

FADE IN:

INT. ARKON'S MANSION - STUDY - DAY

ARKON (35), bald, well built Thai man, walks among priceless antiques which crowd the room. An empty, yet a curious look plagues his face. He wears a black and white suit without a tie.

ARKON (V.O.)

I live in the same physical world as you do. The laws of physics are no different. Earth has evolved and changed through the course of history.

Arkun gazes at a very old, detailed, handcrafted wooden model of the Mayflower.

ARKON (V.O.)

Men born with the knowledge to set a new path of human life. Yet, skeptics once believed, if man was meant to fly we would have been born with wings.

He moves along to a framed, almost authentic, picture of the Wright brothers, posing next to their airplane.

ARKON (V.O.)

I was merely a baby when the Wright brothers proved them wrong in 1903 by creating human flight. And now look...

He moves along to a giant framed picture of Earth. He continues over to a news paper clipping, framed, of the moon landing.

ARKON (V.O.)

1922, Alexander Gram Bell brought connection from a distance to us.

He spins the dial on an old antique rotary phone, first of its' kind. He walks over to a huge glass case. A sadness comes over his face.

ARKON (V.O.)

Albert Einstein's creation of the atomic bomb in 1945. This scientist discovered the power, the raw

energy a single atom has if its
nucleus is split.

Albert Einstein's picture is suspended in the middle of the glass case along with: a picture of the mushroom cloud, and a newspaper clipping that reads: 120,000 killed instantly!

Arkon hangs his head down and moves along to an enormous stained glass window. He looks up to it as multiple colors of light cast on his body.

ARKON (V.O.)

We all know the one man born which
truly changed the world... Jesus
Christ.

A design of Jesus on the cross is in the glass.

ARKON (V.O.)

But I implore you to ask the
question, what makes us any
different from these men? Jesus
himself was born of flesh and
blood, like you or I.

Arkon turns around. YOUNG BUTLER (28) walks in and nods to Arkon. Arkon takes one last glimpse before exiting.

INT. ARKON'S MANSION - DINING HALL - DAY

A king size table stretches from one end of the room to the other. The room is lit by candles only.

Arkon takes a seat in front of a silver platter. The tray is empty, except for a wine glass on it.

ARKON (V.O.)

The difference is, what they knew.
Knowledge is power and Jesus left
all of what he knew behind...
Contrary to some might believe.

Arkon waves his hand over the platter. As it moves, delicious fruits and steaming food manifest. Red wine fills the glass.

Arkon prays.

ARKON (V.O.)

That knowledge in the wrong hands
could mean the end of days... and I
won't allow that.

Arkon opens his eyes and stares out, coldly.

EXT. SKY - NIGHT

A transport helicopter races over the Atlantic Ocean.

SUPER: BRAZIL, SOUTH AMERICA... MISSION LAND-LINE

INT. TRANSPORT HELICOPTER - NIGHT

The loud roar of the blades deafens the talk among the passengers. TROY KNEDDRIC (26), white male, very handsome, wears a black SEAL uniform. He stands as eight other SEALS sit, four on each side. Troy stares at a picture of him, a woman and a young girl, stuck to his dog tags.

Troy presses his ear piece and stuffs his dog tags back underneath his shirt.

PILOT (O.S.)
(over radio)
Bravo One, we're approaching D.Z.

TROY
(yells)
Green team, on touch down setup a
perimeter around the guerilla camp
and wait for my V.C!

SEALS
(unison)
Yes, sir!

EXT. FOREST - NIGHT

Troy watches through infrared binoculars as ARMED GUERRILLA MILITANTS carry a crate full of guns out of a truck.

Troy spots various MILITANTS smoking while on guard around a wooden house.

Troy peers toward the camp and takes out two knives. He throws the knives toward the camp.

The knives dart toward the guerrillas unloading crates. The knives split into two directions on their own.

CAMP

A SMOKING MILITANT inhales a deep drag, and brings his cigarette down.

A quick swipe sounds.

Smoke rises above his face. His face scrunches in confusion and glances down.

Blood and smoke spew from his neck. He collapses, dead.

A knife darts around the moving truck. Four militants drop another weapon crate to its location.

The knife pierces through one and another's throat. As the knife turns toward the third militant, the fourth notices the blood splatter from their necks. He quickly brings his rifle in front of his face. The knife sticks into the gun.

He glares at the knife embedded into his rifle. His fellow guerrillas drop dead.

GUERRILLA FOUR

(yells)

Amb--

The second knife strikes his temple.

EXT. FOREST - TREE TOP - NIGHT

MORBID (28), Russian man, wears complete camouflage from head to toe, and blends in with the trees. He scuffles a small silver crucifix among his fingers as he watches Troy move from his location.

MORBID

(in Russian)

Kill them all, God will know his own.

Morbid jumps from the high tree top to multiple trees, seamless.

Troy peers back. Trees sway in the wind. Troy continues toward the camp.

EXT. FOREST - NIGHT

Seven fellow SEALS stake out various spots around the camp.

TROY (O.S.)

(over radio)

Moving in.

SEAL TWO whistles, like a bird, and signals to 'hold'.

SEAL TWO
(low tone)
Stand down! Hold the position till
Kneddric gives us the order.

SEAL ONE points at his eyes, then out to the tree tops ahead. He stands and moves a few steps out.

SEAL One stops.

CRACK!

SEAL One drops to the ground. SEAL Two gestures he is moving forward. SEAL Two crawls up to SEAL One, scanning with his rifle.

SEAL TWO
Do you have a visual?

SEAL Two crawls closer to SEAL One. SEAL One's eyes stare out.

SEAL TWO
What is it?!

SEAL One's head rolls to the side, dead.

Morbid lands in front of SEAL Two. An orb like shock wave blasts Seal Two away.

EXT. GUERRILLA CAMP - HOUSE - NIGHT

Troy sneaks behind a patrolling militant.

Screams and gunfire ring in the distance.

The Militant turns around and comes face to face with Troy.

A loud ringing echoes. The militant falls over dead. Blood flows from his ears.

INT/EXT. CAMP - INTERCUT - NIGHT

An older militant sits at a table, eating. His head drops onto the table.

Militants drop dead.

INT. CAMP - HOUSE - NIGHT

Two men lay on the floor, dead. The door crashes open. Troy enters with two guns drawn. He inspects the scene.

Troy presses his ear piece.

TROY
Green tea--

A spike rams into Troy's back. He screams out.

MORBID (O.C.)
(in Russian)
Sing! Sing louder!

Troy moves. Morbid drives the spike deep into his back. Troy releases a painful cry.

Morbid pushes Troy out of the house.

EXT. CAMP - HOUSE - NIGHT

Troy's guns fall to the ground as he trips down the steps.

MORBID
(accent)
Did you really think you would go
unnoticed?

A hum echoes. The two guns fly into Troy's hands. He fires at Morbid.

Morbid's hands glow white as he catches the bullets.

Morbid's hands open.

MORBID
The will of God is bullet proof.

A clear orb shoots the bullets at Troy and his guns, forcing them to drop.

The white light fades away from his hands.

He slowly walks toward Troy.

MORBID
You have been abusing the knowledge
of mind power to take lives.
Arkon's hand will be against--

Morbid steps on Troy's chest.

MORBID

--You know, I expected more--

TROY

--Get on with it.

MORBID

(in Russian)

Behold, now is the accepted time.

Morbid picks up Troy with one hand and his other hand glows white as he punches Troy's face.

INT. TROY'S HOUSE - BEDROOM - DAY

SUPER: 19 years later

A pill bottle, half full of red pills, rests on the bed stand. The label reads: Secobarbital; Count : 40, Troy Kneddric.

Troy (43) lies in his bed in a pool of sweat. A hand shakes him awake.

SARAH

Dad!

Troy awakens. SARAH (24), long blonde hair and very pretty, hovers over with a concerned look.

SARAH

Having another episode? You really need to get off those pills.

TROY

How did you get in here?

SARAH

I did use to live here.

Sarah flashes a key.

SARAH

You're not even epileptic. One of their known side effects is nightmares.

Troy grabs the key and the pill bottle. He rises out of bed and puts on a T-shirt.

TROY
I'm fine.

SARAH
Dad...

Sarah stares at him.

TROY
What?

SARAH
You forgot, didn't you?

Troy scratches his head.

TROY
Monday night poker?

SARAH
No, the play you promised me we'd
go to two weeks ago.

Troy pinches her and smiles.

TROY
(sarcastic)
I know, I'm so excited.

Troy kisses her forehead on his way to the bathroom.

TROY (O.C.)
What about your mom? You able to
con her?

SARAH
Well kinda.

Troy pops his head out of the bathroom. A tooth brush hangs
from his mouth.

TROY
What do you mean, kinda?

INT. PLAY - SEAT ROW - NIGHT

Sarah and Troy sit next to each other. Troy, dressed minor
shabby, slouches in his seat and his eyes drift with
boredom. Next to him is a FLASHY GUY. He cuddles close to
JOHNA (42), long dark hair, mildly attractive. Sarah taps
Troy on his knee.

SARAH
(silently)
My bad.

Troy gives a displeased nod. He brings his fingers to his neck, indicating throat slash.

EXT. THEATRE - NIGHT

Troy and Sarah walk out together. Johna and her Flashy Guy trail behind.

A very expensive car pulls up. A VALET PARKER hands the Flashy Guy the keys.

JOHNA
Nice to see you again.

TROY
You too.

Johna kisses Sarah on the cheek.

JOHNA
Muah!

SARAH
We still on for tomorrow?

JOHNA
Yes. I'll see you then. Bye guys.

Johna climbs into the car and they drive off.

SARAH
I'll work on her.

TROY
Up for some ice cream?

SARAH
How 'bout a beer?

Sarah smiles.

TROY
Okay sure, lets destroy nine
hundred and eighteen days of sob-

SARAH
--Just making sure! Don't burst a
blood vessel!

EXT. STREETS - NIGHT

Troy and Sarah walk along with ice cream in hand.

TROY

I remember when you were eight and you couldn't have any other ice cream than sherbert. Now look at you.

SARAH

Yep! All grown up now to a chunky monkey sundae.

Sarah and Troy laugh.

SARAH

Professor Dad now, huh?

TROY

Yeah, I got a job at the University. But how's your paintings coming along?

SARAH

On the back burners. I'm thinking of being a model now! My friend Becca got me a photo shoot last week. It was so fun!

TROY

Oh, I couldn't get an invite?

SARAH

I'm sorry. I was gonna have you come and see it. I just got all caught up in everything. I've never felt so hot in my life.

TROY

Can I have your autograph?

SARAH

Of course!

Sarah punches his arm and they play fight.

Troy shakes his head with embarrassment. Sarah gives him a hug while she laughs.

SARAH

I'll put in a good word for you with Mom, tomorrow.

TROY
You mean you will introduce her to
an ugly and less charming guy?

INT. DEPARTMENT STORE - DRESSING ROOM - DAY

Johna poses in a mirror.

SARAH (O.S.)
Mom?

JOHNA
Back here, honey!

Sarah enters.

JOHNA
What do you think?

Johna admires her new dress in the mirror.

SARAH
I think you're a little too old to
be in that dress.

JOHNA
Oh, whatever! Momma still got the
goods.

Johna pushes up her breasts to reveal more cleavage.

SARAH
What's this? Like the eighth guy
this month?

JOHNA
So? Those others just weren't right
for me. I have a good feeling about
this one. How are things with
Jackie?

SARAH
Fine, I guess. Well I don't know.
She doesn't seem that interested in
me anymore.

JOHNA
Oh, whatever. That girl would be an
idiot not to keep you. My baby can
have anyone she wants! You get that
from me.

SARAH

Damn right!

Sarah places her head on Johna's shoulder and looks in the mirror with her.

SARAH

But I still have part of him too.

Johna's smile drops and turns to Sarah.

JOHNA

Don't start this again, please?

Johna gathers her purse and clothes.

JOHNA

Sarah, one day you will realize
your father will let you down time
and time again. I love you, okay?

Sarah nods and Johna hugs her tightly.

EXT. STREETS - DAY

Johna's car weaves in and out of traffic.

INT. JOHNA'S CAR - DAY

Johna and Sarah sing along with the song on the radio. Sarah looks up ahead and sees the traffic light turn green. Johna peers at Sarah with confusion. A faint sound of a siren wails.

EXT. JOHNA'S CAR - DAY

Oncoming traffic is at a stand still.

