

The Protean Field
by
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Based on an original story by
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FADE IN:

EXT. IRAQI CITY - DAY - AERIAL VIEW

of a RADIO TOWER looming above bombed out buildings.

SUPER:

"IRAQ 1991 - OPERATION DESERT STORM"

Iraqi forces come out en masse from behind concrete bunkers, surrendering.

EXT. IRAQI DESERT - DAY

An Iraqi major walks in circles around a U.S. Army drone plane with his hands up, while in the b.g. his troops lay down their weapons.

EXT. DESERT ROAD - DAY

Apache helicopters fly by overhead as Lieutenant Jay Pelletier frisks Iraqi soldiers standing in formation alongside a road with their hands behind their heads.

COLONEL DUPREE turns to CAPTAIN MADISON.

COLONEL DUPREE

All right Madison. Shut it down.

CAPTAIN MADISON

Yes sir.

INT. ARMY HUMVEE - DAY

A U.S. ARMY SOLDIER wearing a headset, watches an audio wave monitor that has the word "S-QUAD" written above it.

ARMY SOLDIER

Roger that.

He shuts it down and turns to his buddy who smiles.

EXT. NEW YORK CITY - DAY (9/11/01)

The second plane hits the World Trade Center.

BEGIN TITLES

MONTAGE:

-- Various news clips from 9/11.

-- Various news reels and articles regarding government conspiracies and corruption.

VARIOUS NEWS CLIPS (V.O.)
(overlapping)

We have before us the opportunity to forge for ourselves and for future generations a New World Order -- continuing the long tradition of False Flag Operations that have plagued this country for decades. -- With more and more of our rights being stripped from us, the Constitution has been all but obliterated by recent legislation. -- and he did so without the approval of Congress or the American people. -- we have to have a civilian national security force that's just as powerful, just as strong, just as well funded -- concerning the value of our currency as plans continue for the merger of the United States with Canada and Mexico. -- some say we're on the verge of Martial Law!

-- Images of (now) Lieutenant Colonel Kyle Madison flash like press conference snap shots.

NEWS REPORT # 1 (V.O.)
... testified that the Abaddon Project was a C.I.A. plot to assassinate the president.

-- News reels of anarchy and various protests in the streets.

-- Military press conference.

ARMY OFFICER
... and Lieutenant Colonel Madison has officially resigned his commission effective immediately.

-- Technology reports on cell phones and wireless communication and their dangers.

NEWS REPORT # 2 (V.O.)
... that the F.B.I. can actually activate your phone and hear every conversation whether it's on or off.

CELLULAR PHONE COMMERCIAL
 ... with the largest wireless network in
 the world, we're connecting you to the
 people you care about most.

-- Video games and human violence superimposed over
 visual elements of the infamous 1981 "POLYBIUS" arcade
 game.

<p>ETHEREAL MALE VOICE (soft) Sinneslöschen. Sinneslöschen. Sinneslöschen. Sinneslöschen.</p>	<p>NEWS REPORT # 3 (V.O.) ... in a recent press conference, Mr. Murdock said there's no direct link between violence and video games. But some psychologists disagree.</p>
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-- A reporter holds a gaming device at a game convention.

<p>CONVENTION REPORTER ... instead of just playing the game, it feels more like you're actually in it.</p>	<p>ETHEREAL FEMALE VOICE (soft whisper) Sense deletion. Sense deletion. Sense deletion...</p>
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END TITLES/MONTAGE with a match

AUDIO DISSOLVE TO:

INT. KATE'S HOUSE/LIVING ROOM - NIGHT

The silhouetted figure of an OLDER WOMAN (60's -- her
 name is KATE) slowly approaches a back-lit window. Once
 there, her hands open the horizontal blinds a little
 further apart. The moon reflected in her eyes, she chants
 in a whispered, unknown tongue.

(NOTE: We'll see her again later)

EXT. KYLE'S RANCH HOUSE - NIGHT

The moon sits high in the night sky illuminating the roof
 of a ranch house. Inside the center room of the second
 floor, the silhouetted figure of DR. KYLE MADISON (40's)--
 formerly Lieutenant Colonel Madison -- puts a gun to his
 head.

EXT. KYLE'S RANCH HOUSE - NIGHT

The SHOT rings out.

INT. TOM'S HOUSE/BEDROOM - NIGHT

TOM SINCLAIR (40s), a large, seasoned man with penetrating blue eyes, jolts up in bed, sweat pouring down the sides of his face. This wakes his wife SUSAN (late 30's) up too.

SUSAN

What is it?

TOM

(breathing heavy)

The dream.

SUSAN

Again? You gonna be OK?

TOM

Yeah. I'm fine honey. Go back to sleep.

As Susan rolls over, Tom lies back down. His troubled eyes telling us that he won't be sleeping.

(NOTE: We'll see him again later).

EXT. SKY - NIGHT

Two Russian SU-34 Fullback fighter-bombers fly by in front of a full moon.

INT. JET FIGHTER - NIGHT - PILOT'S POV

The HEADS UP DISPLAY reads:

[TARGET]

Two hands maneuver the jet. One presses a button and a missile is launched destroying the first fighter-bomber. The pilot skillfully rolls the jet over in a fast-paced series of maneuvers that line the second SU-34 up in the targeting frames. Guns fire and another missile launches.

EXT. SKY - NIGHT

The target explodes in a massive FIREBALL.

MATCH CUT TO:

INT. HOTEL/BALLROOM - NIGHT - ON LARGE VIDEO SCREENS

The FIREBALL dissolves to the show logo:
"POLYBIUS SYSTEMS, INC."

ON CENTER STAGE

GENERAL DUPREE (60's) -- formerly the Colonel we met on page 1 -- sits in a chair with a high-tech flight helmet on that has cables running out of it into a computer unit beside him. He lifts the visor up. As the audience claps, he removes the helmet, then gets up and goes

STAGE RIGHT

to take a seat beside LIEUTENANT COLONEL (JAY) PELLETIER (40s) -- formerly the lieutenant we saw on page 1.

JAY

Good job sir.

GENERAL DUPREE

That was amazing.

JAY

Yes sir.

DR. MALCOLM DAYSTROM (late 50's), a tall, distinguished looking black man with a deep voice steps up to the podium.

INSERT - VIDEO SCREENS

As Dr. Daystrom positions the microphone, the lower third TITLE GRAPHIC appears below his image:

"DR. MALCOLM DAYSTROM, FOUNDER, DAYSTROM LABS"

DR. DAYSTROM

Thank you General Dupree. Well done.

BACK TO SCENE

Dr. Daystrom activates a PowerPoint presentation with a remote control and directs the audience's attention to one of the video screens.

DR. DAYSTROM (CONT'D)

Virtual Mind Reality, or VMR. With a VMR device such as this, we can literally "program" our soldiers to do just about anything.

(advances next slide)

This is because everything is vibration. Once you understand that, it's just a matter of identifying the frequency. Because frequencies can always be modified, amplified and distributed.

Various members of the audience listen with great interest. Among them, DR. JANET MARSHALL (mid 30's), an attractive, elegantly dressed woman sitting at a table close to the front and CARL DAVIDSON (40's), a slick, devious type you instinctively don't trust standing at the back of the room.

DR. DAYSTROM (O.S.)
(CONT'D)

In the example you just saw, we essentially transferred the recorded mental engrams of one of our top fighter pilots into General Dupree. As a result, the Army general who has never flown a jet before in his life, was literally being programmed with the experience of air-to-air combat right before your eyes.

INSERT - VIDEO SCREENS

The words, "THE PROTEAN FIELD" appear above a 3D SIMULATION of soldiers wearing helmets on a modern battlefield grid. The simulated soldiers make use of a system that transmits "mental data" utilizing an electronic web of both satellites and wireless networks.

DR. DAYSTROM (O.S.)
(CONT'D)

And what you've seen here is just the beginning.

BACK TO SCENE

Dr. Daystrom turns back to face the audience, his tone becoming more resolved.

DR. DAYSTROM (CONT'D)

Soon, we will no longer need to send our brave young men and women into harm's way in the name of freedom.

(clicks off his presentation)

Only a few years ago, VMR was but a dream. But today that dream has become reality. And it is with great honor that I present this award to Dr. Kyle Madison.

He pulls out a beautiful PLAQUE from inside the podium as the

AUDIENCE

claps. Among them, Kyle's lovely wife BETH (30's) who beams with pride at her table.

ON STAGE

With confidence that borders on arrogance, Kyle goes up to the podium and receives his award.

KYLE

Thank you Dr. Daystrom -- members of the board -- ladies and gentlemen. This is a great honor. Thank you.

He sets his award plaque down on the edge of the podium as the applause slowly dies down.

KYLE (CONT'D)

As you might imagine, there could be many applications for a device such as this. I mean...

(referring to General Dupree)

...if we can teach an old dog new tricks, just imagine what else we can do.

As the audience responds with polite laughter, Jay smirks, shaking his head as if to say "I wish you hadn't said that."

KYLE (CONT'D)

The possibilities are *virtually* unlimited. And we at Polybius Systems aim to explore those possibilities. Thank you.

Everyone claps.

The BAND starts to play a fast song.

As people begin to mingle, Kyle grabs his plaque from the podium. The general comes up and gives him a stern handshake.

GENERAL DUPREE

Teach an old dog new tricks huh?

KYLE

Sorry sir. Couldn't resist.

GENERAL DUPREE

Uh-huh. Well, good job Madison. You definitely make a better egg-head than a soldier.

KYLE

Thank you sir. So... shall I send Paul to finalize the contracts?

GENERAL DUPREE

Tomorrow.

As the general steps off the stage and begins to socialize, Kyle looks out into the

AUDIENCE

where he sees Beth talking with PAUL MURDOCK(30's).

NEAR BETH'S TABLE

SENATOR BRIGGS (50's) stops Kyle.

SENATOR BRIGGS

So tell me Dr. Madison. Exactly, how safe is that device of yours?

Paul sees Kyle being cornered by Senator Briggs. He motions for Beth to hold on a minute and starts to head toward them.

Beth turns and sits beside Dr. Daystrom's wife.

Kyle doesn't seem to like the senator as evidenced by his sarcasm.

KYLE

Well senator, actually it's a lot like guns.

SENATOR BRIGGS

Guns.

KYLE

Yeah. Do guns kill people or do people kill people?

Behind Kyle, Paul closes his eyes, shakes his head and heads back toward Beth's table where she looks up.

BETH

What is it?

PAUL

Oh nothing. Nothing at all.

Senator Briggs and Kyle continue their banter.

SENATOR BRIGGS

Excuse me?

KYLE

The device itself is harmless. But like anything else -- well, let's just say I intend to make sure it stays in the right hands.

The two exchange an uncomfortable stare for a moment as if there is a dark secret between the two of them.

KYLE (CONT'D)

Now, if you'll excuse me senator, my wife is waiting.

Senator Briggs watches Kyle walk off toward

BETH'S TABLE

where he approaches Paul and Beth.

PAUL

'Much like guns...?'

KYLE

Saw a shot and took it.

PAUL

Yeah. Subtle.

Kyle lays the plaque down on the table.

PAUL (CONT'D)

(checking it out)

Nice. So, is it a done deal or what?

KYLE

Done. The general wants to meet with you tomorrow to seal the contract. Might want to coordinate that.

PAUL

Excellent. Right. Well...

(to Beth)

Always a pleasure.

BETH

(stands and hugs him)

Likewise. Good to see you again Paul.

Paul raises his drink, nods to Kyle then heads toward the stage. Kyle turns to his smiling wife.

BETH (CONT'D)
(excited)
You did it!

They move toward each other but Janet Marshall interrupts.

JANET
Very impressive Dr. Madison.

KYLE
Uh.. Thank you. And you are?

Beth rolls her eyes and walks away. Kyle watches her leave as Janet takes his hand.

JANET
Janet Marshall.
(turning toward Beth)
I'm sorry. I didn't mean to...

KYLE
Oh no. No. Don't worry about it.

JANET
I'm curious doctor. Exactly how does one transfer someone's "engrams" like that?

KYLE
I'm afraid that's confidential Ms. Marshall.

JANET
I see. Well. From what I can tell, your device would have enormous potential in the civilian market.

KYLE
(hesitant)
This technology... will eventually make its way into the open market. But not just yet.

Janet pulls a business card out of her purse.

JANET
Well, I'm with Harvard Psychiatric. We'd be very interested in participating in any Beta trials you may have.

KYLE
(taking her card)
Thanks. I'll have my people call your
people.

JANET
Great. Thank you doctor. It was very nice
meeting you.

KYLE
Likewise.

Janet leaves. Kyle looks to see where Beth went as Jay
approaches him from behind.

JAY
Who was that?

KYLE
(looking at her card)
Janet Marshall. PhD.D., Harvard
Psychiatric.

JAY
Hmmm. Smart and beautiful. Single?

Kyle holds up his ring finger and taps his wedding band
with his thumb.

KYLE
Didn't notice.

JAY
Yeah right.

KYLE
I'll catch up with you later.

STAGE LEFT

The band starts to play a slower song.

AT THE BAR

Kyle comes up behind Beth, gently rubs her shoulders and
whispers in her ear.

KYLE (CONT'D)
Care to dance?

Beth doesn't turn around, but cops a sarcastic smirk as
the bar tender hands her a drink.

BETH

What? And risk taking you away from all
your adoring fans?

Kyle smiles, hands the bar tender a twenty and spins his
wife around.

KYLE

Absolutely.

He grabs her hand and the two head for the dance floor.

NEAR THE DANCE FLOOR

Senator Briggs watches them pass, then turns to Carl who
approaches him.

SENATOR BRIGGS

So, what do you think?

CARL

I think this is exactly what we need.

SENATOR BRIGGS

Well, let me warn you. Madison can be a
formidable opponent.

Carl looks toward Kyle, then back to the senator and
cracks a devilish smile before walking away.

DANCE FLOOR

Dr. Daystrom dances with his wife.

Jay asks Janet to dance. She agrees. He winks at Kyle who
just smiles, shaking his head as he dances with his wife.

EXT. HOTEL/VALET PARKING - NIGHT

A black, late model CORVETTE pulls around and parks under
the entrance awning in front of Kyle and Beth.

The VALET (20's) gets out of the car, walks around it and
opens the door for Beth. She gets in and Kyle gives him a
twenty.

VALET

Thank you sir!

Kyle hands Beth the award plaque, closes her door then
walks around and gets in too. They drive off.

INT. HOTEL/BALLROOM/BAR - NIGHT

Carl talks with Paul off to the side of the bar.

PAUL

I can tell you, that's not the direction
Kyle wants to go with this.

CARL

We know. That's precisely why I'm talking
to you Mr. Murdock. This could be a very
lucrative deal if you play your cards
right.

Paul looks uncomfortable.

AT THE OTHER END OF THE BAR

Sitting beside Jay, Janet observes them at a distance.

EXT. STREET INTERSECTION - NIGHT

Kyle's car comes to a stop at the street light.

INT. STRANGER'S CAR - NIGHT

A man smoking a cigarette sits in his car at the cross
street of the intersection looking toward KYLE'S CAR.

INT. KYLE'S CAR - NIGHT

Kyle undoes his bow tie and looks over at Beth who
admires his award plaque. She beams with admiration.

BETH

You're on top of the world right now
aren't you?

KYLE

(smiles)
Yeah.

BETH

(grabs his hand)
Well, I always knew you could do it.

KYLE

Thanks honey.
(squeezes her hand)
I think this calls for a little *private*
celebration. What do you think?

BETH

Uuu. What are we waiting for?

Kyle smiles. When the light turns green, he steps on the gas. To his left, the cigarette man HONKS his horn with a long blast. Kyle looks. As a result, he doesn't see the truck barreling down the road on the right. Beth screams.

CRASH!

SLOW FADE THRU WHITE:

INT. HOSPITAL/I.C.U. ROOM - DAY AND NIGHT

Kyle's head and chest wrapped in gauze, he looks down through a blackened left eye at his unresponsive and very messed up wife. He gently grabs her hand and begins to cry as the artificial respirator moves up and down in a steady RHYTHM.

MONTAGE:

-- Kyle sleeping on the couch.

-- Kyle holding Beth's hand, rubbing her head.

-- Kyle (now with less bandages on) receives a checkup from the doctor.

-- Kyle checking his cell phone. Seeing the incoming call reads, "MOM" he ignores it.

-- Kyle obsessively draws sketches of some sort of device on a note pad.

-- Kyle checking Beth's E.E.G. readings.

-- Kyle showing the diagrams to Jay. They both turn to look at Beth.

-- Kyle kisses her.

END MONTAGE

EXT. KYLE'S HOUSE - EVENING

Jay pulls his SUV up in front of Kyle's mansion.

INT. JAY'S SUV - EVENING

Jay puts the vehicle in park and turns to Kyle.

JAY

You sure you're going to be OK?

KYLE

Yeah. I'll be fine.

