almost completely covered with grass except right in the center sits a giant oak tree. Jesse runs out with Cassius behind him. Brenda is heard from the kitchen.

BRENDA (O.S.)  
Stay in the backyard where I can see you.

JESSE  
Yes ma'am.

Jesse whips out his red pillowcase and puts it on like a cape. Jesse looks down at Cassius and his demeanor changes.

JESSE  
I'm Superman and you're General  
Zod.

INT. COLE HOUSE - KITCHEN - DAY

Brenda adds salt to a pot. She gives it a stir then a taste. She peeks out into the backyard and sees Jesse running with his cape on. She smiles.

EXT. COLE HOUSE - BACK YARD - DAY

Jesse looks up at the giant oak tree. He mischievously checks if Brenda's watching. He starts climbing.

INT. COLE HOUSE - KITCHEN - DAY

Brenda's on the phone.

BRENDA  
What time you comin' home?

MADISON (O.S.)  
I'm gonna be late again tonight.

BRENDA  
That's fine. I'll leave you a plate  
in the microwave.

MADISON (O.S.)  
Thanks. Tell Jesse not to wait up.

BRENDA  
I will. Bye.

She hangs up then goes back to setting the table.

EXT. COLE HOUSE - BACKYARD - DAY

Jesse's on the highest branch. He slowly stands trying to keep his balance. He puts his arms up pretending to fly. Cassius barks.

INT. COLE HOUSE - KITCHEN - DAY

Brenda hears the barking and looks out the window. Jesse's nowhere in sight. She walks out onto the back patio.

EXT. COLE HOUSE - BACKYARD - DAY

--ON THE PATIO

Brenda scans the backyard. She sees Cassius looking up at the tree. She spots Jesse on the highest branch.

BRENDA  
JESSE, GET DOWN FROM THERE!

--IN THE TREE

Jesse's startled. He loses balance. Brenda's screams echo as Jesse falls to the ground below. The cape comes off and floats above him. He lands flat on his stomach pushing a small cloud of dust into the air.

BRENDA (O.S.)  
NOOOOOOO!

Brenda, crying, rushes to his side. He lies still on the dirt. Seated on the ground she reaches out timidly and touches his back. Through her cries she mumbles.

BRENDA  
Jesse?

On cue Jesse stands up brushing the dirt off his clothes. Brenda stops crying and stares in disbelief. Jesse turns around.

JESSE  
Grandma, you okay?

Brenda faints.

INT. COLE HOUSE - LIVING ROOM - NIGHT

The door unlocks and opens. Madison walks in. As she enters she sees Brenda and Jesse sitting side by side on the couch. She walks over and sits down looking at them curiously.

MADISON  
What's wrong?

No one answers. Madison notices Jesse lower his head.

MADISON  
Baby, what is it?  
(beat)  
Grandma what's going on?

BRENDA  
Your son is an alien!

MADISON  
What?

BRENDA  
Show her what you can do.

MADISON  
What are you talking about?

BRENDA  
Here, watch this.

Brenda impatiently grabs a knife from the coffee table. She slices her own arm, grimacing while the blade cuts open the flesh forcing a stream of blood down her arm.

MADISON  
Oh my God, Grandma, what are you doing?! Have you lost your mind?!  
STOP IT!

BRENDA  
Do it Jesse.

Jesse reaches out and touches Brenda's arm and the wound closes. She wipes the blood away. No scab. No scar. Madison can barely speak.

MADISON  
How...

BRENDA  
Now you do it.

Brenda hands the knife to Jesse.

MADISON  
No. Give me the knife, Jesse.  
You're not going to cut yourself.

BRENDA  
Just let him show you!

Jesse looks to Madison. Madison nods. As Jesse slides the knife across his arm a wound appears briefly and quickly closes. The sight of his blood causes Madison to gasp.

MADISON  
Impossible.

BRENDA  
He's an alien.

MADISON  
Stop saying that.

BRENDA

But he is! You found him in a freezing river and he wasn't even sick. You get into an accident last night and you both walked away without a scratch. Then today I watched him fall thirty feet from the tree in the back yard, that I've told him countless times not to climb, and he pops right up like nothing happened. He's not human, Madison! He's an alien!

MADISON

ENOUGH!

Brenda's surprised by the outburst.

MADISON

Come here baby. Let's go.

BRENDA

Where are you going?

Madison takes Jesse and walks out of the house. Brenda goes to the window. She watches them get into the car and leave.

INT. MADISON'S CAR - NIGHT

Madison is focused.

JESSE

Am I an alien, mommy?

MADISON

No. Don't say that again. You're an angel. No matter what your grumpy old grandma says.

JESSE

Don't say that, Mom.

MADISON

Sorry, but it's true.

JESSE

Where are we going?

MADISON

To the hospital.

JESSE

Why?

MADISON

I have to find out what you...I mean. It never occurred to me that you might be different. I don't remember you ever getting sick. I don't remember ever putting a Band-Aid on you.

(beat)

I have to know.

INT. HIGHLAND HOSPITAL - LAB - NIGHT

Madison examines X Ray photos, MRI Photos, etc. Jesse sits on a bed watching her quietly.

MADISON

Everything looks normal. You just don't get hurt and feel pain like the rest of us.

She looks at Jesse and senses his nervousness.

MADISON

You can't fly, can you?

His face lights up.

JESSE

No! I wish I could!

MADISON

I wish you could too. Then we could fly for free and never have to wait in line at the airport.

JESSE

And never have to take our shoes off at security check.

MADISON

Yeah, and never have to smell everyone's stinky feet.

They laugh.

MADISON

You don't have to feel bad because you're different, baby. You're unique for a reason. And that's why we're here. To find out what that reason is, okay?

JESSE

Okay.

MADISON

I'm gonna check one last thing then we can go home.

Madison puts a tourniquet on his bicep. She pushes a barreled needle into his arm. When she inserts the vacutainer tube it fills up with his navy blue colored blood.

INT. HIGHLAND HOSPITAL - LAB - NIGHT

With a syringe she puts a drop on a slide. She examines it under a microscope. She steps back thinking. She has an idea.

INT. HIGHLAND HOSPITAL - LAB - NIGHT

From a refrigeration unit she pulls out a tube. "Elisabeth" is typed on a barcode sticker on the side of it. She puts a drop of Elisabeth's blood on the same slide. She examines it. She looks up surprised.

MADISON

Jess, I need you to wait right here for me.

JESSE

Where are you going?

MADISON

I'll be right back. Promise me you'll wait here and not go wandering the halls.

JESSE

I promise.

MADISON

I'll just be a minute.

She grabs the syringe and the tube with Jesse's blood and runs out the door.

INT. HIGHLAND HOSPITAL - ROOM 82 - NIGHT

Elisabeth is underneath the sheets peering up at the TV. SpongeBob SquarePants is on. Madison walks in.

MADISON

Hello, Elisabeth. I'm back again.

(MORE)

MADISON (CONT'D)

Don't worry I'm not here to take  
blood. But I do have to use a  
needle again.

She takes out the tube and a syringe. She drains the rest of  
the blood into the syringe.

MADISON

This is going to hurt but the pain  
should go away quickly.

She pushes the needle in and injects her with half the  
blood. Elisabeth pulls the sheets revealing her frail body.  
Her muscles come back to form. She pushes herself onto the  
ground and stands. Madison's in tears.

ELISABETH

Thanks Doctor Maddie. I feel better  
now.

They embrace.

MADISON

I'm glad, Elisabeth. We'll contact  
your parents. But you can't tell  
them how you got better, okay?

ELISABETH

Okay.

MADISON

This has to be our little secret.

ELISABETH

Don't worry Doctor Maddie. I can  
keep a secret.

MADISON

Promise?

ELISABETH

Promise.

Madison kisses her cheek.

EXT. HIGHLAND HOSPITAL - NIGHT

An ambulance pulls up. The back doors open and paramedics  
pull out a stretcher with a young teenager. Blood is  
everywhere. An older man accompanies him. The man is JOSE.  
The boy is SANTIAGO, his baby brother.

INT. HIGHLAND HOSPITAL - RIGHT OUTSIDE THE ER - NIGHT

The paramedics head straight into the Emergency Room. A security guard prevents Jose from following.

JOSE

I need to be with my brother.

SECURITY GUARD 1

I'm afraid I can't let you in there, sir.

JOSE

I need to go in there with my brother!

SECURITY GUARD 1

Sir, calm down. I can't let you do that.

JOSE

GET THE HELL OUT OF MY WAY!

Jose shoves the security guard to the side.

INT. HIGHLAND HOSPITAL - HALLWAY - NIGHT

Madison's walking with a huge smile on her face. She sees the commotion. Another security guard and a couple of male nurses have engaged Jose. They do a poor job of restraining him. A female nurse watches.

MADISON

What's going on?

NURSE 2

His little brother is in the ER. Victim of a gang shooting, most likely.

Madison recognizes Jose. The driver of the black van. She remembers something. She pulls out the syringe. She gets an idea. She puts it back into her pocket, walks past the commotion and slips quietly into the ER.

INT. HIGHLAND HOSPITAL - ER - NIGHT

There are doctors and nurses hovered over Santiago. Dr. Umbridge is among them.

UMBRIDGE

One of the bullets has penetrated his liver. He doesn't have much longer.

NURSE 3

Are you going to tell his brother?

UMBRIDGE

Where is he?

NURSE 3

He's right outside the door.  
Security is trying to keep him out.

UMBRIDGE

(nonchalantly)

I will. Lets take care of these  
accident victims first. Where's the  
child?

NURSE 3

She's over here.

Dr. Umbridge and the nurses walk away. Madison moves in.

MADISON

Hang in there buddy.

She looks around then plunges the needle into his arm. His chest is bare exposing several wounds. The blood from one wound is dark. All of a sudden it closes. So do the others. No scabs. No scars.

His chest rises quickly as he takes a deep breath. He sits up and looks Madison in the eye. She's afraid. She looks around before leaving the ER.