INT. JOHNA'S CAR - DAY

Sarah turns off the radio. Sirens scream loud as a fire truck grill is about to smash into their car.

INT. TROY'S APT. - DAY

Troy lies on his bed, drowsy. His cell phone rings. He gestures to the phone. It sits still. He groans and picks it up.

TROY
(slowly into phone)
Sarah... You're going too fast...
I'm on my way!

EXT. STREET CORNER - DAY

Police block off an accident scene. PEDESTRIANS gather.

A WRECK OFFICER rushes Troy past the barricade.

WRECK OFFICER
She's been asking for you.

TROY
What happened?

WRECK OFFICER
They got T-boned by a fire truck
and it rolled on top of them. We
got your daughter out... but--

Troy approaches a horrific crash. Johna's car is wedged
underneath the fire truck.

Sarah has cuts and bruises. She races to Troy.

SARAH
(cries)
You have to help her, daddy! I know
you can! Please...

TROY
Stay there.

Troy approaches the door window.

Johna is badly cut in several places. Her face and clothes
are bloody. She breathes slowly as MEDICS and FIRE FIGHTERS
scramble around in effort to get the fire truck off the car.

Troy's face turns red with emotion and tears flow. He looks
helplessly to Sarah.

SARAH
Help her!

TROY
I...

Troy stares at the fire truck. The truck lifts slightly, but
quickly back down.

SARAH

What are you waiting for?! This is
your chance! Do it!

Troy staggers to the ground. His misty eyes look around at
all the people.

TROY

I can't.

Sarah rushes past Troy.

SARAH

Mom, don't you leave me!

Johna gasps her last breath. Police pull Sarah away as
MEDICS go to work on Johna.

INT. ALTAR ROOM - NIGHT

Morbid (43) kneels at an altar, praying. Someone whimpers
near by.

MORBID

I know what you are
contemplating... Where is God?
How did my life end up this way?

MARC's (25) long dirty hair hangs in the air. A blind fold
covers his eyes and there is duct tape on his mouth. He
hangs upside down by a hook. A rope surrounds his body.

MORBID

I once thought as you did. Lost,
lonely, faithless. The heart
knoweth his own bitterness.

Several lacerations are present on Marc's wrist. Marc
struggles.

MORBID

One day I too went to end all of my
sorrow. I was on the roof of a
tower and there Arkon spoke to me.
"Have you not faith in God
anymore?"

Morbid walks over to Marc while shuffling a small crucifix
among his fingers.

MORBID

I replied, If there was a God, he
wouldn't let me die. Then I jumped
off. Do you know what happened
next?

Marc shakes his head with whimpers. Morbid leans in towards
Marc's ear.

MORBID
(in Russian)
I was reborn.

A boom echoes. Marc's blind fold and duct tape tear away. He
flies into a baptizing tub behind the altar.

Marc frantically struggles under the water. Morbid holds him
down.

MORBID
Shh...

Marc slowly fidgets till he is still.

Morbid motions the sign of the cross. The water in the tub
explodes out, leaving Marc motionless inside.

MORBID
(in Russian)
For to me to live is Christ, and to
die is gain.

Morbid touches Marc's chest. Marc's body jolts.

Marc coughs up water and gasps for air.

MORBID
Now, you will follow me as I've
followed Arkon.

MARC
When do I get to meet him?

MORBID
For many are called, but few are
chosen for Arkon's truth... Not
till then.

MARC
Thank you... Thank you.

EXT. GRAVEYARD FUNERAL - DAY

FAMILY and FRIENDS file toward the open grave and drop roses down to the casket.

Troy sits a row behind Sarah. He rises and takes a seat next to her.

TROY
It was an accident. It wasn't--

SARAH
Don't! Just don't.

Sarah cries.

SARAH
You want to know the last thing she said to me? Huh?

Sarah sobs and leaves. Troy motions to stop her.

TROY
Sarah, wait.

PREACHER (O.C.)
She needs time.

PREACHER sits beside Troy.

TROY
Can I ask you something?

The Preacher nods.

TROY
Is it a sin to let someone die,
when you have the power to stop it?

PREACHER
John twelve, verse thirty five,
states "Walk while ye have the
light, lest darkness come upon
you." What Jesus is saying, use
your gifts for good, before sin
strips it away.

TROY
Is there hope for someone like me?

PREACHER
There is always hope when you have
faith.

TROY

My mother use to preach to me about faith. Something to believe in. She told me she named me after the great empire, Troy. So I would always remember they fought to protect love, but only thing that could bring them down was ignorance... Ironic.

Troy pulls out his pills. He pops two into his mouth.

EXT. STREETS - NIGHT

PEOPLE walk up and down the side walks. Restaurants, clubs, and bars crowd the lively area. Troy stumbles out of a bar with a beer in his hand. A BOUNCER snatches the drink from him.

BOUNCER
Get out of here!

Troy straightens his composure and pulls out a flask from his back pocket. Troy, drunk, staggers past a restaurant window.

INT. RESTAURANT - NIGHT

Sarah sits at a table. An empty seat is next to her. Troy stumbles in, taking the seat across from her.

SARAH
What do you want?!

TROY
You haven't answered my calls.

SARAH
Yeah? And?

TROY
I want us to be a family. You're all I have left...

SARAH
I forgave you once already. Mom was there for me all those years when you weren't. Now she is dead. Your fault, not mine.

JACKIE (23), beautiful, approaches the table.

JACKIE
Hey, honey. Who's he?

SARAH
No body.

Troy fights back his emotions and exits. Sarah stares sadly at the window as Troy passes by.

EXT. GRAVEYARD - NIGHT

Rain pours down on Troy face as he stares at Johna's grave stone. He lays down next to the stone. His face is riddled with anger and pain.

TROY
Here's to two years, six months,
and eleven days.

Troy takes out his flask. He watches multiple lightning strikes illuminate the sky and takes a swig.

EXT. ZAHN CORPS - NIGHT

SUPER: ZAHN CORPS, WASHINGTON, D.C. 6 months later

A SNIPER, in a look out tower, watches his fellow Military Police patrol the perimeter around the military compound.

INT. ZAHN CORPS - SECURITY ROOM - NIGHT

MICHAEL KENT (30), Security Sergeant, sits with a radio in hand.

KENT
(into radio)
Patrol Six, do you copy?

Dead air fills the radio. Kent switches channels.

KENT
(into radio)
Patrol Four, Seven, you copy?

PATROL FOUR (O.S.)
Yes, Sergeant.

PATROL SEVEN (O.S.)
Loud and clear, Sergeant.

KENT
Patrol Six and One went to look at
the back cameras.

Kent peers at the video monitor of several locations. Two
video feeds are blacked out.

KENT
They haven't reported back in. Need
you to check out the perimeter.

PATROL FOUR (O.S.)
Moving out.

On the monitors, Patrol Four and Seven move toward the
blacked-out locations.

Kent switches channels.

KENT
(into radio)
We might have a code six on our
hands, send back up to the front.
Stat.

EXT. ZAHN CORPS - FRONT - NIGHT

PATROL EIGHT, a Black MP marine, steadies his post. He
releases the rifle's safety and pops back the chamber.

PATROL EIGHT
(whisper)
Come get some, bitch.

The lights go out.

A figure falls from the sky, landing a few feet from Patrol
Eight.

Patrol Eight fires into the darkness.

The lights switch on as emergency generators activate.

PATROL SIX'S bloody body lies on the ground.

Behind him a figure, in black, silently floats down.

Patrol Eight spins around. His gun ejects from his hands.

PATROL EIGHT
What the hell?

The figure's hood peels back slowly. THE MIME wears a glossy black mask with black eyes. A black tear drop, under one eye, revealing a sad face.

INT. ZAHN CORPS - SECURITY ROOM - NIGHT

Kent watches on from the monitor and reaches for the radio.

KENT
(into radio)
Code six! Code six! We're going
into lock down!

Kent fumbles for the phone. No dial tone. He clicks the receptor, nothing. He hits the alarm switch, nothing.

Kent repeatedly presses the alarm button.

EXT. ZAHN CORPS - FRONT - NIGHT

Patrol Eight flies off his feet.

PATROL EIGHT
What the fu--

The Mime delivers a fierce elbow to Patrol Eight, sending him into the glass double door.

Patrol Four runs around the corner.

PATROL FOUR
Get down, now!

The Mime motions to five knives strapped to his thigh.

A knife darts out, striking Patrol Four's throat.

With another motion of his hand, an assault rifle rises.

PATROL SEVEN turns the corner. The rifle fires.

A bullet strikes Patrol Seven in the head.

The rifle turns and fires at the glass door. Bullets bounce off as The Mime approaches the door.

Patrol Eight raises up. The Mime swings his fist, cracking Patrol Eight's head.

INT. ZAHN CORPS - SECURITY ROOM - NIGHT

On the monitor, The Mime looks at the glass door.

KENT
(into radio)
I've got a visual outside the check
point!

EXT. ZAHN CORPS - FRONT - NIGHT

The Mime places one hand at a time on the glass door.

The glass shatters. Glass lands on The Mime's feet and
shoulders.

A glass fragment penetrated The Mime's shoulder. It rises
and falls to the ground with a speck of blood on it.

The Mime steps inside the room. He removes a knife, strapped
to his thigh, and tosses it into the air.

The blade flies into the eye of a sniper in the tower. His
rifle fires.

The Mime peers up to the camera.

INT. ZAHN CORPS - SECURITY ROOM - NIGHT

As Kent watches the scene on the monitor, the feed blacks
out.

INT. ZAHN CORPS - SECURITY CHECK POINT - NIGHT

MARINES storm inside.

Lights shatter from above. Glass fragments stab MARINE ONE
as the room goes dark.

MARINE FIVE
(scared)
Fuck me!

MARINE TWO
Where'd he go?!

A bright light emanates from The Mime, illuminating his
body. The eyes from the mask glow bright white along with
the tear drop and lip crack.

MARINE FIVE
Holy shi--

Gunfire hits MARINE TWO.

The Mime clotheslines MARINE THREE in the throat. White light sparks off The Mime with each impact.

MARINE FOUR charges with his knife.

The knife flies into The Mime's hand. He stabs Marine Four, then snaps his head.

MARINE FIVE runs for it. Shards of glass rise from the ground.

The glass hurls toward the fleeing Marine, stabbing him repeatedly in the back. The Marine falls lifeless.

INT. ZAHN CORPS - SECURITY ROOM - NIGHT

Kent opens the security room door to flee. The Mime blocks his way.

INT. UNIVERSITY - CLASSROOM - DAY

Bells ring as two teens walk in. Students fill the classroom. Troy, close cut hair, sits at the teacher's desk. He looks grumpy, tired, and unshaven. The teens take their seat.

TROY

Thank you for joining us today,
gentlemen.

A few people clap.

TEENS

Sorry, Profess--

TROY

Stop. You're making my head hurt.

Troy lays down a book onto his desk. It reads:

'100th Monkey of Psi by M. Hynek'

TROY

Before our test, we are going to
review yesterday's lecture, the
science of energy.

INT. PENTAGON ROOM - MCCAIN'S OFFICE - DAY

RALLINS (32), black short hair, in a pressed suit and tie, rushes into the office of Carl McCaine, Secretary of Defense.

MCCAINE (53) speaks to a FOREIGN MAN, dressed in Arab garb. Rallins whispers into McCaine's ear.

MCCAINE

I'm sorry, but we are going to have to reschedule.

McCaine rises from his desk and walks out with Rallins.

INT. HALL - DAY

McCaine and Rallins walk with a quick pace.

MCCAINE

Which facility was hit?

RALLINS

Zahn Corps.

INT. WAR ROOM

MILITARY PERSONNEL, sit around an imposing table. McCaine and Rallins take their seats. Rallins pops a lollipop into his mouth.

MCCAINE

What do we know God damnit?

COLONEL

Zahn Corps does research on quantum mechanics. We back their funding and provide security.

A COURIER enters the room, with files and a package. He hands the package to Rallins. Rallins removes the lollipop out from his mouth.

RALLINS

We have an update on the situation, a copy of the surveillance tape and radio transmissions. Ten dead, one in critical condition.

COLONEL

Who?

RALLINS

Sergeant Michael Kent, head of security.

MCCAINE

I want that soldier air lifted to St. Jude. I want the best God damn doctors put on him and a squad of men on his floor. No one gets in without a badge. Get his statement soon as he pulls out. Cue up the video so we can see what we're up against.

Plasma flat screens descend from the ceiling. The surveillance video plays.