Kyle flips the pages of his note pad over then painfully bends down to pick up the bag of clothes that was on the floor between his legs. He puts the note pad into the bag.

JAY

OK man. Call me if you need anything.

Jay connects fists with Kyle.

INT. KYLE'S HOUSE - EVENING

Kyle enters his home and turns the lights on.

INT. KYLE'S HOUSE/OFFICE - NIGHT

Wearing more comfortable clothes, Kyle turns on his computer. As it boots up, he reaches over and grabs a V.M.R. prototype and its visor-like headset. He takes it apart and using a nearby tool kit, begins to tinker with its electronic components.

INT. HOSPITAL/BETH'S ROOM - DAY

Looking to make sure no one is around, Kyle closes the door and goes to Beth's side. He places a pair of wired glasses on her and plugs them into a hand-held device then activates it. He waits and observes her E.E.G. monitor. Finding no change, he hangs his head in frustration.

EXT. POLYBIUS SYSTEMS - DAY - ESTABLISHING

INT. POLYBIUS SYSTEMS, INC./LAB - DAY

Kyle busily cannibalizes components off of other devices to incorporate into his new device.

Paul walks in.

PAUL

Hey buddy. Any news?

KYLE

Not yet. But I think I'm real close to a breakthrough.

PAUL
 (checking out the new device)
 Impressive. You know uh... Kyle, what
 you're doing here -- whether or not it
 works for Beth --

KYLE
 It's going to work Paul!

PAUL
 Right. Of course. Well, what I'm trying
 to say is, we have vendors literally
 lining up. I really think --

KYLE
 No. Not yet.

PAUL
 Remember Dr. Marshall? Harvard --

KYLE
 Now's not the time Paul. Please.

Paul quietly complies. He turns and walks out, leaving
 Kyle to continue his work.

INT. HOSPITAL/BETH'S ROOM - NIGHT

A nurse tends to Beth, tucking her in for the night.

Kyle enters with a computer bag slung over his shoulder.
 He sets the computer bag down and gently kisses Beth on
 the forehead.

After the nurse exits, he goes over to the door, peers
 out into the hall, then quietly closes it. He comes back,
 and reaching into his computer bag he grabs a V.M.R.
 visor and headset and puts it on Beth then he grabs
 another set and puts it on himself and turns the two
 devices on. The two pairs of visor-headsets begin to
 light up and flash steadily against both of their faces.

INT. SURREAL WHITE SPACE

Kyle emerges into a blinding, totally white environment.

KYLE
 (looking around)
 Beth. Beth can you hear me?

BETH (O.S.)
 (very soft)
 Kyle?

He spins around.

INT. HOSPITAL/BETH'S ROOM - NIGHT

Beth's E.E.G. readings begin to show some movement.

KYLE (O.S.)
I'm here baby. I'm here.

INT. SURREAL WHITE SPACE

As Kyle turns, the space near him warps and Beth struggles to cross over into his plane of existence.

BETH
Hold me.

KYLE
(hopeful)
Beth?

As Kyle goes to embrace her, a sad look comes across her face and reaching out to him, she begins to fade.

BETH
I love you...

Kyle reaches out into nothingness.

INT. HOSPITAL/BETH'S ROOM - NIGHT

Kyle tries to pull her back to him.

KYLE
No! Come back!

Suddenly, Beth FLAT LINES.

Kyle pulls his headset off and rushes to her side.

KYLE (CONT'D)
Honey stay with me! Beth, please...

The doctors and nurses rush in. Everything moves into SLOW MOTION as two nurses drag Kyle out of the room and the doctors begin CPR -- the flat-line tone DRONING ON in the background.

SLOW FADE TO:

EXT. CEMETERY - DAY

Beth's tombstone stands in a sea of granite and marble.

Flowers in hand, Kyle stands over it -- his long hair and beard telling us it's been a while since she died. He gently places the flowers on the ground and placing a hand on the stone, he grieves his loss.

EXT. KYLE'S RANCH HOUSE - DAY

Kyle drives his car down the dirt road that leads to a lake side home. He parks in the carport, turns the car off and sadly stares out the window.

INT. KYLE'S RANCH HOUSE/LIVING ROOM - DAY

The house is a mess. Hand-written notes and diagrams, stale pizza, empty beer cans and bottles everywhere. In the middle of it all, Kyle lies completely "zoned out" on the couch wearing a pair of high-tech., visor-like glasses and headphones that connect to a Blackberry-like device beside him. The LCD screen on the device displays a video of Kyle and Beth having fun at a party. He either doesn't hear or doesn't care about the phone RINGING in the background.

INT. KATE'S HOUSE/KITCHEN - DAY

Kate (we first met her on page 3) walks past her kitchen phone which hangs mounted beside the refrigerator. She opens the refrigerator and pulls out some lunch meat and vegetables as a political commentary plays on the TV in the background.

COMMENTATOR # 2 (O.S.)

According to current FEMA policy, procedures are already in place to take over in the event of a catastrophic scenario, whether natural or man-made.

Kate walks by the TV on the counter as the show continues, depicting two POLITICAL COMMENTATORS in heavy debate.

COMMENTATOR # 1 (ON TV)

Look, you're just being paranoid. Senator Briggs and others in this administration just want to protect America. Not take away its rights or sovereignty.

COMMENTATOR # 2 (ON TV)

No. This bill will only make it that much easier to suspend the Constitution and declare Martial Law! I mean come on. They're --

Kate shuts the TV off then cuts some vegetables while softly praying in the spirit. Her prayer language intensifies as the blade STRIKES the cutting board in a steady rhythm.

EXT. KYLE'S RANCH HOUSE - DAY

Jay stands KNOCKING outside Kyle's door. He cups his hand to look inside. Finding the door unlocked, he opens it.

INT. KYLE'S RANCH HOUSE - LIVING ROOM - DAY

Seeing Kyle on the couch, Jay winces at both the sight and smell as he kicks bottles, magazines and rental movies out of the way approaching him. When he finally gets to the couch, Jay looks down at the V.M.R. unit that continues to display video of Kyle and Beth.

JAY

Kyle.

Kyle doesn't move.

JAY (CONT'D)

Hey man. I've been calling you all morning. Wake up.

He puts a hand on Kyle's shoulder to shake him. When he does, Kyle instantly performs a self-defensive move, which although startling, is easily countered by Jay.

JAY (CONT'D)

Hey, hey. Easy man. Easy.

Kyle lifts his glasses and removes the headphones.

KYLE

What the hell are you doing here?

JAY

Is that how you greet all your guests?

Kyle slowly sits up on the couch holding his head.

KYLE

Oh God.

JAY

You're a mess.

KYLE

What do you want Jay?

JAY

Well for starters, how about a drink?

Kyle cracks his neck from side to side, then grabs a note pad out from under the mess beside the couch as he points toward the kitchen. Jay turns and heads that direction as Kyle grabs his cell phone, which is blinking that he has messages. He flips it open and seeing several missed calls from "MOM" he tosses the phone and gets up.

KITCHEN

Disgusted by the mess, Jay opens the refrigerator only to find it completely bare except for a few Coronas. He grabs two and heads back into the

LIVING ROOM

only to find Kyle gone. Jay looks around, then spots him sitting outside on the porch.

EXT. KYLE'S RANCH HOUSE/PORCH - DAY

Jay walks outside with the beers and hands one to Kyle, then sits beside him. Kyle rocks in his chair obsessing over some notes scribbled on the note pad.

JAY

So when did you get this place?

KYLE

About six months ago... after I sold the house.

JAY

It's nice.

KYLE

So, how'd you find me anyway?

JAY

Ah. No one's invisible these days.

Kyle looks over toward Jay's shiny BLUE 1979 G.T.O..

KYLE

You going through a mid-life crisis too?

JAY

Nah. That's my Ellie.

KYLE

Ellie?

JAY

Yeah. You know, like Eleanore. Nicholas Cage. Gone in Sixty Seconds?

KYLE

Didn't see it.

JAY

You gotta get out more.

KYLE

Yeah. What about you? Where'd they have you this time?

JAY

Afghanistan mostly... with a few field trips into Iran.

KYLE

Sounds like fun.

JAY

Fun meter was pegged baby. Dupree had us running all over the Middle East.

Kyle cracks a thin smile, then stares off toward the lake. Quickly sliding back into depression, he looks down at his note pad.

KYLE

I think I might have killed her Jay.

JAY

Hey, don't do this man.

KYLE

But I've been going over this --

JAY

No. Stop. You can't go forward if you keep looking back. I mean look at you. You're not living man.

KYLE

Tell me about it.

JAY

(gesturing toward his notes)
Well, that's part of your problem. This virtual reality crap... it's keeping you locked up. I mean, life goes on. You need to get out. Have a little adventure. Get your mind off things.

Kyle shakes his head as Jay looks at the Airborne tattoo on his arm.

JAY (CONT'D)

Listen. A bunch of guys from our old unit are also home on leave. They want to get together and were asking about you.

KYLE

I know what you're trying to do. And you can forget it.

JAY

They're waiting for us at The Pit.

KYLE

The Pit? That place closed down years ago.

JAY

It's been reopened. Got a new name but it's still the same old stomping ground. Come on. It'll be fun. Let's go.

KYLE

No. Just... leave me alone Jay.

JAY

Unacceptable.

(get's up)

On your feet soldier!

Jay extends his hand. Kyle looks up at him for a long moment then reluctantly takes it. Jay lifts him up and the smell nearly knocks him over.

JAY (CONT'D)

Oh my God! But first, you need a shower. Bad.

Kyle smells under his arms.

KYLE

What?

Jay turns him around and shoves him toward the door.

EXT. EULESS SUBURB - DAY

A large water tower displaying the word "EULESS" across its face and sporting an array of cellular antennas on its legs stands ominously over a neighborhood of typical Texas, suburban houses.

INT. EULESS HOUSE - DAY

Three college age guys sit around a table, each wearing high-tech visors. A V.M.R. device -- the new "VL-X" game system -- sits on the table in front of them displaying a "DOOM" style video game with creatures coming toward the screen getting blown away.

Suddenly, two of the young men start to shake violently then go limp. The remaining guy falls off his chair, whipping his visor off before he hits the ground, eyes wide and glazed over -- lifeless.

EXT. BAR - DAY

Jay's G.T.O. pulls into the parking lot and parks. Jay and Kyle get out.

JAY

Bring back some memories or what?

Kyle smiles shaking his head and looks up as two helicopters fly

OVERHEAD

At a higher altitude, a plane leaves a long chemtrail in the already heavily streaked sky.

INT. SINCLAIR INVESTIGATION SERVICES/OFFICE - DAY

We PULL BACK from the chemtrail streaked sky to REVEAL an image of Mt. Rushmore with each of the Presidents wearing gas masks -- chemtrails streaked behind them. The website's top banner reads: "STOP THE SHEEP KILLERS"

MATT (late 30's), a conspiracy minded, cynical GenXer sits in front of his computer. As he scrolls down the web page, the computer screen fills with more chemtrail pics.

MATT

Listen to this: 'One of the primary methods the New World Order is using to enslave and kill off the population involves the continual use of chemtrails.'

Tom (we first saw him on page 4) just shakes his head as if to say, "give me a break." He sips his coffee and goes through his e-mail as TRISH (30's), a professional crime scene investigator who takes her job seriously, looks up from her work at the desk across from him.

TRISH

You don't really believe that do you?

MATT

Are you kidding? Have you looked up lately?

Matt gets up, goes to the window and looks up.

MATT (CONT'D)

See! Look at that! Freaking Bohemian Bilderberg Bastards. I swear to God, if I had a rocket launcher --

TRISH

(looking out the window)

Those are contrails moron.

MATT

(going back to the desk)

No. Contrails are short, thin streaks of vapor that melt and disappear quickly. That crap is much thicker and hangs in the air for hours.

TRISH

So what do you think it is then?

MATT

A pretty nasty bio-chemical cocktail. And they're dumping it on us just about every day now.

TOM

Who is?

MATT

The government.

TRISH

Better watch it. That kind of talk can get you locked up.

MATT

Yeah. Tell me about it. Damned Patriot Act.

TOM

Now why would the government want to dump chemicals on its own people?

MATT

It's a depopulation agenda.

TRISH

Oh brother.

MATT

No. I'm serious. Google the Georgia
Guidestones if you don't believe me.

Tom walks over to Matt's desk and drops a police folder
in front of him on his way to a filing cabinet.

TOM

How about doing some real work instead?

The phone RINGS.

TRISH

I'll get it.

Trish gets up and answers the phone.

TOM

Thank you. At least someone's earning
their keep around here.

TRISH

Sinclair Investigation Services.
(pause)
What!? When?

Both Tom and Matt turn and look at Trish.

INT. BAR - DAY

Kyle and several of his old Army buddies sit around a
table drinking beers and having a good time.

KYLE

Adventure he says. Yeah. I just about had
a freakin' heart attack! Then, I turn
around and he's not even there!

FRIEND # 1

(laughing)
You had it coming to you!

JAY

Alright. Alright. Lay off. He's
sensitive.

FRIEND # 2

Uuu. Sensitive. I like sensitive.

Friend # 2 teases Kyle about his hair and starts doing a very bad imitation of the Aerosmith's, "Dude Looks Like A Lady." They all laugh as Kyle slaps his hands away.

KYLE

Yeah, I'll bet you do.

Friend # 3 looks toward the pool tables and sees a group of people leaving one free.

FRIEND # 3

(turns to Kyle)

You still suck at pool?

KYLE

On my worst day I can still beat you.

FRIEND # 3

Alright hot-shot. Let's go.

They all get up and head for the pool tables, passing by a TV that shows a CHANNEL 7 news report as they do.

CHANNEL 7 NEWS REPORTER

... of the C.I.A. on July 7th, 2008. Operation McCall involved the transference of 500 metric tons of uranium yellowcake from the Tuwaitha Nuclear Research Center near Baghdad to facilities in Canada. Recently, a small amount of it -- some say enough to make a low yield nuclear weapon -- has disappeared. As a result, Homeland Security has raised the threat level to yellow.

EXT. EULESS HOUSE - DAY

Yellow caution tape blocks off the location. In the b.g., police cars and ambulances are parked in the street beside the Sinclair Investigative Services van. Tom directs Trish to go over to the grieving family members who are off to the side as he heads toward the house.

INT. EULESS HOUSE - DAY

Tom enters and walks over to Matt who holds a V.M.R. device in his latex gloved hand.

TOM

What do you have for me?

Matt carefully picks up a visor.

MATT

It's one of those new Polybius game systems. The VL-X. Ever use one?

TOM

No.

MATT

Oh man, you're missing out. These things are awesome.

TOM

I don't get it. You see any sign of drugs, weapons or anything out of the ordinary here?

MATT

Nothing.

TOM

Alright. Bag it. We'll take it to the lab.

Matt puts the device into a zip-lock bag and heads outside, while Tom continues to explore the scene.

Passing Matt, Trish walks in and approaches Tom.

TRISH

The family doesn't know anything. The mother said she came home and found them like this. No noticeable injuries or foul play. Nothing. So, what do you think? Poison maybe?

TOM

Could be. We'll have to wait for the autopsy...

Tom spots something just under the couch.

TRISH

What is it?

He puts a pair of gloves on, walks over to the couch, bends down and pulls out another VL-X visor.

EXT. EULESS HOUSE - DAY

As Tom exits the house, a black car pulls up to the scene. Four men in black get out.

One of them, JIM BUCHANAN (40s), a very serious, choleric type, walks straight over to a POLICE OFFICER and flashes an ID. The officer looks at it.

POLICE OFFICER
 (to everyone else)
 Alright. That's it. Let's pack it up.

As Tom approaches the police officer, Jim takes the VL-X visor out of his hand.

JIM
 We'll take that.

Jim walks off toward the house.

TOM
 Hey!
 (to the police officer)
 What's going on? What are these guys doing in my crime scene?

POLICE OFFICER
 It's their scene now.

TOM
 And who are they?

POLICE OFFICER
 F.B.I.

TOM
 F.B.I.? What do they have to do with this?

POLICE OFFICER
 I don't know. But it's out of our hands now Tom. Get your people out.

TOM
 Right.

As the police officer starts to rally everyone out of there, an F.B.I. agent goes over to the family and begins talking with them. Tom looks over at another F.B.I. AGENT walking toward his van.

F.B.I. AGENT
 (to Matt)
 We're going to need whatever evidence you've collected.

The Agent takes the VL-X device out of Matt's hand.

MATT

Hey! What the...

Tom comes up as the agent looks around the inside of the van for a moment, then heads back toward the house.

TOM

(to Matt)

It's alright. We'll deal with it later.
Let's get out of here.

Tom, Matt, and Trish all get in the van and drive off.

EXT. CARL'S HEADQUARTERS - DAY

A large factory building sits nestled behind overgrown trees, bushes and "NO TRESPASSING" signs. It looks abandoned except for all of the cars parked in front.