INT. HIGHLAND HOSPITAL - HALLWAY - NIGHT

Jose continues to struggle then stops abruptly. He does the sign of the cross. The guards turn around. Santiago's walking towards them. Jose touches where the wounds were. He embraces Santiago.

SANTIAGO

Where is she?

JOSE

What?

SANTIAGO

The one who saved me. Where'd she  
go?

Dr. Umbridge walks out of the ER. Stunned, he drops a clipboard of papers.

INT. DAVIS APARTMENT - COUCH - NIGHT

DETECTIVE ALEX DAVIS has a glass in his hand. In the other a black ski mask. A bottle of Jack Daniels sits on the coffee table. He's in all black and has a look of stress on his face. He takes a drink. His telephone rings.

DAVIS

Yeah?

INT. HIGHLAND HOSPITAL - UMBRIDGE'S OFFICE - NIGHT

Dr. Umbridge is hunkered down at his desk trying to keep his voice down.

UMBRIDGE

The job isn't done.

INTERCUT --- PHONE CONVERSATION

DAVIS

What the hell are you talkin' about?

UMBRIDGE

The kid. He's still alive.

DAVIS

Bullshit! I hit him with seven shots.

UMBRIDGE

You should've shot him in his head because he's on his way home as we speak.

DAVIS

Shit! I got it.

Davis hangs up.

DAVIS

Shit!

He gets up, grabs his gun from the table, and walks into his bedroom.

EXT. MORALES HOUSE - NIGHT

Gangsters surround the house. Many look like ex military. Some conceal their weapons. Others hold their guns in plain

sight. An unmarked police car pulls up. Det. Davis gets out. He's now in a shirt and tie, his gun in a shoulder holster.

INT. MORALES HOUSE - LIVING ROOM - NIGHT

The house doesn't look like much from outside but inside looks like an episode of "Cribs". Jose and Santiago are seated on couches. Jose is firm and carries himself like a stone cold killer. Santiago not so much.

JOSE

What did he look like?

SANTIAGO

He was tall. He had a ski-mask on so I couldn't see his face.

JOSE

Did you see the car at least?

SANTIAGO

I didn't see anything but the sparks from the gun.

There's a knock. Jose grabs a pistol from a shelf then opens the door.

DAVIS

I heard about Santiago. What happened?

JOSE

That's what I've been tryin' to figure out.

Det. Davis enters the living room.

DAVIS

How are you, kid?

SANTIAGO

I'm good.

DAVIS

A doctor at the hospital said you were shot several times. He said one of the shots was fatal and it was a miracle you survived.

SANTIAGO

It was a miracle.

DAVIS

How did it happen? The miracle, I mean.

JOSE

Forget about the damn miracle for a second. I need to know who put a hit out on my little brother.

DAVIS

Well, that's easy. Who are your enemies?

JOSE

There ain't a gang in these streets I don't outman 10 to 1. No one out here is stupid enough to start a war with me.

DAVIS

I know someone who is.

JOSE

Shit. The Village Boys wouldn't break the truce if they wanted to.

DAVIS

You never know. A hungry dog will do most anything to get in that bowl of kibble.

JOSE

What the hell does that mean? And how much of that taxpayer funded detective brain of yours did it take you to come up with that? If that's the best you can do I can pay another jackass ten grand a month to sell me better smelling bullshit.

DAVIS

I'll ask around. Maybe some of my snitches can give me something.

(to Santiago)

Can you tell me about the miracle?

JOSE

You believe in miracles now? When did you get spiritual, cop?

DAVIS

I just wanna know the details.

JOSE

Who gives a damn about the details if they don't lead me to the man that tried to kill him?

DAVIS

What does it matter now? He's alive.

JOSE

So I should forget that somebody tried to body him? I'll bury this whole city before I do that. You know what? Maybe I should start with your precinct and work my way out.

DAVIS

Hey, I'm doing you a favor being here, okay.

JOSE

The day I need a crooked ass cop to do me favors is the day I'll blow my own brains out. Now get the hell outta my house.

Det. Davis walks out obediently. He looks back at Santiago.

INT. HIGHLAND HOSPITAL - LAB - DAY

Madison's at a computer puzzled. She stops and thinks. Then her face lights up.

--MONTAGE

She's at a table with a packet of Jesse's blood. She's pulling the sample and mixing it with other chemicals.

She's now in front of a mixing bowl. She's making homemade medicine tablets. They come out circular and navy blue. She collects the tablets and puts them in a zip-lock bag.

EXT. COLE HOUSE - DAY

A small SUV pulls up. A woman, MRS. ADAMS, is driving. There's a little girl in the passenger seat. The back door opens and Jesse steps out.

MRS. ADAMS

Tell Brenda we hope she gets better.

JESSE

I will. Thank you Mrs. Adams.

The car drives off. Brenda's at the window. When Jesse looks up she walks away.

INT. COLE HOUSE - JESSE'S ROOM - DAY

Jesse walks into the room and sits on his bed. It seems he has no more desire to play. A moment later Brenda walks in and sits next to him. She hugs and kisses him.

BRENDA

I'm sorry for how I reacted last night.

JESSE

It's all right, Grandma.

BRENDA

You know I love you and nothing will ever change that.

JESSE

I know.

BRENDA

Your mother's right. You're just like us, only cooler.

JESSE

Thanks Grandma.

BRENDA

Supper's almost ready. Can you help me set the table?

JESSE

Yes ma'am.

Brenda gets up and leaves the room. Jesse stands and walks over to the window. He looks out. He spots his red pillowcase under the tree. The window unlocks and slowly slides open on its own.

EXT. COLE HOUSE - BACK YARD - DAY

The pillowcase flies into the air and stops mid-air. Then it flies through the open window and straight into Jesse's

hands.

INT. COLE HOUSE - JESSE'S ROOM - DAY

The window closes and locks. He walks out of the room tossing the pillowcase into a hamper.

INT. HIGHLAND HOSPITAL - SECURITY ROOM - DAY

Davis and Umbridge sit reviewing video from the night before. They watch Jose fight with guards outside the ER.

UMBRIDGE

I can't explain what happened. One minute he's riddled with bullets next minute there's not a scratch on him. Not even a scar.

DAVIS

Impossible.

UMBRIDGE

You're telling me. I've been a doctor for 30 years and I've never seen anything like it.

DAVIS

Who's this woman?

UMBRIDGE

That's our lead doctor. Madison Cole.

DAVIS

I know her.

UMBRIDGE

How?

DAVIS

You didn't see her go into the ER last night?

UMBRIDGE

No. Why?

DAVIS

Look. She walks in here, and when she leaves, the boy walks out right after.

UMBRIDGE

You think she saw something?

DAVIS

She's leaving in quite a hurry. She has to have seen something. Is she here?

INT. HIGHLAND HOSPITAL - HALLWAY - DAY

Madison walks down the hall and into the medication room. She checks a sheet then takes out the baggy. She puts a tablet into 10 slots then tosses the baggy in the trash. She's startled when she hears

DAVIS

Dr. Cole. May I have a word?

MADISON

Sure. What can I help you with?

DAVIS

It's about what happened in the ER last night.

MADISON

Detective Davis, right?

DAVIS

That's right. I didn't think you'd remember

MADISON

Sure I remember.

DAVIS

I'm investigating the attempted murder of Santiago Morales. I was reviewing the security video from last night and saw you leave the ER right after this miracle took place. Could you tell me what you saw? Anything strange?

Madison's nervous. After a deep sigh she speaks.

MADISON

No, nothing strange. I was testing a specimen I recently discovered. It carries a healing mechanism that acts like a virus. It infects other cells until it has infected every cell in the host. Then a restoration process takes place where lost cells and even tissue is

(MORE)

MADISON (CONT'D)

regenerated rapidly until the host is whole again. Diseased cells are eradicated during this process. We're testing its effectiveness now on patients born with defects. It healed one of our patients of cancer the same night. A little girl named Elisabeth.

DAVIS

Holy shit! And this is what saved the Morales kid?

MADISON

Yes sir.

DAVIS

That's amazing! Where did you find it?

MADISON

That's information I can't provide at this time detective. What I'm most concerned with now is mass-producing it and getting it into the hands of every patient in need.

Madison tries to leave but Davis has more questions.

DAVIS

Do the other doctors know about this? I mean this could be worth millions, right?

MADISON

This isn't going to be sold. I'm making this available free to the public.

Davis is speechless.

MADISON

Good luck with your investigation detective.

She walks away. Davis watches her until she goes around the corner.

INT. BAR - NIGHT

There are men and women drinking, talking, sitting. Some play pool. Some watch a soccer game on TV. Armed men crowd

the bar. In the middle is Jose. The bartender brings him a beer. He drinks. His phone rings.

JOSE

What is it?

(he listens)

Shoot me the address.

He hangs up. He motions to one of his men, PACO. Paco walks over. Jose whispers in his ear and shows him an address on his phone. Paco and 2 others leave the bar.

INT. COLE HOUSE - JESSE'S ROOM - NIGHT

Madison is tucking Jesse into bed.

MADISON

What we're about to do is very important, Jess. There are millions of people all over the world that need your help and you can save them but we have to do it through medicine.

JESSE

Why?

MADISON

Because if people found out about what you could do they'd take you away from me.

JESSE

Why?

MADISON

To study you. To make money off of you. The ones who want money are the ones we have to worry about.

JESSE

What if they need the money?

MADISON

They don't need money. They already have enough. They're just greedy and want more to buy things they don't need. You'll understand when you grow up. But you have to promise me something.

JESSE

Okay.

MADISON

Promise me you won't use your power unless I tell you to.

JESSE

I promise.

MADISON

Good.

(long beat)

My dad worked hard to find a way to heal people the way you can. He would've been really happy to see what you can do.

JESSE'S POV

Madison kisses his forehead.

MADISON

Sleep well, baby. We have a long day ahead of us.