In the back of the room DR. ZAHN (60), pudgy with a light beard and thin glasses, limps in on a cane. The video goes black.

MCCAINE

Is that it?

COLONEL

This is when the power dropped out. Should resume in a second when the generators activate.

The Mime appears on the video.

COLONEL

Good lord...

The Mime shatters the glass doors, steps inside, and looks up at the camera.

MCCAINE

Freeze it.

The video frame is frozen as The Mime stares into the camera.

MCCAINE

What in God name is going on?

DR. ZAHN (O.S.)

Let me explain.

Dr. Zahn steps up.

RALLINS

Gentlemen, Dr. Marcus Zahn. CEO of Zahn Corps.

Rallins places a new lollipop inside his mouth.

DR. ZAHN
The Psiom files were stolen.

COLONEL
Psiom?

DR. ZAHN
Psi over matter. An experiment on
powers of the mind.

COLONEL
You mean moving things with your
mind? What's the word--

RALLINS
(lollipop in mouth)
Telekinesis.

MCCAINE
What? Remove the God damn suck ball
from your pie hole.

Rallins quickly places his sucker into a wrapper.

RALLINS
Tele--

DR. ZAHN
(stern)
--Telekinesis is childs' play. Psi
is the key to unlocking the body's
mysteries. Activate adrenaline at
will, enabling the subject with
superhuman strength and so forth.

MCCAINE
And cows can win the Texas derby!

DR. ZAHN
You just witnessed a man shatter a
three inch plexiglass door. We
tested someone capable of these
powers twenty years ago...

Dr. Zahn now has their attention.

DR. ZAHN
...Troy Kneddric. I conducted the
tests on him myself.

INT. CLASSROOM - DAY

A 'Newton's Cradle', a figure with five small steel balls hung by string from two poles, sits on Troy's desk.

TROY

Remember, energy can pass through all matter.

Troy brings back the first ball from the Newton's Cradle. The first and last ball bounce back and forth.

TROY

Newton's Cradle, a common desk top toy, is an example of controlling energy by proper direction... The test begins now.

Students open their tests.

INT. WAR ROOM - DAY

All eyes cast on Dr. Zahn.

DR. ZAHN

Kneddric would demonstrate his abilities by lifting pencils, balls, parlor tricks really. It wasn't till Mission Land-Line, that I was positive that he was more gifted than he admitted.

MAN (O.S.)

(over intercom)

The file on Troy Kneddric is uploaded.

MCCAINE

I better like this.

Troy's photo appears on the wall monitors. Rallins clicks through templates as he reads.

RALLINS

Squad leader of a SEAL team, excelling on many missions until 'Land-line' in Brazil...

Dr. Zahn coughs.

DR. ZAHN

No one really knows what happened,
but eight SEALS died. Kneddric
returned home without a scratch.

Rallins clicks the mouse.

RALLINS

He has been under the radar till
recently. He teaches at the
University of Castle Manor, an hour
and a half away from here.

MCCAINE

Alright, alright God damnit. Look
here, I want PD, SWAT, FBI, and NSA
breathing down his pipe within
twenty minutes. And you...
(points Zahn)
Better get me some answers.

INT. FBI DIRECTOR'S OFFICE - DAY

The FBI DIRECTOR (55) sits at his desk. CLAIRE HARTLEY (37),
beautiful, short brunette hair, stands across from him.

DIRECTOR

Pentagon is calling out all the
stops on this guy. There was only
one survivor.

The Director hands her a file and she glances over it.

HARTLEY

Michael...

DIRECTOR

Yes, Michael Kent. You know him?

HARTLEY

We served together in Washington
before I came aboard here.

DIRECTOR

We're collaborating with NSA on
this. They'll be handling the
questioning on Kneddric. This could
be your big break.

Hartley stares off.

DIRECTOR

Well? Get going!

EXT. ARKON'S MANSION - DAY

SUPER: BANGKOK, THAILAND

A body guard opens a limo door. Morbid (46), in a white suit, steps out. Marc (28) exits the vehicle as well. The two gaze at the mansion before them, a Thai structure, which seems to have been around for centuries.

MORBID
(to Marc)
Stay here.

MARC
I want to meet him.

MORBID
We walk by faith, not by sight.

Marc's eye gleam with annoyance.

INT. ARKON'S MANSION - DAY

A OLD BUTLER (70) , Thai, walks past the priceless antiques that crowd the home. He opens the door.

BUTLER
(broken English)
Ah, Mr. Morbid, he's been expecting
you.

Morbid enters.

BUTLER
This way.

Morbid follows the Butler into a huge hall.

HALL - CONTINUOUS

The two walk past two biblical paintings of Jesus. One of him as he stands with his arms extended out. A yellow glow surrounds his body.

The other picture, depicts the resurrection of Tabitha.

INSERT PAINTING: Jesus sits next to the girl as she lies. His hand glows on top of her head.

The two approach the back of the house.

BUTLER

He's out for a swim. You may wait
for him on the dock.

EXT. ARKON'S MANSION - DAY

The back of the mansion sits on a man-made lake.

Morbid walks to the dock.

He stops at the edge of a small wooden bridge, almost equal
to the water level. He spots a man as he swims far out.

MORBID
(yells)
Arkon!

The swimmer disappears under water.

The water in the lake splits, like the red sea, revealing
Arkon. A water stair case forms for him to step on.

Arkon walks on water towards Morbid.

DOCK

The Butler motions to stop Marc as he walks very
persistently toward the dock.

Marc's eyes widen.

MARC
I'm Marc. It's an honor to finally
meet you. I want--

Morbid shakes his head in disappointment and puts a hand up
to Marc. Marc speaks, but nothing comes out.

ARKON
(to Morbid)
I brought you here for... two
reasons. One...

Arkon does a quick maneuver to Marc.

Marc's eyes dart to the back of his head. He drops dead.

ARKON
...no one is brought into the
circle without my permission.

MORBID

For thee have sown the wind, and he shall reap the whirlwind. My apologies.

ARKON

Second, you are to leave for America. I know you hunger for more knowledge. Eliminate the abuser and I will grant you words from the second scripture.

Morbid bows.

INT. UNIVERSITY - CLASSROOM - DAY

The balls from the Newton's Cradle cease clacking.

TROY

Pencils down. Hand in your tests.

Students close their tests and file forward. After the students leave, Troy opens his drawer and pulls out a pill bottle.

INSERT: one red pill inside.

He opens it and downs the pill. He pulls out a flask from his brief case and takes a shot of it before stuffing the tests into his brief case.

EXT. UNIVERSITY DOORS - DAY

The building swarms with police cars. Hartley arrives as Troy walks outside. Police and SWAT teams draw their weapons.

LEAD OFFICER (O.S.)

Drop the briefcase.

A police helicopter roars above. A SNIPER aims at Troy.

Hartley presents her credentials to the LEAD OFFICER. She takes the bullhorn.

HARTLEY

Hands on your head and get down on the ground!

Troy follows the command.

The police handcuff Troy's wrists and escort him to Hartley's car.

INT. FBI HEADQUARTER - INTERROGATION ROOM - DAY

Hartley sits across the table from Troy, reading a file.

Hartley looks at him briefly.

Agent DUNCAN (36), square jaw, buzz cut, enters the room.

DUNCAN
Duncan, NSA.

He flashes his ID. Hartley retrieves the file. She secretly activates a recorder, which is hidden underneath the table.

Duncan eyes Hartley seductively as she takes one last look at Troy.

DUNCAN
I'll be in touch.

As she exits, Duncan speaks into his wrist mic.

DUNCAN
All clear.

The door opens, and Dr. Zahn enters on his cane.

Troy looks at him with discontent. Dr. Zahn takes a seat in front of Troy.

TROY
I should have known.

DR. ZAHN
The pleasure is mine, I assure you.

Dr. Zahn brings a handkerchief to his mouth and coughs.

DR. ZAHN
There was a break in at four-thirty this morning at my facility.

Troy yawns and looks away.

DR. ZAHN
And we have part of the assault on tape. A masked man displaying a remarkable gift, a gift which you possess.

TROY

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

DR. ZAHN

I know what you are capable of. So is that why you've been hiding all this time?

TROY

Who said I've been hiding?

DR. ZAHN

Because you know we have unfinished business. I have learned much since our last encounter. It's been hard for me to locate you.

TROY

I'm on the 'do not call' list.

Dr. Zahn laughs slightly to himself.

DR. ZAHN

Yes, it would seem so. However I've needed the time to properly prepare for our next confrontation. My latest candidate could have benefited from your skill set.

TROY

I know I didn't shower today, but I bet I don't smell like fish, so stop trying to bait me.

DR. ZAHN

Tell me why your project file was taken?

Dr. Zahn flips over Troy's wrist, it reveals a tattoo 'Psiom'.

DR. ZAHN

So where were you last night?

TROY

Home, in bed.

DR. ZAHN

Anyone to support that?

TROY

Sophie can.

DR. ZAHN

And how do we get in touch with her?

TROY

Unless you've changed your last name to Dolittle. I don't see that happening... Still obsessing over Hynek's book, are you?

DR. ZAHN

My friend, you are living proof of his theory.

TROY

Amusing as this is, if you had real evidence we wouldn't be talking...
(looks to Duncan)
Check please.

DR. ZAHN

We'll have it soon enough.

Dr. Zahn signals for Duncan to release Troy from the handcuffs.

INT. HALLWAY

Hartley waits outside the door. Troy leaves the interrogation room.

HARTLEY

Mind telling me what happened in there?

Troy continues on. Hartley follows and stops him. She hands him a card.

HARTLEY

Don't go too far.

TROY

Right...

Troy stuffs the card into his pocket and walks away.

Hartley heads for the interrogation room. On her way, Dr. Zahn's entourage comes down the hall.

INT. INTERROGATION ROOM

Hartley reaches under the table. She removes the mini tape from a recorder and inserts a new tape.

EXT. FBI BUILDING - NIGHT

Troy hails a taxi. Hartley watches, jots down the cab's number.

INT. SUV - NIGHT

Dr. Zahn holds his cell to his ear.

MCCAINE (O.S.)
(over phone)
You have the necessary resources at your disposal. Get the evidence or we are getting on without you.

DR. ZAHN
Did you really think I had let him go without a calculated reason?

Dr. Zahn closes his phone, coughing violently into his handkerchief. Blood stains the handkerchief.

INT. AIRPLANE - NIGHT

A BUSINESS WOMAN watches an Opera on her laptop. The sound is loud as it pours out from her headphones.

Morbid leans close to her.

MORBID
Overwhelming is it not?

BUSINESS WOMAN
Excuse me?

She removes her headphones.

MORBID
The sound of beauty that can be delivered in a powerful tune.

BUSINESS WOMAN
Oh, that. Yeah, well it helps me sleep.

MORBID

Funny how sounds make us react in many ways.

Morbid leans in slightly closer.

MORBID
Sound can make you feel, sad,
happy...

She is captivated as Morbid looks into her eyes.

MORBID (cont'd)
...angry, loving...

A STEWARDESS wheels a food cart next to Morbid.

STEWARDESS
(overly happy)
Sir, woul--

MORBID
(to stewardess)
Piss off...

The Stewardess's smile drops, and she carries on.

MORBID
(to business woman)
Annoyed...

The Business Woman laughs slightly. A buzzing vibration sounds.

MORBID
...and sometimes to women.
Orgasmic.

Morbid reaches into his blazer pocket and extracts his phone. He opens it.

A text message. It reads: White Adex taxi, #9.

Morbid looks back to her.

MORBID
Would you sing for me?

BUSINESS WOMAN
(shy)
Hmm, I've been told dying cats
sound better than my singing.

She giggles.

MORBID

Perfect.

Her smile drops and glares with uneasy eyes.

INT. HARTLEY'S OFFICE - NIGHT

Hartley listens to a tape.

DR. ZAHN (O.S.)
(over recorder)
A masked man displaying a
remarkable gift...

Hartley listens.

TROY (O.S.)
(over recorder)
...obsessing over Hynek's book, are
we?

INT. CAB - NIGHT

Troy leans toward the driver.

TROY
Know any good bars in this area?

INT. HARTLEY'S OFFICE - NIGHT

Hartley rifles through her files as AGENT MOREZ (33), thick glasses, large, and plump belly enters.

MOREZ
Needed to see me?

HARTLEY
I put in a request to have the
evidence from the attack
transferred here. I need you to
categorize it and run DNA tests for
me when it arrives.

MOREZ
Got it.