A curious cell tower, heavily adorned with antennas and microwave drums, stands nearby like a quiet sentinel keeping watch over the goons with machine guns that guard the perimeter.

INT. CARL'S HEADQUARTERS/BRIEFING ROOM - DAY

Although the walls look unkept, the room is well furnished with a large conference table and a video screen displaying technical data.

A SCIENTIST stands beside Carl speaking in front of some well-dressed businessmen and personnel from different branches of the military -- including General Dupree. Senator Briggs is also among those in attendance.

SCIENTIST

Using Neuro Linguistic Programming in conjunction with V.M.R. entrainment, we've successfully embedded terminal commands in at least two different locations. Both with multiple instances.

BUSINESS MAN

But in each of these cases, the subjects had to be actively engaged in the program, correct?

CARL

Yes. But we believe that with accumulated usage of the device, it will be easier to implement without having to be actively engaged.

As General Dupree observes the reactions of those around him -- especially that of Senator Briggs -- the MARINE COLONEL sitting beside him raises his hand.

MARINE COLONEL
What about autosuggestion?

CARL
Read the papers gentlemen.

SENATOR BRIGGS
Bottom line. Will we be ready before the election?

CARL
We're ready now.

EXT. TOM'S HOUSE/DRIVEWAY - EVENING

Tom pulls his car into the driveway, parks and heads for the front door.

INT. TOM'S HOUSE/LIVING ROOM - EVENING

Tom's son GAVIN (14) sits close to a large screen TV, fingers moving quickly across a game controller, totally engaged in a Mafia-style video game.

As Tom enters, he sees and hears all the flashing gun fire, blood and explosions on the TV.

TOM
I told you I don't want you playing those kinds of games.

GAVIN
Ah common dad. What's the big deal?

TOM
You know what happened last time.

GAVIN
But I took my medication.

TOM
I still don't want you playing those games. I see enough of that crap in real life. That stuff'll mess you up. Now turn it off.

GAVIN
But dad...

TOM

I said turn it off. Don't argue with me.

GAVIN

Fine.

Gavin shuts the game off as Tom goes into the

KITCHEN

where Susan busily moves about cooking dinner.

TOM

Honey, you know I don't like Gavin playing those kinds of games.

SUSAN

Sorry. I didn't realize he was.

TOM

You can't hear all that noise?

SUSAN

Look. I can't do everything Tom. I've been cleaning all day, I had to go to the store and now I'm cooking --

TOM

(seeing Susan's stress)

Hey. Hey... I'm sorry honey. I'm sorry.

Tom goes over to the table throws the mail down as he sits with a heavy sigh.

SUSAN

What's wrong?

Susan goes over to the oven and pulls out some chicken.

TOM

Ah, it's this case I'm working on. Three college kids found dead in a house just up the road from here.

SUSAN

Oh my gosh. That's horrible. Anyone we know?

TOM

I don't think so. But don't say anything to Gavin. There's still a lot of mystery surrounding this one.

LIVING ROOM

Gavin puts his game controller up and shuts the TV off. As he does, his iPhone RINGS. He checks it then answers.

GAVIN

Hey man. Why what's up?

(pause)

Are you serious? Dude, that's awesome!

(pause)

Now? I don't know...

(pause)

OK. OK. Hang on.

He pulls the game disc out of the player and puts it into a rental case as he calls toward the kitchen.

GAVIN (CONT'D)

I'm going to take it back, OK?

TOM (O.S.)

What?

GAVIN

The game. I'm going to return it, OK?

TOM (O.S.)

OK.

SUSAN (O.S.)

Don't be long. Dinner's almost ready and you know we have church tonight.

GAVIN

(under his breath)

Yeah. Yeah.

(back on the phone - quietly)

OK man. But I only have a few minutes.

(pause)

Alright. Alright. Bye.

Gavin goes out the door.

EXT. STRIP MALL - EVENING

Gavin rides his Rip-Stick down the street. Approaching a Blockbuster Video store, he jumps the curb and rolls over to the drop box. He drops the video game into the slot then heads off down the street again.

EXT. BLAKE'S HOUSE - EVENING

Arriving at his friend's house, Gavin stops and flips his Rip-Stick up on end. He leans it up against the garage then goes to the door and knocks.

INT. BLAKE'S HOUSE - EVENING

BLAKE (14) answers the door and lets Gavin in.

BLAKE

Oh man, you gotta see this!

He holds up a VL-X game unit.

GAVIN

Whoa. When did you get that?

BLAKE

It's my brother's. Check this out!

He clicks the unit on and a seductive image of three beautiful women wearing bikinis appears on the viewer as SERGIO (14), a very excited Hispanic kid leans over Gavin's shoulder checking it out too.

SERGIO

It's hot dude!

GAVIN

You tried it?

BLAKE

Oh-ho yeah. It looks like they're right in front of you. Here. Check it out. I rented a couple of more visors.

He hands a visor to Gavin who notices its warning label:

"CAUTION: DO NOT USE IF YOU HAVE A HISTORY OF EPILEPSY."

GAVIN

I don't know guys...

SERGIO

What's the matter? What're you gay? Dude. These chicks are hot!

Gavin looks down at the picture displayed on the game unit as the other two put their visors on and fire up the program. The lights in the visors start flashing, reflected on their faces as the display counts down from ten seconds.

JAY

Anytime bro.

Jay holds up a fist. Kyle connects his with it then get's out.

INT. KYLE'S RANCH HOUSE - NIGHT

We HEAR Jay drive off as Kyle walks into the house.

He turns off the alarm, then sets his keys on the table near the V.M.R. device. He picks the device up and looks at it for a moment, then sets it back down and goes upstairs.

INT. CHURCH - NIGHT

A very passionate, black PASTOR (40's) preaches from a pulpit. In the b.g., the PowerPoint projected on the video screen behind him displays JEREMIAH 17:5

PASTOR

Cursed are those who put their trust in mere humans, who rely on human strength and turn their hearts away from the Lord. Forget politics! All their fear tactics and election non-sense. We live in a fallen world people! Our fight is not against men, but against principalities and powers; spiritual wickedness in high places.

IN THE AUDIENCE

Tom types a text message and reads e-mails on his Blackberry.

PASTOR (O.S.) (CONT'D)

Look at verse seven. 'But blessed are those who trust in the Lord and have made Him their hope and confidence.' You see, God searches the hearts. He sees the secret motives.

Susan nudges him to pay attention. He puts the Blackberry away and does his best to pay attention -- if for no other reason than to please her.

PASTOR (CONT'D)

But notice this now. Notice this . It says He gives them their due.

(MORE)

PASTOR (CONT'D)

He rewards them according to what their deeds deserve. Folks, the battle is the Lord's! So give it to Him!

Tom appears to have a hard time with that concept.

EXT. TOWN - CELL TOWER - MORNING

A bird sits on a cell tower microwave drum. The drum makes a CRACKLING sound and the bird flies off.

INT. HOUSE/TEENAGER'S BEDROOM - MORNING

An innocent looking teenage boy packs his backpack for school. As he does, he wipes the BLOOD on his hands off on his bed sheet, then picks the backpack up REVEALING a VL-X visor still blinking on the bed.

PARENT'S BEDROOM

In the f.g., two dead parents lie in bed under blood-soaked sheets. In the b.g., the teenage boy stands looking in through the door, then slowly closes it.

EXT. HOUSE - MORNING

The teenage boy walks with a stone cold face toward a MEDFORD HIGH SCHOOL bus just down the road from his house.

INT. MEDFORD HIGH SCHOOL BUS - MORNING

The teenage boy gets on the bus, walks past the other kids and sits in the back by himself.

INT. KYLE'S RANCH HOUSE/KITCHEN - MORNING

Wearing boxers and a tank top, Kyle stands drinking a coffee watching the MORNING NEWS on the small TV that sits on his kitchen counter. In the news clip, he spots what looks like a V.M.R. device in one of the cops' hands. He looks at his V.M.R. device on the table, then leans in for a closer look at the one on the TV.

MORNING NEWS

... the shooting took place just outside Medford, Oregon at seven o'clock this morning. At this time, there are still no clues as to why the fourteen year old boy would murder his parents and then open fire on a school bus killing four and critically wounding two others before taking his own life.

(MORE)

MORNING NEWS (CONT'D)

But sources say this event may have something in common with at least six other similar cases that have occurred across the nation in recent months.

Visibly upset, Kyle shuts off the TV and leaves the kitchen.

BATHROOM

Kyle walks in and looks at himself in the mirror. He rubs his beard for a moment, then looks down toward a drawer, opens it and pulls out a pair of scissors.

EXT. SINCLAIR INVESTIGATION SERVICES - DAY

Tom and Matt head for Tom's car.

MATT

What are you hoping to find? I mean there was nothing about those kids that pointed to drugs.

TOM

I know. But it's the only thing that makes any sense right now.

MATT

Well, the F.B.I. sure seems to be all over this one.

TOM

Yeah but Howie owes me a favor. He'll have something for us.

MATT

Why is it nearly everyone you know owes you a favor?

TOM

What can I say? What goes around comes around.

They get in the car.

INT. TOM'S CAR - DAY

Tom starts the car and backs out.

MATT

Well, if the coroner's reports come up negative, I think you need to meet someone.

TOM

Who?

MATT

A friend who might be able to shed some light on this situation.

INT. POLYBIUS SYSTEMS, INC./LOBBY - MORNING

Clean shaven, hair cut short and wearing a sport coat and slacks, Kyle walks into the lobby. A woman carrying a stack of papers does a double take as he walks by.

The receptionist, SHELLY (mid 20s), perks up at the front desk and greets Kyle as he approaches.

SHELLY

Dr. Madison! Good to see you again. How are you?

KYLE

Doing better Shelly. Thanks. You?

SHELLY

Can't complain.

KYLE

Glad to hear it. Is Paul in?

Shelly looks a little nervous all of a sudden.

SHELLY

Uh. Yes. But I think he's in a meeting right now. Would you like me to page him?

KYLE

No. Don't worry about it. Thanks.

As Kyle heads for the stairs, Shelly starts to call after him, but changes her mind.

INT. POLYBIUS SYSTEMS, INC./PAUL'S OFFICE - MORNING

The name plate on the desk reads:

"PAUL MURDOCK, PRESIDENT, POLYBIUS SYSTEMS, INC."

Paul looks over some paperwork. He signs it and proudly hands it back to Dr. Janet Marshall who sits across from him, legs crossed.

PAUL

This is excellent Dr. Marshall.

JANET

Thank you.

Janet takes the paperwork and files it into a folder on her lap.

Kyle opens the door and walks in but looks surprised to see Paul.

Paul looks up as if his stomach just dropped.

PAUL

Kyle!

Janet turns to see Kyle as well.

Paul stands up, quickly recovering his composure.

PAUL (CONT'D)

Welcome back. Uh... you remember Dr. Marshall?

Janet stands up to shake Kyle's hand.

KYLE

Yes, of course. Good to see you again.

JANET

Thank you. Likewise. How are you? I was so sorry to hear --

KYLE

I'm... better. Thanks.

Kyle assesses the situation and looks suspiciously at Paul.

KYLE (CONT'D)

So uh, what's going on?

PAUL

Oh we were just finishing up actually.

JANET

We've been running some tests and I must say, Harvard's very excited about the potential of your new system.

KYLE

(glances at Paul)
The new system. Yes of course.

JANET

Well, I'll leave you gentlemen to your next breakthrough. Thanks again Paul. Dr. Madison.

After shaking their hands again, Janet picks up her bag and exits. Kyle watches her leave then turns to Paul.

KYLE

New system?

PAUL

Yeah. We did some modifications --

Kyle looks out the door then back again to Paul.

KYLE

Why didn't you tell me we were working with Harvard?

PAUL

Uh, Kyle... there's been some changes around here.

KYLE

I can see that. And what the hell are you doing in my office?

Paul points to the name plate on the front of his desk.

PAUL

It's not your office anymore.

KYLE

Excuse me?

PAUL

You're surprised? Listen Kyle. Since the accident... I've been flying solo here. I mean, you dropped off the map for over a year. You didn't return my calls, my e-mails. The board finally decided they had to let you go.

KYLE

What? I founded this place!

PAUL

Yeah, and the stock holders own it Kyle. The board just did what it had to do. I'm sorry.

Paul sits back down, looking a bit more self-assured.

PAUL (CONT'D)

Your things are in storage if you'd like to pick them up.

Kyle just stares at him as if in total disbelief.

EXT. POLYBIUS SYSTEMS/PARKING LOT - DAY

Janet walks to her car.

INT. JANET'S CAR - DAY

As Janet gets into her car, she grabs an earpiece out of her purse, puts it in her ear and talks down to her blouse.

JANET

Did you get all that?

JIM (IN EARPIECE)

Got it. With Madison back in the picture, this should get interesting.

JANET

Yeah. I'm going to stick around. Tail him. See where he leads me.

JIM (IN EARPIECE)

Good call. Intel indicates something's about to break soon, so report whatever you find immediately.

JANET

Will do. Out.

Janet takes the earpiece out of her ear, undoes a few buttons on her blouse and removes a small microphone. She buttons her blouse back up and stares off toward the building.

INT. TOM'S CAR - DAY - TRAVELING

Tom talks on his cell phone while Matt quietly sits beside him in the passenger seat.

TOM

Nothing? Alright Howie. I really appreciate your help on this.

(beat)

Yeah. We're even.

(beat)

OK. Thanks.

Tom hangs up.

MATT
Negative?

TOM
Yep. Ran it three times.

MATT
I told you.

TOM
Yeah.

MATT
Well?

TOM
Well what?

MATT
My friend.

TOM
I don't have time for games.

MATT
Trust me. It'll be worth the trip.

TOM
Where is he?

MATT
Garland.

TOM
Garland? Oh brother.

Tom makes another call while eye-balling Matt.

TOM (CONT'D)
Hey Trish. Coroner's report came up negative on all three. Matt and I are going to make a trip out to Garland to follow another lead. In the meantime, get on the phone with forensics. I want to know... hello? Hello?

MATT
What's the matter?

TOM
Ah. Lost signal.

Tom looks down at his phone. Outside, he notices several cell towers nearby.

TOM (CONT'D)

This is ridiculous. I've got full bars here.

Tom tries the call again. No luck.

TOM (CONT'D)

Damn it.

MATT

It's a conspiracy.

TOM

Everything is a conspiracy with you.

MATT

I'm telling you. Look.

As they stop at a street light, Matt points at the two guys in white coveralls that are working inside a large metal box at the base of a cell tower, and the unmarked white van that is parked beside them.

MATT (CONT'D)

See that?

TOM

What?

MATT

Those guys over there.

TOM

Yeah. That's probably why I lost signal.

MATT

Who are they?

TOM

I don't know. AT&T. Sprint. Verizon maybe...

MATT

Ever notice there's usually no names on their trucks? No logos? I mean, they could be terrorists or K.G.B. for all we know.

TOM

K.G.B..

MATT

I'm just saying. No one questions this stuff. Look at all these towers. Do we really need that many right next to each other? And none of them were there a year ago.

TOM

You've been counting?

MATT

You know, back in the forties, this guy named Wilhelm Reich discovered that certain frequencies actually have the power to manipulate our minds. Guess what frequencies cell phones work on?

Tom just rolls his eyes.

MATT (CONT'D)

Think that's a coincidence? What do you think they're doing inside those boxes?

The street light turns green and Tom steps on the gas.

EXT. POLYBIUS SYSTEMS, INC./CATWALK - DAY

Kyle exits the building and starts to walk down the catwalk carrying a large box of his belongings.

INT. JANET'S CAR - DAY

Seeing Kyle leaving the building, Janet sits up and starts her car.

EXT. POLYBIUS SYSTEMS, INC./CATWALK - DAY

Kyle reaches the end of the catwalk and heads for the back parking lot.

INT. POLYBIUS SYSTEMS, INC./PAUL'S OFFICE - DAY

Paul stands by the window with the phone to his ear watching Kyle walk toward the parking lot.

PAUL

Yeah. My guess is, he'll head for Daystrom's. Are you sure we can trust him?

INT. CARL'S HEADQUARTERS/OFFICE - DAY

Carl sits confidently at a desk looking at his laptop.

CARL

Daystrom won't say anything. He knows what's at stake if he does.

INT. DAYSTROM LABS/DAYSTROM'S OFFICE - DAY

In the f.g., a picture of Dr. Daystrom's family sits on a desk. Behind it, Dr. Daystrom busily works in front of the bank of computer monitors that fill this rather large and impressive, high tech. office.

A satellite view of a large city plays on one monitor. Beside it, another displays a satellite's telemetry over the earth.

As Kyle walks in, Dr. Daystrom turns to see who it is.

DR. DAYSTROM

Kyle! Come on in.

He punches a code into his computer and the monitor screens start to change just as Kyle comes around the corner. He stands and greets his guest with a firm handshake.

KYLE

Thanks for seeing me Malcolm.

DR. DAYSTROM

Of course. Of course. It's always good to see you my friend.

