

The Gateway Project
S01E01 "Pilot Pt 1"

Written by

Dave Pirinelli

QUICK NOTE ON MCDONNELL VOICES:

MCDONNELL is him reacting in the scene as written.

NARRATOR MCDONNELL is McDonnell acting as the Narrator in present day.

REPORT MCDONNELL is McDonnell reading the actual CIA Gateway report and will be signified by typing sound effect or transcription sounds. Will be verbatim from actual CIA report.

SCENE 1: STRICKEN AIRLINER AT 20,000 FEET

FX: SOUND OF PLANE ENGINES REVVING AND SURGING, WIND ROARING.
WE'RE IN THE COCKPIT OF A TROUBLED AIRLINER

PILOT

Why isn't engine number 2 spooling
up? I just pushed throttles to
full.

COPILOT

Must be a flame out.

PILOT

Begin restart checklist.

COPILOT

We're losing altitude, just crossed
flight level 20. Now at 19.
Dropping fast.

FX: BANGING ON COCKPIT DOOR, IT'S FORCED OPEN. SOUND OF JET
ENGINE SCREECHING AND CLAWING FOR ALTITUDE

FLIGHT ATTENDANT

I apologize sir, this passenger
says it's crucial...

AGENT ORTIZ

CIA Agent Ortiz, I need the radio.

PILOT

Get out, whoever you are.

COPILOT

Engine two not responding at all.

AGENT ORTIZ

Give me the radio, I need to speak
to Langley. RIGHT NOW!

PILOT

If I don't get engine two restarted, we may crash. Return to your seat, that's an order.

AGENT ORTIZ

The engine is gone. Soon you'll lose hydraulic pressure in flight control. We will crash, but first I need the radio.

COPILOT

10,000 feet. There's no response to restart procedures. It's like the engine isn't even there.

FX: STICK SHAKER SOUNDS AMIDST A CACOPHANY OF VARIOUS BEEPS AND ALERTS. THEN ALARMS FROM PLANE COMPUTER "STALL, PULL UP STALL, PULL UP" CONTINUE UNTIL END

PILOT

Flight attendant, prepare the cabin for impact.

FX: A NEW ALARM TONE SOUNDS, ADDING TO THE CHAOS

COPILOT

Master Caution, we've lost hydraulic pressure in flight control systems.

AGENT ORTIZ

Give me that radio, I have critical information about neutralizing the entity that caused this crash.

FX: MORE TERRIBLE SHRIEKING FROM THE PLANE. NOW A NEW VOICE ALARM, "TOO LOW, TERRAIN, PULL UP, TOO LOW, TERRAIN, PULL UP" UNTIL THE END

COPILOT

Captain, we're below safe altitude. Sir?

AGENT ORTIZ

Give me the fucking radio!

PILOT

I said, get back to your...

FX: TWO GUNSHOTS, A SCREAM AND MORE SHRIEKING FROM THE FAILING JETLINER

COPILOT

You shot him? Why would you...

AGENT ORTIZ

Give me the radio now, I have to tell them.

FX: SOUNDS OF WINDSHIELD BLASTING OUT WITH EXPLOSIVE DECOMPRESSION. FINAL CRASH SOUNDS, THEN SILENCE.

**SCENE 2: FORT MEADE ARMY INTELLIGENCE AND SECURITY COMMAND
1977**

FX: COMPUTER SOUNDS FOLLOWED BY OCEAN WAVES, MIMICKING THE OPENING OF THE GATEWAY EXPERIENCE ORIENTATION TAPE

NARRATOR MCDONNELL

Hello, this is Lieutenant Colonel Wayne M. McDonnell, retired. And I have a story to tell you. In 1977 I got the assignment to investigate and report on the Gateway Project, a means for man to venture beyond time and space. Could we spy on Russia from a great distance? Were they spying on us already? I was a man tasked with finding answers that were needed, and quickly.

FX: SOUNDS OF LIGHTING A CIGARETTE AND CLOSING A ZIPPO LIGHTER

NARRATOR MCDONNELL (CONT'D)

I served a tour of duty in US Army Intelligence in the early 70s, known as Project 404. I was in Laos, covertly assisting US interests in Viet Nam. The report I submitted got me this far more controversial assignment. I discovered things you might not believe, but should.

NARRATOR MCDONNELL (CONT'D)

Do a quick Google search for "Analysis and Assessment of Gateway Process CIA". You'll find an actual document from the CIA.gov website. Written by none other than yours truly. Click on that and have a read.

(MORE)

NARRATOR MCDONNELL (CONT'D)

Be advised, they might open a file on you for looking at the report, I don't know. I don't work there anymore.

NARRATOR MCDONNELL (CONT'D)

In 1977 I was stationed at Fort George G. Meade Army Intelligence Base in Maryland, near Washington DC. Five thousand acres of military personnel doing top secret intelligence work, keeping the free world safe.

NARRATOR MCDONNELL (CONT'D)

At the time, we were transcribing and translating all of Russia's radio and TV broadcasts. Thousands of hours of tapes analyzed, looking for patterns, codes. It was a standard day in my lab, until it wasn't.

FX: DOZENS OF ANALYSTS LISTEN TO RUSSIAN BROADCASTS ON HEADSETS. FINGERS TAP FURIOUSLY AWAY ON KEYBOARDS ENTERING TRANSCRIPTIONS.

MCDONNELL

Captain Parsons, when you have today's radio transmissions entered, get started on the TASS news feed.

CAPTAIN PARSONS

I'll have it done within the hour, Lieutenant Colonel McDonnell.

FX: A DOOR OPENS AND EVERYONE SNAPS TO ATTENTION. TAPES STOP PLAYING AND TYPING ACTIVITY HALTS. MURMURS. THE SOUNDS OF THREE MEN WALKING BRISKLY UP TO MCDONNELL

MCDONNELL

General Addis. A rare pleasure. I didn't realize we had an inspection today...

GENERAL ADDIS

No inspection.

MCDONNELL

General?

GENERAL ADDIS

This room is secure and silent?

MCDONNELL
Fully TS/SCI secure.

GENERAL ADDIS
My briefcase, please.

FX: AN AIDE HANDS HIM HIS BRIEFCASE, HE OPENS IT AND REMOVES
A FILE FOLDER, HANDS IT TO MCDONNELL, WHO FLIPS THROUGH SOME
PAGES

MCDONNELL
Is this serious? I think I saw this
on Star Trek last week.

GENERAL ADDIS
Do I impress you as a joking man?

MCDONNELL
No, sir.

GENERAL ADDIS
Everyone out but Lieutenant Colonel
McDonnell.

CAPTAIN PARSONS
Sir?

MCDONNELL
You heard the General.

THE ENTIRE ROOM OF ANALYSTS GATHERS THEIR ITEMS AND LEAVES.
THE DOOR CLOSSES, THE GENERAL'S AIDES REMAIN

GENERAL ADDIS
Everyone.

FX: HIS LAST AIDES LEAVE. HE GETS A TAPE MACHINE OUT FROM THE
BRIEFCASE.

GENERAL ADDIS (CONT'D)
Listen to this.

FX: THE PLAY BUTTON IS PUSHED

FX: WE CATCH THE END OF THE CRASH AGAIN, THIS TIME AT LOWER
FIDELITY AS IT IS FROM THE TAPE.

FX: TWO GUNSHOTS, A SCREAM AND MORE SHRIEKING FROM THE
FAILING JETLINER

COPILOT
You shot him? Why would you...

AGENT ORTIZ
Give me the radio now, I have to
tell them.

FX: SOUNDS OF WINDSHIELD BLASTING OUT WITH EXPLOSIVE
DECOMPRESSION. FINAL CRASH SOUNDS, THEN SILENCE.

**SCENE 3: FORT MEADE ARMY INTELLIGENCE AND SECURITY COMMAND
1977**

FX: TAPE CONTINUES PLAYING SILENCE UNTIL ADDIS HITS STOP,
PUTS IT BACK IN HIS BRIEFCASE AND LOCKS IT UP.

MCDONNELL
That was the plane that went down
last month...?

GENERAL ADDIS
Yes.

MCDONNELL
Terrorist posing as CIA? A lunatic?

GENERAL ADDIS
No. In fact that was a legitimate
CIA operation, Agent Manny Ortiz.
Limited details on the operation
are in this file.

MCDONNELL
You think the Russians...

GENERAL ADDIS
Or some other hostile force.

MCDONNELL
You think a hostile force brought
that plane down, trying to get to
someone?

GENERAL ADDIS
What I think isn't being discussed.
Just your orders.

MCDONNELL
Roger that.

GENERAL ADDIS
The cockpit recording you just
heard has been shared with fewer
than 10 people. That portion was
cut out of the official NTSB
version.

MCDONNELL

I don't understand...

GENERAL ADDIS

Some time back, scientist Itzhak Bentov made us aware of some facts. Facts regarding expanded states of consciousness that allowed traveling by thought. The Russians had been studying it for years. They'd been trying to get to our man, Bentov.

MCDONNELL

You think they crashed that plane?

GENERAL ADDIS

Ortiz was a decoy flying under Bentov's name.

MCDONNELL

How did they bring it down?