Morez exits.

HARTLEY
Oh, hey.

Morez sticks his head back in.

HARTLEY

Find out what you can about an
author named Hynek.

Morez leaves as Hartley continues to search. She finds her case file. There is a picture of a person in a ski mask. She reads the file.

'Unknown assailant, Breaking an entry by unforeseen ways and made off with undisclosed amount of funds from Federal Castle Manor Bank. Case Open.'

Hartley scans her palm pilot.

HARTLEY

(into palm-pilot)

This is Federal Agent Claire
Hartley, I need to speak with a cab
driver of yours. Car number fifty-
seven.

INT. BAR - NIGHT

PATRONS flock the bar. Troy sits alone. Two BAR LADIES,
attractive young women, approach.

BAR LADY ONE

Hey, there, I'm Caitlyn.

BAR LADY TWO

Casey.

She waves.

TROY

(uninterested)

Hey.

Troy stares at his drink.

BAR LADY ONE

Want some company?

TROY

I don't want to buy you any drinks.
I don't want your attention and no
I'm not gay.

BAR LADY TWO

(mouths to bar lady one)

Psycho.

The two girls walk away, giving a disgusted look at Troy. He finishes his drink. He signals for the bartender.

Hartley enters the bar.

TROY
Another shot of J.D.

HARTLEY
Make it a double.
(to Troy)
Drinking a little heavy...

Troy downs the shot.

TROY
Hot damn, is my scent that strong?

HARTLEY
This bitch is good at tracking
people down.

Their drinks are put in front of them.

TROY
Well now, guess you've earned a
Scooby snack.

EXT. BAR - NIGHT

A BOUNCER lets a JAMAICAN inside. A black van pulls up to the curb. The windows are darkly tinted. He walks over to the passenger window and knocks on it.

BOUNCER
Hey, you can't park here!

The window rolls down.

The butt of a shot gun smashes The Bouncer's face.

INT. BAR - NIGHT

Hartley stirs her drink as the Jamaican takes a seat near her.

HARTLEY
What do you know about Castle Manor
bank?

TROY

People put their money there. What else?

Hartley looks over Troy.

HARTLEY

I'm pretty good at reading people. You remind me of my father. A want or a need for--

TROY

What I need I can't get back. What I want is to be--

TROY & HARTLEY

Left alone.

HARTLEY

But there is something eating away at you, a guilty secret. You drink to numb it away. But it doesn't ever stop. Emotionally damaged. That's what the doctors said.

TROY

Doctors don't have a label for what I am lady. How'd your dad turn out?

HARTLEY

Dead. He let exhaust fumes ease the pain. Don't get me wrong he was a good man. I don't want to see that happen to you.

TROY

Well it's not. You don't know me.

Hartley leans in and signals Troy to come closer.

HARTLEY

I'm going to find out everything about you, and the things you don't want me to know. So why don't you help me out and give me something...

TROY

How about I give a dollar and you put on some mood music?

Troy turns to the juke box.

HARTLEY

Let's cut the bullshit. I want to know who Hynek is.

Four men enter dressed in street clothes and ski masks. They fire multiple rounds in the air.

ROBBER ONE

Everyone get the fuck down and don't move!

ROBBER ONE signals to the others to move out into the far area with bags, pointing guns.

ROBBER ONE

Fuck with us and you die! Pull out your wallets and purses, place them in the air!

ROBBER TWO and ROBBER FOUR collect the loot.

Hartley motions to Troy not to move.

ROBBER TWO

The money from the register. Now!

Hartley holds her head against the bar as she secretly unstraps her gun.

The bartender hands money from the register to the robber.

ROBBER TWO

All of it!

The bartender pulls money from his pockets.

Robber Two steps away as Hartley brings out her gun.

HARTLEY

FBI.

She grabs Robber Two from behind, pointing her gun into his head. He drops his shotgun.

ROBBER ONE

I don't think so.

A gun cocks from behind Hartley. The Jamaican reaches around and snatches her gun. He tosses it to Robber One.

CRACK!

The Jamaican's shin snaps. He screams in pain and falls.

Troy walks towards them with his hands in the air.

TROY

Do you know what is scarier than
you?

Tables and chairs rush to the door, which blocks the
entrance.

TROY

Someone that has come to the
realization... They have nothing
left to lose.

ROBBER ONE

Kill him!

Pool balls fly from the table and smack Robber Three several
times to the head.

Hartley wrestles Robber Two to retrieve the shotgun.

Robber One cocks the gun hammer back. He pulls the trigger.

The hammer jams.

Troy slaps away the gun.

Troy unleashes a fury of punches, which sends Robber One
flying.

INSERT: Troy's hand bleeds.

Robber Four charges Troy, Troy delivers a sweep kick, that
sends Robber Four sailing backwards.

Troy points at Robber Four, who freezes mid-air.

Robber Two fights Hartley. The shot gun slides next to
Robber Three.

Troy points at the bar. Liquor bottles fly from their
shelves. The bottles break over Robber Two's head and body.

Troy gestures a cue stick from the rack.

Troy smacks the cue stick, like an axe, across the frozen
robber, sending him to the floor.

Robber One points Hartley's gun at Troy. Troy strikes him
with a hard combination of punches.

Hartley tries to stand as Robber Three comes to. He aims the shotgun at Troy.

HARTLEY

No!

The shot gun fires.

Troy slides back as the force from the pellets challenge his energy.

The pellets slow down.

Troy's hand glows as the pellets gather harmlessly into his hand.

Hartley smashes a chair into Robber Three's head.

Police sirens wail in the distance.

Troy drops the pellets and gestures to his briefcase. He proceeds towards the entrance. The debris clears from the door as he exits.

Hartley looks at the pellets on the ground. She puts the bloody shells into a napkin and places them in her pocket.

At the bar area, a security camera records the scene.

EXT. SIDEWALK - NIGHT

Troy hurries down the sidewalk.

HARTLEY (O.S.)

Wait!

Police sirens draw closer.

HARTLEY

You can't just leave a crime scene.

TROY

What? Are you going to arrest me for saving your life back there?

HARTLEY

How'd you do it?

TROY

Do what?

HARTLEY

Stop eight shotgun slugs from
making you swiss?

Troy walks off.

HARTLEY
(reluctant)
Need a lift?

INT. HARTLEY'S CAR - NIGHT

Hartley looks at Troy cautiously as she notices his blood
stained hand.

HARTLEY
How's the hand?

TROY
(sarcastic)
Got a band-aid?

Troy tucks his hand away from her view. Her phone rings.

HARTLEY
(into phone)
Morez, you have it for me? Uh
huh... yeah... Got it. Don't forget
the other stuff. Okay, okay.
(defeated)
You're the king of Burger Kings.

Hartley hangs up and veers into a new lane.

TROY
Where we going?

HARTLEY
If you don't have anything to hide,
prove it.

EXT. HOSPITAL PARKING LOT - NIGHT

Hartley and Troy park.

TROY
You know I was joking about the
band-aid, right?

HARTLEY
Out.

INT. HOSPITAL SECOND FLOOR - NIGHT

Troy and Hartley proceed down the hall. MILITARY POLICE guard the door. Hartley flashes her badge.

INT. HOSPITAL ROOM 203 - NIGHT

Kent lies on the bed. Bandages wrap his hands and breathing tubes plug into his nose.

KENT

Claire Hartley... The girl who stole my heart.

HARTLEY

Michael Kent. The guy who didn't know when to quit.

Hartley touches his shoulder.

HARTLEY

You would think you're the President with all the security around here for you.

KENT

Yeah, well pretty soon it'll just be those two at the door. After I gave NSA my statement, he relieved the rest. How's the bureau treating you?

HARTLEY

I've seen better days.

KENT

I could say the same. Who's the stiff?

Hartley peers to Troy.

HARTLEY

Person of interest. He might have an idea on what took place...

(to Kent)

Tell me what you told NSA.

FLASHBACK

INT. ZAHN CORPS - SECURITY ROOM - NIGHT

Kent opens the door.

The Mime knocks him back with a swift kick.

A chair catches Kent's fall.

The Mime brings his hands to each side of his legs with his fingers stretched out. Knives come out from each side of his leg, like pistols, they twirl in his hands.

Kent screams.

The knives staple Kent to the chair's arm rests.

The Mime looks at the wall.

A word engraves across. It reads: Files.

The Mime waits. Kent spits blood at The Mime's feet.

KENT
(in pain)
You stepped in something, freak!

The Mime looks down and back up. The knives screw into Kent's hands. Kent screams.

KENT
God! Stop! I'll tell you, I'll tell
you! Fuck!

The knives stop turning.

KENT
(pants)
Behind the window... son of a
bitch.

The window looks like a two way mirror, which views the opposite room.

The window frame shakes loose. The frame flies out from the wall. A square panel with a keypad on it is revealed.

The Mime analyzes the case.

He releases a quick punch. As he draws back the case busts open. Files stream out in a line.

The Mime inhales deeply and weeds through the files. He removes one file then approaches Kent.

KENT

(pants)
Come on! No! You got--

Kent chokes.

Kent blacks out briefly. The Mime falls over, but catches himself on the desk and stumbles out.

END FLASHBACK

INT. HOSPITAL ROOM 203 - NIGHT

Kent stares off.

KENT
And I'll tell ya'. This piece of
shit is one cracked out mime.

HARTLEY
Mime?

KENT
Like I said. Never uttered one
word. He just took off.

TROY
Ran out of energy.

KENT
He what?

INT. HARTLEY'S CAR - NIGHT

Hartley glances at Troy's hand. No wounds appear present.

HARTLEY
What was that talk about energy?

TROY
What was that talk about stealing
his heart?

Troy gives her the look 'I'm not budging'.

HARTLEY
Sometimes people can be too
stubborn for their own good and I'm
one of those people. Kent wanted to
settle down while I focused on
becoming something more than just
another soldier serving the red,

white, and blue. I went my way and
he went his...

Hartley looks at Troy.

TROY

It's rather convenient, that the
only survivor happens to be someone
you know.

HARTLEY

No more convenient than me driving
around with my prime suspect. God
has a purpose for everything.
Conveniences are for those who
believe things to be too easy. I
say maybe it plays a bigger part
than we know.

They sit and look at each other briefly for a moment.

TROY

Psi.

HARTLEY

Psi?

TROY

It's the transfer of human energy
into matter. In some ways
controlling it... It's complicated.

Hartley's car pulls into the University.

HARTLEY

But you were fighting with your
hands.

TROY

The more energy I use, the more
tired I become. I wouldn't be able
to defend myself. I don't use psi
unless I have to.

HARTLEY

The killer was weak so he just up
and left, right?

TROY

Now, you're getting the picture.

The car stops near a vehicle. Hartley rolls her eyes.

HARTLEY

I knew there was a reason you were here. So you could feed me some bullsh--

A force holds Hartley back against her seat. She struggles unsuccessfully.

HARTLEY (cont'd)

I can't move!

TROY

Listen; tell yourself, you won't let anyone affect you.

The force tightly pulls at Hartley's clothes.

TROY

Running out of time!

Hartley closes her eyes and concentrates. Slowly, she becomes free.

Troy takes a drink from his flask.

TROY

That's shielding. Now no harmful energy can pass through you. Do it everyday.

Troy exits the car. He turns into the window.

TROY

Oh and I let you go. Next time, believe in the words, just don't say them.

Troy leaves as Hartley sits in disbelief.

INT. FBI TECH LAB - NIGHT

Hartley looks at a wall of categorized evidence: glass fragments with blood, a blood stained knife, an assault rifle. The surveillance video of the Mime plays in the background.

Morez enters. He chews on a chicken leg and has a paper with him.

HARTLEY

What do you got?

Morez hands her a paper.

MOREZ

That guy Hynek wrote some book about monkeys. But anywho', I matched eight DNA blood samples of the dead marines. But we have an unknown. Right there.

Morez points it at the paper. The video catches his eye.

MOREZ

Wicked... Did you see that?

HARTLEY

Run these with the unknown sample.

Hartley hands Morez the napkin containing the blood stained pellets. Morez stares away in awe.

HARTLEY

And make it quick.

Hartley looks to the video.

HARTLEY

(to herself)

How did you do it...

INT. BIG HOUSE - NIGHT

McCaine reads a book as the door bell rings. He opens the door, to discover a brown envelope on the front step.

He dumps the contents out on the table. A DVD falls out.

He pops the disc into his DVD player.

INT. CAR RIDE - NIGHT

Rallins sits in the back seat. His cell rings.