KYLE

So, what are you working on these days?

DR. DAYSTROM

Ah, you know how it is.

Daystrom's eyes motion toward the ceiling camera.

DR. DAYSTROM (CONT'D)

Always another project I can't talk about.

(motioning toward a chair)

Have a seat.

KYLE

(sitting down)

They fired me Malcolm.

DR. DAYSTROM

(sitting down)

I know. Look. I was on your side Kyle.

(MORE)

DR. DAYSTROM (CONT'D)

But I was outvoted. Your absence and emotional state really left the board with little choice. I'm sorry.

INT. CARL'S HEADQUARTERS/OFFICE - DAY

Carl sips his coffee as he observes Dr. Daystrom and Kyle on his laptop.

KYLE (O.S.)

Yeah. Everybody's sorry these days. But where does that leave me?

Suddenly, General Dupree barges into the room and slaps a newspaper down beside Carl. A photograph of the Oregon school bus adorns the upper, center half of it.

GENERAL DUPREE

Was this your doing?

DR. DAYSTROM (O.S.)

I don't know. Where does that leave you?

Carl mutes the laptop and turns toward the general.

CARL

Briggs wanted a live demonstration to ensure plausible deniability. So, I gave him one.

GENERAL DUPREE

He's taking this too far.

CARL

A little too late for cold feet don't you think general?

GENERAL DUPREE

Those were kids for God's sake!

CARL

Kids that become adults.

(standing up)

Remember, whoever wants the next generation is going to get it.

Carl grabs his laptop and walks out as the general looks down at the newspaper with disgust.

GENERAL DUPREE

Yeah, if there are any left.

COMPUTER ROOM

Carl enters and sets his laptop down in front of the TECH GUY (20's) who sits working in front of a bank of computers. Tech guy looks at the laptop then at Carl.

CARL

Get someone to cover Madison. I want his life on here by the end of the day.

TECH GUY

You got it.

INT. DAYSTROM LABS/DAYSTROM'S OFFICE - DAY

KYLE

What did they do to my device Malcolm?

Dr. Daystrom gives him a very subtle, "don't go there" look.

DR. DAYSTROM

They made it very profitable. You should be thankful.

KYLE

What?

DR. DAYSTROM

You've still got your stock. Enjoy the severance package and move on Kyle. I hear you moved out to the country --

KYLE

(trying to read him)

Uh yeah. Got a ranch house up in the Berkshires. Twenty acres. Nice. Lot of deer. We should go hunting sometime.

DAYSTROM

I'd love to. I know Cheryl and the boys would love to see you again too.

Dr. Daystrom pushes a piece of paper across the desk toward Kyle.

DR. DAYSTROM

Tell you what. Why don't you give me your new number and I'll give you a call next weekend.

KYLE

Sure.

Kyle grabs the paper and a pen. He writes his number down then pushes it back to Daystrom who quickly underlines the last five digits of the number, giving him an odd look before putting the paper in his pocket. Before Kyle can respond, Daystrom looks up at the clock.

DR. DAYSTROM

Oh boy! It's after five. I better get going. Richard has a game tonight.

As Daystrom begins to shut down his computer, he tabs to another screen and quickly types the last five digits of Kyle's phone number on the keyboard before hitting the shut down key. He shuts a desk light off and discreetly ejects a small flash card from his computer and palms it.

The two get up and head for the door.

KYLE

Well, thanks for everything Malcolm.
You're a good friend.

DR. DAYSTROM

Don't give up Kyle. Everybody has setbacks.

Daystrom shakes Kyle's hand. Feeling the flash card in his palm, Kyle looks down then back at Daystrom who winks at him, and shuts the lights off as they both exit the room.

INT. JANET'S CAR - DAY

Parked across from Daystrom Labs, Janet watches Kyle and Dr. Daystrom exit the building, say their good-byes and head for their cars.

EXT. DAYSTROM LABS/PARKING LOT - DAY

As Dr. Daystrom gets to his car, he watches Kyle drive off.

DR. DAYSTROM

(softly)
Good luck Kyle.

He unlocks the door and gets in.

INT. JANET'S CAR - DAY

Janet makes a call on her cell phone as she starts the car.

JANET

Hey Mark. Janet. Got a pen?

(pause)

Great. Take this down. Dr. Kyle Madison. Mass plate GWV706. He's driving a silver BMW headed toward Route 2. I want you to put out an APB and stop him. I'll be there shortly.

INT. KYLE'S CAR - DAY - TRAVELING

Kyle flips the flash card around in his hand staring at it for a moment, then puts it in his shirt pocket.

SERIES OF SHOTS:

- A) A street light camera view of Kyle's car.
- B) DIGITAL ZOOM to his license plate.
- C) A building security camera angle on street.
- D) A satellite view of Cambridge Massachusetts, tracking Kyle's car.

INT. KYLE'S CAR - DAY - TRAVELING

Kyle hears a POLICE SIREN. He looks in his rear view mirror and realizes it's for him. What the heck?

EXT. ROAD - DAY

Kyle pulls over. The State Police car follows. Two other police cars also appear on the scene from different directions.

INT. KYLE'S CAR - DAY

Kyle rolls down his window as a STATE POLICE OFFICER approaches.

STATE POLICE OFFICER

Dr. Kyle Madison?

KYLE

Yes?

STATE POLICE OFFICER

I need you to step out of the car.

KYLE

What's this about?

STATE POLICE OFFICER
I said, step out of the car sir.

KYLE
Alright. Alright. Take it easy.

EXT. ROAD - DAY

Kyle gets out of the car.

STATE POLICE OFFICER
Turn around. Put your hands on the roof.

Kyle reluctantly complies.

KYLE
What's going on?

The officer pulls out a pair of handcuffs and cuffs him.

KYLE (CONT'D)
Hey! What is this? Am I under arrest?

The officer escorts Kyle to his squad car. He opens the door and Kyle gets in.

INT. STATE POLICE CAR - DAY

The officer gets in and keys his radio.

STATE POLICE OFFICER
This is Unit Seven. I have the suspect in custody. Corner of Mystic and Broadway. Over.

POLICE RADIO
Copy Unit Seven.

KYLE
You can't do this. I have rights you know.

STATE POLICE OFFICER
Yeah. You have the right to remain silent. Anything you say can and will be used against you --

INT. KYLE'S RANCH HOUSE/LIVING ROOM - DAY

The cigarette man (we first saw on page 13) reattaches the cover on one of Kyle's surround sound speakers. He cleans up all of his tools and gadgets and puts them into a duffel bag then heads for the entrance door.

There, he removes a device that was attached to Kyle's alarm pad, which resets the alarm. He looks around for a moment, then exits. After the door shuts, the bolt lock slides into the lock position.

EXT. ROAD - DUSK

Janet pulls up behind the State Police car and parks. She gets out and heads for the police car driver's door where she flashes her F.B.I. badge. Seeing it, the officer rolls down his window.

JANET

I'll take him.

The officer gets out and lets Kyle out too.

JANET (CONT'D)

(noticing the handcuffs)

Those won't be necessary.

KYLE

Thank you.

STATE POLICE OFFICER

(uncuffs Kyle)

He's all yours ma'am.

As the policeman turns to leave, Janet catches his attention.

JANET

Can you stick around for a few more minutes?

STATE POLICE OFFICER

Sure.

JANET

Thank you.

Janet pulls out an electronic bug-detection wand and waves it all around Kyle who looks suspiciously at her.

KYLE

You're F.B.I.?

JANET

(smiles)

Yep. S and T Branch. Going on ten years now. Can you believe that?

KYLE

What are you doing?

JANET
Checking for bugs.

KYLE
Bugs?

Satisfied he's clear, Janet puts the wand away.

JANET
Come with me doctor.

KYLE
I'm not going anywhere until someone
tells me what the hell's going on.

Janet looks at the police that are still all around them.

JANET
You're hardly in a position to resist.

Realizing he has no other option, Kyle follows her.

INT. JANET'S CAR - DUSK

Janet and Kyle get in.

KYLE
What's this all about?

JANET
A matter of national security.

KYLE
National security?

JANET
Yes, for the past year I've been working
undercover on a case that involves your
company.

KYLE
You may have heard then... it's not my
company anymore.

JANET
How well do you know Mr. Murdock?

KYLE
I'm not so sure I do anymore, why?

JANET
What were you doing with Dr. Daystrom?

KYLE

Playing cards. Look. If I did something wrong arrest me. Otherwise --

JANET

I'd like to take you to my office and show you something.

Kyle looks out at the police cars and laughs to himself.

KYLE

You could of just asked.

Janet smiles and starts her car.

JANET

Where's the fun in that?

KYLE

What about my car?

JANET

Don't worry. I'll send someone to pick it up.

INT. BLAKE'S HOUSE/BLAKE'S ROOM - DUSK

Gavin and Sergio look over Blake's shoulder, very excited as Blake holds his VL-X game unit up. It displays a squadron of space ships in formation behind a space-suit wearing soldier posed with a large ray gun and the words "GALACTIC WAR BATTALION" emblazoned above.

BLAKE

Get ready for some serious action.

SERGIO

Sa-weet!

Blake sets up the game unit as Sergio heads for a spot on the bed. Gavin hesitates.

GAVIN

Hang on. I gotta use the bathroom. Don't start without me.

SERGIO

Hurry up dude!

Gavin goes into the

BATHROOM

and hurriedly pulls out a small container. He opens it, takes a couple of pills out, pops them in his mouth, then turns on the faucet and downs them with some water. He turns back around and grabs the door knob.

EXT. NEWTON'S HOUSE - DUSK

NEWTON (50s), an eccentric character, opens the door.

NEWTON
Hey! What's up buddy?

He gives Matt a hug.

MATT
Hey Newton. This is my boss, Tom
Sinclair. Tom, Newton.

Newton extends his hand and Tom shakes it.

NEWTON
Great to meet ya bro. Come on in!

INT. NEWTON'S HOUSE - DUSK

Tom gives Matt an annoyed look as they both enter.

TOM
So uh... Matt says you might have some
information regarding what happened to
those kids down in Euless.

NEWTON
Yeah. You hear the latest?

TOM
What?

NEWTON
This morning. Those kids up in Oregon.

TOM
No. What happened?

NEWTON
Kid kills his parents then gets on a
school bus, shoots his friends then kills
himself. Tragic.

TOM
(to Matt)
Did you know about that?

MATT

No.

NEWTON

Freakin' world's goin' nuts. Come on. Let me show you what I think's going on.

They walk down the hall into Newton's

OFFICE

which has books all over the floor, along with orgonite and various electronic gadgets. On a long desk, there are three computers all hooked together beside a semi-disassembled VL-X game unit. Newton clears off some space on the futon next to the table.

NEWTON (CONT'D)

Sorry about the mess.

Tom bends over and picks up a copy of the book, "LEGACY OF ASHES: THE HISTORY OF THE C.I.A." by Tim Weiner.

NEWTON (CONT'D)

Good book. Ever read it?

TOM

No.

Tom puts the book down and takes a seat on the futon.

MATT

Newton, show Tom what you were telling me about last night.

NEWTON

Right. This is going to blow your mind dude. Hang on.

Newton picks up the VL-X game unit and punches a few keys on the keypad. The device starts up.

NEWTON (CONT'D)

What do you know about MK-ULTRA?

Tom shrugs having no idea what he's talking about.

NEWTON (CONT'D)

MK-DELTA? Operation Paperclip? Project Bluebird?

Tom just stares at him.

NEWTON (CONT'D)
ELF? GWEN? HAARP? S-squad?

No response.

NEWTON (CONT'D)
What kind of an investigator are you?

TOM
Apparently, I'm a moron. Now, are you gonna show me something or what?

NEWTON
Well, you've got some homework to do Monk. I mean, watch the Manchurian Candidate or something.

Tom looks at Matt like he's going to kill Newton. Matt just raises his hand in a gesture like, "just give him a chance."

NEWTON (CONT'D)
Alright. Well, without any background, this may seem a bit out of your box.

TOM
Try me.

NEWTON
After Matt told me about your little run-in with the F.B.I. yesterday and the fact that there was nothing incriminating at the scene besides a few Polybius game sets, I went out and bought one.

TOM
Yeah, and what'd you find?

NEWTON
Damn thing's expensive!

Tom is quickly losing patience with this guy.

NEWTON (CONT'D)
Alright, so I connect up with their wireless network and started playing a game with this dude from Iowa, right?

Newton pulls out an "E.L.F.-Zone" monitor.

NEWTON (CONT'D)
And as soon as the game started, BING! This little guy pegs into the red.

TOM
What is that?

NEWTON
An ELF detector.

TOM
Elf?

NEWTON
ELF. Extremely Low Frequencies. E-L-F.
This thing shows me when I'm being hit
with frequencies that could control my
mind.

Tom looks at Matt like he's finally had enough.

MATT
Just listen.

Newton fires up a computer program.

NEWTON
See our brains operate between one and
forty cycles per second. In other words,
on extremely low frequencies. E.L.F.

He pulls out a bike helmet that has electrodes sticking
out of it. He plugs it into a makeshift box that has
dials and meters on it, then puts the helmet on.

As Newton punches in a few commands, Tom, becoming
increasingly more annoyed, looks up at Matt who points to
the computer.

NEWTON (CONT'D)
(referring to the VL-X unit)
OK. So, these things actually work first
like a mind machine and second as a game.

TOM
Mind machine.

NEWTON
Yeah. Check it out.

Newton hands Tom the user's manual.

NEWTON (CONT'D)
Even with no game in the unit, you can
program these things for mental
entertainment.

(MORE)

NEWTON (CONT'D)

They also come pre-loaded with some pretty cool memory enhancing games and stuff.

Newton points to the GALACTIC WAR BATTALION rental case.

NEWTON (CONT'D)

Anyway, so I rented G.W.B. to see what all the hype was about. Man, this game rocks dude! Sure beats Pong if you know what I mean. But check this out.

He hits play on his computer and the monitor displays a moving chart of Newton's brain waves.

NEWTON (CONT'D)

See this? I was in an Beta state here, then within about a minute, I was in an Alpha-Theta state. And that's when the game started. But wait! There's more.

(pulling up another program)

Within about ten minutes of game-time, I dipped down into a Theta state. And sure enough, the ELF cycled right down with me.

TOM

Alpha, Beta, Theta... what the hell are you talking about?

NEWTON

Brain states. A Theta state is the brain wave frequency in which visualization and REM sleep occurs. In that state, a person becomes very susceptible to shall we say external input. In this case, we're talking about techno-hypnosis.

More interested now, Tom leans in to observe the data.

TOM

Hypnosis?

NEWTON

Yeah. Look at the data stream. See. They're using very little bandwidth. Yet the gaming experience is so intense because the brain fills in the gaps based on the hypnotic data. The result is, you actually feel like you're *in* the game. It's pretty ingenious.

Suddenly, both displays stop running.

TOM
What happened?

NEWTON
That's as far as I went.

TOM
Why?

NEWTON
Cuz I sucked at the game all right?

MATT
Just imagine what happens when people
play that thing for hours.

Tom looks at Matt, as if he's finally starting to see the big picture.

INT. F.B.I. BUILDING/BRIEFING ROOM - NIGHT

Special Agent Jim Buchanan (from page 28) sits at the end of a large conference table in front of his laptop. He looks up as Janet and Kyle enter.

JANET
Dr. Madison, this is Special Agent in Charge, Jim Buchanan.

Jim stands and greets Kyle with a firm handshake.

JIM
Have a seat.

Kyle and Janet have a seat around the long table.

JANET
I showed Dr. Madison what we've found so far.

JIM
So, what do think?

KYLE
(looking toward Janet)
I said it right from the beginning: this technology was never meant for civilian use. Not without severe regulation.

Jim opens a folder on the table in front of him and begins to read Kyle's file.

JIM

Our files show that you've not been actively involved in the operations of Polybius for about a year now.

KYLE

That's correct.

JIM

What can you tell me about your partner, Mr. Murdock?

KYLE

Paul? He's a shrewd business man. Not as cautious as I am, but I'm sure he just did what he had to do in my absence.

JIM

Including taking a bribe to significantly modify your device?

KYLE

Excuse me?

Jim pushes the file across the table for Kyle to see.

KYLE (CONT'D)

(looking it over)

I don't know anything about this.

JIM

Ever since he deposited those funds and your Board voted you out, we've seen a marked increase in violent crimes across the nation. And in many cases, your device was the only common denominator.

KYLE

In what way?

JIM

You've seen the results of Janet's studies. In almost every case, someone connected with the crime had been using a VL-X game unit.

KYLE

But millions of people play those games.

JANET

That's the part we're trying to figure out.

(MORE)

JANET (CONT'D)

There doesn't appear to be any rhyme or reason as to why some can play these games and not be effected, while others --

Kyle continues to observe data in his file.

KYLE

It looks like the game's a conduit.

JIM

A conduit for what?