GENERAL ADDIS

That's what you're going to find out. You are not to mention that crash or recording, ever. The world's reaction to such information would be catastrophic.

MCDONNELL

Yes, sir. Is this another MK Ultra?

GENERAL ADDIS

No. You will create a report, but it won't mention that incident. Or our missing spy planes.

MCDONNELL

The pair of SR71s that crashed? I thought they were mechanical issues.

GENERAL ADDIS

So did we, until we got that recording.

MCDONNELL

It all seems rather incredible. Initially, I'm inclined to be skeptical.

GENERAL ADDIS

You'll be on a transport to the Monroe Institute in Virginia at 0600 tomorrow. You're going to get to the bottom of this. I want facts. That buzz box on your belt?

MCDONNELL

It's a pager, can reach me anywhere in the world. My assistant, Captain Parsons handles all messaging.

GENERAL ADDIS

Stay handy.

MCDONNELL

Yes, Sir.

NARRATOR MCDONNELL

I was given a puzzle without all of the pieces. But on the ninth of June, 1983 I issued a final report. Sadly, before I finished that report, our brilliant scientist Itzhak Bentov died on a doomed airliner in Chicago. Oddly, this time even the cockpit voice recorder failed before anything else, no clues. You can Google that too, American Airlines Flight 191. It was a serious setback. This is the story of that report before and after it was released by the CIA. The things I learned and the places I saw. But please read my report.

FX: PAPER LOADED INTO A HUMMING ELECTRIC TYPEWRITER. TYPING BEGINS, FADES DOWN SLOWLY

REPORT MCDONNELL

You tasked me to provide an assessment of the Gateway Experience in terms of its mechanics and ultimate practicality. As I set out to fulfill that tasking it soon became clear that in order to assess the validity and practicality of the process I needed to do enough supporting research and analysis to fully understand how and why the process works.

REPORT MCDONNELL (CONT'D)
Frankly, sir, that proved to be an
extremely involved and difficult
business.

SCENE 4: ARRIVING AT MONROE INSTITUTE IN VIRGINIA

FX: HELICOPTER LANDING FOLLOWED BY ENGINE STOPPING AND DOOR
OPENING.

LAB WORKER
Follow me to the lab, sir. Mr.
Monroe is waiting.

FX: BRISK WALKING ON CONCRETE.

FX: HEAVY DOOR OPENING, FOOTSTEPS, THEN THE DOOR CLOSES WITH
AN IMPRESSIVE HEFT.

MONROE
Lieutenant Colonel McDonnell? Nice
to meet you. I'm Robert Monroe,
welcome to my lab. Sit down,
please.

FX: HAND SHAKING AND GENERAL GREETING SOUNDS FOLLOWED BY
CHAIR BEING PULLED OUT

MCDONNELL
Thank you Monroe. I've read the
research...

MONROE
You think it sounds like a bunch of
bullshit, don't you?

MCDONNELL
Sir, my personal opinions don't
enter into this. I'm here to fully
evaluate your process from an
objective viewpoint.

NARRATOR MCDONNELL
Monroe wasn't dumb. He knew it
really did sound like bullshit. But
he needed credibility with the
military, and my report could
provide it.

MONROE
You've been ordered to keep an open
mind?

MCDONNELL

That is an accurate assessment.

MONROE

Can you start the training
tomorrow?

MCDONNELL

I need somewhere to drop my
personal items, but I'd like to
start today.

MONROE

Perfect. I'll have Nurse Fields
show you to your quarters and we'll
get started.

REPORT MCDONNELL

Initially, based on conversations
with a physician who took the
Gateway training with me, I had
recourse to the biomedical models
developed by Itzhak Bentov to
obtain information concerning the
physical aspects of the process.

SCENE 5: MONROE INSTITUTE LABORATORY IN VIRGINIA

FX: MEDICAL EQUIPMENT BEEPING AND SOUNDS OF A LABORATORY

NARRATOR MCDONNELL

The long hours of training were
eased somewhat by the caring hands
of Nurse Fields. But even she
turned out to be more complicated
than she first appeared.

NURSE FIELDS

Please lay back now Lieutenant
Colonel. I'm going to attach some
electrodes. Relax and get
comfortable.

MCDONNELL

Will I be hypnotized?

NURSE FIELDS

Probably not today, but eventually,
yes.

MCDONNELL

Do I have time for a cigarette?

NURSE FIELDS
Nicotine disrupts the process. Are
you nervous?

MCDONNELL
Why would I be nervous? I'm just
listening to some sounds.

NURSE FIELDS
Did you read all of the materials?
You may want to...

FX: A DOOR OPENS AND THERE'S A FLURRY OF ACTIVITY. THE BOSS
HAS ARRIVED

MCDONNELL
Mr. Monroe.

MONROE
Are you ready, Lieutenant Colonel?

MCDONNELL
As ready as I can be.

MONROE
You're going to listen to some
sounds and speech in this sensory
deprivation chamber. A series of
tones will help bring you into
Hemispherical Synchronization. Left
brain and right brain brought into
sync. We call it "Hemi Sync."

MCDONNELL
(dubious)
Ok.

MONROE
You will note flashing lights on
the ceiling as you reach Hemi Sync.
Both halves of your brain, finally,
working as one. If you need us,
we'll be in the control room.

FX: DOOR OPENS AND CLOSES AS THEY LEAVE. HEMI SYNC TONES
START UP AND PAN FROM LEFT TO RIGHT, THEN COME TO THE CENTER.
THEY ARE OVERWHELMING.

MONROE (O.S.) (CONT'D)
Relax and observe the flow of
energy around you. You'll be guided
through each of the Focus levels.
You'll find increasing abilities in
each as you rise.

MCDONNELL

Upping my focus level, huh? Sounds like mumbo jumbo.

MONROE (O.S.)

Relax and observe. You will become aware of each focus level and it's meaning as we progress. Today we'll aim for Focus 12, where you can traverse time and space. I will join you there.

NURSE FIELDS

Focus 12? The standard protocol...

MONROE

Is suspended for these tests. Lieutenant Colonel McDonnell has had years of military training. A level of discipline we can only approximate here. We will forgo many of the early sessions.

NURSE FIELDS

Yes, Mr. Monroe.

MONROE

Continue the preparations, Nurse Fields. Have my hypnotic items ready, please.

NARRATOR MCDONNELL

I admit to seeing little promise in Gateway at first. I would put the headphones on and lay back, following Monroe's voice and the various tones. Frequently I just fell asleep. But I was surprised to discover that after awhile, images started swirling out of the darkness. Monroe was right. Eventually I was able to advance in the training with some effort and gained new abilities. But all attempts to attain useable intelligence on Russia ultimately failed. So a few weeks later they got me closer. Much closer. They flew me out to a secret submersible base, next to the USSR.

SCENE 6: 1,000 FT BELOW SEA OF OKHOTSK IN MINISUB "SEAPUP"

FX: IN A DEEP SEA SUBMARINE. SONAR SOUNDS, BUBBLES

NARRATOR MCDONNELL

I found myself 1,000 feet below the Sea of Okhotsk. In '71 the CIA had discovered a Soviet deep sea transmission line. We wanted to listen in, so we installed a tap. This was Operation Ivy Bells. It was a joint CIA and NSA project with help from the US Navy. You can Google that too, Ivy Bells. Fun little project. They decided it'd be good to physically transport me to the undersea Soviet military transmission lines. So there I was.

MINISUB CAPTAIN

Sir, we're nearing the cable tap location. Time to do your thing. I'll connect your headset to the feed.

MCDONNELL

Ready.

FX: SUBMARINE SOUNDS FADE OUT.

SCENE 7: MCDONNELL REMOTE WALKING ON BASE

NARRATOR MCDONNELL

It worked. I had followed the training and achieved Focus 12. In Gateway, this is one of the highest states of consciousness. It unlocks the ability to remote view at will, unrestrained by time or distance. But a surprise awaited me. There I was, investigating the secret missile base, invisible to the motionless soldiers frozen in time there. I was trying to read a computer screen when I realized that one of the other beings there was different. It was like me, unbound by time or location. Floating.

FX: A LOW BUZZING SOUND SIGNIFIES THE ENTITY'S PRESENCE

MCDONNELL

Hello? привет?

NARRATOR MCDONNELL

My Russian had an accent, but this simple Hello should have worked. The entity merely scurried up a wall and vanished into the ceiling.

FX: THE LOW BUZZING SOUND STOPS

MCDONNELL

Hey, wait!

NARRATOR MCDONNELL

All my further attempts to locate the entity that day failed. I returned to my body on the sub, and got another surprise.

SCENE 8: 1,000 FT BELOW SEA OF OKHOTSK IN MINISUB "SEAPUP"

FX: IN A DEEP SEA SUBMARINE. SONAR SOUNDS, BUBBLES

MCDONNELL

Pilot! Hey, do you see that? That thing, out there, looking into the porthole?

MINISUB CAPTAIN

Sir, not calling you a liar, but we're 1,000 feet down. Nothing but fishies out there.

MCDONNELL

I see it right now, there. It's looking at me.

MINISUB CAPTAIN

OK, copy that sir. I'll note it in the log.

(under breath)

Cuckoo bird.