She turns off the light. The night light shows her silhouette as she closes the door. The small clock next to the bed reads 10:09 pm. Jesse closes his eyes and everything is black. It stays black for a beat.

MAN

There's a boy.

PACO

Bring him.

Jesse hears the voices and wakes up. He sees the silhouette of a large man and hears the sound of duct tape. The clock reads 12:15 am.

INT. WAREHOUSE - NIGHT

Jose stands near a chair in the middle of the warehouse. A single light hangs above him. The door opens and the 3 men walk in each carrying a person. Madison, Jesse, and Brenda.

JOSE

What the hell is this Paco? I told you just the woman.

PACO

There were two women. We didn't know which one to get. Then there was a kid so we brought him too.

JOSE

Put the younger woman in the chair.

PACO

What does The Doc want with her?

JOSE

Who cares, he's paying three hundred and fifty racks for her. That's all that matters. Call Diego and tell him to bring the van. We're gonna need more room now that there's three.

Paco makes the call.

INT. MORALES HOUSE - GARAGE - NIGHT

Santiago is under the hood of a royal blue '62 Cadillac De Ville. He hears a phone ring. It continues incessantly.

SANTIAGO

Diego! Answer your phone!

The phone continues to ring. Annoyed, Santiago goes over to a table. He sees DIEGO on a couch in the corner making out with his girlfriend. He answers the phone.

SANTIAGO

Hello?

INTERCUT --- PHONE CONVERSATION

PACO

Santi? Where's Dee?

SANTIAGO

He ain't here. He left his phone in the garage.

PACO

We need the van.

SANTIAGO

Where?

PACO

The warehouse.

SANTIAGO

Alright.

Santiago hangs up.

SANTIAGO

Dee, They need the van at the warehouse.

Diego raises his hand with his middle finger extended.

SANTIAGO

(under his breath)

Asshole.

INT. UNMARKED POLICE CAR - NIGHT

Davis is driving. He pulls up to the warehouse.

EXT. WAREHOUSE - NIGHT

Davis gets out with a small duffle bag. He's wearing civilian clothes now. He walks in.

INT. WAREHOUSE - NIGHT

Everyone looks up when Davis enters. Madison is in the chair her hands and feet duct taped to it. Brenda and Jesse are on the ground a few feet away. Jesse attempts to stand. Madison shakes her head and he sits still with worried eyes.

DAVIS

Who are these two?

JOSE

They were there so we brought 'em.

DAVIS

Here's your money.

Jose takes the bag from Davis and hands it to Paco. Paco begins counting.

EXT. WAREHOUSE - NIGHT

The black van pulls up. Santiago gets out.

INT. WAREHOUSE - NIGHT

Santiago walks in. Everyone watches Davis. He can't make out who's in the chair. He walks up to Jose. Davis rips the duct tape from Madison's mouth.

DAVIS

Hello again doctor.

MADISON

What do you want from us?

DAVIS  
The cure. Where is it?

MADISON  
I don't have it.

Santiago speaks to Jose.

SANTIAGO  
The van's outside bro.

JOSE  
Where's Diego?

SANTIAGO  
I don't know. Wait...

Santiago recognizes Madison. He approaches her.

SANTIAGO  
Is that you?

DAVIS  
What?

SANTIAGO  
That is you! You're the one from  
the hospital. Bro this is her!

DAVIS  
Wait a minute.

Davis grabs Santiago's arm. He feels the barrel of Jose's  
gun jammed into the side of his head. He lets go.

JOSE  
You touch my brother again, pig,  
and I'll bury you! You understand  
me?

DAVIS  
Yeah J. I got it. Sorry.

JOSE  
(to Santiago)  
What do you mean this is her?

SANTIAGO  
She's the one that saved me last  
night! She's the one that saved my  
life!

JOSE

Well, she's been bought. Back up.

SANTIAGO

What do you mean? You can't let him  
kill her!

JOSE

Back up hermanito! Now!

Santiago obeys. Davis, with a bruised ego, walks up to Madison and slaps her across the face. Blood sprays from her mouth. Santiago looks away. Jesse's eyes widen.

DAVIS

You better tell me where that cure  
is bitch or I'm gonna kill your  
whole family right here in front of  
you.

Jesse's bonds rip. The tape from his mouth flies off. Jose points his gun at him. Jesse holds his hand out and Davis flies up in the air. He throws his hand down and with amazing velocity Davis slams into the concrete below.

JOSE

What the fuck?!

Jesse runs over to Madison and touches her now swollen face. The swelling goes down immediately. Without touching Jesse rips the tape from Madison's hands and feet.

MADISON

Did you do that, baby?

JESSE

Yes.

MADISON

What did I tell you?

JESSE

But I couldn't let him hurt you.

MADISON

You help him right now.

JESSE

But what if he tries to hurt us  
again?

She grabs Jesse and looks him in the eye.

MADISON

Look at me. In this family we don't  
take life. We give life. Now help  
him.

JESSE

But...

MADISON

Now!

JESSE

Yes ma'am.

With a raise of his hand Jesse rips Brenda's bonds. He walks over to Davis. Davis groans. There's a puddle of blood by his mouth. Jesse touches his ankle. Davis begins to stand. Madison looks down on him.

MADISON

You call yourself a police officer?

JOSE

You know him?

MADISON

He gave us a ride home after a  
drunk driver hit us a few nights  
ago.

SANTIAGO

Is this your son?

MADISON

Yes.

JOSE

(to Paco)

Tie him up and put him in the van.

The men go over and tape Davis. They carry him out of the warehouse.

JOSE

A man in this city paid me three  
hundred and fifty thousand dollars  
to kidnap you and bring you here.  
Once the cop gets this cure from  
you he wants me to sink you to the  
bottom of the bay.

SANTIAGO

But we're not gonna do that.

JOSE

I'm guessing the boy is the cure.

MADISON

They don't know it's the boy.

(beat)

The cure is in his blood. It comes from down deep in his bone marrow. I can't explain how. I just know what it does. It was his blood I used to save you.

SANTIAGO

Thank you.

JOSE

You gave birth to this child?

MADISON

No. I found him. When he was just a baby.

SANTIAGO

He was sent from God! He saved me, Bro. You saw it yourself.

JOSE

Or he might be from a different planet.

MADISON

Look, he has peculiar abilities, I know. But I assure you...aside from that he's as human as we are.

JOSE

And what he did to the cop? How did he do that?

MADISON

I don't know. I've never seen that before.

(to Jesse)

How long have you been able to do that?

JESSE

Always.

JOSE

How?

JESSE

I think it and it just happens.

The 3 men re-enter the warehouse.

MADISON

Come here. I don't want you hurting anyone anymore. Do you understand?

JESSE

Yes ma'am.

MADISON

We have to get out of here.

BRENDA

Yes, please. I'd like to go home now.

JOSE

We can't just leave him.

MADISON

Who?

JOSE

The cop. He'll have the whole force on us. We'll kill him and bury him out back.

He raises his hand to the 3 men. They begin to walk out.

MADISON

No! We're going to leave him. We'll deal with whatever comes of that but we're not killing anyone.

Jose keeps his hand raised. The 3 men wait. Jose is a little shocked to be told what to do. He looks down at Jesse. He brings his hand down.

INT. BLACK VAN - NIGHT

Jose's driving. Madison's in the passenger seat. Jesse's in the back with Brenda and Santiago.

MADISON

Frank Umbridge. You work for him?

JOSE

I don't work for anyone.

SANTIAGO

The Doc runs most of the game in  
The Bay.

MADISON

What do you mean by game?

SANTIAGO

The drug game. Oxy, ex, mollies,  
coke. We have an underground lab in  
Mexico where it's all cooked up.  
They're packaged in medicine boxes,  
like for patients, and shipped out  
here. We take them from the  
hospitals and grind 'em out to our  
drug spots.

MADISON

(to Jose)

That's what I saw you doing at the  
hospital. You were intercepting  
those boxes.

SANTIAGO

My brother runs the biggest gang in  
Nor Cal.

JOSE

That's enough hermanito.

SANTIAGO

We have to let her know, bro. She  
needs to know what she's up  
against.

MADISON

Please.

Jose nods.

SANTIAGO

Hombres Libres. That's our gang.

MADISON

The Freeman?

SANTIAGO

We have like 2,000 soldiers and 25  
spots. We make 'bout two hundred  
million a year at our spots. We got  
knocks from movie stars to rap  
stars to professional athletes but

(MORE)

SANTIAGO (CONT'D)

mostly students. High school and college, man, those guys come in like crazy.

MADISON

How long have you been doing this?

SANTIAGO

As long as I been alive it seems like. My brother's been doin' it longer.

MADISON

How does The Doc fit into this picture?

SANTIAGO

He built our underground lab. He pays off all the custom agents, politicians, judges, and cops. So he gets sixty percent.

MADISON

You can't trust anyone these days.

SANTIAGO

You can trust us.

MADISON

Now, The Doc's trying to go legit.

SANTIAGO

How do you know?

MADISON

He wants the cure to make money. More money than he ever can with illegal drugs. If he had the cure to every disease and every physical ailment on earth he could put any price tag on it he wanted and people will pay for it. You're looking at billions of dollars a year.

JOSE

And you don't want this?

MADISON

No. This cure was meant to be free. Free to everyone.

JOSE

The Doc won't have that. He'll do everything in his power to get the cure from you. And with Davis loose we can expect the whole police force looking for us.

INT. WAREHOUSE - NIGHT

Davis is taped to the chair in the middle of the warehouse. The door opens and Umbridge along with 2 uniformed police officers enter.

UMBRIDGE

Pathetic. Get him out of there.

The 2 officers rush over to Davis.

EXT. WAREHOUSE - NIGHT

Umbridge stands next to Davis' car. The hood's open and the battery's missing. There's a small fire dying in the interior. Davis exits followed by the 2 officers.

UMBRIDGE

You let them leave with the cure?