Kyle closes the folder and stares off into space for a moment.

KYLE

A means by which a doorway to the mind can be opened. Perhaps an algorithm in the games is what's unlocking it.

JANET

So, not everyone gets the same key?

KYLE

Exactly. Have you ever heard of S-squad?

JIM

Wasn't that the D.O.D.'s slang for Silent Sound Spread Spectrum technology?

KYLE

Yeah. It allowed for subliminal implanting of information on a subconscious level. We first used it during Desert Storm as a non-violent means of getting the Iraqis to surrender.

JIM

What does that have to do with this?

KYLE

I don't know. But if this technology is being employed, we've got a very big problem on our hands.

INT. NEWTON'S HOUSE/OFFICE - NIGHT

Tom flips through the book "Legacy of Ashes: The History of the C.I.A." as Newton paces the room.

NEWTON

MK-ULTRA was a C.I.A. mind-control project back in the fifties. They used LSD back then.

(MORE)

NEWTON (CONT'D)

But now with S-squad, I think they've just found a better way of doing it.

TOM

So you're saying these games are making kids kill each other. But for what purpose?

NEWTON

Well, if you ask me, it's to force the issue of gun control.

TOM

Gun control?

NEWTON

Sure. Every Fascist government starts out by disarming the people. That's not been easy to do here because of the Second Amendment. But kill enough kids and the people will practically beg for it.

Tom looks at Matt who seems to agree with Newton.

TOM

OK. Assuming any of this true, what can we do to stop it?

NEWTON

Well, knowledge is power. So get educated. Tell you what. Keep that book. I have dozens of them. And here, take this too.

Newton hands Tom a copy of his TEXAS ANARCHIST newsletter which displays the cover title, "MIND CONTROL MURDERS."

MATT

Those VL-X devices are made by a company called Polybius Systems, Inc. up in Massachusetts. I say we start there.

NEWTON

Ah yes.
(forcing a German accent)
Sinneslöschen!

TOM

Excuse me?

NEWTON

Sinneslöschen. German for 'sense deletion.' What?

(MORE)

NEWTON (CONT'D)

You mean never heard of the infamous
Polybius arcade game experiment?

TOM

The what?

NEWTON

Portland, Oregon. 1981.

Tom has no clue what he's talking about.

NEWTON (CONT'D)

Dude. You seriously need to take the red
pill.

Newton shakes his head then goes to a drawer and begins
to rummage through it.

NEWTON (CONT'D)

Well, if you're going to go up against
this stuff, at least let me give you some
protection.

He reaches into a box and pulls out a Q-LINK necklace.

NEWTON (CONT'D)

Here. Take one of these.

Tom grabs the necklace from him and holds it in his hand.

TOM

What's this supposed to do?

NEWTON

There's a special coil and microchip
inside the pendant that disrupts E.L.F..
It should protect you from any harmful
signals.

TOM

Why would I need protection? I'm not
going to be playing with that thing.

NEWTON

Because my friend...

Newton reaches under a pile of papers and pulls out a
thick, pink, stapled document that reads, "INSIDE THE
PENTAGON" with a sub-heading, "THE PROTEAN FIELD" and
hands it to Tom.

NEWTON (CONT'D)

It's only a matter of time before they won't need video games to do what they're doing.

Tom looks through the document which has details and diagrams of a satellite/wireless network grid.

A bit nervous, Matt leans over to look in the Q-Link box.

MATT

So uh... You got another one of those?

EXT. TOWN - NIGHT - FLOATING AERIAL VIEW

EXT. SPACE - ABOVE THE EARTH

A satellite spins by and drifts off into the distance as it HUMS, building up energy. Suddenly, a laser blast hits it and it explodes as space ships fly by in hot pursuit of a smaller fighter.

INT. BLAKE'S HOUSE/BLAKE'S BEDROOM - NIGHT

Wearing VL-X headsets, the boys are actively involved in the game. Meanwhile, in the

LIVING ROOM

BLAKE'S DAD (40's) plugs his new big screen TV into a cable box. He turns the TV on and surfs the channels very impressed with the picture.

BLAKE'S DAD

Honey, you gotta see this. The picture's unbelievable.

BLAKE'S MOM (late 30's) walks in folding a towel.

BLAKE'S MOM

Wow. That is amazing.

Blake's dad switches to a sports channel.

INSERT - TV

Two SPORTS ANNOUNCERS sit talking about football.

SPORTS ANNOUNCER # 1
 ...getting ready for the big game
 tomorrow night as the New England
 Patriots and the Dallas Cowboys face off
 in the new Texas Stadium here in
 Arlington.

SPORTS ANNOUNCER # 2
 And don't forget, at half time, there's
 gonna be a spectacular show benefiting
 the United Way. A lot of local talent are
 supposed to be showcased -- including our
 own Chase Ivy and the "Myllennials."

An image of Chase Ivy in an American Idol graphic appears
 on screen behind the announcers.

BACK TO SCENE

SPORTS ANNOUNCER # 1	BLAKE'S MOM
Yep. American Idol fans	Oh! They're talking about
should recognize that name.	us! Blake! Blake!
Looks like it's going to be	
an absolutely fantastic	
event.	

She hurries out of the room.

INT. SPACESHIP/CORRIDOR - PLAYER POV

Laser guns blow away Alien creatures coming down the
 corridor toward the players. Once all killed, a graphic
 flashes center screen:

"CONGRATULATIONS! PROCEED TO LEVEL SIX"

INT. BLAKE'S HOUSE/BLAKE'S BEDROOM - NIGHT

Blake gets really excited.

BLAKE
 Ha, ha, ha! Yes! We did it! Alright guys,
 this is the hardest level. Time to get
 serious.

INT. VIDEO GAME EXPERIENCE

A kaleidoscope of colors and flashing images fill the
 screen.

INT. BLAKE'S HOUSE/BLAKE'S BEDROOM - NIGHT

Gavin enjoys the experience until suddenly he starts to shake and falls to the ground in a grand mal seizure. He kicks Sergio's leg.

SERGIO

Ow! What the heck?

Sergio lifts his visor and sees Gavin jerking around on the floor.

SERGIO (CONT'D)

Blake! Blake! Something's wrong with Gavin.

Blake lifts his visor up just as his mom walks in.

Seeing Gavin, she rushes to his side.

BLAKE'S MOM

Oh my God! Blake, get your father!

INT. NEWTON'S HOUSE/OFFICE - NIGHT

Tom looks like he's about ready to go, but Newton's on a roll.

NEWTON

Did you hear the President's order to make R.F.I.D. mandatory for every citizen by the end of the year?

MATT

Are you serious? The F.B.I. already has four to six thousand pages on file for every one of us as it is. How much more do they need?

TOM

What's the matter, you got something to hide?

MATT

Look. The only privacy we have anymore is what's in our heads. And even that's debatable now with all these cell towers, S-squad, R.F.I.D. chips, satellites, microwave signals bouncing all over the place --

Tom's cell phone RINGS.

TOM
 (sarcastic to Matt)
 Uh oh. I think they heard you.
 (to Newton)
 Excuse me.

He steps out into the

HALLWAY

and answers the call.

TOM (CONT'D)
 Hey honey.
 (pause)
 What!?
 (pause)
 OK. Stay calm. Stay calm honey. I'll be
 right there.

OFFICE

Matt and Newton look toward the hallway concerned.

INT. DALLAS HOSPITAL/CHAPEL - NIGHT

Susan wipes tears from her eyes, but more keep coming
 down as she kneels before a cross that hangs on the wall.

Kate, enters the chapel and sees Susan. She comes up
 behind her.

KATE
 (compassionately)
 Hello.

Susan turns toward her.

KATE (CONT'D)
 (extending a hand)
 My name's Kate. May I join you?

Susan shakes her hand and nods.

KATE (CONT'D)
 What brings you here tonight?

SUSAN
 My son.

KATE
 May I ask what happened?

SUSAN

He had an epileptic seizure... and now he's in a coma.

Susan breaks down. Kate comforts her.

KATE

(looking up at the cross)

Well, you came to the right place sweetheart. Shhh. Shhh. Can I pray with you?

Kate puts an arm around her as she nods her head.

EXT. F.B.I. BUILDING - NIGHT

Janet opens the door for Kyle.

JANET

Thank you for your help Dr. Madison.

KYLE

Kyle. Please.

JANET

(smiles)

Alright. Kyle. Thank you. You've put a few more pieces of this puzzle together for us.

KYLE

Well, don't make a move on Polybius yet. Let me check out a few more things and I'll get back to you tomorrow.

JANET

Alright. Good night.

KYLE

Good night.

Kyle heads for his car.

EXT. DALLAS FOOTBALL STADIUM - NIGHT

An eighteen wheeler backs into a loading dock.

INT. DALLAS FOOTBALL STADIUM/LOADING DOCK - NIGHT

A crew of dock hands unload the truck full of sound, lighting and stage equipment. One of them -- a suspicious looking character -- rolls a road case off the truck and goes off to a secluded area by himself.

He pulls a key out, unlocks a padlock and opens the road case REVEALING a small nuclear bomb. He closes the case and rolls it off to another location.

INT. DALLAS HOSPITAL/CHAPEL - NIGHT

Tom enters and sees Kate with her arm around Susan as they continue to pray in front of the cross.

TOM
(relieved)
There you are.

Kate and Susan turn around. As they stand, Kate quietly pulls out a card and hands it to Susan.

KATE
Here. Now, you call me if you need anything. I'll be praying for you.

SUSAN
(hugging Kate)
Thank you.

Tom nods to Kate as she passes him and exits.

TOM
Where's Gavin? How is he?

SUSAN
Oh Tom...

Tears swell in her eyes as Tom approaches.

TOM
What happened?

SUSAN
I don't know. Jenny said the boys were playing videos games... he had this visor thing on and --

TOM
Oh my God. Where is he? Can we see him?

SUSAN
Tom... he's in a coma. They say he may never come out of it.

As she falls into his arms crying, Tom looks bitterly at the cross.

TOM
Why is He doing this?

SUSAN
 (releasing him)
 God didn't do this Tom.

TOM
 No? Well, He sure as hell didn't stop it
 either.

SUSAN
 Blaming God and complaining won't help
 Gavin right now. He needs us to be strong
 and have faith.

TOM
 Faith? I've had faith. For ten years I've
 prayed for his epilepsy to go away. Ten
 years! How many times do we have to ask?

SUSAN
 As many times as it takes... until we
 believe.

Kate knocks on the door. Susan and Tom look back at her.
 Kate looks back and motions for Tom and Susan to come.

KATE
 They're moving your son. They said you
 can see him now.

Tom and Susan exit the chapel.

INT. DALLAS HOSPITAL/GAVIN'S ROOM - NIGHT

Tom and Susan enter Gavin's room.

Gavin lies motionless in bed hooked up to various medical
 machines, attended by DOCTOR STEVE (50s).

TOM
 How is he doc.?

DOCTOR STEVE
 Tom. Susan. I -- I'm sorry. I've never
 seen anything like this before.

TOM
 What do you mean?

Dr. Steve points to the E.E.G. monitor.

DOCTOR STEVE
 I don't know. It's like Gavin's brain has
 somehow been short circuited.

INT. DALLAS HOSPITAL/OUTSIDE GAVIN'S ROOM - NIGHT

Kate stands outside the room looking in. She turns and quietly takes a seat, closes her eyes and bows her head.

INT. KYLE'S RANCH HOUSE/OFFICE - NIGHT

Sitting at his desk, Kyle pulls the flash card Dr. Daystrom gave him out of his pocket and sticks it in his computer. Once mounted, a password screen pops up. He tries a few passwords, but none of them work.

KYLE

OK. Malcolm. What am I supposed to do with this?

EXT. SPACE - ABOVE THE EARTH

A satellite slowly comes into view over the earth.

INT. CARL'S HEADQUARTERS/BRIEFING ROOM - NIGHT

Senator Briggs knocks on the open door.

Carl turns and welcomes him in with a hand gesture.

SENATOR BRIGGS

The President wants to know if we're still on schedule.

CARL

See for yourself.

As the senator walks in, Carl points to the large video screen depicting hundreds of thousands of lights shining and activating across a satellite map of the U.S..

CARL (CONT'D)

Everyday more and more people are tapping into the Field. Every thing's going precisely as planned.

SENATOR BRIGGS

And you're sure this will work?

CARL

Are you kidding? This will make nine-eleven look like a picnic.

Senator Briggs looks at Carl for a moment, then back at the video screen and exits.

INT. DALLAS HOSPITAL/GAVIN'S ROOM - NIGHT

Susan gently rubs her fingers through Gavin's hair.

Kate sits quietly in the corner praying.

Tom looks at her, then turns and stares at his son for a moment before looking down at his Blackberry, which displays the Polybius Systems web site and an article that includes a picture of Kyle at the ballroom award ceremony displayed on it. Tom closes the browser, holsters the phone then stands and hesitantly approaches Susan, putting his hand on her shoulder.

TOM

I have to go to Massachusetts.

SUSAN

Massachusetts? What are you talking about? Our son needs you here.

TOM

The doctors said he could be like this for long time. That he may never --

SUSAN

Gavin will come out of this Tom!

TOM

I know honey. And I think I've found someone who can help.

SUSAN

Who?

TOM

The one responsible for this.

Tom hugs his wife, then goes to the bed and kisses Gavin on the forehead.

TOM (CONT'D)

I'll be back son. I promise.

SUSAN

Tom.

TOM

I have to do this Susan.

He looks at Kate with an angry, frustrated expression.

TOM (CONT'D)

It's probably the only hope we have.

As Tom exits, Kate opens her eyes and watches him go.

INT. F.B.I. BUILDING/COMPUTER LAB - MORNING

Kyle hands the flash card to JEFF, a twenty-something computer technician. Jim and Janet stand over him with her arms folded as he puts it into his computer and diligently tries to find the correct code that will unlock its secrets.

JIM

Jeff's one of best. If anyone can crack this open, he can. So, what do you think's on it?

KYLE

No idea. But Malcolm seemed very intent on me having it. I suspect he knows something, but his hands were tied. Probably being monitored.

Jeff tries a number of computer techniques and code cracking software to find the password.

JEFF

Well, leave it to Daystrom to create the super password. Nothing's working. This could take a while.

Kyle begins to pace back and forth waiting and thinking as Jeff keeps trying.

FLASHBACK TO:

INT. DAYSTROM LABS/DAYSTROM'S OFFICE - DAY

Dr. Daystrom underlines the last five digits of Kyle's phone number and gives him an odd look.

BACK TO THE PRESENT

Kyle smiles and goes over to Jeff.

KYLE

Wait a minute. Let me try something.

Jeff moves over as Kyle leans in and types in the last five digits of his phone number. Suddenly, a bunch of diagrams appear on the monitor.

JEFF
(frustrated)
I thought you didn't know the password.

KYLE
What can I say? I figured it out.

Janet smiles as she, Jim and Kyle all look at Jeff's monitor. The screen flashes to black, then the words, "THE ABADDON PROJECT..." auto-types across the screen followed by a blinking cursor prompt.

JIM
The Abaddon Project?

Kyle closes his eyes, gritting his teeth. But before anyone asks anything further, the monitor flashes to another screen which displays a grid labeled:

"THE PROTEAN FIELD"

overlying a map of the United States. Below the grid, numerous cities illuminate with detailed descriptions scrolling beside each location. One location stands out from the rest. Jeff points to it.

JEFF
That doesn't look good.

Kyle walks away deep in thought as Jim and Janet lean in and see that Dallas has a flashing nuclear symbol over it and today's date displayed in red.

JANET
Oh my God. That's today.

JIM
Dallas. Does it say when and where?

JEFF
(scanning for more info)
No.

Something else catches Jim's eye.

JIM
What is that?

Jeff digs deeper into the program.

JEFF
Tell ya in a second.

He punches in some data and another screen pops up with a matrix of codes. Embedded within them, Jeff finds what he's looking for. He turns toward Kyle.

JEFF (CONT'D)
What's level six?

Janet and Jim turn toward Kyle as well.

KYLE
I don't know. What's the context?

JEFF
VL-X level six.

KYLE
I have no idea.

JANET
(looks at Jim)
I bet I know someone who does.

JIM
Get him in here. In fact, shut the whole operation down. I want every computer they have under analysis. We've gotta find that bomb.

As Janet leaves, Jim picks up a phone.

KYLE
(grabbing Jim's arm)
Who are you calling?

JIM
The President.

Kyle puts his other hand on the receiver.

KYLE
No! Don't. Not yet.

JIM
What do you mean not yet? We have t--

KYLE
(looking at the computer)
He may be in on it.

EXT. BOSTON - LOGAN INTERNATIONAL AIRPORT - DAY

A large jet comes in for a landing.

EXT. POLYBIUS SYSTEMS, INC./PARKING LOT - DAY

Tom drives his rental car into the Polybius parking lot.

INT. POLYBIUS SYSTEMS, INC./LOBBY - DAY

Tom walks in and goes up to the receptionist desk.