NARRATOR MCDONNELL

They didn't believe me at first. Who would? But I would meet the entity again. I included a couple paragraphs about this in my final report. A warning more or less, to those who would follow.

FX: TYPING REPORT SOUND EFFECT BUILDS AND FADES OUT DURING
NEXT TWO PARAGRAPHS

REPORT MCDONNELL

Be intellectually prepared to react
to possible encounters with
intelligent, non-corporal energy
forms when time-space boundaries
are exceeded.

REPORT MCDONNELL (CONT'D)

It may also be possible that
individuals encounter thought forms
while in an out-of-body state which
mingle with physical reality and
are not easily differentiated.

FX: TYPING OUT

NARRATOR MCDONNELL

Yes, you heard that right. Word for
word from an official CIA report. I
knew there was much more to
investigate and explain. Meanwhile,
I kept working back at the
Institute.

NARRATOR MCDONNELL (CONT'D)

Next time on Gateway things heat up
when I finally find that Russian
missile base. But that's not even
the big event. Courtesy of a
surprise guest visitor I find my
way back in time, all the way to
Nazi occupied France in 1944. But
in more danger than I ever was
before.

END OF EPISODE

The Gateway Project
S01E02 "Pilot Pt 2"

Written by

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QUICK NOTE ON MCDONNELL VOICES:

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SCENE 1: MONROE INSTITUTE LABORATORY IN VIRGINIA

NARRATOR MCDONNELL

Hello listener. Lieutenant Colonel Wayne M. McDonnell here. Last time you found out why I issued a report to the CIA about Gateway and it's ability to let you traverse time and space via your mind. This time we delve deeper into the mystery. Buckle up.

FX: MEDICAL EQUIPMENT BEEPING AND SOUNDS OF A LABORATORY

NURSE FIELDS

Lieutenant Colonel McDonnell, good to see you back with us. You're looking well.

MCDONNELL

Thank you Nurse. That mini submarine was quite an experience.

NURSE FIELDS

Mr. Monroe says you're making great progress. Today we're moving into hypnotism, should help you concentrate.

MCDONNELL

If it will get me closer to finding what happened to my father, I'll try it.

NARRATOR MCDONNELL

Once I achieved Focus 12, I wanted to know what else I could do. Naturally I wanted to use it to find unobtainable answers. Answers to the questions that hang on through the years.

(MORE)

NARRATOR MCDONNELL (CONT'D)

To the mystery of Sainte-Mère-Église on June 7th 1944.

NARRATOR MCDONNELL (CONT'D)

My Dad made it ashore at Normandy, there was even a photo. But he vanished a day later in Sainte-Mère-Église, and was declared MIA. I spent my life wanting to know what happened. At school, a boy had started a rumor that my Dad was a coward, a drunken deserter who ran off with a French whore. I still remember how I felt when I heard that. And how it felt breaking that kid's nose.

FX: DOOR OPENS AND CLOSES, MONROE HAS APPEARED IN THE LAB

MONROE

How is everyone today? Is our star subject prepared?

NURSE FIELDS

He's wired up. The chamber is ready too.

MCDONNELL

I want you to prep me for a trip to 1944 in France.

MONROE

I know it's important to you, but that's way off our program. Let's revisit this after you've progressed further. We need to prove that we can get past the information distortion issue and provide actionable intelligence. And we need to figure out those entities you've talked about.

MCDONNELL

I don't think you understand. When I'm moving into those other areas, I hear voices, people talking. Sometimes I know them, conversations from the past. I'm pretty sure I hear him, my Dad.

MONROE

Stay inside your Energy Resonance Balloon and ignore those voices.

(MORE)

MONROE (CONT'D)

Continue on into that missile site,
we need details.

MCDONNELL

If you want me to report that your
method works, you need to prove it
to me first. Then it goes in my
report.

MONROE

Let's agree on a deal. You get me
the location of the missile base,
I'll facilitate you visiting D-Day.

MCDONNELL

Roger that. And FINDING my father.

MONROE

I can help you. Hold on.

FX: MONROE OPENS A CABINET AND GETS A SMALL CASE OUT. HE
OPENS IT.

MONROE (CONT'D)

Have you heard of psilocybin?

MCDONNELL

Excuse me?

MONROE

Known as 'Magic mushrooms?'

MCDONNELL

Yes. Heard of those.

MONROE

How do you feel about them?

MCDONNELL

They're illegal. And I put my
assistant on report for using them
in Laos.

MONROE

They may help you get further into
Gateway.

MCDONNELL

You're suggesting illicit
narcotics?

MONROE

Psychedelics, actually. If you want
progress...

MCDONNELL

I'm not prepared to plunge into
illegality.

MONROE

I'm glad you have plenty of time to
invest and can forego their
assistance.

MCDONNELL

My mother's in a home and failing.
I need to tell her the truth before
she's gone.

MONROE

This could help you get her the
answers. In time.

MCDONNELL

Perhaps I could make a single
exception. Is there a danger I'll
experience...unpleasantness?

MONROE

Take these then lay back. In 45
minutes or so we'll run the audio.
Enjoy your journey. Then have
another look for that missile base,
yes?

NARRATOR MCDONNELL

It went against everything I stood
for, at least then. Viet Nam was a
war against bra-burning hippies, at
least to some of my colleagues. But
I tried it. I was going to
eventually find my father, the
truth about my father. But I needed
to find that missile base first.

NARRATOR MCDONNELL (CONT'D)

Waves of color and light washed
over me. I imagined a field of
grain, waving in the wind, waving
at me. I found myself giggling at
ridiculous thoughts. And I found it
worked. Does that make me a
hypocrite? Life eventually does
this to a lot of us.

FX: A TELEPHONE RINGS, IS PICKED UP.

NURSE FIELDS

Yes? I'll be right down.

FX: THE TELEPHONE IS HUNG UP.

NURSE FIELDS (CONT'D)
I need to see another patient for a moment. I'll be back.

FX: NURSE FIELDS HEELS CLICK DOWN THE HALLWAY. WE HEAR THE DING OF AN ELEVATOR. THE ELEVATOR DOOR OPENS AND THE HEELS CLICK INSIDE

NARRATOR MCDONNELL
To make an omelette you've got to break some eggs. Nurse Fields went to visit them while I entered the world of altered states.

SCENE 2: MONROE INSTITUTE LABORATORY ELEVATOR

FX: NURSE FIELDS ENTERS THE ELEVATOR.

NARRATOR MCDONNELL
I didn't know yet, but there were secret rooms in the basement at the facility. Where they kept the broken eggs. She was visiting them.

SCENE 3: MONROE INSTITUTE SECRET PATIENT ROOM 6SB3

FX: NURSE FIELDS ENTERS A PATIENT ROOM. A STEADY ELECTRIC PULSE BEATS AND BREATHING EQUIPMENT CLICKS AND PUFFS

NURSE FIELDS
Yes, Doctor Alexander?

DR. ALEXANDER
Are you running more tests upstairs?

NURSE FIELDS
How is that your concern?

DR. ALEXANDER
Because my comatose patient just sat up and moved his eyes.

NURSE FIELDS
That's not funny. You turned him into a zombie, you fix him.

DR. ALEXANDER
I'm not joking. For just a few seconds, he sat up.

NURSE FIELDS
I don't know what to tell you.

DR. ALEXANDER
If only Itzhak was here. He could figure this out.

NURSE FIELDS
They've hidden him away where no one will find him.

DR. ALEXANDER
Hidden away so well, they effectively halted his work. The bad guys won. Maybe you know where they hid him?

NURSE FIELDS
In any case, Itzhak isn't here. And Captain Demarque here has gone off on a mental walkabout. Forever, apparently.

FX: STEADY BORING MEDICAL SOUNDS OF PATIENT BREATHING AND
HEART RATE MONITOR BEEPING ALONG STEADILY

DR. ALEXANDER
He'll find his way back.

NURSE FIELDS
Eight months is a long time to be clicked out.

DR. ALEXANDER
I really believe your tests upstairs are having an effect. If we could coordinate...get in touch with Bentov?

NURSE FIELDS
Random neurons firing. He's mentally gone, just like the poor saps in the next two rooms. We're taking a big risk putting McDonnell through it.

DR. ALEXANDER
We've improved the process, refined it. If I could just see McDonnell's charts.

NURSE FIELDS
Not going to happen. So long, Doctor.

FX: NURSE FIELD'S HEELS CLICK ON THE FLOOR AND A DOOR OPENS

DR. ALEXANDER
Yes, I'll see you at your
performance review next week. Good
luck, by the way.

FX: NURSE FIELDS HALTS HER EXIT

NURSE FIELDS
I sometimes leave things on my desk
at night.

FX: NURSE FIELD'S HEELS CLICK ON THE FLOOR AND THE DOOR
CLOSES

SCENE 4: MONROE INSTITUTE MCDONNELL'S QUARTERS

FX: NURSE FIELDS OUTSIDE, FOLLOWED BY A KNOCK

NURSE FIELDS
Lieutenant Colonel McDonnell?

MCDONNELL
Come in.

FX: THE DOOR OPENS

MCDONNELL (CONT'D)
Nurse Fields? This is unexpected.
What can I do for you?