INT. BIG HOUSE - NIGHT

McCaine glances at the TV screen, depicting Troy's bar fight.

INT. CAR RIDE - NIGHT

Rallins listens to the call.

MCCAINE (O.S.)
Contact law enforcement. We have
enough to hold him. So lets getter
done.

RALLINS
(into phone)
Yes, sir.

INT. DR. ZAHN'S HOME - BEDROOM - NIGHT

Dr. Zahn sits on his bed. A PHYSICIAN removes a stethoscope
from Dr. Zahn's chest.

PHYSICIAN
I'm afraid it's getting worse.

INT. FBI TECH LAB - NIGHT

Hartley surveys the evidence on the clear board. The
Director enters.

DIRECTOR
Do you remember when you worked the
John Shade case?

HARTLEY
I remember.

DIRECTOR
Do you know what the difference is
between these two cases?

HARTLEY
John was a mass murder who killed
just for the thrill. This Mime is a
homicidal manic who didn't get
enough tit from momma or his daddy
and has a few tricks up his sleeve,
which pisses me off. I miss
anything?

DIRECTOR
Shade fitted the profile of a
sociopath... normal crazed
killer... but...

Director points to the video monitor.

DIRECTOR (O.S.)
That is something else... faceless,
deadly, driven, precise, patient,
and above all calm and collected.

A still frame displays a picture of The Mime's mask.

DIRECTOR
How can you catch someone like
that? Are you sure you still want
this case? I can turn this over to
NS--

HARTLEY
Give it to me.

The Director hands her an envelope.

DIRECTOR
I have the DNA results. PCR
confirms traces of Troy's DNA
matches that blood. Also we just
got word that Washington has
received more evidence that links
Troy to the attack this morning...

HARTLEY
I'm on it.
Hartley exits.

EXT. AIR PORT - NIGHT

An ambulance's tires squeals to an halt. MEDICS rush out
with a gurney.

MEDIC
I don't know man. They said she has
blood coming from her ears.

They races past Morbid as he spots a dark tinted white cab,
marked Adex # nine. CAB DRIVER TWO, stands outside of the
passenger door.

As Morbid walks to the cab, Driver Two opens the door for
him.

INT. TAXI CAB - NIGHT

Morbid sits next to Rallins. Rallins sucks on a lollipop.

RALLINS

(barely audible)
We have evidence, that he is the
one.

Rallins hands Morbid a file. Morbid lays a hand on the file
and closes his eyes for a brief moment.

MORBID
Kneddric...

RALLINS
The police are in pursuit as we
speak. You'll intercept after they
fail to capture him. Should be
weakened by then.

Morbid looks over to Rallins.

RALLINS
You didn't even open it?

MORBID
I don't have to...
(stares at Rallins)
Are you on track?

RALLINS
Don't worry. When I reach the
center of the tootsie pop.
(pulls out lollipop)
I'll take care of McCain.

MORBID
Loyalty is very important to the
circle--

RALLINS
--Look I've done everything asked
of--

MORBID
-- And Arkon treasures that you do.
Your day will come in the near
future.

RALLINS
That's all I ask. I'm going crazy
pretending to have a stick up my
ass all day.

Rallins admires his lollipop and makes happy grunt for it.
Morbid's cold eye stares at Rallins. He blows lightly toward

the lollipop. The lollipop explodes, leaving the stick in Rallins's hand.

RALLINS (cont'd)
That was uncalled for... Not cool.

Rallins pulls out another lollipop from his blazer pocket. He unwraps and places it inside his mouth.

INT. TROY'S HOME - NIGHT

Troy twitches in his sleep.

FLASHBACK

EXT. APT. HALLWAY - NIGHT

Johna (29), her hair flows to her shoulders, puffy blonde. The door opens and Johna barges inside.

INT. TROY'S APT. - NIGHT

Troy (30) stands to the side. Johna scans the room. Trash and old food scatter around the room. Books lie on the table.

JOHNA
What's going on with you?

TROY
I'm fine.

JOHNA
No, living in shit isn't fine. It has been three years since you have been out and you've only come to visit your daughter, what five times? As much as I want to be rid of a basket case like you, Sarah needs you to be a part of her life.

TROY
What do you want from me?! I have things about me that I need to figure out!

JOHNA

You're so Goddamn selfish; all you care about is yourself! And what's this?!

Johna picks up one of his books.

JOHNA
Hundredth Monkey--
(tosses the book down)
And Bibles?!

Troy walks over and snatches them from Johna.

TROY
Leave those alone!

Troy paces around.

TROY
I'm sorry. I'm just going through a lot right now. I still love you and Sarah.

Troy comes close to Johna.

TROY
You think we... I mean you and I--

Johna pulls away.

JOHNA
Troy I care for you, I really do, but I can't.

Johna pushes Troy.

JOHNA
I'm running out of excuses to tell Sarah why her dad isn't around.

TROY
I don't want her to see me like this.

Troy sits down and takes a swig of liquor. Johna smacks the bottle out of his hands.

JOHNA
You should be thankful you survived when the rest of them didn't.

Troy looks away.

Take your team to the side. PD take
the back. You two come with me.

INT. TROY'S ROOM - NIGHT

A window opens by itself. Troy jumps out and lands in the
backyard.

The window closes, locking behind him.

Troy leaps over a high wooden fence as SWAT TROOPS swarm
around back.

EXT. TROY'S HOME - NIGHT

Hartley stands to the side of the front door. Officers bring
out a battering ram.

HARTLEY
Move! Move!

The battering ram breaks through the front door.

INT. TROY'S HOME - NIGHT

Police enter with gas masks and automatic guns.

TROOPER ONE (O.S.)
Kitchen clear.

TROOPER TWO (O.S.)
Bedroom clear.

The smoke clears as everyone gathers into the living room.

HARTLEY
Damn it!

POLICE MAN
House is clear.

HARTLEY
Radio the bird to search the area.

EXT. MAIN STREET - NIGHT

Troy walks down the street, keeping his head low as a POLICE
helicopter roars overhead. He walks past a woman talking on
a cell phone.

As he walks, her cell phone flies to him.

Troy removes a business card from his pocket and dials.

INT/EXT. TROY'S HOUSE - INTERCUT - NIGHT

The FBI wraps up at the house when Hartley's cell vibrates.

HARTLEY
(into phone)
Hartley.

TROY
(into phone)
You sure know how to say thank you.

Hartley makes her way out the front door.

HARTLEY
(into phone)
Your blood places you at the crime
scene...

Troy looks around.

TROY
(into phone)
Open your eyes! I've been setup.

HARTLEY
(into phone)
Turn yourself in. If there is a
setup, I can help.

TROY
(into phone)
There's only one option left for
me.

Troy hangs up the phone.

EXT. TROY'S HOUSE - NIGHT

Hartley walks slowly toward the police line. A black SUV
pulls to the scene. Agent Duncan approaches Hartley.

DUNCAN
Come with me.

Hartley follows him to the car.

EXT. DRIVE WAY - NIGHT

Duncan opens the car door for Hartley.

INT. SUV - NIGHT

Dr. Zahn waits.

HARTLEY
He just called me.

DR. ZAHN
Interesting.

EXT. STREETS - NIGHT

Troy trots toward a parked car. The doors unlock, and he drives away.

INT. ST. JUDE'S HOSPITAL - ROOM 203 - NIGHT

Two guards, BROWN AND THOMPSON, protect the door. Thompson looks at his watch.

THOMPSON
Time for a smoke.

BROWN
You got ten minutes.

Thompson proceeds to the elevator.

INT. ST. JUDES - ROOM 203 - NIGHT

The room is lit solely from the light above Kent's bed. Privacy sheets surround him.

At the window, latches release, and the window raises.

Two feet plant on the floor and head towards the bed.

The privacy curtains fly back. The bed is empty.

TROY (O.S.)
You and I have issues to talk
about.

The Mime turns to discover Troy standing in the corner of the room.

The Mime dispatches a knife towards Troy.

Troy catches the knife in mid flight and hurls it back.

The knife blade shatters into dust.

INT. HALLWAY - NIGHT

Brown tries to open the door, but he can not. He reaches for the radio transmission button.

INT. KENT'S ROOM - NIGHT

The door busts open. Brown enters with his gun drawn.

BROWN
Don't move!

The Mime steps toward Brown.

Brown fires twice. The Mime drops to the floor.

Brown points the gun at Troy.

BROWN
(sternly)
Where's Kent?!

The Mime stands.

The gun flies to The Mime.

The Mime shoots Brown in each leg.

The Mime shoots Brown in the head, then trains the gun at Troy. His aim shifts for a moment.

The gun's clip falls to the ground.

The Mime tosses the gun at Troy as the window opens.

EXT. ST. JUDE'S HOSPITAL - NIGHT

The Mime somersaults through the window and lands slowly to the ground. Troy follows.

INT. ST. JUDE'S - ROOM 203 - NIGHT

Thompson enters the room.

THOMPSON

Stop!

EXT. ST. JUDE'S HOSPITAL - NIGHT

The Mime runs at an incredible speed toward a warehouse as Troy trails behind.

INT. ST. JUDES - ROOM 203 - NIGHT

Thompson reaches for his radio.

THOMPSON

Brown is dead. Kent is missing!

MARINE (O.S.)

(over radio)

Stay put! Almost there. Over.

The bathroom door bursts open. Kent falls to the floor.

Thompson points the gun at him. Kent passes out.

EXT. WAREHOUSE - NIGHT

The Mime effortlessly leaps on top of a dumpster then over a chain linked fence, seamless. He heads for the warehouse door as Troy follows.

INT. WAREHOUSE - NIGHT

Troy enters cautiously. The warehouse is dark, save for the sky light. Troy makes his way around.

Footsteps are heard.

Troy hides behind a stack of metal sheets.

Troy spots a power box with a lever, in the downward position.

Troy gestures and the lever raises. The lights from above illuminate. The Mime steps into the open.

A bright white light outline's The Mime's body and the mask features.

Troy confronts The Mime.

TROY
Neat trick.

The Mime throws a punch.

Troy catches The Mime's fist with his glowing red hand.

TROY
I can do it too.

The Mime breaks his fist free and slams the heel of his palm in Troy's chest.

Sparks from the impact brighten the room.

Troy flies into a metal stack.

Knives summon to The Mime.

Two metal rods come to Troy. He counters The Mime's attacks.

Two more knives fly out from The Mime's thigh. They secretly travel around behind Troy.

One knife veers toward Troy.

Troy quickly turns to deflect the knife with his rod. The rod jumps into his other hand.

The next knife veers toward Troy.

Without a look, Troy raises his empty hand behind him.

The knife blade shatters.

The second rod travels to Troy as he continues to battle.

EXT. ST. JUDE'S HOSPITAL - NIGHT

POLICE cars, SWAT van, military troops, and FBI storm into the hospital. Hartley is among them. Agent Duncan leads everyone.

DUNCAN
Set up a perimeter.

Troops fan out as Duncan gets on the radio.

DUNCAN
(into radio)
Where's Troy?

THOMPSON (O.S.)
The psycho jumped out the window.

DUNCAN
(into radio)
Secure the floor.

Duncan switches channels.

DUNCAN
(into radio)
I need a floor sweep of all
surrounding buildings from here to
Quincy Ave.

INT. WAREHOUSE - NIGHT

Troy knocks each knife out of The Mime's hand.

Each blade shatters. Troy drops his rods and The Mime charges.

EXT. AREA SURROUNDING HOSPITAL - NIGHT

A team of OFFICERS scout the area. They spot the warehouse in the distance.

INT. ST. JUDE'S HOSPITAL - KENT'S ROOM - NIGHT

Thompson stands by Hartley as they sit next to Kent, unconscious.

POLICE MAN (O.C)
(over radio)
We have some kind of light show
inside a warehouse just east of
Jude's.

HARTLEY
Thompson, watch over him till he
wakes up!

Hartley exits.

INT. WAREHOUSE - NIGHT

The Mime knocks Troy into a pile of crates.

The Mime jumps onto a pile of crates. He gestures a metal sheet into the air.

The Mime jumps off the crates and catches the metal sheet with his foot. He comes down on Troy, cracking him in the head.

The Mime gestures to a pole. A pole flies quickly into Troy's hands. He strikes The Mime in the knees.

The Mime falls face forward. Troy catches him by the throat.

Troy lifts The Mime into the air and slams him into a metal slab.

The mask flies off.