SHELLY

Hello. Can I help you?

Tom flashes his detective badge.

TOM

Yes. My name is Thomas Sinclair. May I please speak with Dr. Kyle Madison?

SHELLY

I'm sorry. Dr. Madison no longer works here. Is there --

Tom puts his badge back into his pocket.

TOM

Do you have an address where I can reach him?

SHELLY

Dr. Madison's contact information is privately listed sir. Perhaps someone else can help you?

TOM

(frustrated)

No. Thank you.

EXT. POLYBIUS SYSTEMS, INC./PARKING LOT - DAY

Tom walks to his car. Just as he opens the door, a half-dozen police cars and SUVs pull into the parking lot, catching his attention.

INT. POLYBIUS SYSTEMS, INC. - LOBBY - DAY

Shelly looks stunned as a dozen men wearing F.B.I. jackets accompanied by police officers enter the building. One of the F.B.I. agents approaches her and flashes a badge.

EXT. POLYBIUS SYSTEMS - DAY

Kyle slowly drives by the building. Seeing all of the police and F.B.I. SUVs out front, he continues on his way.

INT. POLYBIUS SYSTEMS, INC. - DAY

Paul stands defeated and guarded against a wall as F.B.I. agents and police remove computers from his office and all of the surrounding cubes. A POLICE OFFICER comes up to him.

POLICE OFFICER
OK Mr. Murdock. Come with me.

The police officer motions for the door. Paul reluctantly complies.

INT. HOTEL ROOM - DAY

Tom enters his room and sits at a desk finishing a cell phone call.

TOM
Alright honey.
(pause)
Yep. OK. I love you too. Bye.

He hangs up, then grabs his laptop out its case, opens it and connects to the Internet. Surfing to a police data web site, he begins trying to find Kyle's unlisted address.

EXT. DALLAS/FT. WORTH INTERNATIONAL AIRPORT - EVENING

A small, private jet comes in for a landing.

EXT. D.F.W. AIRPORT/BAGGAGE CLAIM - SOON AFTER

Jim hails a taxi while talking on his cell phone.

JIM
Assemble every man you've got. I'll be there in twenty minutes.

INT. POLICE STATION/INTERROGATION ROOM - NIGHT

Janet Marshall walks in carrying a VL-X game box and a folder.

PAUL
(surprised)
What are you doing here?

JANET
I'll ask the questions Mr. Murdock.

PAUL
What?

Janet lays everything down on the table as well as her F.B.I. BADGE.

JANET
Tell me about level six.

PAUL
I don't know what you're talking about.

JANET
Oh. I think you know exactly what I'm talking about. We know you were paid five million dollars to modify this game and this was the result.

Janet opens the folder and lays out pictures of one dead kid after another in front of him.

JANET (CONT'D)
Now as I see it, you're an accessory to the murders of at least forty-two people... that we know of.

Starting to sweat, Paul stares at the images.

PAUL
I didn't kill anybody.

JANET
Yes you did Mr. Murdock. And you're going away for a very long time unless I get some answers.

She points her finger down hard on the pile of pictures.

JANET (CONT'D)
I want to know who paid you to modify this game and what does level six have to do with it?

EXT. CARL'S HEADQUARTERS - NIGHT

A black Cadillac parks in front of the building.

INT. CARL'S HEADQUARTERS/OFFICE - NIGHT

Senator Briggs enters and sees Carl clearly agitated, holding a remote control pointed at a TV monitor that displays a NEWS REPORT showing the F.B.I. outside of Polybius Systems.

NEWS REPORT

...and they've issued a warning against the use of any VL-X game systems until further notice. Apparently, some games like the incredibly popular G.W.B. may actually contain dangerous subliminal messages embedded within them. So, if you or anyone you know has --

Carl shuts the television off and turns toward his guest.

CARL

Did you know about this?

INT. KYLE'S RANCH HOUSE/OFFICE - NIGHT

Kyle has a VL-X game system taken apart and hooked to a diagnostic program on his computer. He has Janet on speaker phone.

JANET (ON SPEAKER PHONE)

Anything yet?

KYLE

Yeah. Paul's story checks out. It looks like there's a open signal being pushed through a carrier wave at the higher levels of this game.

JANET (ON SPEAKER PHONE)

An open signal coming from where?

KYLE

Working on that. I'll get back to you.

He hangs up and becomes intrigued by a series of CODES scrolling across his monitor leading to a location.

INT. CARL'S HEADQUARTERS/COMPUTER ROOM - NIGHT

Carl's tech guy sees something on his computer pop up. Nervous, he yells toward Carl's office.

TECH GUY

Someone's hacking into our system!

OFFICE

Carl and the senator both turn toward the door.

CARL

What?

INT. KYLE'S RANCH HOUSE - OFFICE - NIGHT

Kyle starts to input some data when his connection suddenly goes dead. He looks around like "what the heck?"

INT. CARL'S HEADQUARTERS/COMPUTER ROOM - NIGHT

The tech guy types frantically into his computer as Carl and the senator enter.

TECH GUY

I think I stopped them.

CARL

Who?

TECH GUY

Tell ya in a minute.

The tech guy punches some data into the computer and a satellite image of Kyle's Ranch House pops up.

CARL

Madison.

The senator follows Carl into his

OFFICE

where Carl punches Kyle's Ranch House up on his laptop. It shows Kyle working on the computer in his home office.

CARL (CONT'D)

(yells toward other room)

Damn it! How far did he get?

TECH GUY (O.S.)

It's hard to say.

SENATOR BRIGGS

If we've been compromised...

Carl looks at him for a long moment, then bends down and types something into the computer.

SENATOR BRIGGS (CONT'D)

What are you doing?

CARL

Taking out the trash.

As he types, a screen pops up showing a satellite telemetry. He inputs a few commands and the satellite lights up on the monitor.

EXT. SPACE - ABOVE THE EARTH

As the satellite spins into position, an audible SIGNAL activates, building up energy.

INT. KYLE'S RANCH HOUSE/OFFICE - NIGHT

Kyle keeps trying to hack into the system. Suddenly, he flinches as all the audio speakers in his house emit a high pitched DIGITAL SOUND. He tries to shake it off then winces again, grabbing the sides of his head. As it gets worse, he falls to the ground screaming in agony.

INT. KATE'S HOUSE/LIVING ROOM - NIGHT

Kate walks into the living room and shuts off the light. She begins to head down the hallway when she stops for a moment and turns toward the big picture window. The backlit window stands in contrast to her silhouette as she slowly walks toward it. Once there, she moves the horizontal blinds apart with her fingers. The moon reflected in her worried eyes, she begins to pray in tongues.

INT. TOM'S RENTAL CAR - NIGHT - TRAVELING

Tom monitors his GPS as he drives.

INT. KYLE'S RANCH HOUSE - NIGHT

Kyle feels groggy, but picks himself up off the floor. He sits down trying to catch his breath. Then suddenly, he screams out. Hyperventilating now, he looks toward a drawer in his desk.

INT. KATE'S HOUSE/LIVING ROOM - NIGHT

Kate continues to pray in tongues -- more intensely now.

INT. TOM'S RENTAL CAR - NIGHT - TRAVELING

The GPS sounds off the next direction.

GPS

In 2,000 feet, turn right.

Tom looks down at a briefcase sitting on the passenger seat. He opens it, grabs the Q-Link necklace Newton had given him and puts it around his neck.

INT. KYLE'S RANCH HOUSE - NIGHT

Kyle pulls the drawer open to REVEAL a black gun case.

EXT. KYLE'S RANCH HOUSE - NIGHT

Tom's car comes down the long dirt driveway leading up to the house.

INT. KATE'S HOUSE/LIVING ROOM - NIGHT

Kate's spirit-words flow from her lips at an ever increasing cadence.

INT. KYLE'S RANCH HOUSE/OFFICE - NIGHT

Kyle's shaking hands pull a pistol out of its case. He fights the urge to point the gun at his head. Suddenly, he hears KNOCKING at the door downstairs. He screams out in desperation.

KYLE

HELP! HELP ME PLEASE!

EXT. KYLE'S RANCH HOUSE - NIGHT

Tom tries the door knob. Finding it locked, he draws his gun, shoots the door, kicks it open and rushes in as we CRANE UP from ground level, over the top of a tree to look into the middle window of the second floor where we SEE Kyle raising the gun toward his head.

INT. KYLE'S RANCH HOUSE/STAIRS/OFFICE - NIGHT

Tom rushes up the stairs as we hear Kyle scream.

KYLE (O.S.)

HURRY!

OFFICE

The door swings open and Tom levels his gun at Kyle. But realizing Kyle's gun is not pointed toward him, he cautiously lowers it.

TOM
Put the gun down!

KYLE
(struggling against himself)
Please. I... can't... stop myself.

Tom cautiously but quickly approaches Kyle. Just as the gun points directly under Kyle's jaw, Tom holsters his and lunges toward him.

EXT. KYLE'S RANCH HOUSE - NIGHT

A SHOT rings out.

INT. KYLE'S RANCH HOUSE/OFFICE - NIGHT

Holding Kyle's wrists, Tom looks at the gun on the floor.

TOM
What the hell's the matter with you?

KYLE
I don't know. I...

As Tom releases his grip, Kyle quickly reaches for his gun. Tom reacts with a strong elbow to the face. Kyle jolts back in pain holding his broken nose. He makes a second attempt at the gun, but this time Tom knocks him out with a solid right cross.

INT. CARL'S HEADQUARTERS/COMPUTER ROOM - NIGHT

Carl, Senator Briggs and the tech guy stare at the computer monitor, which displays a surveillance camera view of Kyle falling down at Tom's feet.

TECH GUY
Now who's this guy?

CARL
I don't know. Boost the signal. Take them both out.

EXT. SPACE - ABOVE THE EARTH

The satellite CACKLES and BUZZES as it sends down a stronger signal.

INT. KYLE'S RANCH HOUSE/OFFICE - NIGHT

Tom flinches as he hears a HIGH PITCHED SOUND. He looks around and places his hand over the Q-Link. It's hot. He quickly picks Kyle up and throws him over his shoulder.

INT. CARL'S HEADQUARTERS/COMPUTER ROOM - NIGHT

CARL

Track them. And activate the pros in Sectors Six Mike and Thirty-Three Delta. I don't want anything compromising our plans. It's time to get this show on the road.

The tech guy inputs data into his computer as Carl pulls out his cell phone and makes a call.

CARL (CONT'D)

Madison's on the run. I'll send you the coordinates. I want him eliminated.

EXT. CITY - NIGHT

Cell towers begin to HUM.

SERIES OF SHOTS:

A few quick scenes of different kids playing VL-X games then pausing as if they are receiving incoming orders.

EXT. KYLE'S RANCH HOUSE - NIGHT

Tom loads Kyle into the passenger seat of his car. Once Kyle is secured, he runs around to the other side, jumps in, starts the car and pulls out of the driveway.

INT. TOM'S RENTAL CAR - NIGHT

Tom starts to make a cell phone call but Kyle raises his hand to stop him.

KYLE

Wait! Don't.

TOM

Why?

KYLE

They'll be listening.

TOM

Who?

Kyle holds his nose in pain while observing how Tom puts his cell phone into its holder on his left hip.

KYLE

(rubbing his nose)

Ah God. Did you have to break my nose?

TOM

Sorry.

KYLE

Who the hell are you anyway?

TOM

Tom Sinclair. C.S.I..

KYLE

C.S.I.? What do you want from me?

TOM

You the creator of those VL-X games?

KYLE

Indirectly, yeah.

TOM

Well, that thing put my son in a coma and they've been linked to a case I've been investigating. I want to know what...

KYLE

Look. I'm sorry. This technology was never meant for the public.

(looking around the interior)

We gotta find another car.

TOM

(looking in the mirror)

Why? No one's following us.

KYLE

Yeah they are. Give me your cell phone. I need to make a call.

TOM

(suspicious)

I thought you said we shouldn't use it.

KYLE

Come on. Please. Just trust me.

Steering with his right hand, Tom reluctantly reaches for his cell phone with his left. As he does, Kyle quickly grabs his gun.

TOM
Hey! Easy. Easy.

KYLE
I don't want to hurt you Tom. Just please... give me the phone and drive.

Tom hands him the phone. Kyle dials it with his left hand while pointing the gun at Tom with his right. He puts the phone to his ear and waits for the other party to answer.

KYLE (CONT'D)
Jay. Kyle. We gotta meet. It's an emergency.
(pause)
I'll fill ya in when I see you.
(pause)
Listen. This is a "desert fox op." Jay. Grab Ellie and meet me at The Pit in thirty mikes. Do you understand?
(pause)
Great. See ya there.

Kyle hangs up.

TOM
Who was that?

KYLE
The only one I can trust.

Kyle rolls down the window and chucks the cell phone.

TOM
Hey!

Kyle tears the G.P.S. off it's windshield mount and tosses it out too.

TOM (CONT'D)
What the hell are you doing?

KYLE
So they can't track us. It'll at least slow them down. At the next intersection take a left and head west on Route Two.

INT. CARL'S HEADQUARTERS/COMPUTER ROOM - NIGHT

The tech guy cycles through various street cameras on his monitor until he finds the one that looks like it could be Kyle. He ZOOMS IN and confirms. Noting Tom's LEFT BLINKER, he punches up a digital street map of that area.

TECH GUY

Got him. They're headed for Route Two west.

INT. TOM'S CAR - NIGHT

Noticing the blinker, Kyle looks up at the street light camera.

KYLE

Damn it. Go!

He takes aim and shoots the camera out as they turn left, driving through the red light.

EXT. ROAD - NIGHT

Tom's car zooms by some high tension power lines.

INT. TOM'S RENTAL CAR - NIGHT

Kyle spots the high tension power lines.

KYLE

Turn around.

TOM

What?

KYLE

I said turn around. Head back to those power lines.

(pointing the gun at Tom)

Do it!

TOM

Alright. Alright. Take it easy.

Tom slows down and makes a U-Turn. They go back toward the power lines.

KYLE

Yeah. This is perfect. Pull right over there by the substation.

Tom pulls the car over as directed and parks.

EXT. DIRT ROAD - NIGHT

Kyle holsters the gun in his pants as they get out. Tom follows him to the back of the car.

KYLE
Help me push. Behind that substation.

TOM
(pushing)
I don't understand. Where are we?

KYLE
(looking up)
We'll have to walk from here.

TOM
Walk where? Where are we going?

KYLE
About a mile that way.

Once the car is hidden, Kyle starts to walk off toward the tree line. Tom does not follow. Kyle turns back.

KYLE (CONT'D)
You coming or what?

TOM
Why should I trust you?

Kyle thinks for a moment then, reaches for the gun, pulls it out and holds it toward Tom, butt first.

KYLE
Because it looks like we're on the same side.

Tom hesitates, then walks over and takes the gun. He holsters it and the two begin to walk in silence for a moment.

KYLE (CONT'D)
Where you from Tom?

TOM
Dallas.

KYLE
Dallas?

Kyle looks at Tom as if debating whether he should tell him what he knows, then looks forward again.

KYLE (CONT'D)

So how does a crime scene investigator from Dallas end up on my doorstep just in time to save my life?

TOM

Providence I guess. What was going on back there anyway?

KYLE

It's complicated. And what I can't figure out is why it didn't effect you. Anyway, thanks. I owe you one.

TOM

Level with me... what did that thing do to my son?

KYLE

I don't know. Trust me, I want to get to the bottom of this as bad as you do. But first, I'm going to need your help.

TOM

My help? For what?

KYLE

I have reason to believe that a major terrorist attack is going to happen tonight. And we've got to stop it.

TOM

Terrorist attack? Where?

INT. DALLAS F.B.I. BUILDING/BRIEFING ROOM - NIGHT

Jim paces back and forth, clearly stressed out as he flips through pages of documents. Behind him, another F.B.I. AGENT looks over numerous possible locations on a large map of the Dallas/Ft. Worth metroplex.

F.B.I. AGENT

We've been searching all day. We have no intel on this. Nothing. If it's out there, it could be anywhere. Are you sure your --

JIM

Ah, damn it! Yes I'm sure. And this thing could go off any minute now.

Jim throws the whole stack against the wall then sits down very frustrated.

JIM (CONT'D)

I need a coffee.

He gets back up and goes into the

BREAK ROOM

where he pours himself a cup of coffee -- his hands shaking from the stress. Behind him, a TV displays a Dallas Cowboy pre game show.

SPORTS ANNOUNCER (O.S.)

... get ready! This is going to be a fantastic game. We've got a sold out crowd here tonight. And the V.I.P. Lounge is absolutely packed with the who's who's. Including, as I understand it, former President George W. Bush. Here to root for the home team.

Jim turns around and sees the huge crowd of cheering fans on the television. He puts the coffee down and runs out just as the other agent comes in.

JIM

Oh my God. It's going to be at the Texas Stadium. Get everyone together.

