

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 PARARGRAPHS

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

Dave Pirinelli



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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 CLOSES 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 CLOSSES

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 CLOSSES 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

What?

MONROE

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 LABORATORY**FX: 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