NURSE FIELDS
I hope you're enjoying your free
time, I wanted to check on you. And
bring you this.

FX: SHE ENTERS, THE DOOR CLOSES AND THEY WALK IN SOUND OF
PAGER BEING SET ON A TABLE

MCDONNELL
My pager. I didn't realize I'd left
it in the lab.

NURSE FIELDS
Mr. Monroe had me remove it, so you
wouldn't be, distracted.

MCDONNELL
Don't you have weekends off?

NURSE FIELDS

Not usually. I'll have tomorrow off to go to Church.

MCDONNELL

Very good. I'll be traveling to Staten Island to visit my mother.

NURSE FIELDS

She's in a elder care facility there, correct?

MCDONNELL

Yes, I'm afraid she's entered senility.

NURSE FIELDS

It's called 'Alzheimers Disease' now.

MCDONNELL

Yes, she has good days and bad days. I'm hoping to get some answers about my dad for her, before she's completely gone.

NURSE FIELDS

Best wishes on your visit. Have you noticed anything odd during the tests here?

MCDONNELL

'Odd' has new meanings now. What do you mean, exactly?

NURSE FIELDS

I don't know. Do you ever get lost when 'out there?'

MCDONNELL

No. I can always just transition back to Focus 10, then Focus 3. Then, poof, I'm back here.

NURSE FIELDS

Sorry I bothered you.

FX: SHE GETS UP AND WALKS TO DOOR

MCDONNELL

If something comes up, call my contact number from the base. Captain Parsons can reach me.

NURSE FIELDS

Yes. Have a nice visit with your mother. I'll ask the Facilities people to drop some flowers off before you go.

FX: THE DOOR OPENS AND CLOSES, SHE'S GONE

NARRATOR MCDONNELL

Her visit didn't make me feel at ease. In fact, quite the opposite. When the flowers showed up an hour later I was still thinking about her worried look. What did she know? What wasn't she telling me?

SCENE 5: SUNSET ACRES RETIREMENT CENTER

FX: MCDONNELL WALKS DOWN A HALL WITH A NURSE

NURSE WILLIAM

She's been fairly good this week. Had a couple better days, even did a painting. Been asking about you a lot.

MCDONNELL

Yeah, I've been out of town on a mission. When I finish I'll be able to visit more.

NURSE WILLIAM

I hope so. She's always talking about you. Gets her days and visits confused sometimes. Be adaptable, keep smiling even if she doesn't make perfect sense.

FX: KNOCK ON DOOR

NURSE WILLIAM (CONT'D)

Mrs. McDonnell, your son Wayne is here to see you.

MRS. MCDONNELL

Well, what are you waiting for? Send him in!

NURSE WILLIAM

See what I mean? Still got the spark. Go on in.

FX: MCDONNELL ENTERS, THE DOOR CLOSES BEHIND HIM

MRS. MCDONNELL
Wayne, have you been eating properly? You look thin.

MCDONNELL
Yes, mother. I had roast beef last night. And I brought you something.

FX: WHIPS FLOWERS OUT FROM BEHIND BACK

MRS. MCDONNELL
Oh, they're lovely. There's a vase in the bathroom.

FX: MCDONNELL PUTS FLOWERS IN VASE AND FILLS WITH WATER FROM FAUCET

MCDONNELL
Where would you like them?

MRS. MCDONNELL
There by the window, the red ones glow in the sunlight.

FX: MCDONNELL PLACES THE FLOWERS ON A WINDOW LEDGE, HE PULLS A CHAIR OUT AND SITS BY HER

MCDONNELL
How have you been Mom? You look really good.

MRS. MCDONNELL
I should, Eva did my hair yesterday. She really knows her way around the curlers.

MCDONNELL
Yes. She does good work.

MRS. MCDONNELL
Did you get a haircut too? You look different from last week.

MCDONNELL
Mom, my current mission has me posted in Virginia. It's been 2 months since I visited.

MRS. MCDONNELL
Nonsense. You were sitting in that very chair, telling me you were going to visit your father in France. He's not there, you know. Been dead a long time.

(MORE)

MRS. MCDONNELL (CONT'D)
But he did love you, sent letters
every day. They're here somewhere.
I think.

MCDONNELL
Mom, the work I'm doing is
experimental. It's got me thinking
about Dad. Do you ever wonder...

MRS. MCDONNELL
And where's that friend of yours?
That one from High School? Robbie
Allen, wasn't it? He was with you
last time, but never said a word.

NARRATOR MCDONNELL
A chill blew through me. Robbie had
been dead for twenty plus years at
that point, gassed himself with a
pickup truck while we were in High
School. A birthday gone horribly
off the rails. But I hadn't spoken
of him in decades, though he was
often on my mind.

MCDONNELL
OK, Mom. I uh...Hey, are those
Chocolate Chip cookies I see over
there? I could use one.

MRS. MCDONNELL
Yes, you could. Too thin. Please
help yourself. Mildred Barris baked
them.

MCDONNELL
Mildred Barris? OK, thanks Mom.

FX: MCDONNELL GETS UP AND GRABS A COOKIE, TAKES A BITE.

MRS. MCDONNELL
Or maybe the kitchen here made
them, I get confused now.

MCDONNELL
It's alright, Mom. Don't get upset.
They're delicious.

MRS. MCDONNELL
I think my watch stopped. I keep
forgetting to wind it.

FX: MCDONNELL HELPS HER LOOK AT HER WATCH

MCDONNELL

Nope, it's the right time, 2 PM. It runs on batteries so you don't have to wind this one, Mom. You got for Christmas.

MRS. MCDONNELL

Batteries? Why do I wind it every day then?

NARRATOR MCDONNELL

I found the visit somewhat disquieting, but it was her insistence that I'd recently been there that really got to me. I'd certainly been thinking about her quite a lot. I returned to the institute.

SCENE 6: MONROE INSTITUTE MCDONNELL'S QUARTERS

FX: CLICKETY CLACK OF AN ABLE TYPIST GOING FULL TILT FOLLOWED BY A KNOCK, THE TYPING STOPS AND FOOTSTEPS GO TO THE DOOR. SOUND OF DOOR OPENING

MCDONNELL

Mr. Monroe, a rare pleasure. Come in, please. What brings you to crew quarters?

FX: MONROE WALKS IN, DOOR CLOSSES AND THEY WALK TO SOME CHAIRS AND SIT DOWN.

MONROE

I could hear you typing from down the hall.

MCDONNELL

Yes, the brass requested an interim report.

MONROE

And?

MCDONNELL

I've summed up the training as 'relatively successful'.

MONROE

You've taken the process to heart. But...

MCDONNELL

But we don't have proof of effectiveness yet.

MONROE

I'm aware.

MCDONNELL

I wish I could report something, anything that demonstrated positive results.

MONROE

If you don't, they might pull my funding. Then you'll never get your answers. Your Dad.

MCDONNELL

I can't help that. I can only report the truth.

MONROE

Can you give us another few days? I've got a surprise coming that I think can better prep you for your next journey.

MCDONNELL

OK, I'm willing to try. I'm not convinced that the mushrooms are the best path.

MONROE

I think I have something better.

MCDONNELL

I can hold the report off for a few more days.

FX: PAGE GETTING YANKED OUT OF TYPEWRITER, DESK DRAWER
OPENING AND CLOSING

MONROE

Thank you. I'll see you in the lab after lunch.

MCDONNELL

I already ate.

MONROE

OK. Let's go get those answers.

MCDONNELL

Roger that.

FX: CHAIRS PUSHED BACK, THEY STAND UP AND LEAVE THE ROOM

NARRATOR MCDONNELL

We were both motivated, but for different reasons. If I could pinpoint where that base was, or gain some operational intelligence about it, we could both move forward. Continued failure wasn't an option.

REPORT MCDONNELL

Niels Bohr, the renowned physicist once responded to his son's complaints about the obtuse nature of certain concepts in physics by saying: You are not thinking, you are merely being logical. The physics of altered human consciousness deals with some conceptualizations that are not easily grasped or visualized exclusively in the context of ordinary "left brain" linear thinking. So, to borrow Dr. Bohr's mode of expression, parts of this paper will require not only logic but a touch of right brain intuitive insight to achieve a complete comfortable grasp of the concepts involved. Nevertheless, once that is done, I am confident that their construction and application will stand up to the test of rational critique.

SCENE 7: MONROE INSTITUTE LABORATORY IN VIRGINIA

FX: MEDICAL EQUIPMENT BEEPING AND SOUNDS OF A LABORATORY

MONROE

How's he doing?

NURSE FIELDS

He's getting close to the REM state.

MONROE

Switch to Focus 15 content, I think we can get him there this time.

NURSE FIELDS

Perhaps Dr. Alexander should be here?

MONROE

That quack? He's turned three soldiers into potted plants, he's not screwing this one up.

NURSE FIELDS

As you say. Switching to Focus 15 content now.

FX: SOUNDS OF A CASSETTE TAPE BEING SNAPPED INTO A DECK, PLAY IS PRESSED

MONROE

Let's get the location of that base.

NURSE FIELDS

You can understand why he wants to find out about his father, can't you? We've offered him an opportunity he can't pass up.

MONROE

I'm not convinced he's going to like what he finds.