SPORTS ANNOUNCER (O.S.)

I'm telling you, you can feel the energy building in the Texas Stadium tonight!

The other agent looks up at the television then follows.

EXT. BAR - NIGHT

Jay's G.T.O. parks in front of the bar.

INT. G.T.O. - NIGHT

Jay looks around. A KNOCK on the opposite window startles him.

JAY

Holy crap!

Seeing it's Kyle, Jay unlocks the door and lets them in.

JAY (CONT'D)

You scared the hell out of me! What's going on?

KYLE

Just drive.

EXT. ROAD - NIGHT

A black S.U.V. pulls up to the area where Tom's car was left. CIGARETTE MAN and three other GOONS get out, look around and eventually find the car.

CIGARETTE MAN
(looking around)
They're on foot. What's around here?

GOON # 1
Not much. Just a small airfield and a bar about a mile that way.

CIGARETTE MAN
Let's go.

They get back into the vehicle and speed off.

EXT. ROAD - FURTHER DOWN - NIGHT

A couple of trucks and Jay's G.T.O. speed by.

INT. G.T.O. - NIGHT

Up ahead, two sets of headlights come their way. Kyle watches them speed off toward the airfield and bar. He turns back around and squints a bit as he wipes blood from his nose.

JAY
(noticing the blood)
What happened to you?

KYLE
Ah, compliments of Chuck Norris back there.

Jay looks at a very distraught Tom through the rear-view mirror.

KYLE (CONT'D)
(to Jay)
Hey, can he borrow your cell phone?

JAY
Sure.

Jay hands Kyle his Blackberry, who hands it to Tom, who snatches it immediately and begins to dial. But before making a connection he hangs up quite frustrated.

JAY (CONT'D)

So, what's going on?

Tom taps Kyle on the shoulder, handing the phone back.

KYLE

What's the matter, couldn't get through?

TOM

(frustrated)

My son's in a coma. What am I supposed to tell my wife? Where are they gonna to go? We don't even know where it is!

JAY

Where what is?

KYLE

The bomb.

JAY

What?

KYLE

The Abaddon Project's been revived Jay. Is Dupree behind it?

Jay looks into the rear-view mirror.

JAY

You know I can't discuss that.

KYLE

Damn it Jay! They used my own technology to try to kill me. And they've targeted Dallas with a low yield nuke. Hundreds of thousands are about to die if we can't stop it.

JAY

They're using a nuke!?

TOM

What the hell's the Abaddon Project?

Jay remains silent.

KYLE

Domestic chaos... on a massive scale. It's been tried once before.

(MORE)

KYLE (CONT'D)

Eight years ago, certain members of Congress and the military orchestrated an elaborate plan to assassinate the President right before his first inauguration. As polarizing as that election was, they gambled that the resulting chaos would have given them an excuse to institute Martial Law.

TOM

Martial Law? Why?

KYLE

To keep the previous administration in power.

TOM

What?

KYLE

Since nine-eleven, each administration has amassed enormous power for the Executive Branch -- the kind of power no one wants to let go of. The two term limit is becoming a liability.

TOM

And the more power the more corrupt.

KYLE

Exactly. And now, here we are right before the end of another two terms with an administration that has acquired more power than all of the previous ones combined.

TOM

I can't believe our military would turn on its own people.

JAY

This county's been on the verge of anarchy for nearly a decade. Everyone in the military knows Martial Law is inevitable. But the question is, under what dictator are they going to have to serve. And it's becoming a power play on multiple fronts.

KYLE

(to Jay)

Level with me Jay. Is Dupree involved?

JAY (CONT'D)

Yes, but not the way you think. And I swear to God, no one knew anything about a nuke.

(beat)

Do they have anyone in Dallas who can dismantle it?

KYLE

The F.B.I.'s looking into it now.

TOM

Dallas is a big freaking place. They don't even know where to look.

Kyle pulls a business card out and dials a number into Jay's cell phone.

KYLE

We don't know that. They may have found it by now.

(beat)

Jim. Kyle Madison. What's the status on your end?

(pause)

Alright. Good.

(pause)

No. I got shut down at the house. I'm working on plan B. Let me know what you find. I can be reached at this number. Thanks.

Kyle hangs up and turns back toward Tom.

KYLE (CONT'D)

They think they may know where it is.

TOM

Where?

KYLE

Texas Stadium.

TOM

Oh my God.

JAY

There's a big game there tonight.

KYLE

Is your family close?

TOM

Close enough. What's plan B?

KYLE

I don't know. I'm making this up as I go.

TOM

Great.

JAY

I might be able to help.

KYLE

What do you mean?

JAY

(hesitant)

Remember when I told you about the little field trips I was taking into Iraq?

KYLE

Yeah.

JAY

Six months ago, I was part of a covert team Dupree sent across the Afghani boarder to dismantle some Russian minis we found in Kashmar. They're complicated little bastards. If this nuke's anything like those... I should be able to help talk them through it.

KYLE

Oh, I think we can do better than that. Take us to Daystrom Labs. We may be able to kill two birds with one stone.

INT. DALLAS F.B.I./OFFICE - NIGHT

Jim busily suits up along with other F.B.I. agents.

JIM

(talking on cell phone)

Yeah. Alright thanks. We'll get back to you.

He closes his cell phone and goes into the

EVIDENCE ROOM

where he grabs a couple of VL-X game units from the evidence shelves. Outside the room, his team stands ready for his next order.

JIM

Let's do this.

INT. CARL'S HEADQUARTERS/COMPUTER ROOM - NIGHT

Carl punches a series of commands into one of the computers.

SENATOR BRIGGS

If Madison's figured out what we're doing with the Protean Field, he'll find a way to shut it down.

An "ACTIVATED" screen pops up on the computer monitor.

CARL

It doesn't matter. An hour from now, we'll be looking at a new America.

INT. DALLAS STADIUM/DARK HALLWAY/INSIDE ROAD CASE - NIGHT

The nuke's timer starts: "45 MINUTES" (and counting)

INT. DALLAS FOOTBALL STADIUM/FIELD ENTRANCE - NIGHT

Halftime! The Cowboys run in from off the field.

EXT. NEAR DALLAS FOOTBALL STADIUM - NIGHT

Cell towers HUM.

INT. DALLAS FOOTBALL STADIUM/FIELD ENTRANCE - NIGHT

Blake and Sergio goof off with some other kids. Suddenly, they both get a blank look on their faces. They and a few others leave the group. A couple of the "Myllennial Kids" look at them funny.

MYLLENNIAL KID #1

What the heck's up with them?

MILLENNIAL KID #2

Beats me.

The CHOREOGRAPHER busily tries to get everyone lined up.

CHOREOGRAPHER

OK, this is it guys! Line up. Come on let's go. Hurry! Hurry! Hurry!

As kids run by her, she does a head count. She's missing a few. She looks around the area as the others line up.

INT. DALLAS FOOTBALL STADIUM/FOOTBALL FIELD - NIGHT

The large video screens show CHASE IVY, the very charismatic singer stepping up to the United Way stage.

ANNOUNCER

Ladies and gentlemen, Chase Ivy and the Myllennials!

The crowd goes wild.

CHASE

Thank you. We'd like to dedicate this song to the many hungry and hurting children of the world. Silent voices that no one hears. May we not remain silent any longer.

Chase and the band give a "2K" sign with their hands before beginning an upbeat version of the Simon and Garfunkel song, "SOUND OF SILENCE."

CHASE (CONT'D)

(singing)

Hello, darkness, my old friend, I've come to talk with you again. Because a vision softly creeping...

INT. HOUSE/BEDROOM - MORNING - FLASHBACK

The young teenage boy (from Medford, Oregon) lies in bed wearing a VL-X headset.

CHASE (V.O.)

(singing continued)

...left its seeds while I was sleeping. And the vision that was planted in my brain...

He sits up and takes the headset off. His eyes fixed in a blank stare, he gets up and out of the bed like a zombie.

EXT. APARTMENT NEIGHBORHOOD - NIGHT

Dozens of young men and women walk through allies between buildings to form a chaotic line down the middle of a street.

CHASE (V.O.)

(singing continued)

... still remains within the sound of silence...

EXT. ROAD - NIGHT

The young people descend down the road leading to Daystrom Labs.

CHASE (V.O.)
 (singing continued)
 ...In restless dreams I walked alone,
 narrow streets of cobblestone.

EXT. POLYBIUS SYSTEMS/GUARD SHACK - NIGHT

CHASE
 (singing)
 Beneath the halo of a street lamp, I
 turned my collar to the cold and damp...

Jay's G.T.O. pulls up to the gate where a military security guard stops them. Jay flashes his military ID and the guard lets them through.

EXT. SPACE - ABOVE THE EARTH

The satellite intensifies its beam.

CHASE (V.O.)
 (singing continued)
 ...When my eyes were stabbed by the flash
 of a neon light that split the night...

EXT. NEAR THE DALLAS FOOTBALL STADIUM - NIGHT

Cell phone towers continue to HUM as dozens of police, fire and F.B.I. vehicles arrive.

CHASE (V.O.)
 (singing continued)
 ...and touched the sound of silence...

INT. DALLAS FOOTBALL STADIUM/FOOTBALL FIELD - NIGHT

Chase looks out into the vast audience.

CHASE
 (singing continued)
 ...And in the naked light I saw ten
 thousand people, maybe more.

INT. DALLAS FOOTBALL STADIUM/IN THE STANDS - NIGHT

An audience member texts on an iPhone not paying attention.

CHASE (V.O.)
 (singing continued)
 People talking without speaking. People
 hearing without listening.

INT. CARL'S HEADQUARTERS/BRIEFING ROOM - NIGHT

Carl observes satellite imagery displayed before him.

CHASE (V.O.)
 (singing continued)
 People writing songs that voices never
 share. And no one dare disturb the sound
 of silence...

INT. DALLAS FOOTBALL STADIUM/FOOTBALL FIELD - NIGHT

Dozens of young people dressed all in black with a "2K
 SYMBOL" on the front of their T-shirts form concentric
 circles, miming choreography to the song in front of the
 stage.

CHASE
 (singing continued)
 ...'Fools,' said I, 'You do not know.
 Silence like a cancer grows. Hear my
 words that I might teach you. Take my
 arms that I might reach you.'

IN THE AUDIENCE

Blake's mom and dad look for their son. Dad has
 binoculars.

BLAKE'S MOM
 Where is he? Do you see
 him?

CHASE (O.S.)
 (singing continued)
 But my words like silent
 raindrops fell, and echoed
 in the wells of silence...

Blake's dad shakes his head, no.

[MUSICAL INTERLUDE BEGINS]

SERIES OF SHOTS:

A) A man near Blake's parents suddenly zones out and
 leaves his seat.

B) Another person standing in line for hamburgers zones
 out, and leaves the line.

C) Someone else walks out of the men's room in a trance-like state.

INT. DALLAS FOOTBALL STADIUM/DARK HALLWAY - NIGHT

A young man looks up and grabs a set of keys from behind a girder. Dozens of people (including Blake and Sergio) gather behind him as he unlocks and opens a large trunk REVEALING dozens of assault weapons. He hands them out.

ELSEWHERE

Dozens of police and F.B.I. bomb sniffers comb the halls with radiation detectors freaking people out as they go.

[MUSICAL INTERLUDE ENDS]

INT. HOUSE - NIGHT

A family sits in a living room watching the football game on TV. We DOLLY AROUND them and go into the television itself -- just behind the screen -- where the following words rapidly flash intermittently behind the scenes:

"BE AFRAID -- SUBMIT -- TRUST THE GOVERNMENT"

CHASE (V.O.)

(singing continued)

...And the people bowed and prayed to the
neon god they made. And the sign flashed
out its warning -- in the words that it
was forming...

INT. DALLAS FOOTBALL STADIUM/FOOTBALL FIELD - NIGHT

CHASE

(singing continued)

And the signs said: 'The words of the
prophets are written on the subway walls
and tenement halls...

INT. DALLAS FOOTBALL STADIUM/DARK HALLWAY - NIGHT

From behind dozens of silhouetted people, we SEE several flashlights shining our way.

CHASE (V.O.)

(finishing the song)

...and whispered in the sounds of
silence.'

REVERSE ANGLE:

We HEAR the muffled cheers of the crowd in the b.g. when from out of the darkness, come muzzle flashes and the sound of MACHINE GUN BLASTS as the silhouetted people open fire.

Jim and the others with him duck for cover, draw their weapons and fire back. Jim frantically keys his radio.

JIM

This is Special Agent Buchanan to all units. We're taking fire under section fourteen. Repeat. Section fourteen. Request immediate back up.

A shot takes the radio out of his hand. He fires back.

INT. JAY'S G.T.O. - NIGHT

Jay pulls up to the closest parking spot in front of the Daystrom Labs entrance.

JAY

So what's this big plan of yours?

KYLE

First, we'll get you hooked up for Engram Transfer, then I'll send the matrix to Buchanan's man in Dallas. After that, I've got to get to Daystrom's computer. Once I've logged in, I think I can destroy the Protean network.

JAY

You think?

KYLE

What's the matter? Didn't you say we needed to get out -- have a little adventure?

Kyle gets out of the car. He pulls his seat forward so Tom can get out.

JAY

(under his breath)

This wasn't what I had in mind.

Suddenly, they hear a GUN SHOT. They all turn and look toward the guard shack.

EXT. DAYSTROM LABS/GUARD SHACK - NIGHT

A kid toting a shotgun blasts the guard a few more times.

INT. JAY'S G.T.O. - NIGHT

Jay quickly opens the glove compartment and pulls out a pistol. Just before he closes the compartment, Kyle sees a USB charger/modem cable for Jay's Blackberry. He grabs it. Suddenly, bullets start ripping into Jay's car.

JAY

Oh no you didn't...

Everyone ducks for cover.

KYLE

Give me your door pass!

JAY

(tossing it to Kyle)

Go! I'll cover you.

More bullets rip into Jay's pride and joy.

JAY (CONT'D)

No. No. No. Not my car! You son of a...

Jay levels his gun and shoots off a round but Tom stops him from returning more fire.

TOM

No! Those are kids!

JAY

I don't give a damn. Those kids are tearing up my baby!

TOM

We're not shooting kids. We gotta use this thing for cover so we can get into that building.

Realizing Tom's right, they shut the doors and drive toward the main entrance door where Kyle frantically waves the pass in front of the mag lock pad. Once there, they get out dodging bullets just as the door opens. All three run in.

INT. DAYSTROM LABS/FRONT LOBBY - NIGHT

They look out and see the mob of kids coming down the hill toward them firing all sorts of guns.

The bullets continue to rip into Jay's car and ricochet off of building's bullet proof glass entrance.

JAY

My baby.

KYLE

Come on. Let's go.

EXT. DALLAS FOOTBALL STADIUM/FOOTBALL FIELD - NIGHT

The marching band plays as the Dallas Cowboy Cheerleaders dance.

INT. DALLAS FOOTBALL STADIUM/DARK HALLWAY - NIGHT

Dozens of police and F.B.I. agents arrive under section fourteen and join the others returning fire until one by one the opposing machine gun fire stops.

In the ringing silence, a FIELD AGENT shines his flash light into the smoke-filled darkness cautiously moving forward. Eventually seeing the results, he is horrified.

FIELD AGENT

Oh my God.

JIM

Get a med team down here now!

Remorsefully, Jim kneels and checks Blake's pulse.

JIM (CONT'D)

This one's still alive. Check the others and get them all out of here.

Some of the agents and police officers run for help while others tend to the wounded. The agent with the radiation detector tracks the signal to the road case.

RADIATION AGENT

This is it.

The bomb squad rushes in. An F.B.I. BOMB SPECIALIST cautiously opens the road case REVEALING the timer on the bomb: "32:24 MINUTES" (and counting down).

BOMB SPECIALIST

(turning to Jim)

Yeah. I'm definitely gonna need help with this one.

JIM

Alright. Get a camera on it.

Jim reaches into his bag and pulls out a VL-X device, then calls Kyle on his cell phone.

INT. DAYSTROM LABS/V.M.R. ENGRAM TRANSFER ROOM - NIGHT

Kyle starts firing up the various computers and machinery required for Engram Transfer.

KYLE

It's gonna take a minute for everything to boot up.

Jay looks down at his Blackberry which Kyle has set on the counter beside him.

JAY

OK. I gotta hit the head. I'll be right back.

TOM

(looking around)

Man, the American public has no clue what goes on in buildings like this.

Kyle looks at Tom as if to say, "If you only knew."

INT. DAYSTROM LABS/ANOTHER OFFICE - NIGHT

Jay picks up a phone and dials.

JAY

It's worse than we thought. They have a nuke.

INT. ARMY BASE - ARMORY - NIGHT

General Dupree talks with Jay on his cell phone. In the b.g, soldiers pull weapons off racks.

GENERAL DUPREE

Do what you can up there. We're taking Davidson down. I'll be damned before I'll serve under these bastards.