DAVIS

I couldn't help it. J and his goons ambushed me before I could get it. But something else happened. I think it was her.

UMBRIDGE

What are you talking about?

DAVIS

Doctor Cole. She did something to me. I don't know how but she...

UMBRIDGE

Did she tell you where the cure was?

DAVIS

No.

UMBRIDGE

I want you to find them. Find the cure and put that spick and his brother in the morgue like I asked you to.

DAVIS

I'm on it.

Davis takes a radio from one of the uniformed officers.

INT. MORALES HOUSE - GARAGE - NIGHT

Diego sits in the garage his girlfriend asleep on his shoulder. A police scanner echoes through the garage.

SCANNER (WOMANS VOICE)

Attention all units. Be on the lookout for Jose Morales. Hispanic male age thirty three, height five feet eleven inches, driving a 1983 GMC van, black.

Diego rushes over to his phone.

EXT. SAFE HOUSE - NIGHT

The black van pulls into the driveway.

INT. SAFE HOUSE - LIVING ROOM - NIGHT

The group walks in led by Jose.

JOSE

You'll be safe here until we can find a way to get you out of Oakland.

BRENDA

Why can't we just go home?

SANTIAGO

They'll be looking for you there.

JOSE

One of my men just called. Checkpoints went up all over the city. Davis put an APB out on me and Santiago. There's no way out tonight.

MADISON

I have a friend in San Francisco I need to contact.

JOSE

You can use the land-line in the morning. I'll have one of my men bring a scrambler.

Jose walks out the back door.

MADISON  
What's a scrambler?

SANTIAGO  
It's so the cops can't trace the call.

(to Jesse)  
Hey Jesse. There's an Xbox in the bedroom. You wanna play?

JESSE  
Yeah!

MADISON  
Whoa, wait. Is it violent?

SANTIAGO  
There's a bunch of different ones. My favorite's "Need For Speed".

MADISON  
What's that?

SANTIAGO  
It's a car racing game.

MADISON  
Okay that's fine. I don't want him exposed to too much violence. He's only eight. We've had enough violence for one night.

SANTIAGO  
Let's go.

MADISON  
Don't stay up too late.

They run out of the room.

BRENDA  
You know they're gonna stay up all night.

MADISON  
I know. I gotta shower.

BRENDA  
But you don't have any clothes here.

EXT. SAFE HOUSE - NIGHT

Jose walks around the house with his gun out. In one window he sees the boys playing video games. In another window he sees Madison getting into the shower. He watches her for a moment then keeps walking.

INT. SAFE HOUSE - BEDROOM - NIGHT

Jesse and Santiago are racing on the Xbox. They're having the time of their lives. The picture fades.

INT. SAFE HOUSE - BEDROOM - DAY

Light from the window shines on the 2 gamers now snoozing on the floor. The TV still shows "Need For Speed". Brenda walks in.

BRENDA

Wake up! It's breakfast time. And I don't care what time you went to bed last night. Get up and come get your breakfast.

INT. SAFE HOUSE - KITCHEN - DAY

Jose and Madison are seated at the table. Madison's dialing numbers into an old analog phone hooked to a digital box. Jesse and Santiago walk in half asleep. They sit.

JESSE

Oatmeal? I hate oatmeal.

BRENDA

That's all there was. Be thankful you have anything at all. Now bless your food and eat.

MADISON

(on the phone)

Debbie, it's Dr. Cole. How are the patients this morning?

DEBBIE (O.S.)

They're doing great doctor. After last nights meds they look rejuvenated and brand new!

MADISON

I need you to run the tests on everyone except Elisabeth.

DEBBIE (O.S.)  
Right away doctor.

The line clicks off.

MADISON  
It worked.

BRENDA  
What?

MADISON  
I put Jesse's blood into pill form  
and tested it on ten others. The  
specimen is still effective. I have  
to call Stacey.

INT. STACEY'S HOUSE - LIVING ROOM - DAY

Stacey is on her couch when her cellphone rings. She's  
watching a news report and the heading reads "Doctor  
Kidnapped". Madison's picture is superimposed on the screen.

STACEY  
Hello?

INTERCUT --- PHONE CONVERSATION

MADISON  
Hey Stace. It's Madison.

STACEY  
Oh my God, Maddie! Where are you?  
You're all over the news.

MADISON  
What?

STACEY  
They're talking about you getting  
kidnapped. Are you okay?

MADISON  
It's not true. Listen, I have to  
come into the lab. There's  
something I have to get made.

STACEY  
Medicine?

MADISON  
Yes. I can't really talk right now.  
We have to meet.

STACEY

When?

MADISON

Tonight. Where will you be later?

STACEY

At the office. Why?

MADISON

I'll let you know.

She hangs up.

JESSE

I'm done.

BRENDA

You can't be done. You barely touched it.

MADISON

Let him be, Grandma.

JESSE

May I be excused?

BRENDA

You're excused.

Jesse and Santiago both go back to the bedroom. The video game music is heard.

BRENDA

There they go again. I heard them going last night at one in the morning.

INT. SAFE HOUSE - LIVING ROOM - DAY

MADISON

Please, just let 'em be.

Madison turns on the TV in the living room. The news is on what Stacey was watching.

INT. SAFE HOUSE - BEDROOM - DAY

Both boys are wide awake focused on the game again.

SANTIAGO

(half whisper)

Hey. You want a real breakfast?

JESSE

What? Where?

SANTIAGO

There's a 7 eleven around the corner. They have donuts and breakfast burritos.

JESSE

Yeah.

SANTIAGO

Follow me.

INT. SAFE HOUSE - LIVING ROOM - DAY

The 3 adults are watching the news with their backs to the kitchen. The boys sneak past them and out the back door.

NEWS REPORTER (O.S.)

Dr. Madison Cole is believed to have been taken from her home around midnight last night by a local gang leader by the name of Jose Morales and his 17-year-old brother...

EXT. SAFE HOUSE - DAY

Santiago shuts the door quietly behind him.

SANTIAGO

Run.

They disappear around the corner.

INT. 7 ELEVEN - DAY

The cashier watches an iPad propped up on the counter playing the morning news. He has earphones on. Santiago and Jesse walk in.

JESSE

Can I have a Slurpee?

SANTIAGO

You can have whatever you want, Jesse.

JESSE

Yeah!

Santiago warms up 2 breakfast burritos while Jesse fills up

his Slurpee. A picture of Jose and Santiago is superimposed on the cashier's iPad. He looks up at Santiago.

JESSE

If my grandma knew I was having a donut and a Slurpee for breakfast she would crap.

They bring their food to the counter. Santiago pays. They leave. As soon as they walk out the cashier begins dialing on his phone.

EXT. SIDEWALK - DAY

Santiago is chomping away at his burrito while Jesse works on a chocolate donut. They talk with full mouths as they walk.

JESSE

This is the best breakfast ever.

SANTIAGO

Ain't nothin' like sugar to keep you awake to play Xbox.

JESSE

Do you do this all the time?

SANTIAGO

Pretty much.

JESSE

Your mom doesn't care?

Santiago hesitates.

SANTIAGO

I don't have a mom.

JESSE

Everybody has a mom.

SANTIAGO

Mine died when I was young. Younger than you. I don't even remember her or my dad. Jose's the one that's been takin' care of me since I was a baby.

There's an awkward pause as Jesse looks like he regrets asking.

JESSE

Does Jose let you eat whatever you want?

SANTIAGO

Yeah. Pretty much.

JESSE

You're lucky.

Behind them a police car speeds towards them. No lights. No sirens. It squeals to a stop. The boys are startled. They turn around. 2 police officers jump out with guns drawn.

OFFICER 1

Drop what you're holding and put your hands behind your head!

Santiago obeys. Jesse looks up at him and does what he does.

INT. POLICE CAR - DAY

The boys are in the back seat both with their hands handcuffed behind their backs. The officer in the passenger seat speaks first.

OFFICER 2

Where's your mother kid?

SANTIAGO

Don't tell 'em.

OFFICER 2

You shut your mouth or I'll put your ass in the trunk!

OFFICER1

Tell us where your mother is boy or you'll never see her again.

JESSE

Police officers aren't supposed to be bad. They're supposed to be good.

SANTIAGO

That's because they're not real cops. They're drug dealers with badges.

OFFICER 2

Your brother is the drug dealer you little shit. I could put both of

(MORE)

OFFICER 2 (CONT'D)

you in prison forever.

SANTIAGO

Kiss my brown ass, pig!

OFFICER 2

What did you call me? Alright, in the trunk you go.

As the officer reaches for his door the lock comes down. He tries to unlock it but it doesn't budge. The engine is already running. The gear switches to drive and takes off.

OFFICER 2

What the hell? What the hell are you doing?!

OFFICER 1

It's not me!

OFFICER 2

Oh shit! Oh shit!

OFFICER 1

OOOOOOOH SHIIIIIT!!

They fly down the road at top speed. They bend some corners and find themselves on a busy street. Jesse struggles to see where the car's going. Santiago laughs at the officers. They weave through rush hour traffic. The siren comes on.

JESSE

I can't see.

SANTIAGO

Damn, Jesse. You drive hella good for a rookie at Xbox.

Jesse smiles proudly. The cops are still screaming expletives. The boys' handcuffs come off.

They turn down a one-way street. Barreling towards them is a garbage truck. Jesse falls between the seats making the turn and doesn't see it. Right before they hit Santiago picks Jesse up. Jesse swerves away. Officer 2 faints.

EXT. PUBLIC PARK - DAY

A group led by an Asian man is in the middle of Tai Chi. Homeless people are just waking up. It's peaceful. Suddenly, the police cruiser flies through the park demolishing trash cans and picnic benches.

INT. POLICE CAR - DAY

SANTIAGO

Watch out for the homeless guy.

Jesse dodges a homeless man who almost becomes road kill. He wiggles through a slew of trees and playground equipment.

EXT. PUBLIC PARK - DAY

The group sees the cruiser and takes flight except the instructor. The old man is locked in eyes closed. They narrowly miss him.