NURSE FIELDS

Knowing is better than not knowing.

MONROE

I hope you're right.

(beat)

I think he's moving into REM state. Watch him.

NARRATOR MCDONNELL

I found myself at the missile base again. Wandering the halls in a bleached out reality. I serenely moved into their space with no time passing. I tried to read signs on the base. I know the Cyrillic alphabet and speak some Russian, but still couldn't make sense of anything.

NURSE FIELDS

He's in deep REM. Hopefully he's found the base. And avoids that presence that always upsets him.

MONROE

Don't encourage him with that entity talk. I wish he would just avoid it, until we get the funding secured.

NURSE FIELDS

Really? Things don't work that way.

FX: A TELEPHONE RINGS, IS PICKED UP.

LAB WORKER

Nurse Fields? It's Dr. Alexander for you.

NURSE FIELDS

Tell him I'm busy with an experiment.

LAB WORKER

He says it's important.

NURSE FIELDS

Let me have the phone.

(beat)

Dr. Alexander? I'm busy.

FX: THE TELEPHONE IS HUNG UP

LAB WORKER

Ma'am?

NURSE FIELDS

And if he calls back, I'm even busier.

LAB WORKER

Yes, Ma'am.

SCENE 8: SECRET RUSSIAN MISSILE BASE

FX: A LONE PERSON WALKING DOWN A HALLWAY

NARRATOR MCDONNELL

I missed all of the drama in the lab, I was far, far away. I'd found the Russian base. I finally knew where it was and couldn't wait to get back and tell my superiors. But there was a problem. A glowing one staring at me from across the missile silo. And it didn't look happy.

FX: A LOW BUZZING SOUND SIGNIFIES THE ENTITY'S PRESENCE

MCDONNELL

Hey! Who are you? Why are you following me? Please, answer me. I need to know. I want to know...

ENTITY

You're not ready.

MCDONNELL

Robbie? But you're gone. You can't...

ENTITY

Maybe I'm someone else. Don't go to France.

NARRATOR MCDONNELL

My shock at this point was extreme. I thought I'd started to recognize the entity, but it's shape and voice shifted again. Was it my friend who'd killed himself in High School? Now I wasn't sure.

MCDONNELL

Why not explain things to me?

NARRATOR MCDONNELL

At this point the entity grew massively into a glowing ball of light, racing toward me at impossible speed.

FX: THE LOW BUZZING SOUND GROWS INTO AN OVERWHELMING ROAR

SCENE 9: MONROE INSTITUTE LABORATORY IN VIRGINIA

FX: MEDICAL EQUIPMENT BEEPING AND SOUNDS OF A LABORATORY

NURSE FIELDS

I'm bringing him out. His heart is racing.

MONROE

You're thwarting our progress.

NURSE FIELDS

I'm saving our test subject.

NARRATOR MCDONNELL
She leaned down and spoke in my
ear.

NURSE FIELDS
Wayne? Time to come back now.

MONROE
It's not good to...

NURSE FIELDS
Not now. He's with us again.

MCDONNELL
Robbie, hold on, wait. Where did he
go? (choked up)

MONROE
Who?

MCDONNELL
My friend, Robbie.

MONROE
Where does he live?

MCDONNELL
Never mind. But if you're looking
for an address for that base, start
in Yakutsk. Send your Blackbirds
there.

MONROE
You're sure?

MCDONNELL
Roger that. Let me know when you've
located it.

MONROE
I'll inform the brass.

FX: SOUNDS OF MONROE EXITING IN A HURRY, DOOR OPENS AND
CLOSES

NARRATOR MCDONNELL
I had their answer. But nobody knew
the cost yet.

NURSE FIELDS
Calm yourself, Lieutenant Colonel.
Your heart rate's still elevated.
You can relax now, you've proven
the program works.

MCDONNELL
I'm going to finally meet my
father. Hard to relax knowing that.

NURSE FIELDS
Let's get you settled back in your
quarters. You need to rest.

MCDONNELL
OK, but tell Monroe I expect him to
start the training for my D-Day
mission. Tomorrow.

NURSE FIELDS
Yes, Lieutenant Colonel.

SCENE 10: MONROE INSTITUTE MCDONNELL'S QUARTERS

FX: TYPING FOLLOWED BY A KNOCK, TYPING STOPS, FOOTSTEPS TO
THE DOOR. DOOR OPENING

MCDONNELL
Was I right?.

FX: MONROE WALKS IN, CLOSES DOOR AND THEY MOVE TO THE CHAIRS

MONROE
Yes, indeed you were. Hidden
underground in a forest, as you
described. But I still advise that
you hold off on this D-Day thing.

MCDONNELL
Give me a valid reason.

MONROE
You aren't prepared...

MCDONNELL
I said a VALID reason. My family
has waited forty years for this
answer.

MONROE
Then what's a few more months? The
answer might not make you happy.

MCDONNELL
I need to know what happened to my
father.

MONROE

There's someone here to see you, to offer special help.

MCDONNELL

Special help?

FX: MONROE WALKS TO DOOR, OPENS IT, SOMEONE WALKS IN WITH HIM, DOOR CLOSSES

MONROE

I'd like to introduce you to the man behind the science, Itzhak Bentov.

MCDONNELL

No one can know where you are, what are you doing here?

BENTOV

That's why I'm dressed as a janitor and just spent a half hour mopping the hallway. I want to see you achieve your goals. Monroe tells me you're close. I have some ideas.

MCDONNELL

I'll give it a try. But you really shouldn't be seen by anyone.

NARRATOR MCDONNELL

Concerned that I wasn't making enough progress, Monroe had gotten Itzhak Bentov himself to come push me over the top. Monroe wanted a favorable report and the funding it would bring.

BENTOV

This effort is worth my reappearance. I can't hide forever. Let's get to work.

NARRATOR MCDONNELL

So I got my wish. Itzhak broke protocol and provided special training and hypnosis. Monroe kept his end of the bargain. And I got more, much more than I bargained for.

SCENE 11: SAINTE-MÈRE-ÉGLISE FRANCE 1944

FX: THE CHAOS OF BATTLE, EXPLOSIONS, GUNS, ARTILLERY AND THE
SCREAMS OF WOUNDED AND DYING MEN

MCDONNELL

I'm here. I can't believe it.

NARRATOR MCDONNELL

I expected to be an observer, as
before. Turns out I was a
participant.

NAZI SOLDIER

Halt Schweinehund!

MCDONNELL

No. Wait! You can see me?

FX: FRANTIC RUNNING FOLLOWED BY THE REPETITIVE BURST OF AN
MG42 MACHINE GUN AND SCREAMS OF PAIN

NARRATOR MCDONNELL

And there you have it. I progressed
through the ascending consciousness
phases and got my wish. But it
wasn't what I expected. Funny how
life frequently works out that way.
In any case, if you want to know
more about that journey, and how
the rest of my report came out,
come back for our next episode. You
won't be bored.

END OF EPISODE

The Gateway Project
S01E03 "The Finding Pt 1"

Written by

Dave Pirinelli

QUICK NOTE ON MCDONNELL VOICES:

MCDONNELL is him reacting as a character in the scene.

NARRATOR MCDONNELL is McDonnell performing as the Narrator in present day.

REPORT MCDONNELL is McDonnell reading the actual Gateway report and will be signified by typing sound effect or transcription sounds. Will be verbatim from actual CIA report.

SCENE 1: MONROE INSTITUTE MCDONNELL'S QUARTERS

NARRATOR MCDONNELL

Welcome back to The Gateway. Last time I finally got my wish and was remote visiting France. I went back to 1944 to try to find what happened to my Father. This was thanks to a surprise visit from the world renowned scientist, Itzhak Bentov, who had come by at great personal risk.

SCENE 2: SAINTE-MÈRE-ÉGLISE FRANCE 1944

FX: THE CHAOS OF BATTLE, EXPLOSIONS, GUNS, ARTILLERY AND THE SCREAMS OF WOUNDED AND DYING MEN

MCDONNELL

I'm here. I can't believe it.

NARRATOR MCDONNELL

I expected to be an observer. Turns out I was a participant.

NAZI SOLDIER

Halt Schweinehund!

MCDONNELL

No. Wait!

FX: FRANTIC RUNNING FOLLOWED BY THE REPETITIVE BURST OF AN MG42 MACHINE GUN AND SCREAMS OF PAIN

NARRATOR MCDONNELL

And here we are, back to the tale. Me, in France in 1944, and you, the listener, on the edge of your seat. Wondering what happens to me back there. Well, I ducked just in time.

(MORE)

NARRATOR MCDONNELL (CONT'D)
The machine guns missed me, but the
mortar didn't miss them.

FX: THE REPETITIVE BURST OF THE MG42 MACHINE GUN, SCREAMS OF
PAIN THEN A LOUD EXPLOSION. THE MG42 ABRUPTLY STOPS

MCDONNELL
Hello? Germans? OK, I guess not.

NARRATOR MCDONNELL
In the distance I saw a group of
Americans, I knew I could find my
father if I could talk to them. I
started running.

FX: RUNNING WITH VARIOUS SMALL ARMS FIRE IN BACKGROUND

MCDONNELL
Hey! Americans! Friendly here.