Troy's face quivers in confusion. His head slowly shakes 'no'. He releases his grip.

TROY

Sarah?

Sarah, short blonde hair, lays on the ground. She looks back up at Troy, panting to regain her breath. Her face is badly scarred with burn marks.

EXT. WAREHOUSE DOOR - NIGHT

SWAT and FBI beat on the door.

INT. WAREHOUSE - NIGHT

Troy and Sarah look toward the noise.

OFFICER (O.S.)

Open the door! Police!

Sarah's face shakes with anger. She gestures to her mask and places it back on.

A pole flies up and shatters the glass sky light.

Sarah levitates.

TROY

(emotionally)

Sarah!

Sarah ascends as POLICE storm inside.

TROOPS surround Troy.

HARTLEY
Hold your fire!

Hartley hands off her gun to an Officer. She offers her hand and another with handcuffs.

HARTLEY
Troy, let me help you.

Troy paces.

HARTLEY
Who did this to you? Is there
someone else?

Hartley offers a soft touch to Troy's bruised face.

Troy shrugs away and surrenders to her.

TROY
I need some time to think.

Hartley, offended, stiffens her composure and handcuffs Troy.

HARTLEY
(to officers)
Get him out of here.

The entourage escorts Troy out of the warehouse.

POLICE MAN
Move it.

EXT. POLICE CARS - NIGHT

Hartley follows Troy to her car.

DUNCAN
(to Hartley)
I will be escorting the prisoner.
Your services are appreciated.

Duncan opens the back door and places Troy inside. Duncan hands Hartley his card.

DUNCAN
(to Hartley)
We should get together later and
talk about how I get the job done

when you fall short on getting...
the big... bust...

Duncan winks at her.

Hartley flicks the card in his face.

HARTLEY
I rather play with myself with sand
paper.

Hartley walks away.

DUNCAN
(to himself)
That's naughty.

Duncan smiles and drives away.

BLOCKADE OFFICER (O.C.)
(over radio)
Hartley. We have someone here
insisting to see Kneddric.

HARTLEY
(into radio)
Hold'em til I get there.

Hartley walks over to couple ARRESTING OFFICERS.

HARTLEY
You two follow me.

EXT. BLOCKADE - NIGHT

Marines and police surround Morbid as he shuffles his crucifix among his fingers. BLOCKADE OFFICER points his revolver at Morbid.

BLOCKADE OFFICER
I'm going to say this one more
time. Place your hands behind your
back.

MORBID
Only if you sing for me.

EXT. DISTANCE - NIGHT

Hartley and company see the situation intensify as they draw near.

EXT. BLOCKADE - NIGHT

Blockade Officer lowers his gun and quickly brings it back up against Morbid's face.

HARTLEY (O.C.)
Officer, back down!

The Blockade Officer and his men face towards Hartley briefly.

The crucifix in Morbid's hand morphs into a big spike. In a blink of an eye, Morbid drives it into the Blockade Officer's abdomen.

A boom echoes. A vibration and ringing noise pulses off Morbid. He places his hands over the Officer's ears. Morbid stares coldly into the Officer's eyes as Marines and police drop in pain.

MORBID
I say to you, love your enemy.

Hartley falls over. She looks out to her fellow officers in pain, bleeding from the ears.

MORBID
Bless those who curse you...

Hartley's face is stricken with panic and pain. She closes her eyes and quick mumbles words over and over to herself.

MORBID
And pray for those who spitefully
use and persecute you.

The ringing noise descends from Hartley's head. Men around her continue to suffer and die. She lies still.

Morbid takes out his spike from the Officer, dropping him to his knees. The crucifix morphs back to into its original shape. Morbid places one hand on top of the Officer's head.

MORBID
(in Russian)
In the end, they will be set free.

A loud gathering of sound discharges from his hand. The officer's head explodes. Blood splashes on Hartley's face as she watches in horror.

Morbid wipes off his hand on the Officer's uniform and pushes his body to the ground as he scans at all the dead bodies.

Hartley lies still as a corpse. Morbid walks over to her and pauses. He kneels beside her and picks up a set of keys from one of the Officers. He presses the car alarm button.

A cop car, unmarked, brake lights illuminate.

MORBID
(in Russian)
Americans. They make it so easy.

Morbid makes his way to the car and sings the opera song from the air plane. Hartley rolls over to her back and exhales. Her eyes flutter with shock.

INT. CAR RIDE - NIGHT

Troy stares out the window. The city lights are far behind.

TROY
Where are we going?

Duncan shoots Troy with a taser gun.

DUNCAN
Zahn has alternative plans for you,
pretty boy...

Troy loses consciousness.

EXT. CAR - NIGHT

The car approaches an underpass.

INT. DUNCAN'S CAR - NIGHT

Sarah, masked, lands on the hood of the car.

Duncan jerks the wheel.

DUNCAN
Son of a...

EXT. DUNCAN'S CAR - NIGHT

Sarah smashes the windshield with an open palm. All the windows shatter out.

A force ejects Duncan out of the car as Sarah enters into the driver seat. She rips her mask off and looks at Troy, unconscious.

INT. HARTLEY'S HOUSE - BATHROOM - NIGHT

Steam clouds the mirror. Hartley wipes away a clear spot and look into the mirror. She checks her ears and fights back tears. She opens her cabinet and takes out a pill bottle. She sprinkles several pain pills into her hand and downs them. She nods to herself in the mirror.

EXT. JET - DAY

Hartley and Morez stand beside her car. He holds a book.

MOREZ

You sure about this?

HARTLEY

I need to know what I'm dealing with, and he is the only one that can tell me.

Morez hands Hartley a book. It reads:

'100th Monkey of Psi by M. Hynek'

MOREZ

The word is the guy lost it.

HARTLEY

What do you mean?

MOREZ

Rice Krispies. Don't talk to him, if you get my drift.

HARTLEY

Find out what you can about friends, family, while I'm gone. Hopefully, I'll come back with some answers.

Hartley runs toward the jet.

INT. EDABAL ART GALLERY - DAY

Amateur art scatters around from paintings to sculptors. Sarah walks into the front desk. Jackie, behind the counter, offers a warm smile to her.

SARAH
Any my paintings sell this week?

JACKIE
Sarah, it's been a couple months now... I thought if I gave you enough time you would come around more then just to talk about your art. What happened to us?

Jackie walks to Sarah and tries to caress her face.

JACKIE
I don't care about your scars. I care about you.

Sarah welcomes the hand for a second and pulls away.

SARAH
Don't please.

JACKIE
When you're ready to open up about what happened I'll be here for you. You know that, right?

SARAH
(stern)
My paintings?

JACKIE
(disappointed)
No, I have fresh buyers coming in next week though.

SARAH
I need some supplies.

EXT. EDABAL ART GALLERY - DAY

Sarah hails a taxi. She carries a paper wrapped, medium size, canvas. She enters the cab.

INT. MORBID'S CAR - DAY

Morbid shuffles his small crucifix and waits as Sarah passes by.

MORBID
(into phone, in Russian)
There the wicked cease from
troubling, and there the weary be
at rest.

Morbid's car follows.

INT. ARKON'S MANSION - NIGHT

Arkon sits in a huge chair by the fire place. He wears an ear piece.

ARKON
Strike at their weakest moment.

INT. SARAH'S HOME - KITCHEN - DAY

The door opens and Sarah enters. The door closes behind her as she opens another door and walks down stairs.

INT. SARAH'S HOME - CELLAR - DAY

A lamp turns on over a desk top. Sarah opens a file. It reads: 'Psiom'. She sets up the canvas and paints, frantically.

FLASHBACK

INT. HOLDING ROOM - NIGHT

In a dimly lit room, Sarah is strapped to a chair with blue liquid IV tubes running around her. A metal collar surrounds her neck.

On a table lies a red ball, a wine glass, and a bowling ball. A spot light casts down on her.

MAN (O.S.)
(distorted)
Please don't be alarmed, Sarah.
Cooperate and you will be fine.

SARAH
What do you want?

MAN (O.S.)

To measure your energy and brain activity when you move the objects located on the table.

Sarah struggles with her shackles.

MAN (O.S.)
Use... your... power.

SARAH
I can't.

Sarah screams as electricity courses through her.

MAN (O.S.)
Now, please... move the objects.

SARAH
I fucking can't!

The collar shockers her. She whimpers.

MAN (O.S.)
We suggest you end this charade.
Don't force us to use other means.

Sarah shakes her head.

MAN (O.S.)
As you wish.

A sliding door opens behind her. Two men enter dressed in white quarantine suits. Each carries a small black case.

SARAH
What are you going to do?

Quarantine men take out a syringe and prep Sarah for a shot.

MAN (O.S.)
You will slip away to a subconscious level...liquid hypnosis.

The two men inject Sarah.

Sarah's eye lids droop.

MAN (O.S.)
Sarah, can you hear me?

SARAH
(dazed)

Yes...

MAN (O.S.)
Do you know what the Holy Light is?

SARAH
No...

Sarah sits in a daze.

MAN (O.S.)
Are you aware of psi?

SARAH
Yes.

MAN (O.S.)
Please move the objects in front of
you.

SARAH
(incoherently)
I can't. I don't remember how.

MAN (O.S.)
Focus, Sarah. I need you to move
the objects.

Sarah looks at the ball, which rests on the desk. She closes
her eyes.

The ball twitches.

SARAH
I can't, Daddy. It's too hard!

MAN (O.S.)
Move'em!

Sarah shakes, as if going into a seizure.

The objects on the table rumble.

Sarah's eyes roll to the back of her head.

The men hurry to her. A force knocks the men down. The spot
light shatters.

Tubes burst and chemicals splash onto Sarah. Sparks fly from
the light. Her face ignites from the chemicals.

Sarah screams in pain as her face burns and the collar
electrocutes her.

Men enter the room with fire extinguishers. When the smoke clears, Sarah doesn't move or appear to be breathing.

Burns cover Sarah's face. Her throat is singed from the electric collar.

A man removes his gloves and checks her pulse.

END FLASHBACK

INT. SARAH'S HOME - CELLAR - DAY

The file is opened to a page. The paper reads:
'Authorization by Dr. Marcus Zahn'.

TROY (O.S.)
What have you done?

SARAH
You need to leave before she comes
back.

TROY
Who?

Sarah looks over to the canvas where a tearful mime is portrayed.

INT. HYNEK'S APT - HALLWAY - DAY

A knock on the door. The door opens, but chain latched.

HYNEK (36), wild hair, unshaven, dressed in a bath robe, pokes his head out while smoking a cigarette.

HYNEK
Go away! I don't have anymore cats!

He closes the door. Hartley knocks on the door. The door opens, latched. Hartley flashes her badge.

HARTLEY
I'm not here about cats, Mr. Hynek.

The cigarette drops from Hynek's mouth.

INT. CELLAR - DAY

Troy approaches Sarah.

TROY
What happened to you?

SARAH
It has taking me time and money.
But I found out where I was taken.

Sarah moves away and throws the file at Troy.

TROY (cont'd)
My file?

SARAH
Our... file! He knows who I am!

TROY
What did he want with you?

SARAH
Doesn't matter! He wants you! And
now I know who to kill.

TROY
That's not the answer!

SARAH
It's my answer! Look what Zahn did
to me... I'm hideous!

Sarah looks into a broken mirror on the wall and cries.

Troy wipes his hand over the cracks in the mirror. Part of the mirror becomes whole. Sarah sees her reflection along with Troy.

SARAH
No! No! You cursed me!

The mirror shatters and falls to the floor.

TROY
I gave you a gift...

INT. HYNEK'S APT - DAY

Trash covers the floor. Empty energy drink cans are scattered everywhere. Hynek sits on his couch.

HYNEK
How do you people keep finding me?!

Hartley tosses down the book.

HARTLEY

You need to explain what is
happening and how I stop it?

Hynek grabs a pack of cigarettes. His hands shake.

HYNEK

It's in the Goddamn book!

INT. SARAH'S HOME - LIVING ROOM - DAY

Sarah looks at Troy sternly.

SARAH

You could have saved mom...

TROY

Don't you understand?!

SARAH

Understand what?

TROY

If I would have helped her it
would've brought dangerous man
after us. He killed everyone around
to get to me once already.

SARAH

Bullshit!

TROY

I don't know how, but he knows when
we use these powers!

SARAH

No...

TROY

The more you use this... This power
the faster they find you. I've been
taking those pills to keep me
sedated, so I couldn't use my
power. That's why I couldn't help
Johna, Sarah! I tried!