He hangs up and turns toward the weapons closet.

INT. DAYSTROM LABS/V.M.R. ENGRAM TRANSFER ROOM - NIGHT

Jay comes back in.

KYLE

You ready to do this?

JAY

Ready as I'll ever be.

Jay steps inside the Engram Transfer Booth. Kyle hooks him up to the device. In front of him, a monitor displays a live video feed of the bomb in Dallas.

KYLE

That thing look anything like the one's you're familiar with.

JAY

Very similar. Yeah.

KYLE

OK. I need you to focus. Remember every detail you can about the deactivation sequence.

JAY

How long will this take?

KYLE

As long as it takes you to remember the event. Don't worry about the details. The machine will sense the synapses firing in your brain, find those engram connections and fill in the rest. Just concentrate on the memory of deactivating those bombs. Got it?

JAY

Got it.

Kyle shuts the door to the Engram Transfer Booth. On the other side of the room, a data matrix begins to dance on the computer screens. Kyle goes over there, picks up Jay's cell phone and puts it to his ear.

KYLE

You still there? OK. I'm going to hang up in a second. Set the VL-X for maximum entrainment in the education mode. Give me about 60 seconds, then dial it into this cell number. You got that?

(pause)

OK. Here we go.

Kyle hangs up the phone. He grabs the modem cable he took from Jay's car and plugs one end into the phone, the other into a USB port on the computer. Then, he starts inputting commands to create the data link. Success! Satisfied it's working, he turns to Tom.

KYLE (CONT'D)

That should do it. The computer will do the rest.

TOM

Now what?

KYLE

Now we need to get to Daystrom's office..

EXT. DAYSTROM LABS/GUARD SHACK - NIGHT

A black S.U.V. arrives.

INT. CIGARETTE MAN'S SUV - NIGHT

The cigarette man looks out and sees the dead security guard. He turns to the goon in the passenger seat.

CIGARETTE MAN

Open the gate.

The goon gets out, goes into the guard shack and pushes the button that opens the gate, then gets back into the vehicle.

EXT. DAYSTROM LABS/ENTRANCE - NIGHT

The cigarette man parks in front of the building. He and his three goons get out. They move to the back of the S.U.V. and open the rear door. They reach in and pull out some guns, grenades and gas masks. Looking toward the entrance, they see the kids using various weapons, relentlessly pounding on the bullet-proof glass.

CIGARETTE MAN

(smiles)

Gotta love it. Who needs an army, when you can do this?

He turns away and makes a call on his cell phone.

CIGARETTE MAN (CONT'D)

Alright. We're here. You can shut down Sector Six.

He hangs up and stands by waiting with the other goons.

AT THE ENTRANCE

The kids suddenly become disoriented, not sure where they are, how they got there or why they're holding guns.

The cigarette man and his goons approach wearing gas masks, toting weapons of their own. The kids turn and become frightened.

CIGARETTE MAN (CONT'D)

Beat it! Get the hell out of here! Move!

As the kids scatter in terror, one of the goons goes to the bullet pocked entrance doors, takes out a device and puts it over the magnetic key pad. The doors unlock enabling them to gain access to the building.

INT. DALLAS FOOTBALL STADIUM/DARK HALLWAY - NIGHT

The F.B.I. bomb specialist has the VL-X headset on. Beside him, Jim dials the device into Jay's cell number. The connection made, the download begins.

EXT. CARL'S HEADQUARTERS - NIGHT

Army snipers take out the goons who guard the building.

General Dupree orders a squad to rush in.

INT. DAYSTROM LABS/OFFICE - NIGHT

Kyle boots up Daystrom's computer.

TOM

So what exactly is this Protean Field anyway?

KYLE

In it's most basic form, it's just a wireless network. But in this case, it's specifically tuned to work on the human brain.

TOM

And it's being controlled out of this place?

KYLE

No. Best I can tell, the signals are coming from somewhere in Virginia. But it requires a satellite uplink in order to relay the commands back down to cellular distribution points. In this case, they're using a C.I.A. satellite.

TOM

So, what are you trying to do here?

KYLE

Daystrom's a defense contractor. I'm attempting to use this system to communicate with a defense satellite.

TOM

Why?

KYLE

I'm going to use it to blast the other one out of the sky.

TOM

Nice. Thank God for Star Wars, huh?

KYLE

Yeah.

Now that the computer is booted up, Kyle punches data into it and a matrix of codes fills the screen.

KYLE (CONT'D)

Here we go.

TOM

(checking it out)

What is it?

KYLE

Defense satellite command codes.

TOM

There has to be hundreds of them.

KYLE

I just need one.

TOM

How do you know which one to use?

KYLE

I don't. That's the hard part.

TOM

What can I do to help?

KYLE

Pray.

As Kyle quickly types away on the computer we HEAR the elevator BING. They both look toward the door.

TOM
You expecting company?

KYLE
No.

Out in the

HALLWAY

the elevator descends to the first floor. While in

DAYSTROM'S OFFICE

Tom quickly goes to the door, cocks his pistol and aims down the hallway.

TOM
Better hurry doc. I'll cover you.

Tom leaves and shuts the door as Kyle quickly searches for both the target and a defense satellite that's in range of it. In the

HALLWAY

The elevator goes past level two, then comes to a stop on the third floor.

Tom steadies his aim.

The door opens and a hand comes out, throwing a tear gas grenade.

Tom takes a deep breath and pulls his shirt up over his mouth. He waits for them to come out of the elevator. Over to his left, he sees the door to the stair well opening. He ducks for cover and fires toward the stairway as two men come through wearing gas masks returning fire.

Two more come out of the elevator also wearing gas masks and firing toward Tom.

DAYSTROM'S OFFICE

Kyle looks toward the door as he hears the GUN SHOTS then turns back to the computer shaking his head, frantically typing away. Meanwhile, in the

ENGRAM TRANSFER ROOM

Jay finishes his engram transfer session, oblivious to the fire fight going on down the hall from him.

He looks on the video monitor and seeing Jim giving a "thumbs up," he smiles, unhooks himself and exits the booth. As soon as he does, he hears the GUN SHOTS, draws his gun and quickly exits the room.

INT. DALLAS FOOTBALL STADIUM/DARK HALLWAY - NIGHT

The F.B.I. bomb specialist works diligently to dismantle the bomb. The timer counts down: "17:12" (and counting).

JIM

Are we going to make it?

BOMB SPECIALIST

It's gonna be close.

INT. CARL'S HEADQUARTERS/COMPUTER ROOM - NIGHT

Soldiers rush in, weapons drawn. The LEAD SOLDIER orders Carl's tech guy away from the computer console.

LEAD SOLDIER

Back away. Now! Move!

OFFICE

Hearing the commotion in the other room, Carl quickly pulls a gun out of a drawer as Senator Briggs freaks out.

SENATOR BRIGGS

What the hell is this?

Another soldier enters Carl's office. Carl shoots him. Before the man even hits the ground, another SOLDIER comes in and wastes Carl.

Briggs throws up his arms in terror.

The soldier confirms the kill.

SOLDIER

All clear.

General Dupree enters the room.

SENATOR BRIGGS

You? Why? I thought you --

GENERAL DUPREE

You thought wrong senator. The game's over.

SENATOR BRIGGS

(smiles defiantly)

Nothing's over general. You can't stop the inevitable. And you're in over your head.

GENERAL DUPREE

We'll see about that.

(to his men)

Get him out of here.

He looks down toward Carl with contempt.

INT. DAYSTROM LABS/HALLWAY - NIGHT

One of the cigarette man's goons moves into a better position to get Tom.

Jay takes him out with a shot to the chest. But another shot finds its mark in Jay's inner shoulder. He can't hold his breath any longer and begins to cough and choke as he screams in pain.

Tom picks the guy off that shot Jay.

The other two men take cover and advance toward Tom.

Jay frantically makes his way to the stair well gasping for air.

Coughing and shielding his mouth, eyes watering from the tear gas, Tom ducks for cover and checks his ammo. One round left.

TOM

(coughing)

Ah, this aint good.

He looks toward a door down the hall from Daystrom's office and sees one of the attackers going in. Gasping for air, he gets ready to follow when the remaining man comes around the corner. The man turns, sees Tom and raises his gun. But Tom unloads his final round into him before he can fire. Just about gagging to death, Tom takes the man's gas mask off and puts it on himself.

DAYSTROM'S OFFICE

The computer now shows a defense satellite approaching the green "in range" area targeting the C.I.A. satellite.

As Kyle prepares to upload the firing command, we HEAR a gun cock. The barrel points at the back of his right ear.

CIGARETTE MAN (O.S.)

I wouldn't do that if I were you.

Kyle freezes.

Cigarette man takes off his gas mask, reaches around him and hits the "ESC" key on the computer as he whispers in Kyle's ear.

CIGARETTE MAN (CONT'D)

You're not walking away this time.

Kyle slowly turns around and vaguely recognizes him.

FLASHBACK TO:

INT. KYLE'S CAR - NIGHT

The smoking man HONKS his horn with a long blast. Kyle looks to the left. Beth screams.

CRASH!

FLASH TO:

EXT. ROAD - NIGHT - KYLE'S POV

-- The cigarette man talking with a policeman.

-- Paramedics working on Beth.

BACK TO THE PRESENT

Before either of them can do anything, Tom comes busting through the door. Using one of the dead goon's weapons, he fires at the cigarette man, nailing him several times.

TOM

(walking up to Kyle)

This is becoming a habit - saving your life. That's two you owe me.

Breathing heavy and full of rage, Kyle just stares at the dead man.

Tom looks at the computer and sees an "ABORT?" prompt blinking.

TOM (CONT'D)

Doc?

Snapping out of a fury of emotions, Kyle goes back to the task at hand.

KYLE

Right.

He hits "NO" on the prompt and the satellite telemetry resumes. The C.I.A. satellite drifts into range. Kyle uploads the attack command.

EXT. SPACE - ABOVE THE EARTH

A defense satellite approaches the C.I.A. satellite. Building up energy, it releases a laser bolt that obliterates the target.

INT. DAYSTROM LABS/OFFICE - NIGHT

Kyle sits back with a heavy sigh staring at the monitor, which displays the Protean Field systematically shutting down all across the country.

TOM

You got it?

KYLE

I got it.

Jay stumbles into the room wearing a gas mask and holding a bleeding shoulder.

JAY

Great. This mean we can go home now?

Tom looks at the clock on the computer.

TOM

Yeah. Does it?

Kyle looks at the clock then back at Tom.

KYLE

Let's find out.

INT. DALLAS FOOTBALL STADIUM/HALLWAY - NIGHT - ON TIMER

"1 MINUTE" (and counting...)

The bomb specialist has sweat pouring down his face as he continues to dig into the belly of the beast.

Jim and everyone around him are almost hyperventilating when they hear a SNIP and the clock stops at:

"33 SECONDS"

They all hold their breath and close their eyes. When nothing happens they open them totally relieved. The bomb specialist falls to the floor and looks up.

BOMB SPECIALIST
(exhausted)
Thank you Jesus.

INT. DAYSTROM LABS/ENGRAM TRANSFER ROOM - NIGHT

As Kyle, Tom and Jay arrive, we HEAR Jay's cell phone RINGING on the console where they left it. Kyle rushes to it and answers.

KYLE
Hello?

There's a long pause, then all fear in the room turns to relief as Kyle sighs and a smile comes across his face.

KYLE (CONT'D)
Yeah. We were successful too.

Tom closes his eyes and says a silent prayer.

KYLE (CONT'D)
Alright, thanks. G'bye.

Kyle hangs up the phone and goes over and puts a hand on Tom's broad shoulders that are now trembling as he fights back tears.

KYLE (CONT'D)
Yeah. Now we can all go home.

He looks toward Jay who gives him a weak thumbs up.

INT. DALLAS HOSPITAL - GAVIN'S ROOM - DAY

Doctor Steve picks one of Kyle's modified V.M.R. devices up off the table as Tom and Susan gather around. He turns to Kyle.

KYLE
In his current state, it shouldn't affect his epilepsy at all.

DOCTOR STEVE
Shouldn't? Listen. I've known these people for a long time. I brought Gavin into this world. I want to be absolutely certain that I've taken every precaution here. So, don't do anything yet.

Kyle shakes his head in agreement as he turns to leave.

TOM

Where are you going?

DOCTOR STEVE

To get some seizure medication.

(turns toward Gavin)

I'm going to give him as much as I think his system can handle.

The doctor leaves the room.

Tom holds his wife close and turns to Kyle who looks at Gavin then sits down beside him, suddenly looking like he's having second thoughts.

FLASH TO:

INT. SURREAL WHITE SPACE - FLASHBACK

As Kyle goes to embrace Beth, a sad look comes across her face and reaching out to him, she begins to fade.

BETH

I love you...

Kyle reaches out into nothingness.

KYLE

No! Come back! Beth please...

The FLAT LINE TONE fades away as we come

BACK TO PRESENT

TOM

What's the matter?

KYLE

(sadly)

I don't know if I can do this.

TOM

What do you mean?

KYLE

I... I can't be certain that using that thing didn't kill my wife.

TOM

Gavin doesn't have any of the injuries your wife had.

KYLE

I know. Still... I don't want to be responsible --

Sitting beside Gavin, Susan looks at Kyle.

SUSAN

Do you believe in God Mr. Madison?

Kyle seems a bit taken back by that question.

KYLE

I uh --

(apologetic)

My... dad wasted away with cancer when I was seventeen. All of my mother's prayers -- my prayers -- apparently didn't go past the ceiling. When my father died, so did my faith. I left home, joined the Army... and eventually put my faith in science. But after the events of the last few days, I don't think I can rationally write it all off... as coincidence.

SUSAN

Coincidence is just God being anonymous.

KYLE

That's what my mother used to say.

TOM

You know, up until last night, I could have identified with your story. For ten years, I begged God to take Gavin's epilepsy away. But the truth is, it may have actually saved his life.

KYLE

How's that?

TOM

My son was supposed to have performed in that half-time show with two of his friends. All three had been playing that G.W.B. game before this happened. Now one's dead and the other in critical condition. So I can see now that all of this happened for a reason. My prayers were answered. Just not the way I thought.

Tom grabs Susan's hand and she looks up at her husband, pleased with what she's hearing.

With her other hand, Susan lovingly strokes Gavin's hair. Full of peace, she turns to Kyle.

SUSAN

Your device will work. Of that I have no doubt. Especially now.

KYLE

What makes you so sure?

SUSAN

(smiles)

Because I believe in the power of prayer.

(lovingly)

And I know that your mother's been praying for you too Mr. Madison... for a long time.

KYLE

I haven't spoken with my mother in --

Kate finishes his sentence.

KATE

Twenty-two years, three months and two weeks.

Startled, Kyle spins around to see her standing in the doorway.

Tom looks stunned.

Susan smiles.

Kate enters.

KATE (CONT'D)

But I never stopped loving you... or praying for you.

Kyle stands, totally ashamed of himself as she hugs him.

KYLE

I... I don't know what to say.

KATE

(whispers)

Say you'll help these people.

Kyle begins to cry as his mother holds her prodigal son.

Susan turns to Tom and squeezes his hand.

SUSAN

(softly)

This is what faith does.

The doctor comes back in with some medication and injects it into Gavin's I.V. tube.

DOCTOR STEVE

Alright. That should do it.

Receiving an affirmative nod from Tom, Kyle grabs the device and puts one headset on Gavin and offers the other to him.

TOM

What?

KYLE

Your son doesn't know me. With this, the two of you will connect in a virtual realm. I'll monitor the settings. You call him back.

Tom takes the device, looks at Susan, then puts it on. As Kyle activates them, the lights begin to flash behind the glasses illuminating both Tom and Gavin's faces.

Everyone turns their attention to the E.E.G. monitor which shows no immediate change in brain activity.

After a few long moments of nothing, Tom suddenly reaches out his hands.

TOM

Gavin? Gavin, can you hear me?

Doctor Steve checks the E.E.G. monitor.

DOCTOR STEVE

I think it's working.

Kyle continues to adjust settings on Gavin's device as Kate puts an arm around Susan and extends her other hand over Gavin, closing her eyes. Susan does the same.

Suddenly, as the E.E.G. monitor shows Gavin's brain activity increasing, Tom's lips begin to quiver.

TOM

I love you son.

Doctor Steve watches the E.E.G. monitor as it continues to show rapid improvement.

DOCTOR STEVE
Unbelievable.

Gavin slowly reaches out with his free hand.

GAVIN
(weakly)
I love you too dad.

Kate and Susan open their eyes as the doctor takes Gavin's headset off.

Susan can hardly contain herself. She hugs her son, crying and looking up.

SUSAN
Oh thank you. Thank you!

Tom takes his headset off and joins her in AD LIB celebration over their son. Tears flowing, he smiles looking at Kyle who can hardly control his tears either.

Kate smiles, grabs her cross necklace, looks up and says a silent "Thank You" too.

FADE TO BLACK:

THE END