INT. POLICE CAR - DAY

When Jesse swerves to avoid the old man he drives straight at a giant redwood.

SANTIAGO

OH SHIT!

Jesse waves and their seatbelts fly down and fasten quickly. They smash into the tree. The airbags deploy. Both officers are knocked out.

EXT. PUBLIC PARK - DAY

The car is a mangled smoky mess. The boys exit the car and run off.

INT. SAFE HOUSE - LIVING ROOM - DAY

The adults are still watching the news. The back door opens and the boys walk in quietly. They almost sneak past them again but Brenda sees them.

BRENDA

Hey! Enough video games! You boys get over here and watch the news.

JESSE

Okay.

JOSE

We have to really lay low from now on, bro. Davis put us all over the news. Everyone will be looking for us now. We're going across the bay when the sun goes down.

SANTIAGO

Okay.

Jesse sits on Madison's lap. He and Santiago smile at each other. Madison catches them smiling. She rubs chocolate from Jesse's mouth. She gives him a suspicious eye. He smiles.

EXT. PUBLIC PARK - DAY

A homeless woman stands observing the destruction. Police and paramedics are on the scene. One officer is on a stretcher while firemen help the other.

An officer interviews a homeless man. Another approaches Davis. Davis shakes his head at the wreck.

OFFICER 3

Neither one of them knows which direction the boys went.

DAVIS

Start in the neighborhood where they picked 'em up. I want officers going door to door with pictures of the boys.

OFFICER 3

Yes sir.

Davis listens to the old Asian man giving his account.

OLD MAN

Those officers should learn how to drive. They almost killed my students.

INT. BLACK VAN - NIGHT

Madison is talking on a cellphone. Jose is driving.

MADISON

I'm fine Uncle Rick. The news reports aren't true. I'm with Jesse and Brenda now. We're okay.

INTERCUT --- PHONE CONVERSATION

INT. RICHARD ANDERSON'S HOME - OFFICE - NIGHT

RICHARD

I want you to come to my home. You'll be safe here.

MADISON

Don't trouble yourself. We're fine. We're with friends. We're safe.

(MORE)

MADISON (CONT'D)

We'll just see you in the morning.

RICHARD

I want you to call me as soon as you leave for the office in the morning, okay?

MADISON (O.S.)

I will. Bye.

They hang up.

Richard stares at an old framed photo himself, Jesse Cole Sr. and Madison. With worry in his eyes he opens a drawer and pulls out a small handgun. He places the gun on his desk then closes his eyes as if saying a prayer.

EXT. BAY BRIDGE - NIGHT

Lines of cars go past the tollbooths. The black van drives by. The city of San Francisco shimmer welcoming lights as the van enters the bridge.

INT. ANDERSON COLE PHARMACEUTICALS - STACEY'S OFFICE - NIGHT

Stacey is at her desk sorting through paperwork. Her door opens.

STACEY

Maddie, oh my God!

She gets up and embraces Madison. Everyone else walks in. She gets nervous when she sees Jose.

MADISON

Don't be afraid. The news reports are false. These guys helped us. They didn't kidnap us.

STACEY

They helped you?

MADISON

Yes. Frank's the one that had us kidnapped and tried to have us killed.

STACEY

Why?

MADISON

I found the cure for cancer.

STACEY

What?

MADISON

It does more than that. It's a specimen I found. I tested it on a girl with a rare form of cancer and it eradicated the cancerous cells in seconds. This young man had seven bullet wounds to his torso and it healed him completely with no sign of tissue loss or blood loss. Like it never happened.

STACEY

How the hell...how did you find it?

MADISON

I can't really talk about that right now. But this is why he's trying to kill us.

STACEY

Okay, he wants the cure but why does he want to kill you?

MADISON

Think about it Stace. How much money does the person who discovered this cure stand to make?

STACEY

Billions.

MADISON

Exactly. But I'm not selling.

STACEY

What do you mean?

MADISON

I'm going to make it free to the public. Anderson Cole will manufacture and distribute it. I want you to make the announcement in the morning. The Doc can't profit off it once we go public.

STACEY

But there's testing and other things you have to consider.

MADISON

There are already twelve cases to prove its effectiveness and we're here to make more to begin clinical trials.

STACEY

We have to call Rick.

MADISON

I already have. He's meeting us here in the morning.

STACEY

You're moving really fast with this Maddie. Don't you want to think about what this is gonna cost the company?

MADISON

We make enough from our other products to cover any manufacturing costs easily, Stacey. You know that. Or we'll charge those who have the means to pay but the needy will get free access no paperwork required.

Stacey sighs seeing she can't change Madison's mind.

STACEY

Okay. What do you need?

MADISON

I need access to the lab.

STACEY

Do you have the cure with you?

MADISON

It's right here.

She brings Jesse out in front of her.

STACEY

Jesse?

MADISON

Yeah.

STACEY

I don't get it?

MADISON

I can't explain everything right now. But I've put the cure inside him. He has it in his blood.

The group excluding Stacey shares a look after Madison tells the lie. Madison winks at Jesse.

INT. ANDERSON COLE PHARMACEUTICALS - HALLWAY - NIGHT

The group walks quickly with Stacey leading them. They enter an elevator.

INT. ANDERSON COLE PHARMACEUTICALS - ELEVATOR - NIGHT

The group looks up as the numbers light on and off. Stacey looks down at Jesse. He's already looking at her. She smiles at him but he looks away.

INT. ANDERSON COLE PHARMACEUTICALS - HALLWAY - NIGHT

They exit the elevator and walk a ways before they come to a door. Stacey swipes a card and punches a few numbers into a keypad. The door opens. They enter.

INT. ANDERSON COLE PHARMACEUTICALS - LAB - NIGHT

Jesse's seated at a bed with a tube stuck into his arm. Madison pushes a button on a machine and the tube fills with Jesse's blood.

STACEY

Oh...my...God!

SANTIAGO

That's crazy.

STACEY

What did you do Maddie? You've turned your son into a science experiment.

MADISON

It's not what you think, Stace.

STACEY

Is his whole body filled with it?

MADISON

Yes.

STACEY

How in the world did you do this?

MADISON

Look, what I need you to do is use his blood as the specimen to make tablets.

STACEY

How many do you want me to make? I don't think you can take more than a quarter pint off him.

MADISON

His cells replicate instantly. If we keep him hydrated his body will do the rest. You'll see.

--MONTAGE

Stacey takes a pint filled with Jesse's blood and starts the automated machine.

She stands behind a window and watches as the blood is mixed then placed in trays.

Jose walks in and hands Jesse a large bottle of Fiji water. Madison takes the bottle, opens it, and puts a straw in it before handing it back to him.

Stacey pulls a bottle from a machine. It's filled to the top with the navy blue tablets.

INT. ANDERSON COLE PHARMACEUTICALS - HALLWAY - NIGHT

Stacey walks out into the hallway. She grabs her phone and dials.

VOICE (UNHEARD)

Hello?

STACEY

Madison is here at the lab. We've just made a batch of the cure. She wants an announcement made in the morning.

VOICE (UNHEARD)

Do you have the formula?

STACEY

There is no formula. It's her son.

VOICE (UNHEARD)

What?

STACEY

She's bonded it to her son's blood  
somehow and it's changed it blue.  
The cure is in the boy.

Santiago walks out into the hallway.

STACEY

I gotta go.  
(to Santiago)  
What's up?

SANTIAGO

Doctor Cole wants to speak with  
you.

STACEY

Okay.

Stacey goes back into the lab. Santiago, suspicious now,  
goes over to a window looking out to the front of the  
building.

INT. ANDERSON COLE PHARMACEUTICALS - LAB - NIGHT

STACEY

You needed me?

MADISON

I just got off the phone with KTVU.  
They'll be here at seven. I want  
you to make the announcement then.

STACEY

Got it.

MADISON

Thanks Stace. I owe you big time.

STACEY

Did you want me to submit those?

MADISON

Could you?

STACEY

Sure.

MADISON

Where's Jesse?

BRENDA

He's with Jose.

INT. ANDERSON COLE PHARMACEUTICALS - BREAK ROOM - NIGHT

Jose and Jesse stand side by side at a vending machine staring at junk food.

JOSE  
Do you have any cavities?

JESSE  
I don't think so.

JOSE  
You don't have cavities either. Can you heal cavities?

JESSE  
I don't know.

JOSE  
Can you heal missing teeth? I have a few I lost back in the day I'd like to have back.

Jesse touches his arm. Jose reaches into his own mouth and starts feeling around. He smiles.

INT. ANDERSON COLE PHARMACEUTICALS - HALLWAY - NIGHT

Santiago hears something overhead. A police helicopter appears from above. Cop cars come speeding into the parking lot.

INT. ANDERSON COLE PHARMACEUTICALS - BREAK ROOM - NIGHT

JOSE  
Thanks.

JESSE  
You're welcome.

The door flies open.

SANTIAGO  
We gotta go! The cops are here!

INT. ANDERSON COLE PHARMACEUTICALS - LAB - NIGHT

The women are startled when the men storm into the room.

SANTIAGO  
The cops are here and it's because she tipped 'em off!

MADISON  
Is this true?

Stacey doesn't answer.

MADISON  
You're working with Umbridge?

STACEY  
You can't expect to just give this  
cure away for free, Maddie. You  
have to think about the  
stockholders and the hundreds of  
people who invest in the company.

While Stacey pleads her case Madison walks up and decks her  
in the face. Jose pulls his gun and points it at Stacey's  
head. She closes her eyes bracing for the shot.

STACEY  
Please don't kill me.

Madison grabs Jose's arm. He lowers his gun slowly.

SANTIAGO  
We gotta go!

Madison grabs the bottle of tablets. They run out. Brenda  
casually walks up to Stacey and slaps her with surprising  
force. Stacey falls to the ground.

EXT. ANDERSON COLE PHARMACEUTICALS - NIGHT

Davis exits the chopper and starts barking orders at  
officers.