Troy walks closer to Sarah.

SARAH

Stop lying to me!

TROY

Pay attention to what I'm telling you! I've laid low and haven't used what I have, but its only made things worse. I won't stand by helpless any longer.

Sarah points to pictures on the mantel.

SARAH
Tell that to Mom, I'm sure she'll understand...

Troy looks toward the mantel.

INT. HYNEK'S APT - DAY

Hynek sits down and lights three cigarettes from his mouth. He hands her one of the cigarettes.

HARTLEY
I don't smoke.

Hynek sits down, and takes multiple drags from the cigarettes and rocks, back and forth.

HYNEK
Hold that thought!

Hynek rushes into his kitchen cabinet and pulls out two wines glasses. He grabs two energy drinks from his mini refrigerator. He fills each glass and downs both of them. Hartley gives him a 'are you crazy' look. Hynek points his finger at her, indicating to wait.

INT. SARAH'S HOME - LIVING ROOM - NIGHT

Troy looks at the pictures of Sarah and her mother together on the mantel. Troy goes to Sarah, she looks down.

SARAH
You never cared about us did you?

Sarah pokes Troy.

SARAH
Did you?!

TROY
I want to help. You're my daughter.

Sarah becomes emotional. Troy hugs Sarah.

SARAH (O.S.)
(in her head)
He's lying Sarah! Sarah!

Sarah's face fights the words she hears.

SARAH (O.C.)
(deep voice)
You couldn't even use your power to
save our mother. How are we
supposed to believe you won't
betray us as well?

He gently shakes his daughter.

TROY
Sarah?

SARAH
(screams)
Get out!

The windows shatter. Troy is thrown out an opening.

Furniture flies across the room, blocking any entry into the house.

EXT. SARAH'S HOME - NIGHT

Troy rushes to the house.

TROY
(yells)
Sarah!

Troy beats on the door.

INT. HYNEK'S APT - DAY

Hynek brings down his finger.

HYNEK
The hundred monkey experiment was
conducted in 1952. A group of
scientists went to the Japanese
islands of Koshima. Macaques
swarmed there.

HARTLEY
Macaques?

HYNEK
Those freaky Outbreak monkeys.
Listen!

EXT. ISLAND ONE - DAY

SCIENTISTS cautiously extend melons to nearby monkeys.

HYNEK (V.O.)
They wanted to teach the monkeys
new behavior. Teach them to eat a
Goddamn melon. At first none of the
lil' bastards wanted nothing to do
with it. Adults or children.

Monkeys smell the melons. They run away.

The scientists approach a different set of monkeys.

HYNEK (V.O.)
But the scientists kept trying.

An adult monkey, holding her baby, refuses the fruit.

INT. HYNEK APT. - DAY

Hartley listens.

HYNEK
Eventually the baby bastards came
to an age where they would play and
frolic around, so they...

INT. ISLAND ONE - DAY

Scientists approach the young monkeys as they play around.

HYNEK (V.O.)
... introduced the melons to the
baby monkeys.

The young monkeys take the fruit and smell it.

HYNEK (V.O.)
But they wouldn't eat. Finally,
after many attempts, one female
monkey ate it... and oh... it was
good.

One small female monkey approaches a scientist and takes the melon. She bites into it.

The female monkey screams. Other young monkeys come to the scientists and take the melon.

HYNEK (V.O.)

When she did it, slowly but surely the others did it and the scientists saw a phenomena. They saw when enough of the young ones did it; the older ones began to do it too.

An older monkey takes a melon and eats.

EXT. ISLAND ONE - DAY

Scientists talk to each other.

HYNEK (V.O.)

And then those egg heads tried to take it a step further. They now wanted to see if they could teach them to wash the melon before they ate it. The one female did it. She was fucking smart. She showed the others.

The female monkey washes the melon. Different monkeys take the melon and wash theirs.

INT. HYNEK'S APT - DAY

Hynek paces around the room.

HYNEK

The scientists were astonished. Now they wanted to see if they could duplicate the experiment on another island.

EXT. ISLAND TWO - DAY

Scientists arrive at a new island.

HYNEK (V.O.)

The scientists arrived, they laid their fruit down. All the young ones came for it, at once. The

scientists shat in their
pantaloons. Why do these monkeys
try it first? When the adults saw
the young ones do it then they did
it. They did the same with the
washing, and the monkeys caught on
rapidly.

A crate of melons placed by group of young monkeys. All the
young monkeys come and take a melon and eat. The scientists
look at each other with confusion.

Scientists show the monkeys how to wash the melon.

Monkeys wash their melons and eat.

INT. HYNEK'S APT - DAY

Hynek lights more cigarettes.

HYNEK

They discovered when they showed it
to enough monkeys, all the monkeys
on other islands...

EXT. ISLAND THREE - DAY

Scientists setup up melons on the new island.

HYNEK (V.O.)

Already knew how to do it. When
they gave them the melons. The
monkeys took it right to the water
for washing.

Monkeys wash their melons and eat.

HYNEK (V.O.)

This is learned behavior that they
introduced into a monkey species.
The scientists were like, huh? How
could all these monkeys separated
by miles of ocean water, be able to
eat new food and wash it and know
to do this before they even got
there?

The Scientists look perplexed.

Islands surrounded by mass ocean water.

INT. HYNEK'S APT - DAY

Hartley's eyes peer at Hynek. He brings his hands up.

HYNEK
Quantum theory baby!

Hynek releases a yell.

INT. DR. ZAHN'S HOME OFFICE - DAY

Dr. Zahn works on the computer. His phone rings.

DR. ZAHN
(into phone)
Yes?

INT. CONFERENCE HALL - DAY

Rallins stands near the press room.

RALLINS
(into phone)
McCaine is asking for a status
report.

INT. ZAHN'S HOUSE - DAY

Dr. Zahn sighs.

DR. ZAHN
(into phone)
Let him know things are coming
together.

Dr. Zahn puts the phone down.

INT. HYNEK'S APT - DAY

Hynek scratches himself on the couch.

HYNEK
Quantum means large amount, and
when enough of a species believes,
sees and conceives a thing, it
becomes a group consciousness
thing. It's a proven theory. I took
it to the next level and said if
enough of us believe we can move

and bend things with thought and energy, we'd all be able to do it.

HARTLEY

You're losing me...

HYNEK

Reality is created on a subatomic level. Break down the human body deeper.

INT. ATOMS

The molecular break down of the atoms.

HYNEK (V.O.)

We are all atoms. Neutrons, protons, and electrons circling around a nucleus. En-er-gy!

INT. HYNEK'S APT - DAY

Hynek rummages through trash and brings a Bible to Hartley.

HYNEK

If enough of us believe, it will come to pass. If you study the Bible you will know, all Jesus was talking was quantum physics! If you have faith, even the size of a seed, a tiny seed, you could move mountains.

EXT. SARAH'S HOME - NIGHT

Troy turns away from the door, sad.

HYNEK (V.O.)

Certain people are born with knowledge...

INT. ARKON'S MANSION - DAY

Arkon stares at a golden chest.

HYNEK (V.O.)

...Some are self taught...

INT. SARAH'S HOME - CELLAR

Tear drop falls onto Sarah's mime mask. Sarah picks up the mask and runs out.

HYNEK (V.O.)
...Some abuse the power...

INT. SUV - NIGHT

Dr. Zahn looks out his car window.

HYNEK (V.O.)
While some hunger for it.

INT. HYNEK'S APT - NIGHT

Hynek shows a picture of Jesus. His disciples sit around him.

HYNEK
There is not one person that
doesn't have Christ in him. We all
are Christ like and have this
power. Knowingly or not, 'The
powers that be are ordained of
God'.

Hynek flips to pictures of Jesus.

HYNEK
Growing up you've seen the pictures
and paintings of Jesus...

INT. ARKON'S MANSION - DAY

The two portraits of Jesus, depicting the glow around him.

HYNEK (V.O.)
...of the Holy Light surrounding
his body.

Jesus heals the sleeping child.

HYNEK (V.O.) (cont'd)
You've read the stories of his
miracles...like, the resurrection
of Tabitha. He would use this power
to heal.

INT. HYNEK'S APT - NIGHT

Hartley takes a cigarette from Hynek and smokes. She coughs.

Hynek brings out multiple books.

HYNEK

The church removed these scriptures of power for fear that man was not ready for this gift. The scrolls were buried in Jerusalem and remained there for centuries. In 1095 - 1291 A.D. The Pope and his successor learned the scrolls location and waged the holy land war, the Crusades, to retrieve them.

HARTLEY

Were they ever found?

Hynek cracks a smile then rifles through his papers.

HYNEK

Not until the fall of Jerusalem in 1917.

EXT. JERUSALEM - GRAVEYARD - NIGHT

SUPER: JERUSALEM, 1917

A YOUNG SOLDIER (25), walks alone. He carries a rifle as he scouts a church graveyard.

HYNEK (V.O.)

There one young Thai soldier in the British army stumbled upon what many died to claim...

The soldier steps on an area of sand.

Wood under the sand breaks and swallows him as he struggles to free himself from the quick sand.

INT. CAVE - NIGHT

A library of scrolls surround the soldier. His eye catches a beautiful gold chest. Inside, he discovers three rolled scrolls.

HYNEK (V.O.)

From then out, he let it be known
anyone who misused the gift of God
would regret knowing psi.

INT. HYNEK - NIGHT

Hynek stares out the window.

HARTLEY

Who was he? The soldier?

HYNEK

Arkon! Damn near God himself.

HARTLEY

But 1917? He would be dead by now.

HYNEK

He doesn't age, and he knows more
than just moving things at will.
See with the manipulation of atoms,
there are many possibilities one
can achieve. We're lucky he
protects the scrolls or the world
would be in chaos.

HARTLEY

So we all have this power?

HYNEK

Does a child automatically know how
to walk? No. Most people give up on
their quest to harness their psi,
because they lack the belief. Yet a
child believes he can walk and
continues trying until he can do
so.

Hynek brings a figure. A glass dome, inside a folded pyramid
like paper on top of a needle. It is still.

HYNEK

Psi wheel... Watch.

Hynek places his hand next to the glass dome. The paper
spins like a top.

HYNEK

You can catch one of my clips on
Youtube by the way.
(smiles)

It has taken me years to get to
this level. But with time...

Hartley stares at the paper spinning around. Hynek turns to
her.

HYNEK

...if one person was to show us the
way, like the scientists showed the
monkeys, we would live in a
different world.

HARTLEY

Is shielding the only way to stop
it?

Hynek backs up.

HYNEK

How did you know about shielding?

HARTLEY

The guy I'm after told me about it.

HYNEK

Newton's third law of motion; for
every action there is an equal and
opposite reaction. Do you really
think God would give a powerful
gift without a simple counter?

Hartley shakes her head.

HYNEK

This gift is meant to benefit
mankind, not to hurt them.

HARTLEY

Earlier you said, people keep
finding you. Who else has seen you
about your book?

INT. MOREZ'S OFFICE - NIGHT

Morez sits at his desk.

Hartley enters.

HARTLEY

What did you find?

MOREZ

Nada. How did the monkeys turn out?

Morez offers a box of chicken. Hartley refuses.

HARTLEY

Dr. Zahn has visited Hynek, and someone named Sarah Council. Run the name.

Morez types into his computer.

HARTLEY

Things aren't adding up. I have a feeling Zahn has something to do with this.

The computer screen beeps. It reads: Match found.

MOREZ

Girl friend?

Hartley rushes out.

INT. HARTLEY'S CAR - NIGHT

Hartley fastens her seat belt and adjusts the off centered rear view mirror. Troy comes into view. He sits in the back seat.

Hartley trains her gun at Troy. The passenger side seat belt quickly wraps around her hand, forcing the gun toward her.

TROY

I need you to help me.

HARTLEY

Who's Sarah?

TROY

I think you already know. Don't you?

The seat belt releases Hartley.

HARTLEY

Can't enlist in military as a single parent. Explains why there's no record of you being a father.

Troy nods.

TROY

Zahn wants the power. He will do anything to get it. I'll help you get him... and Sarah. She's beyond reasoning with.

HARTLEY

If she is The Mime, then who is the Russian?

Troy's eye light up in fear. He takes out his pills and pours them to the floor.

TROY

Another problem.

EXT. CATHOLIC CHURCH - NIGHT

Large stone steps pave the way to big double doors. Sarah walks in.

INT. CATHOLIC CHURCH - CONFESSION BOX - INTERCUT - NIGHT

The confessional window slides open.

A PRIEST sits.

PRIEST

Confess your sins.

SARAH (O.S.)

I'm sorry father. I have nowhere else to go.

PRIEST

The house of the Lord welcomes all. What has forsaken you?

SARAH (O.S.)

I've done terrible things...

PRIEST

You must repent in order to be forgiven.

SARAH

I grew up as a freak. Kids were scared of the things I could do...

(emotional)

So I made myself forget. Months became years. It had been lost.

Until the day they took me away and
forced me to remember.

Sarah cries.

The Priest continues to listen casually.

SARAH (O.S.)
I don't know what to do. I'm
afraid...

Sarah's face turns emotionless.

MIME/SARAH
I'm going to kill more.

The Priest shifts back.

The Priest's eyes widen. Bright white light beams through
the window holes on to The Priest's frightened face.

PRIEST
Dear God.

INT. DR. ZAHN'S HOME OFFICE - NIGHT

Dr. Zahn coughs violently as he prepares to leave. Several
stuffed animal heads on plaque hang on the walls. He stands
by his computer.

DR. ZAHN
(into radio)
I know, I have it up.

Dr. Zahn glances at his computer screen.

DR. ZAHN
(into radio)
I'll let you know...

A tumble O.S.

DR. ZAHN
...Henry?!

Dr. Zahn cautiously exits to the hall.

HALL - CONTINUOUS

HENRY, body guard, lays on the ground motionless.

Dr. Zahn quickly turns back into the office.

OFFICE - CONTINUOUS

Troy sits on his chair with his feet on the desk.

TROY
Going for this?

Troy lays a gun down on the desk.

TROY
Have a seat.

A chair from the corner pulls up to the desk.

INT. VAN - FBI UNIT - NIGHT

Morez and another agent wear listening devices.

EXT. HARTLEY'S CAR - NIGHT

Hartley waits in the distance.

MOREZ (V.O.)
(over radio)
He's in...

INT. DR. ZAHN'S HOME OFFICE - NIGHT

Troy and Dr. Zahn sit across from each other. Troy looks around at the stuffed heads.

TROY
You sure have a sick hobby.

DR. ZAHN
As a hunter I take pride in my
prey. I did them myself, to honor
the memory of victory. The thrill
is the catch.

TROY
Funny you mention that. I bagged me
couple of bad guys yesterday.
Something tells me though. You had
a hand in that.

DR. ZAHN
Of course I did. Bait, my friend. I
needed to show the animal
unleashed-- let's talk about the

real reason you're here. Sarah...
she cried out for you, you know?

Troy twitches.

DR. ZAHN
I've done my home work--

The gun flies underneath Dr. Zahn's chin.

The gun cocks.

DR. ZAHN
Do you aim to kill me?

The gun clicks. Empty. It drops into Dr. Zahn's lap.

TROY
You're not getting off that easy.

Troy tosses his wire on to the desk. Dr. Zahn snickers slightly to himself.

TROY
Did I miss something?

EXT. MOVING VAN - FBI UNIT - NIGHT

The door opens.

DR. ZAHN (O.S.)
When hunting the ultimate prey
sometimes you must lie still and
wait. Let the prey come to you. And
here you are. Baited yet again.

Morez and another agent sit inside.

Agent Duncan shoots both of them in the head.

INT. DR. ZAHN'S HOME OFFICE - NIGHT

Troy casually leans back in the seat.

TROY
What are you babbling about?

INT. HARTLEY'S CAR - NIGHT

Hartley fidgets impatiently.

HARTLEY
This is taking too long.

Hartley exits the car.

EXT. HARTLEY'S CAR - NIGHT

A taser gun dart strikes Hartley's chest. She falls to the ground.

DR. ZAHN (O.S.)
Still not sinking in, yet?

Duncan pulls her into the car.

INT. DR. ZAHN'S HOME OFFICE - NIGHT

Dr. Zahn nods towards the computer screen.

DR. ZAHN
Have a look...

Troy quickly turns the monitor towards himself.

The monitor displays several camera locations. One larger segment shows Hartley on her knees in a room. Duncan stands beside her, his gun aimed at Hartley's head.

DUNCAN (O.S.)
(over radio)
Do I proceed?

DR. ZAHN
Well, this is the part where you threaten me if I harm her, so spare us theatrical melodrama.

Troy stares with helpless anger.

DR. ZAHN
(into radio)
If I don't check in. She checks out.

Dr. Zahn tosses a camouflage uniform at Troy.

DR. ZAHN
Put this on.

EXT. ZAHN CORPS CENTER - GATE - NIGHT

A GATE GUARD halts Dr. Zahn's car. The Gate Guard looks at Troy in his army fatigues. He nods to Dr. Zahn and signals the camera at the gate.

GATE MARINE
(into radio)
Open up.

The gate opens.

EXT. WATCH TOWER - NIGHT

SNIPER THREE takes his aim off the car. The car proceeds to the front entrance.

EXT. BUILDING ENTRANCE - NIGHT

Dr. Zahn and Troy step out of the car. Troy follows Dr. Zahn to the front door.

A DOOR MARINE glares at Troy as he lets them inside.

EXT. DR. ZAHN'S HOME - POOL HOUSE - NIGHT

Shadows move behind the blinds of the window.

INT. POOL HOUSE - NIGHT

Hartley sits on a chair with her hands tied behind her back.

Duncan's gun is trained on her.

DUNCAN
You know, when I first laid eyes on you, I've had a hard-on that hasn't gone away.

Duncan adjusts his belt.

HARTLEY
Touch me and I'll break it off.

Duncan slaps Hartley.

DUNCAN
Look bitch! After Zahn's done with his little experiment with your boyfriend, I'm going to dip my big chip in your warm queso bowl. You

got two choices. Let the fiesta
happen and you die quick or you get
to be my new pinata.

HARTLEY

Fuck you!

Duncan knocks Hartley to the ground, face first.

He places his gun on the small table and he undresses.

Duncan rips Hartley's pants off. He tries to open Hartley's
legs.

Hartley wraps her legs tightly around his head.

Duncan's face turns red as he struggles to free himself. He
desperately reaches for his gun on the table. The table
crashes to the ground.

Duncan's hand is on the gun.

SNAP!

Duncan lies still. Hartley gets up.

HARTLEY

Asshole...

EXT. DR. ZAHN'S HOME - NIGHT

Hartley looks around. Cautiously, she heads for the FBI van.

EXT. VAN - FBI UNIT - NIGHT

Hartley opens the door to discover Morez and the other agent
dead.

Hartley rifles through the carnage for their radio.

HARTLEY

(into radio)

Agents down, requesting
assistance...

INT. ZAHN CORPS - CHAMBER - NIGHT

Steel clamps lock Troy's arms and legs to a chair. A ball
and a glass cup sit on a table in front of him.

Dr. Zahn uncovers a sophisticated machine in the middle of the room. The machine has a pyramid point at the top, where a sphere rests.

Dr. Zahn clamps two metal bracelets onto his own wrists.

DR. ZAHN
Use your power.

Troy looks over to the table.

DR. ZAHN
Hartley lives or dies, Troy. It's
your call.

The glass cup floats into the air.

A steady electric beam jolts from the machine, to the glass, then to Troy.

Troy screams.

Energy builds, sending an electric beam from the sphere to Dr. Zahn's clamps.

The glass shatters. The beam runs straight from Troy, to the machine, to Dr. Zahn.

A black light glows from Dr. Zahn's hands.

The machine and the lights shut off.

DR. ZAHN
What are you doing?!

Smoke rises off Troy. Alarm sounds.

TROY
(weak)
Sarah...

INT. ZAHN CORPS - HALLWAYS - NIGHT

MARINES, armed with rifles, storm the halls.

INT. ZAHN CORPS - CHAMBER - NIGHT

Dr. Zahn fiddles with his machine.

MARINE (O.S.)
(over intercom)

Subject moving toward the front!

EXT. ZAHN CORPS - NIGHT

Sarah, masked, and wearing a hooded coat, marches toward the front entrance.

Armed marines run out and block the door.

LEAD MARINE

Fire!

Light glows from Sarah as bullets spark off her.

The knives, strapped on each side of Sarah's leg, fly out, stabbing marines repeatedly.

Sarah forces marines to fire their weapons at fellow marines.

A SCARED MARINE runs back inside and closes the thick steel door.

INT. ZAHN CORPS - CHECK POINT - NIGHT

The Scared Marine braces himself against the door.

SCARED MARINE

(into radio)

We need help here! We're all going to fucking die!

INT. ZAHN CORPS - CHAMBER - NIGHT

Troy looks over to Dr. Zahn.

TROY

You're fucked now.

Dr. Zahn tries to reactivate the machine. He realizes something and mumbles to himself.

Dr. Zahn exits the room.

INT. ZAHN CORPS - CHECK POINT - NIGHT

The Scared Marine rests his back against the door.

EXT. ZAHN CORPS - CHECK POINT - NIGHT

Sarah punches the door. Sparks fly.

Energy passes through the thick door.

INT. ZAHN CORPS - CHECK POINT - NIGHT

The door drops to the ground. The Scared Marine's body explodes.

Sarah stands in the door frame.

EXT. HIGHWAY - NIGHT

Police cars and military vehicles race down the highway. Hartley is among them.

INT. ZAHN CORPS - CHAMBER - NIGHT

Troy struggles with his shackles.

A red light traces around his body. Troy's arms and legs break free easily.

The lights reactivate as Troy exits.

INT. ZAHN CORPS - CHECK POINT - NIGHT

Sarah twists the spine of a marine before turning her attention to another.

TROY (O.S.)
Let him go, Sarah!

The marine falls to the ground.

Sarah steps to Troy. She moves, but Troy blocks her way.

TROY
No. Not like this.

The ceiling crashes down behind them, blocking the exit. Troy and Sarah peer toward the crash. Lights from above flutter.

MORBID (O.S.)
(in Russian)

Whoso sheddeth man's blood, by man
shall his blood be shed.

Morbid appears behind them. His arms are behind his back.

Troy and Sarah back up.

TROY

You...

MORBID

Jesus said we must be wise as
serpents, but harmless as a dove in
our power. Sarah has killed
innocents, like the doctor.

Troy stands in front of Sarah.

TROY

(to Morbid)

Innocents? You killed my whole
team.

MORBID

No such thing as innocence for
people who end lives! Only for
those sanctioned to take it. Flee
now and you may live.

Troy shakes his head.

MORBID

I'll play fair then.

Morbid's crucifix morphs in a hammer pike axe. He brings
over his other hand and another hammer forms, splitting the
two in each hand. The bottom ends of the pickaxes are
spiked.

A desk smashes Sarah against the wall. Ceiling debris caves
on top of her.

Morbid lunges toward Troy. Two extendable tactical batons,
from dead marines, fly to Troy.

Morbid strikes with precision. Red sparks come off Troy's
body when he is hit. Troy shifts back and forth looking
toward Sarah's direction and fighting Morbid.

Morbid defends himself with ease. He blocks a fury of
attacks from Troy and kicks Troy in the chest, sending him
through a wall into the...

SERVICE AREA - CONTINUOUS

where Troy falls to the ground, unconscious. His batons lay by chain on the floor.

The wall hole explodes wider.

Morbid enters from the hole. He kicks over Troy.

INT. CHECK POINT - NIGHT

A debris pile rumbles. White light pierces through the cracks. The debris explodes away.

INT. SERVICE AREA - NIGHT

Morbid hovers over Troy.

MORBID
(in Russian)
For the wages of sin is death.

Morbid spins one of his hammers. He comes down with a spiked end.

A chunk of rock flies quickly to Troy's chest, blocking the spike.

Sarah appears.

Sarah gestures the batons into one hand and the chain into her other hand.

The batons retract. Sarah brings the chain over to the batons. White light surrounds her body, a fusion noise and sparks ring out.

Sarah reveals Nunchaku/numchucks. Morbid attacks.

Sarah flares her skills with the numchucks and Morbid backs up. Her light fades away.

Morbid is hit with rock debris. Sarah attacks.

Sarah's hits are quick and devastating. Blue sparks ignite when Morbid is struck. Morbid counters and retaliates stronger.

Near by, Troy comes to.

ERROR: rangecheck
OFFENDING COMMAND: .buildcmap

STACK:

-dictionary-
/WinCharSetFFFF-V2TTABC6A6B1t
/CMap
-dictionary-
/WinCharSetFFFF-V2TTABC6A6B1t