FX: HE STOPS RUNNING, THE SOUNDS OF BATTLE RAPIDLY FADE DOWN,
REPLACED ONCE AGAIN BY LAB SOUNDS. AND AN ANGRY GENERAL.

SCENE 3: MONROE INSTITUTE LABORATORY

FX: MEDICAL EQUIPMENT BEEPS. THEN A SLAPPING SOUND

GENERAL ADDIS
McDonnell. Wake up. That's an
order.

FX: MCDONNELL SHAKES HIMSELF BACK TO PRESENT DAY

MCDONNELL
General? Wait, no, I was just in
France...

GENERAL ADDIS
And the next time you do that you
will actually be aboard a C-130, do
you understand?

MCDONNELL
Sir?

GENERAL ADDIS
All further exploits on this
mission will conform to a carefully
planned schedule. Am I clear?

MCDONNELL
Crystal clear, sir. What about
Itzhak? Mr. Bentov?

GENERAL ADDIS

You are to have no further contact with him. Do not attempt to contact him. Do not even mention his name. Do you understand, soldier?

MCDONNELL

Roger that, sir.

GENERAL ADDIS

He flew out of here on one of the three helicopters that just took off. Those helicopters will land at 3 different airports where he and multiple decoys will then take off on several different planes, going on to different destinations.

MCDONNELL

Sir?

GENERAL ADDIS

Not even I know which one has the real Bentov. The decoys don't have any idea either, nobody does.

MCDONNELL

Is that all necessary, sir?

GENERAL ADDIS

Ask the families of the dead from that crashed flight. You have your orders. Follow them or you'll be counting icebergs in the Arctic sea, copy?

MCDONNELL

Your orders will be followed to the letter.

GENERAL ADDIS

And you will file a full report every Friday.

MCDONNELL

Yes, sir.

GENERAL ADDIS

Today's 'activities' won't ever be mentioned in those reports, are we clear?

MCDONNELL

Yes, sir.

GENERAL ADDIS
Dismissed.

FX: CLUNKING AND BANGING AS MCDONNELL GETS UP AND GATHERS HIS THINGS TO LEAVE

NARRATOR MCDONNELL
I indeed had a small piece of a German artillery shell removed from my shoulder. General Addis took control of our program. The next week I saw Monroe and the lovely Nurse Fields again, but they were restrained. Monroe's wings had been clipped, as had his ego.

SCENE 4: MONROE INSTITUTE LABORATORY

FX: MEDICAL EQUIPMENT BEEPING AND SOUNDS OF A LABORATORY

MONROE
Today we'll be working our way into Focus 3 and starting Hemi Sync.

MCDONNELL
Again? Come on.

MONROE
Please don't push me. I'm trying to get you where we need you within our new guidelines.

MCDONNELL
I understand, but we keep doing the same low level tapes. I'm going no place.

MONROE
We will follow the schedule as directed by General Addis.

NARRATOR MCDONNELL
He'd been brought to heel by the General. The General signed the checks, not me.

FX: NURSE FIELDS ENTERS AND CLOSSES A DOOR

NURSE FIELDS
How is your wound healing?

MCDONNELL
It was minor.

NURSE FIELDS

Next time, wear body armor.

MONROE

There isn't going to be a next time, not anytime soon anyway.

MCDONNELL

Besides, they could see me, whatever Bentov did had me really there. I can't go back in modern equipment, I'd stand out.

MONROE

Enough. You can't go back at all.

NURSE FIELDS

LTC McDonnell? There was a call for you from your mother. Please note it's against protocol to give out the lab phone number. In the future, please use our residential facility number for personal calls.

MCDONNELL

Wait, I never give them, her this number...what was the message?

FX: NURSE FIELDS UNFOLDS A PIECE OF PAPER AND READS FROM IT

NURSE FIELDS

She requested a return phone call. Something about a visiting friend.

MCDONNELL

She keeps thinking that my old...Where's a phone I can use?

MONROE

After this session.

MCDONNELL

My mother isn't well, she gets confused. I'm calling her now.

NURSE FIELDS

You can use the phone in my office, follow me.

MONROE

Five minutes, we have a schedule to keep.

SCENE 5: MONROE INSTITUTE NURSE FIELD'S OFFICE

FX: LAB SOUNDS FADE AS MCDONNELL ENTERS HER OFFICE

MCDONNELL

You have a charming office, thanks
for letting me use it.

NURSE FIELDS

Of course. Hit "9" for an outside
line.

MCDONNELL

Thank you.

NURSE FIELDS

We'll be ready for you in the lab.

FX: DOOR CLOSING AS SHE LEAVES HIM ALONE. MCDONNELL PICKS UP
THE PHONE AND TAPS SOME DIGITS, PHONE RINGS AND IS ANSWERED

RECEPTIONIST

Thank you for calling Sunset Acres.
Do you know your party's room or
extension?

MCDONNELL

Connect me with Mrs. McDonnell in
403 please.

RECEPTIONIST

Thank you. Just one moment.

FX: CLICKS AS LINE IS TRANSFERRED, THEN PHONE RINGING.
FOLLOWED BY PHONE BEING PICKED UP

NURSE WILLIAMS

Mrs. McDonnell's room.

MCDONNELL

Nurse Williams? It's Wayne
McDonnell, is my mother available?

NURSE WILLIAMS

She's resting now, we had a rough
day. She had a pretty good morning
but later on felt lost again,
confused.

MCDONNELL

I got a message she called?

NURSE WILLIAMS

I apologize for that, she claims one of your friends wanted her to call you. We think she's been experiencing lucid dreams. Convincing herself she's seeing people who aren't here.

MCDONNELL

That's unfortunate.

NURSE WILLIAMS

She was quite insistent, wouldn't rest until we put the call through. We thought you might be able to talk her down. Sorry for the disruption, sir.

MCDONNELL

I should not receive calls at the Institute except in emergencies. Use my answering service through the base, 301-555-2293. Captain Parsons can reach me 24/7. Thanks for taking care of her. I'll be out to visit in two weeks.

FX: MCDONNELL HANGS THE PHONE UP, STANDS, AND GOES BACK TO THE LABORATORY

SCENE 6: MONROE INSTITUTE LABORATORY

FX: MEDICAL EQUIPMENT BEEPING AND SOUNDS OF A LABORATORY

NURSE FIELDS

Is everything OK?

MCDONNELL

She has bouts of confusion. I think it's under control. You have a very comfortable office, thank you Nurse Fields.

MONROE

I hope you told her not to call the lab directly again.

MCDONNELL

I left my contact number from Fort Meade. So how did General Addis drag me back from France that day?

MONROE
It's unimportant. Before we take
you into the next session, Nurse
Fields will bring you some tea.

NURSE FIELDS
I'll get it now.

FX: SHE LEAVES THE ROOM TO GET THE TEA

MCDONNELL
What's in it?

MONROE
You haven't been progressing
recently so we're going to give you
some assistance. A mild sedative to
help you relax.

MCDONNELL
That tape Bentov had seemed more
effective than your tea.

FX: SOME LAB EQUIPMENT FALLS OVER, MONROE GIVES A SURPRISED
GRUNT

MONROE
Now look what you made me do! Can
you please orient yourself to the
provided schedule? We'll be
following that.

MCDONNELL
The one General Addis dictated to
you?

FX: NURSE FIELDS RETURNS WITH THE TEA

MONROE
Nurse, is the tea ready?

NURSE FIELDS
Yes sir. Right here.

FX: NURSE FIELDS SETS A TRAY DOWN AND POURS SOME TEA

NURSE FIELDS
A variety of herbal tinctures...

MONROE
He knows.

NURSE FIELDS
With some codeine and midazolam.

MCDONNELL
Sounds great.

NURSE FIELDS
Lemon?

NARRATOR MCDONNELL
We'd been trying, but it wasn't working like before. I found the tapes soothing and relaxing, but often they just put me to sleep. I recalled some dreams, but not clearly. Mostly just wandering empty fields and buildings. Boring. Nice nap time, though.

FX: A FOCUS 3 TAPE STARTS UP WITH COMPUTER TONES

FX: TIME PASSES, A DOOR OPENS AND CLOSSES, SHOES WALK QUICKLY TOWARD US

NURSE FIELDS
Mr. Monroe. We have a visitor.

MONROE
No visitors are...General Addis, a pleasure. What can we do for you today?

GENERAL ADDIS
Where's McDonnell right now?

MONROE
Here on the table.

GENERAL ADDIS
You know what I mean. I need to speak with him.

MONROE
He's ten minutes into the session, we really shouldn't bring him out at this point.

GENERAL ADDIS
Do it. We have an extreme situation.

MONROE
Nurse, fade the tape down.

NURSE FIELDS
Are you certain we shouldn't...

GENERAL ADDIS
Out of the way.

FX: NURSE FIELDS IS PUSHED ASIDE AS GENERAL ADDIS YANKS PLUGS
AND WIRES TO HALT THE TAPE

MCDONNELL
What the...the tape stopped?

GENERAL ADDIS
You're dismissed Nurse Fields.

NURSE FIELDS
I don't take orders from you.

FX: GENERAL ADDIS UNHOLSTERS HIS PISTOL AND COCKS IT

GENERAL ADDIS
Leave. Now. This is a matter of
National Security.