DAVIS  
Give me two cars at each exit, two  
in that parking garage, and the  
rest right here.

EXT. ANDERSON COLE PHARMACEUTICALS - PARKING GARAGE - NIGHT

Jose leads the group as they sprint to the van. 2 police  
cruisers appear around the corner. Jose immediately begins  
shooting.

MADISON  
No killing!

JOSE  
GET IN THE VAN NOW!

Brenda pulls Madison into the van. Jose empties his clip then jumps into the driver seat. The police officers return fire. He drives straight at them.

INT. BLACK VAN - NIGHT

Madison and Brenda look nervous.

SANTIAGO

Don't worry, the van's bullet proof.

Santiago's words don't seem to calm them as they smash past the 2 cruisers.

EXT. ANDERSON COLE PHARMACEUTICALS

The van comes flying out of the parking garage.

DAVIS

Open fire on that van!

The officers rain shots on the van but the bullets just ricochet. The van flies around a round-a-bout and smashes 2 more cop cars on its way out.

EXT. SAN FRANCISCO - CITY STREETS - NIGHT

---HIGH SPEED CAR CHASE

The black van roars down the street as the cop cars race to keep up. The helicopter joins the chase.

Jose drifts around a corner. The road's not too congested but gets jam packed in a hurry. The van flies around a few vehicles then cuts in front of a trolley train. People in the train watch as the cars go zipping past them.

They fly down San Francisco's steep hills and through intersections losing a few cop cars to accidents along the way.

They come up on a large Muni bus and Jose goes in front of it. He hits the brakes and causes the bus to swerve and forms a blockade as he bends a corner quickly.

He's met by more police cars. He drives straight through them. They swerve to get out of the way. The helicopter is making it impossible for them to escape. The searchlight stays on them the whole time.

INT. HELICOPTER - NIGHT

DAVIS  
 (on the radio)  
 Give me units at the intersection  
 of forty second and Main. We'll  
 trap him there.

DAVIS POV

Davis looks down and watches as the van bends another corner  
 and heads straight down a strip.

EXT. SAN FRANCISCO - CITY STREETS - NIGHT

The van races towards the light when suddenly it becomes a  
 barrier of police cruisers. The helicopter appears above the  
 cruisers. The van skids to a stop. Police have stopped right  
 behind them. Officers are already out with guns drawn.

INT. HELICOPTER - NIGHT

Davis stares at the trapped van.

DAVIS  
 Where you goin' J? We got you.

EXT. SAN FRANCISCO - CITY STREETS - NIGHT

SFPD OFFICER 1 (LOUDSPEAKER)  
 Turn off the engine and get out of  
 the vehicle with your hands in the  
 air!

INT. BLACK VAN - NIGHT

Jose and Madison look at one another.

MADISON  
 Jesse?

JESSE  
 Yeah?

MADISON  
 Come here, please.

Jesse gets up and walks over to Madison. She looks him in  
 his eyes closely.

MADISON  
 We really need you to get some of  
 those police cars out of the way so  
 we can get past. Please do your  
 best not to hurt anyone, all right?

JESSE

Okay.

Jesse looks focused. He holds his hands out in front of him, his palms clasped together with his fingertips pointed directly at the police barricade in front of them. He opens his hands in a sweeping motion.

EXT. SAN FRANCISCO - CITY STREETS - NIGHT

The police cars divide like the red sea crushing on top of one another like aluminum cans.

INT. BLACK VAN - NIGHT

Jose punches it. Jesse falls backwards. Santiago catches him.

INT. HELICOPTER - NIGHT

DAVIS

HOLY SHIT! STAY ON THEM!

EXT. CITY STREETS - NIGHT

The van flies past the mess of cop cars.

INT. BLACK VAN - NIGHT

Crash! They feel a car ramming them from behind. Jesse scampers to the back. He watches a cruiser continue to ram the rear bumper trying to make them lose control.

MADISON

Jesse Israel Cole Junior! Remember what I said!

JESSE

I know mom!

Jesse waves his hand and the 2 police officer's seatbelts come down across their chests before he sends the car flying into parked cars.

2 more cruisers pull up and begin ramming. Their hoods suddenly pop up completely obstructing their windshields. They lose control and crash.

The helicopter stays close. The searchlight explodes. Jesse swipes at it and the helicopter spins out of control.

INT. HELICOPTER - NIGHT

The view from the chopper is a blur of city lights and the

streets below as it spins continuously.

DAVIS, PILOT  
OOOOOOH SHIIIIIIIT!

INT. BLACK VAN - NIGHT

Jesse pulls in a group of parked cars creating a wall separating them from the rest of the police in pursuit. He watches as they slowly get further away. He casually walks back to his seat.

JOSE  
Thanks.

JESSE  
You're welcome.

Brenda smiles and hugs him. Santiago gives him a hi-five.

EXT. BASEBALL FIELD - NIGHT

The helicopter lands hard on the sod. Davis gets out in a hurry.

DAVIS  
SON OF A BITCH! WHAT THE HELL WAS THAT?!

EXT. CITY STREETS - NIGHT

The van speeds towards the Bay Bridge joining the rest of the unsuspecting public returning to the City of Oakland.

EXT. MORALES HOUSE - NIGHT

As the black van pulls in Madison sees there are enough men there to start a war. The group exits the van and goes into the house.

INT. MORALES HOUSE - LIVING ROOM - NIGHT

The group walks in.

JESSE  
This is your house?

SANTIAGO  
Yeah. We'll be safe here.

MADISON  
Won't Davis be able to find us here?

JOSE

He'll know we're here, yeah. But he won't come here.

BRENDA

How can we be safe from a tyrant that controls the police?

JOSE

Unlike the rest of the gangs in this city my men are military trained. Ex marines. This is the last place a crooked cop would want to be at night. Especially tonight.

MADISON

That's why you call yourselves The Freeman. You were all in the military.

JOSE

Some of us have been together since ROTC.

Jose loads a fresh magazine into his gun and cocks it.

MADISON

Is all this necessary?

JOSE

Yes.

MADISON

Why?

JOSE

Because I know who tried to kill my brother.

MADISON

Who?

JOSE

The Doc. I figured that as soon as I saw the SFPD in the parking garage.

MADISON

I don't understand.

JOSE

There's a crew we used to run shit with called The Village Boys. Their

(MORE)

JOSE (CONT'D)

leader is a man named Dante.

EXT. DOCK OF THE BAY - NIGHT

Jose sits in the driver seat of a black sedan with DANTE GREEN in the passenger. They watch as their men load boxes of medication into the back of a FedEx truck.

JOSE (V.O.)

He owned the harbor and ran the boats. I provided the security. It's how we brought the product from Mexico.

INT. HIGHLAND HOSPITAL - UMBRIDGE'S OFFICE - NIGHT

Umbridge sits behind his desk. Jose and Dante sit opposite. Dante angrily stands, throws his chair against the wall and storms out of the office.

JOSE (V.O.)

A few years ago The Doc shrunk Dante's cut. He got sour and walked away. He runs mostly guns now for the Chinese.

INT. SMOKE SHOP - NIGHT

ISAAC GREEN snorts a line of cocaine on a table. He pauses for a moment then throws a tantrum. He pulls a gun. Paco draws quicker and shoots. Isaac falls.

JOSE (V.O.)

A year ago Dante's little brother was at one of our spots. He complained about the product and pulled a gun. One of my men shot him.

INT. MORALES HOME - LIVING ROOM - NIGHT

MADISON

Did they kill him?

JOSE

No. But they paralyzed him from the waist down. Dante and I met. He seemed calm about the situation. Then a couple of nights ago Santiago gets shot.

MADISON

You think it was Dante retaliating?

JOSE

Naturally, one would assume that to be the case. But I'm not one to make a move until I know all the facts.

Jose pulls 2 assault rifles from a closet. He hands Santiago one. They lock and load.

JOSE

Those cops earlier were from the San Francisco Police Department. The Doc hasn't been able to get them on the payroll for a decade. But it seems they're on it now. So now it makes sense.

BRENDA

What?

EXT. STREET CORNER - NIGHT

Santiago stands on a corner with a few friends. A black sedan pulls up. The driver side window comes down. A gun comes out and opens fire. Bullets tear through Santiago's chest and stomach as he falls to the ground.

INT. BLACK SEDAN - NIGHT

Davis pulls off his ski mask checking his rearview mirror. He ducks as the men with Santiago returns fire hitting the rearview mirror.

JOSE (V.O.)

It was Davis that shot my brother. They want me to think it was Dante so we would go to war. The cops would intervene, Dante and me would be killed or imprisoned.

INT. MORALES HOME - LIVING ROOM - NIGHT

JOSE

The Doc now has the protection of both the OPD and the SFPD. Taking out the competition is the next move.

MADISON

How do you plan on stopping him?

JOSE

I'm gonna kill him. It helps me and  
(MORE)

JOSE (CONT'D)

it helps you.

MADISON

No. All I need to do is get this cure out in the open. Once people know it exists and it's free The Doc has no move.

JOSE

The Doc tried to kill you before you even knew he existed.

MADISON

What do you mean?

JOSE

You said Davis was the officer that drove you and Jesse home after your accident right?

MADISON

Right.

JOSE

What is a homicide detective doing at the scene of a car accident?

(beat)

Unless it wasn't an accident.

MADISON

But I didn't have the cure then.

JOSE

I saw you that day at the hospital loading dock. I don't usually do the pick ups but I was in the neighborhood.

MADISON

(in realization)

I witnessed the drug interception.

JOSE

Criminals aren't very hard to figure out Dr. Cole. You just have to think like one.

(beat)

One of my men will get you clean clothing. Make yourselves at home here. You have the whole house. We'll be across the street.

BRENDA

You own the house across the street  
too?

SANTIAGO

We own the whole neighborhood.

EXT. MORALES HOUSE - NIGHT

Paco and a group of men stand ready for Jose's orders. When Jose walks out they surround him.

JOSE

I'm meeting with Dante. Paco, you  
and your men come with me. The rest  
of you stay here and protect our  
visitors. Remember, any sign of  
Davis or Umbridge you shoot to  
kill.

The men nod. Jose, Paco, and 2 others get into a black SUV  
and drive away.

EXT. THE VILLAGE PROJECTS - PARKING LOT - NIGHT

The black SUV pulls in. They get out unarmed. Men with  
assault rifles greet them. A man with dreadlocks leads Jose  
into the apartment building. The rest wait in the parking  
lot.

INT. THE VILLAGE PROJECTS - DANTE'S APARTMENT - LIVING ROOM  
- NIGHT

Dante is seated on a couch his brother ISAAC in a wheelchair  
next to him watching football. The door opens. The man with  
dreads walks in. He whispers to Dante. Dante nods. The man  
exits the apartment and Jose enters.

DANTE

You're the last person I thought I  
would see today.

JOSE

Are we okay to talk?

DANTE

Yeah. Go ahead.

JOSE

Two nights ago a man tried to kill  
my little brother. He was shot  
seven times and by a miracle he  
survived. What do you know about

(MORE)

JOSE (CONT'D)

this?

DANTE

You think I had something...

JOSE

Answer the question.

DANTE

I don't know anything.

JOSE

Good. Then your enemies are my enemies.

DANTE

You think The Doc was behind it?

JOSE

I know he was. But that's a problem I'll handle another day. There's something else. There's a woman. She's found a cure that The Doc is after.

DANTE

What kind of cure?

JOSE

I can't explain it. It's better if I show you.

Jose takes out a blue tablet. He gives it to Isaac.

ISAAC

What is it?

DANTE

Just take it Isaac.

Isaac pops the pill into his mouth and swallows it dry. He's wearing shorts and his legs are skin and bones. Immediately, the muscles come to form and Isaac stands out of his chair. Dante falls to his knees dumbfounded.

INT. HIGHLAND HOSPITAL - HALLWAY - NIGHT

Dr. Umbridge is speaking to a nurse when Davis approaches.

DAVIS

We need to talk.

UMBRIDGE  
 (to the nurse)  
 Excuse me.

They walk a ways and enter an office. The nurse grabs her phone and dials.

INT. BLACK SUV - NIGHT

Jose is driving. Paco's phone rings. He answers.

PACO  
 Yeah?  
 (he listens)  
 Okay.

He hangs up.

PACO  
 Davis is at Highland meeting with  
 Umbridge. He's alone.

Jose steps on the gas.

INT. HIGHLAND HOSPITAL - UMBRIDGE'S OFFICE - NIGHT

DAVIS  
 We've been going after the wrong  
 person. It isn't the woman. It's  
 the child.

UMBRIDGE  
 And what guarantees can you give me  
 they won't elude you again?

DAVIS  
 It's the boy. Whatever she did to  
 him gave him powers to do the  
 things we've seen. There's no other  
 explanation.

UMBRIDGE  
 Sell your bullshit elsewhere Alex.  
 I need you to get the cure before  
 this bitch goes public. Now, what  
 do you need?

DAVIS  
 Give me everything we have.

UMBRIDGE  
 You got it. But if you let her get  
 away again The Doc will relieve you  
 (MORE)

UMBRIDGE (CONT'D)

himself.

Davis walks away. Umbridge grabs the phone on his desk.

EXT. HIGHLAND HOSPITAL - PARKING LOT - NIGHT

Davis walks to his car. Paco approaches him with an AK 47. He goes for his gun. The shots ring out echoing through the parking lot. Davis falls to the ground dead.

INT. HIGHLAND HOSPITAL - HALLWAY - NIGHT

The 4 men have black bandanas covering their faces each with an assault rifle. The guards don't dare approach them. Jose enters the office. Umbridge is on the phone. Jose rips shots through his chest. The men walk back the same way they came.

INT. MORALES HOME - LIVING ROOM - NIGHT

Madison is on the phone. Brenda is on the couch with a towel around her neck with another towel drying Jesse's hair. The door opens.

SANTIAGO

Come on. We gotta go now.

EXT. MORALES HOME - NIGHT

Santiago leads them to the front of the house. Jose is already waiting.

JOSE

We have a change of plans. We move you out of the city tonight.

INT. BLACK SUV - NIGHT

Jose drives. Madison's in the passenger seat.

JOSE

I met with Dante. He's gonna provide a cargo ship to take us down south.

MADISON

What's down south?

JOSE

You can use our underground lab in Mexico to begin producing the cure. We'll begin distributing using Dante's ship.

MADISON

Thank you. For everything.

SANTIAGO

No...Thank you.

EXT. DOCK OF THE BAY - NIGHT

A caravan of SUV's enter. The Black SUV drives up a ramp and into a large ship with containers. The others stay behind.

EXT. CONTAINER SHIP - NIGHT

Dante and Isaac stand waiting to greet them. The group gets out of the SUV.

JOSE

Doctor Cole this is Dante Green.  
Dante meet Doctor Madison Cole.

DANTE

It's an honor to meet you Doctor.  
This ship will take you wherever  
you need to go and you may use it  
for whatever you need it for. The  
crew comes free.

MADISON

Why are you doing this? You're  
taking a big risk for someone you  
don't even know.

DANTE

I thought I would never see my  
brother stand again. Yet here he  
stands. I am forever in your debt.

ISAAC

Thank you for what you're doing  
Doctor. We'll be here to help any  
way we can.

MADISON

Thank you.

JOSE

We have to go.

DANTE

We'll see you when you get back.

Dante and Isaac walk down the ramp. They watch from the dock as the ship departs from the harbor.

INT. CONTAINER SHIP - GALLEY - NIGHT

The group is seated at a metal table having their dinner.

MADISON  
How did you heal Isaac?

JOSE  
I took a pill from your bottle.

MADISON  
What was Dante's reaction?

JOSE  
He almost fainted. It took a minute  
before he came to.

The group laughs.

MADISON  
You knew he would help us?

JOSE  
Yeah. Dante's a good man.

BRENDA  
You're a good man too, Jose.

Jose stops smiling. There's a long pause.

JOSE  
Santi. You and Jesse go check out  
the cabins where you'll be staying.  
See if there's anything else you  
need in there.

Santiago and Jesse leave.

JOSE  
Davis and Umbridge are dead.

MADISON  
How?

JOSE  
After we left The Village we got  
word they were meeting at Highland.  
We went there and killed 'em.

BRENDA  
(surpised)  
Maybe you're not a good man after  
all.

JOSE

(to Brenda)

Look. You said earlier that this was one tyrant controlling everything. You're wrong. It's more like a six-headed monster and to kill the monster you have to cut off all its heads.

MADISON

And you think killing all these people is going to resolve the issue? Do you think you're helping us? You're just killing the people you used to work for. Maybe it's you that wanted total control of the drug game not The Doc.

JOSE

I've been doing this for a long time Doctor. Killing the enemy is the only way to eliminate the threat or you'll be looking over your shoulder until the day they take you out.

MADISON

That's where you're wrong. The threat isn't a person. The threat is greed. You can't eliminate that. You may be a trained killer but there aren't enough bullets in this world to eliminate the greed of men.

Madison stands and starts to walk away.

JOSE

That night at the hospital I thought I would never see my brother again. When he walked out without a mark on him I believed again in something I forgot about a long time ago.

BRENDA

What's that?

JOSE

That good things still happen.

EXT. MORALES HOUSE - MEXICO

An older Hispanic couple kneel down in the dirt surrounded by armed men. One of the men hold a gun to the man and shoots.

INT. MORALES HOUSE - KITCHEN - MEXICO - DAY

A young Jose holding a baby in his arms cry silently staring out of the window at his mother getting shot. She falls over dead next to his father.

JOSE (V.O.)

I was sixteen when my parents were murdered in Mexico. I saw the whole thing. Santi was only a baby. A cartel wanted my father's land so they killed him for it. Holding my baby brother I made a vow that one day I'll kill those men.

INT. CONTAINER SHIP - GALLEY - NIGHT

Madison sits back down.

JOSE

We came to live with my uncle in Oakland. He was a gangster, a drug dealer.

EXT. GREYHOUND STATION - DAY

A tattooed Hispanic man in a white tank top with shades on stands next to a Royal Blue '62 Cadillac DeVille. He takes off his shades as Jose exits a bus with baby Santiago in his arms.

JOSE (V.O.)

He taught me everything about the drug business. Then I joined the ROTC in high school and later the marines. I wanted to be a killer and I got the best education tax money could buy in Iraq. Two tours.

MONTAGE

Jose is in a garage with his uncle. He's teaching him how to bag marijuana into small baggies.

Jose is in high school. He looks determined as he stands at attention with a group in military fatigues.

He's now aboard a Blackhawk helicopter holding an M16 listening to orders from his superior officer.

JOSE (V.O.)

When I was twenty-five I started Hombres Libres. Armed with M-16's we went down to Mexico and took back my father's land and more. With just twelve men we killed every member of that cartel and took over Juarez. We ran drugs across the border until we met The Doc. He built the underground lab on our land and we been working with him ever since.

INT. BLACK VAN - DAY

Jose is driving with Paco in the passenger. Behind them is a group of men all wearing black military fatigues.

EXT. MORALES HOUSE - MEXICO - DAY

Jose and his men stand with M16's aimed at a group of kneeling men. There are dead bodies scattered about on the ground. The man that shot his parents is on his knees in front of him. He pulls his side arm and shoots him dead.

INT. CONTAINER SHIP - GALLEY - NIGHT

MADISON

I'm sorry, I didn't know.

JOSE

I've done many things in this life I can't be forgiven for. I don't want to be either. But if I can help bring back good into this world I'm gonna do whatever it takes...because of what you did for my brother. I owe you.

MADISON

You don't owe me anything, Jose. You've done more than your share.