NURSE FIELDS
You men sure enjoy playing with
your...guns. I hope you know what
you're doing.

FX: NURSE FIELDS SETS THINGS DOWN AND LEAVES. A DOOR OPENS
AND CLOSES

GENERAL ADDIS
Time to have her investigated.

MONROE
You already did. She drinks too
much, reads pornographic romance
novels, and listens to subversive
radio stations. That's it.

GENERAL ADDIS
The CIA will check her out. Again.

MCDONNELL
Hold on, what the hell is going on
here?

GENERAL ADDIS
Bentov is gone.

What?	MCDONNELL	MONROE
	What?	

GENERAL ADDIS
Did IQs drop suddenly while I was
away? Bentov just vanished.
(MORE)

GENERAL ADDIS (CONT'D)

As did four of his decoys around
the country. All at the same time.

MONROE

Well, you can't blame us for that.
He left days ago and no one here
has any idea where YOU took him.
Your people.

MCDONNELL

The blame game isn't going to help.
What can we do General?

GENERAL ADDIS

I don't know, what can you do? Turn
on your mumbo jumbo machine and
figure out who took him and where.
Just tell me where he is and we'll
get him back.

MONROE

Do I have your permission to
deviate from your schedule,
General? We've been at Focus 3 for
two weeks now.

GENERAL ADDIS

Don't bore me with trivial details.
Do whatever it takes to get Bentov
back. Now.

FX: AN INSISTENT KNOCK ON THE DOOR

GENERAL ADDIS

Enter.

FX: AN ASSISTANT ENTERS, CLAPS HEELS AND STANDS AT ATTENTION

ASSISTANT

General Addis, we have an urgent
scrambled comm from the President.
He's waiting.

FX: THE GENERAL MARCHES QUICKLY FOR THE DOOR

GENERAL ADDIS

Get to it Monroe. I'll be back,
expecting progress.

MONROE

I'm certain we can...

FX: THE DOOR OPENS AND SLAMS CLOSED

MONROE

Give me a minute, I'm going to find Nurse Fields.

MCDONNELL

We need to find Bentov. Do you have that tape he was using? I felt it was different, unique in some way.

MONROE

It was a special recording he made just for you. Had it with him when he left.

MCDONNELL

Do you have a copy?

MONROE

I recorded it as he played it, but it has heavy room tone and some generation loss. I actually used it earlier this week, I didn't tell you.

MCDONNELL

Did it help?

MONROE

It's not working right yet. I think it lost some of the higher frequencies.

MCDONNELL

Great. A Catch-22. We need Bentov's tape to find Bentov, who has the tape.

MONROE

Drink your tea. We're going to go back and get you into Hemi-Sync with our tape.

REPORT MCDONNELL

Fundamentally, the Gateway Experience is a training system designed to bring enhanced strength, focus and coherence to the amplitude and frequency of brainwave output between the left and right hemispheres so as to alter consciousness, moving it outside the physical sphere so as to ultimately escape even the restrictions of time and space.

(MORE)

REPORT MCDONNELL (CONT'D)

The participant then gains access to the various levels of intuitive knowledge which the universe offers.

MONROE

Just let go, listen and elevate into Focus 5 to get started. I'll return.

FX: THE DOOR OPENS AND CLOSES

GATEWAY TAPE

(A Focus 5 tape starts playing.)

REPORT MCDONNELL

What differentiates the Gateway Experience from forms of meditation is its use of the Hemi-Sync technique which is defined in a monograph by Monroe Institute trainer Melissa Jager as, a state of consciousness defined when the EEG patterns of both hemispheres are simultaneously equal in amplitude and Although Hemi-Sync seems to be rather rare and of only short duration in ordinary human consciousness, Melissa Jager states that: Audio techniques developed by Bob Monroe can induce and sustain Hemi-Sync..."

FX: HEMI-SYNC TONES SWIRL AND JOIN BETWEEN RIGHT AND LEFT.
MERGE INTO A COMMON PULSING TONE

NARRATOR MCDONNELL

I attained Hemi-Sync and had an incredible moment of clarity conversing with my 'higher self.' I connected the dots, as it were. I realized that my mother's message might hold some valuable information, not just the peripatetic ramblings of a flailing mind. I needed Nurse Field's phone again. Pronto.

NARRATOR MCDONNELL

Next time on Gateway I connect the dots on my mother's mysterious call and find a lost friend. But I don't know where exactly he is.

END OF EPISODE

The Gateway Project
S01E04 "The Finding Pt 2"

Written by

Dave Pirinelli

QUICK NOTE ON MCDONNELL VOICES:

MCDONNELL is him reacting as a character in the scene.

NARRATOR MCDONNELL is McDonnell performing as the Narrator in present day.

REPORT MCDONNELL is McDonnell reading the actual Gateway report and will be signified by typing sound effect or transcription sounds. Will be verbatim from actual CIA report.

NARRATOR MCDONNELL

Welcome back to The Gateway. Last time my visit to 1944 was cut short when General Addis came and yanked me back to present day. He was furious that Itzhak Bentov had come out of hiding to help me. Sadly, his efforts to keep Itzhak safe failed. Bentov and several of his decoys were taken simultaneously. General Addis ordered Monroe and I to focus on finding Itzhak, before his captors could extract all of his secrets. A cryptic phone message from my mother got my attention, which lead me to call her care facility.

SCENE 1: MONROE INSTITUTE NURSE FIELD'S OFFICE

FX: CLICKS AS LINE IS CONNECTED, A PHONE RINGS. IS PICKED UP

NURSE WILLIAMS

Mrs. McDonnell's room.

MCDONNELL

Nurse Williams? Lieutenant Colonel Wayne McDonnell here, is she awake now?

NURSE WILLIAMS

Still resting I'm afraid.

MCDONNELL

The friend that she said visited her. Did she mention a name?

NURSE WILLIAMS

Oh yes, over and over. A guy named 'Isaac.'

MCDONNELL

Could it have been...never mind.
Did you put the call through for
her? I was hoping you'd call my
number at the base, my answering
service.

NURSE WILLIAMS

That's the funny thing, she
remembered your number. Dialed it
herself. Probably hasn't changed in
years, huh?

MCDONNELL

Not exactly. Thanks again, Nurse.

FX: MCDONNELL HANGS THE PHONE UP

NARRATOR MCDONNELL

Sitting next to her phone was a
complete World War Two uniform,
complete with a Flak Jacket, my
name already sewn on. Whatever
other agendas she had, Fields
wanted me alive.

REPORT MCDONNELL

His technique involves identifying
fundamental problems which the
individual wishes to see solved,
filling his expanded awareness with
his perception of these problems
and then projecting them out into
the universe. In this way, the
individual enlists the assistance
of what Monroe Institute 'calls his
"higher self", in other words his
expanded consciousness, to interact
with the universal hologram to
obtain the information required to
solve the problem. This approach
may be used to solve personal
difficulties, technical problems in
the realm of physics, mathematics,
etc., practical administrative
problems, and so on. Responses to
the problem solving technique may
be received almost immediately, but
often they come based on developing
intuition over the next two to
three days.

(MORE)

REPORT MCDONNELL (CONT'D)

Frequently the response comes in the form of a sudden, holistic perception in which the individual suddenly finds that he simply knows the answer.

SCENE 2: THE EMPTY FACTORY

FX: SINGLE FOOTSTEPS IN A LARGE AND EMPTY SPACE

NARRATOR MCDONNELL

Many of my early missions started with me walking around a seemingly abandoned factory. Empty white spaces, empty white light and silence.

NARRATOR MCDONNELL

I tried again to use the Hemi Sync program. Monroe's tapes still had power. I was walking through a diffused Kodachrome glow of nothingness in the factory. I decided to try to find Sunset Acres on Staten Island. The place my mother had run into a mysterious friend of mine named Isaac.

FX: MCDONNELL WANDERS THROUGH THE ETHER LOOKING FOR SUNSET ACRES

SCENE 3: SUNSET ACRES RETIREMENT CENTER

NARRATOR MCDONNELL

It took awhile, but I ultimately found Sunset Acres. At first I could only see the usual sea of white. Of nothingness. But then I concentrated on my mother, on her love for me. The smell of Sunday morning breakfasts when I was a boy. Her tears of pride when I graduated from West Point. The five minute hug I got the first time I came back from battle.

FX: SOUNDS OF BATTLE AND A HELICOPTER FLYING

NARRATOR MCDONNELL

I thought about the person who loved me more than anyone else on Earth.

(MORE)

NARRATOR MCDONNELL (CONT'D)

And with that thought I saw a
beacon. It was her. I went toward
the beacon.

FX: WHOOSHING SOUNDS AS MCDONNELL MOVES THROUGH THE ETHER

NARRATOR MCDONNELL

As I got closer I recognized the
tall oaks lining the driveway of
her facility. I floated down and
wandered the grounds and made my
way to her building. At first I saw
no one. But then I saw an entity
floating in a hallway. An entity
with an odd East European accent.
Itzhak Bentov.

FX: SINGLE FOOTSTEPS BECOME TWO SETS OF FOOTSTEPS

MCDONNELL

Mr. Bentov?

BENTOV

Possibly. Who is enquiring?

MCDONNELL

Lieutenant Colonel McDonnell.

BENTOV

Indeed. A relief.

MCDONNELL

Are you alright? What happened to
you? Where are you?

BENTOV

One should concentrate on a single
inquiry in a given moment. You
reference my actual physical body,
I believe. Not just my mental
presence, correct?

MCDONNELL

People are very concerned. Where
are you?

BENTOV

In point of fact I do not know
where I am currently. I believe I'm
being held in a secure facility of
some sort but I can't be certain of
my physical reality.

MCDONNELL

Sir, we are extremely motivated to locate you.

BENTOV

I maintain some interest in that as well. But I simply have no direct knowledge of the location.

MCDONNELL

What do you remember?

BENTOV

I was with you at the lab, there was a hubbub when General Addis showed up. He cleared the room and I was ordered to a helicopter.

MCDONNELL

Do you know what city you landed in?

BENTOV

I was walking quickly to the helipad. Then I found myself here.

MCDONNELL

To come see my mother? This is her nursing care home.

BENTOV

I did not consciously choose this place. Is that her I've been speaking with? A lovely woman.

MCDONNELL

Yes, but she has severe Alzheimer's. She thinks you are really and truly here, in person.

BENTOV

Indeed. And I believed this manifestation was your creation.

MCDONNELL

How can that be? It's a real place.

BENTOV

Yet I felt you here before you came, it has your energy. Perhaps because of her feelings toward you and your recent visit. We should go see her.

MCDONNELL

Let's not. And please stop talking to her, it causes her great confusion. She had an episode today because of this.

BENTOV

In your mind, you are visiting a safe place. I must have sensed that somehow. I was removed from my conscious world and retreated to your safe place.

MCDONNELL

I don't think it could be that simple.

BENTOV

Nothing ever is. I imagine you agree. Can you use your energy balloon to ascend the levels?

MCDONNELL

Enough with the word puzzles. I need to know how to find you.

BENTOV

And I would like nothing more than to tell you. But all I know is that I walked out of your facility and am now existing in this place.

MCDONNELL

How can you...?

BENTOV

It's like I took a nap on the helicopter and am dreaming this. A dream I can navigate but not wake from.

MCDONNELL

How are we to find you?

BENTOV

How did you find my consciousness here?

MCDONNELL

My mother called the Institute. With a message from you. The tricky part was finding this place in the Gateway, but I concentrated on her. On her feelings for me.

BENTOV

I was amazed to discover the connection.

MCDONNELL

Try to use the same process. Concentrate on your own life, think of your being, your physical body.

BENTOV

OK, I'm going to try...

MCDONNELL

Sir? Mr. Bentov?

NARRATOR MCDONNELL

And with that, he vanished. I had no control over his appearance in my Gateway travels. I came to realize he didn't have much either. But we were learning. I waited at Sunset Acres for a while hoping he would come back. I eventually gave up and returned to the lab.

REPORT MCDONNELL

He is exposed for the first time to the Hemi-Sync sound frequencies, and is encouraged to focus on and develop a perception of and appreciation for those feelings which accompany the synchronization of brainwaves that results. Next comes the technique of progressive and systematic physical relaxation while the Hemi-Sync frequencies are expanded to include additional forms of "pink and white" noise designed to put the physical body at the virtual threshold of sleep as well as to calm the left hemisphere of the mind while raising the right hemisphere to a state of heightened attentiveness. Once all of this is achieved, the participant is invited to envisage creation of an "energy balloon" comprised of an energy flow beginning at the center of the top of the head and extending down in all directions to the feet.

(MORE)

REPORT MCDONNELL (CONT'D)

The energy involved in this flow
then proceeds up through the body
and back out into the balloon
pattern again.

SCENE 4: MONROE INSTITUTE LABORATORYFX: LAB SOUNDS

MONROE

This is incredible! You found him
already.

MCDONNELL

Not really. To be accurate, he
found me. By finding my mother and
getting her to call me. And we
still have no idea where his
physical body is.

MONROE

But you reasoned out a way to find
him, to find your mother's
facility. Brilliant by the way,
whoever the enemy is, they would
have great difficulty following his
thoughts to her facility.

MCDONNELL

But I'm not sure how to do that
again.

MONROE

You need to work on how to locate
your own body here in Virginia.
There must be a homing signal or
something. Then teach him how to
locate his.

NURSE FIELDS

Was he in pain?

MCDONNELL

He seemed to have no connection
whatsoever to his current physical
reality.

MONROE

They probably have him sedated.
They don't know that Gateway works
while he's unconscious. We need to
keep that info in this room.

(MORE)

MONROE (CONT'D)

If they find out they may be forced to kill him.

MCDONNELL

I think you're right. We keep this quiet for now, I'll tell General Addis in person.

MONROE

I have to answer to people.

MCDONNELL

Some of whom were clearly part of the conspiracy to take Itzhak. If he shows up in a ditch because you failed to act prudently, what happens to your funding?

MONROE

I could possibly wait a day or two...

MCDONNELL

Enough time for me to find him again and get a better idea where they took him. And get word to the General.

NURSE FIELDS

Should we consult Doctor Alexander?

FX: MONROE SNORTS

MONROE

Only if you want Itzhak returning in a body bag.

MCDONNELL

Who is Doctor Alexander?

NURSE FIELDS

He works at this facility.

MONROE

He's frequently in our VD clinic.

NARRATOR MCDONNELL

I could sense some drama here, I decided I'd ask Nurse Fields later. There was a secret, I just wasn't convinced it was an important one. I was wrong.

NURSE FIELDS

Did you see your mother when you were there with Itzhak?

MCDONNELL

No, but I didn't look either. She's confused enough as it is, I can't add to that.

MONROE

It's very interesting to note that she seems to be able to access the upper Gateway levels without any training or effort.

MCDONNELL

Only because she can't always identify REAL reality. It's accidental, and incidental to my presence.

MONROE

And still quite intriguing. Possibly a breakthrough. Is there any chance we could...?

MCDONNELL

She is NOT going to become your lab rat. No contact with her or her doctors, do you understand? I just asked Bentov to avoid her as well. She's fragile.

MONROE

I understand your trepidation. But I absolutely will have to report where and how you found Bentov.

NURSE FIELDS

Are you completely certain it's truly Itzhak?

MCDONNELL

Should I have checked his ID?

NURSE FIELDS

You know what I mean. I'd hate for you to report this to the General and have it turn out to be nothing but a codeine dream.

MCDONNELL

It certainly FELT like I was talking to the real Bentov.

MONROE

Your construct of Bentov would naturally conform to your impressions of him. Standard confirmation bias.

MCDONNELL

Excuse me?

NURSE FIELDS

It'd be easy for you to convince yourself. To see things you expected to see.

MCDONNELL

How can we be sure?

MONROE

You have to ask him a question that he would easily know the answer to; but you, McDonnell, would not.

NURSE FIELDS

His date of birth or an old phone number.

MCDONNELL

Hold on, phone number. Somehow my mother called this lab, even though I never gave her the number. Bentov must have given it to her.

MONROE

Pretty good sign it was really him.

NURSE FIELDS

Make it a certainty. His birthdate and birthplace would be enough, I assume you don't know them.

MONROE

Ready to go back?

MCDONNELL

Let's do it.

FX: MCDONNELL'S PAGEBOY PAGER MAKES A SERIES OF BEEPS

MCDONNELL

It's Parsons. A message for me at Fort Meade.

MONROE

Nurse?

FX: NURSE FIELDS DRAGS A CORDED PHONE TO MCDONNELL

MCDONNELL

A phone here in the lab?

MONROE

I had it wired here. No bell, just
a light. It won't disturb you.

FX: MCDONNELL DIALS, PHONE ON OTHER ENDS RINGS, CAPTAIN
PARSONS ANSWERS

CAPTAIN PARSONS

Lieutenant Colonel McDonnell? Can I
have your verification code?

MCDONNELL

Whiskey Foxtrot 3831.

CAPTAIN PARSONS

You just received a call from a
Robert Allen. He said Isaac is in
trouble and that you need to look
for him near Baton Rouge.

MCDONNELL

But, Robbie, are you sure that was
the name?

CAPTAIN PARSONS

Quite certain. Robert Allen.

MCDONNELL

Did you record him?

CAPTAIN PARSONS

No sir, that isn't protocol for
your messages.

MCDONNELL

It is now.

CAPTAIN PARSONS

Sir?

MCDONNELL

You're in a room full of tape
recorders. Dedicate one to all my
future calls. I want them recorded.

CAPTAIN PARSONS

Yes sir.

MCDONNELL
And, uh, thank you Captain Parsons.

FX: MCDONNELL HANGS UP

MONROE
Yes?

MCDONNELL
Someone claiming to be my long dead friend gave us a tip on where to find Itzhak. Let's get me to the headphones.

NARRATOR MCDONNELL
We meant well. But it didn't go well. You'll need to check out the next episode for details on that. But I can give you some hints. I meant to go looking in Baton Rouge. But that isn't where I ended up. And the entity I met there wasn't Itzhak Bentov. Not even close. See you next time, here at The Gateway.

END OF EPISODE