Brenda's in tears now.

BRENDA

You are a good man...forget what I said earlier.

She gets up and hugs Jose.

BRENDA  
Thank you for helping us.

JOSE  
You're welcome.

MADISON  
Wait...with Umbridge dead we don't  
have to run anymore, right? We  
don't have to go to Mexico.

JOSE  
What do you mean?

MADISON  
The Doc. If he's gone then we don't  
have to leave. I have factories in  
The Bay Area we can use.

JOSE  
You think Umbridge was The Doc?

MADISON  
Wasn't he?

The door opens and 5 armed men rush in.

MERCENARY 1  
PUT YOUR HANDS IN THE AIR. PUT YOUR  
HANDS IN THE AIR NOW!

Jose raises his arms. Mercenary 1 hits Jose in the head with  
the butt of his gun. Richard enters the room.

MADISON  
Uncle Rick. What are you doing?  
This is the man that's gonna help  
us. This is the guy I called you  
about.

Stacey Atkins walks in behind him. Madison is shocked.

MADISON  
You're The Doc?

BRENDA  
Richard what's the meaning of all  
this?

Richard is holding a pistol. He walks up to Brenda and holds  
the gun to her chest. He pulls the trigger. The shot echoes  
through the galley. Brenda's body falls to the floor.

MADISON

GRANDMA!

Madison falls to Brenda's side. She pulls the bottle of tablets from her coat pocket. Panicked, she clumsily tries to put a pill into Brenda's mouth.

MADISON

(weeping)

Swallow Grandma. Swallow.

RICHARD

Stacey made more tablets than you thought. I did some testing of my own. You see, the heart carries the cure to the parts of the body that needs repair. Without the heart the cure is useless. It can only cure the living. It can't bring anyone back from the dead.

MADISON

JESSE!

RICHARD

Oh yeah. Call Jesse. I'll be taking him with me.

MADISON

You son of a bitch! Why?!

RICHARD

You really are just like your father. He too wanted to change the world. He believed medicine should be free.

(beat)

I found this one in the streets and we started the most lucrative drug industry on the west coast. That's what kept us afloat while I waited for your father to come to his senses.

INT. CAR - NIGHT

Masked men force Jesse and Pamela Cole on the ground

RICHARD (V.O.)

And when he didn't I had my men stage a robbery.

EXT. OAKLAND INTERSECTION - NIGHT

Gunshots. The men get into their trucks and leave. Jesse Cole Sr. crawls slowly to Pamela's side. She lies face down her eyes still open. He cries as blood flows from his mouth.

INT. CONTAINER SHIP - GALLEY - NIGHT

MADISON  
You killed them.

RICHARD  
He was killing me! Killing my  
company!

Madison looks up at Mercenary 1. She recognizes him. He was the drunk that crashed into them. Jesse and Santiago run in.

MADISON  
Come here Jesse! Quick! Help  
Grandma!

Jesse runs over and touches Brenda's face. Nothing. Madison weeps even more. Mercenary 2 grabs Madison and holds her up. Richard points the gun at her chest.

RICHARD  
You're coming with us, Jesse.

JESSE  
Let my mom go.

Madison, with tears streaming looks calm now. She turns and looks at Jesse. Richard pulls the trigger ripping a hole through Madison's chest. She falls backwards flat on her back. Jesse cries.

JESSE  
MOM!

Jesse raises his hand and lifts Richard, Stacey, and the 5 men into the air. Some of the men's guns fall to the floor. The others begin shooting at Jesse. Their bullets bend around him as if a magnetic field protected him.

Jose and Santiago grab the guns off the floor and begin shooting. They kill each of the 5 men. They fall to the floor one by one. Jose aims at Stacey and puts a bullet in her head. She drops.

Richard floats in the air shocked. Jesse's crying. Richard's head turns slowly. His neck snaps loudly before his body flops onto the floor beside the others. Jesse falls on top

of Madison crying.

JESSE

Wake up mommy. Mommy wake up.  
They're gone now. Wake up mommy.  
Please wake up. Please.

He hugs her. He kisses her. Madison's eyes are open but she lies motionless. Jesse weeps and pleads while Jose and Santiago watch with their heads down. Santiago begins to cry. Jose watches quietly.

EXT. CONTAINER SHIP - DECK - DAY

8 bodies are wrapped in white cloth. A crewman ties weights to each one before tossing them overboard. Except for one he leaves alone. The face is exposed. It's Brenda Cole.

INT. CONTAINER SHIP - GALLEY - DAY

Jesse's still lying on top of Madison. He's asleep. Santiago and Jose sit nearby watching him.

EXT. CABIN - RIVER - DAY

Madison's face is pale. Her eyes are closed. She's partly submerged in the water. Jesse's voice is faint.

JESSE (O.S.)

Wake up mommy.

Madison opens her eyes.

MADISON'S POV

She sees birds flying above her. She sees the clear blue sky. Then she sees herself in a panic picking her up out of the water. She rushes into the cabin.

She's seeing everything through Jesse's eyes from the moment she found him.

--FAST FORWARD

She's changing his diaper, feeding him, picking him up from school, watching "Man of Steel", the crash. Then she gets shot and falls to the floor. She stares at herself lying on her back with her eyes open.

JESSE (O.S.)

WAKE UP MOMMY!

INT. CONTAINER SHIP - GALLEY - DAY

Madison opens her eyes. She starts to get up. Jose and Santiago can't believe it! They stand. Jesse awakens.

JESSE

MOM!

She hugs him.

EXT. CONTAINER SHIP - DECK - DAY

Madison walks out onto the deck holding Jesse's hand. She approaches slowly then collapses on Brenda's body. She weeps uncontrollably. Jose and the boys watch in reverence.

INT. UNDERGROUND LAB - MEXICO - DAY

Boxes filled with bottles of the cure are being sealed and loaded onto a crate. A forklift comes by and picks the crate up.

EXT. UNDERGROUND LAB - MEXICO - DAY

The forklift loads the crate onto a container. The container is closed. A crane lifts the container onto a semi. The semi drives off. The black SUV is parked nearby. Jose sits inside sweating from the heat. Santiago is in the passenger seat.

JOSE

That's the last one.

SANTIAGO

Finally! I can't take it down here anymore.

They back up and drive off.

INT. MORALES HOUSE - KITCHEN - MEXICO - DAY

Madison is peeling a potato in the sink with a knife. There are other ladies with her. She looks out the window and sees Jesse running around with another small boy.

EXT. MORALES HOUSE - MEXICO - DAY

BOY 1

Te quieres agua? Tengo sed.

JESSE

What?

BOY 1

Te quieres agua?

JESSE

How many times I gotta tell you I  
don't speak Spanish?

EXT. MORALES HOUSE - FRONT - MEXICO - DAY

The truck pulls up and parks. Jose and Santiago get out and walk into the house.

INT. MORALES HOUSE - KITCHEN - MEXICO - DAY

MADISON'S POV

Madison's still peeling when suddenly her view changes and she's staring at the young boy playing with Jesse. She's looking through his eyes again. The knife slips cutting her finger. She doesn't feel it.

EXT. MORALES HOUSE - MEXICO - DAY

JESSE

Ouch!

Jesse looks down at his finger. So does the other boy. They see nothing there. The boy looks at Jesse like he's crazy.

INT. MORALES HOUSE - KITCHEN - MEXICO - DAY

MADISON'S POV

Her view switches back. On her finger is a single drop of navy blue colored blood. She wipes it with her thumb. There's no cut. She's startled when Jose speaks.

JOSE

The ship's loaded. We can make our  
way back to Oakland whenever you're  
ready.

MADISON

I'm ready.

Jose leaves. Madison's confused. She holds out the knife. Suddenly, the knife floats into the air then drops back into her hand. She looks around nervously. She looks out the window. Jesse saw. He smiles and runs off.

EXT. CONTAINER SHIP - DECK - DAY

Madison's looking out into the Pacific Ocean. She closes her eyes and breathes in the cool ocean air. The wind blows her hair back like dark black ribbons as the giant ship drifts slowly along the coastline.

INT. COLE HOUSE - LIVING ROOM - DAY

The front door unlocks and opens. Madison appears with Jesse right behind her. Jesse flops on the couch. Underneath the portrait of her parents there's a small picture of Madison and Brenda on her graduation day.

She takes it to the couch. She flops down next to Jesse. She cries. Jesse looks up at her. There's a flat screen TV in the corner. Their reflection can be seen in it. The picture zooms into it. A news broadcast begins.

IN THE TV - NEWS BROADCAST

There's a woman seated on a couch.

REPORTER

It is an honor for me to introduce our next guest. She is the acclaimed doctor who discovered what has come to be known by many as simply "The Cure". A fitting name for a pill that has rid hundreds of thousands domestically and millions worldwide of everything from Cancer to HIV to the most rare physical infirmities and birth defects known to man.

The screen shows Madison on magazines and newspapers. She's meeting the President and other important world leaders.

REPORTER (V.O.)

In only six months she has received the Nobel Prize for Medicine, graced the covers of Time Magazine and Rolling Stone, she has opened clinics around the world where "The Cure" is distributed without cost to the poor and she is now being called the greatest medical mind in history.

The screen shows the factory and assembly lines at Anderson Cole Pharmaceuticals.

REPORTER (V.O.)

She is the CEO of the largest pharmaceutical company in the world, Anderson Cole Pharmaceuticals, which was Co-Founded by her father, where

(MORE)

REPORTER (V.O.) (CONT'D)

millions of tablets of this miracle pill is manufactured monthly. We have waited months to finally sit down with her but it is my pleasure to welcome to the program Doctor Madison Cole.

(to Madison)

Thank you for joining us, Doctor.

MADISON

Thank you for having me.

REPORTER

I'll go ahead and ask the question on everyone's mind. Because we want to know your peculiar journey but most importantly we want to know...how did you discover "The Cure"?

Madison smiles as a tear slides slowly down her cheek.

FADE TO BLACK: