

Corruption Pilot

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and

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Final Draft

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Koresh: "What is Christ revealed as, according to the fourth seal?"

FBI: "Pale... a rider on a pale horse."

Koresh: "And his name is what?"

FBI: "Death."

Koresh: "Now, do you know what the name Koresh means?"

FBI: "Go ahead..."

Koresh: "It means death."

-From an FBI interview with David Koresh

FADE IN.

EXT. TOWN CENTER-MORNING

James(22) is walking down the street on his way to work. He is carrying a brown leather satchel on his right shoulder. The town center is comprised of a round-about intersection. James walks across the street as he seals the satchel. As James crosses the street, a white full size van comes out of no where and runs into him. James is thrown across the asphalt.

JAMES

Holy crap!!

The van slams the brakes and the sliding door opens. Two men (28) exit, wearing masks. The Driver (30) turns to them.

DRIVER

Make it quick.

The 2 men move toward James in an aggressive manner. They are clothed in very rough clothing. One man has a limp.

MAN 1

Excuse me sir, are you alright?

MAN 2

Here, let me help you up.

Man 2 extends his hand to James. James obliges and takes his hand. Man 1 is glancing back at the van driver as James is helped up. James, still dazed from the accident, does not take notice to the masks.

JAMES

What just happened? I was walking across the street and...

MAN 1

We are so sorry sir. We didn't see you. Come on, you need to sit down.

The 2 men escort James toward the van. James is holding his back. He has cuts down his arm and his back pocket is ripped off of his jeans. James is now limping, just as the other man. As they approach the van, Man 1 drapes a cloth over James' head and they forcefully throw him into the van.

DRIVER

Come on! Come on! Get him in.

JAMES

Hey! What's going on? Let me out of

(MORE)

JAMES (CONT'D)

here!

MAN 1

I'm sorry. That's not going to happen, James.

The van speeds away.

Title: Corruption

ACT ONE

INT. THE VAN - MORNING

The 2 men are tying James to the side wall of the van. The passenger (23) is on a laptop with a map on screen. The driver is gripping the steering wheel anxiously, twisting the grip. James is yelling.

DRIVER

Shut him up already!

The 2 men wrap duct tape around James' mouth.

EXT. THE VAN

The van travels down the freeway at a steady speed.

INT. THE VAN

The 2 men in the back knock James' head against the wall and he is knocked out.

DRIVER

Get the bag from him. Hand it up here.

PASSENGER

We are nearing the rally point, sir.

MAN 2

The bag...

Man 2 places the bag between the driver and passenger seats and backs away.

DRIVER

Let them know we have it.

The driver hands the passenger a walkie-talkie.

PASSENGER

Van to rally? Van to rally? Over.

VOICE ON RADIO  
This is rally. Over.

PASSENGER  
We have the bag and are 2 blocks  
out. Be ready. Over and out.

The Passenger turns the radio off and shuts the laptop.

EXT. OUTISDE OF THE VAN - DAY

The van speeds around a corner and pulls into a bleak parking lot. There is is a black car sitting in the parking lot with the drivers side window half way down. The van pulls up along side of the black car. The van driver rolls down his window and pokes his head out of the door.

DRIVER  
We got both of them. No issues.  
We're alone.

The driver looks at the rear window of the black car as if looking for someone.

DRIVER (CONT'D)  
Is that him?

BLACK CAR DRIVER  
That's not important. Bring the bag  
to the trunk and finish the job.

The van driver nods his head and looks to the back of the van.

DRIVER  
Go put the bag in the trunk.

MAN 1  
But sir? We need...

DRIVER  
Bag. Trunk. Now.

MAN1  
Sir.

Man 1 pulls the van door open and grabs the leather satchel. He walks around the front of the van as the black cars trunk pops open. Man 1 hesitantly places the satchel in the trunk, staring at it briefly. Man 1 glances at the van driver and the driver gives an impatient look back. He drops the satchel and shut the trunk. As he walks back to the van, he looks into the back window of the black car, not able to see anything.

EXT. MOVIE THEATRE - EVENING

FADE IN.

Alex(22), John(21), and Lindsay(21) are walking out the movie theatre.

ALEX

Hey, guys I'm going to head home now. I'm going to call it a day.

LINDASY

Awe... Are you sure?

JOHN

Yeah, are you sure?

ALEX

Yeah, I'm going to go see if James is back yet. I haven't heard from him all day.

Alex and John shake hands.

JOHN

Later man.

ALEX

Yeah. Later.

Lindsay and Alex hug.

LINDASY

It was nice to see you again Alex. I wish James was here too.

ALEX

Yeah. I'll ask him about it when I get home.

LINDSAY

Be safe!

Alex leaves. Leaving behind Lindsay and John. Lindsay and John now walk towards a bar.

LINDSAY (CONT'D)

(to John) Don't you think it's weird that James didn't want to hang out with us to night?

JOHN  
Yeah, a little.

The same van from earlier pulls up. The door pops open and out pops one of the men.

JOHN (CONT'D)  
What's going on?

The man draws a gun.

JOHN (CONT'D)  
Whoa, man put the gun away. (Pulls out wallet) Here man, take it.

MAN 1  
It's not your wallet we want.  
You're corrupt.

The man shoots John several times in the chest.

LINDSAY  
(Screaming) JOHN! (to the man) What do you want?

The man then approaches Lindsay and grabs her. John falls to the ground on his side.

LINDSAY (CONT'D)  
(Screaming) Help me! Some one help me!

Another man comes running up to save her. He is also shot down by the man.

LINDSAY (CONT'D)  
How can you just murder two people?

MAN 1  
They're corrupt.

The man throws her into the van.

INT. THE CORRUPT HEADQUARTERS - EVENING

The Corrupt are holding James hostage. James is tied to a chair. In walks a man in glasses(30). He sets a gun down in front of James on the table. James looks at it.

JAMES  
What is that for?

MAN IN GLASSES  
You'll see. What I need you do is  
(MORE)

MAN IN GLASSES (CONT'D)  
pay attention to me.

JAMES  
If I don't?

MAN IN GLASSES  
Your pretty friend will die.

JAMES  
Bull crap...

The man in glasses whistles. A scream comes from the background.

LINDSAY  
Help!

JAMES  
Who's there?!

LINDSAY  
James?! Is that you?

LINDSAY (CONT'D)  
James, they killed...

The MIG whistles again and Lindsay is silenced. You hear her scream and suddenly muffled.

JAMES  
Wha... Who are you?! What do you want?!

James exclaims as he is leaning forward with anger. James spits on the gun.

The MIG pulls a picture out of his pocket. He sets it on the table next to the gun.

MIG  
James, I need you to look at this picture.

James refuses to do so. The MIG nods and a man slams James head into the table.

MIG (CONT'D)  
James, I need you to focus. Look at the picture.

JAMES  
Screw you!



MIG

(Nods to the man again) James, is that any way to talk to the man who is holding your survival in his hands?

The man slams his head into the table again.

MIG (CONT'D)

Now, are you going to try that again?

JAMES

No. (hesitantly)

MIG

James, look at the picture.

JAMES

(James looks at it horrified). What is this some kind of joke?

MIG

Ah good, you DO know this man.

JAMES

Yes.

MIG

(Smiling with a half grin) Excellent.

INT. ALEX'S APARTMENT-NIGHT

Alex's doorknob turns. The door opens and in walks Alex. He turns the light on to find a box on his coffee table. He walks up to it.

ALEX

Package?

Alex looks around for James.

ALEX (CONT'D)

James! Where are you? Got a package...

EXT. MOVIE THEATRE - NIGHT

There are cops everywhere. The two bodies, are covered. Up walk two agents for the F.B.I. Tara Platt(28) and Oliver Jones(31).

PLATT

(Approaching the officer) What do we got?

OFFICER 1

Similar to the kidnapping this morning. Only difference - double homicide - both male.

JONES

Motives? They didn't kill anyone this morning.

OFFICER 1

According to the witness', there were two men who tried to stop them. Didn't pan out too well for them.

Officer 1 looks to the bodies.

PLATT

Did the witness' hear anything? Do we know who was taken?

OFFICER 1

Nothing. We have some witness' being interviewed for a sketch, but its not looking very promising.

PLATT

So do we have any security cameras that caught the incident?

The security guard points to one in the shopping center.

OFFICER 1

That one there.

PLATT

Who does it belong to?

The officer looks in his notepad.

OFFICER 1

That would be the shoe store's camera.

JONES

Have we talked to the owner?

OFFICER 1

We haven't been able to reach him.

JONES

Get him on the phone as soon as possible.

OFFICER 1

Yes Sir.

The officer walks away from the agents. The agents walk towards the wallet on the ground. Platt picks it up. She opens it up. (Carefully handling it)

PLATT

Looks like they weren't after his money.

JONES

Why?

PLATT

Nothing looks out of place.

JONES

He have an I.D. in that thing?

She pulls it out.

PLATT

Absolutely.

JONES

Outstanding.

PLATT

It looks like Mr. Stone here punched his last ticket.

INT. ALEX'S APARTMENT - NIGHT

Alex picks up his phone and makes a call. There is no answer. Alex then calls the police department.

ALEX

Yes. I'd like to see if you know anything about my friend? He's been gone a while - thought he might have gotten into trouble.

OFFICER 2 (O.S.)

Your friends name?

ALEX

James Bradley.

OFFICER 2 (O.S.)  
Your relationship with James  
Bradley?

ALEX  
Friend. Room mate sir. He was  
supposed to be back by now.

OFFICER 2 (O.S.)  
(Brief pauses as the officer  
searches.) I have some bad news.

EXT. AN EMPTY ALLYWAY - EVENING - MOMENTS LATER

James wakes up in an alley. The white van is pulling away. James is rubbing his head. His eyes are dilated. James then clumsily gets to his feet and starts to fall. He catches himself against a wall. One hand holding himself up, the other on his waist.

JAMES  
Wha?

James looks to his waist and pulls up his shirt to find a Colt .45. He slowly removes the colt, holding it out in front of him.

JAMES (CONT'D)  
Whoa... (confused)

James inspects the weapon almost naively. Holding it out in front of himself. Eventually, he packs the pistol under his shirt, in his jeans, near his back. He then walks on. He looks down at his right hand. He sees a symbol and stares inquisitively as he continues to walk. He then suddenly pauses, continuing to stare.

**END OF ACT ONE**

**ACT TWO**

EXT. AN EMPTY ALLYWAY - EVENING

James continues down the alley way where he stops at the street. He flashes back to compound (The Corrupt meeting place and his meeting with the MIG.)

INT. THE CORRUPT COMPOUND. - NIGHT - EARLIER

James and the MIG are back in their earlier positions.

JAMES  
What do you want me to do?

MIG  
I want you to kill him.

JAMES  
Why?

MIG  
He is corrupt.

JAMES  
Aren't we all?

MIG  
He is more corrupt than you might think.

JAMES  
I'm not gonna believe this crap.

James' eyes widen and he stares into space.

MIG (V.O)  
(The MIG looks at James)  
Ask me how he is corrupt.

James snaps out of it. He spits some blood onto the floor.

JAMES  
How is he corrupt?

MIG  
He has done many bad things James.  
He has been delivering sensitive material that deals with the deaths of millions.

JAMES  
He does...

James squints his eyes. Thinking.

MIG  
But you haven't read the documents, James.

James glances over to the MIG who is now lighting a cigar. The MIG continues to light the cigar. James then looks down to the documents. (Sniff - clearing blood from his nose) He reads...

JAMES  
What!?!?!?

The MIG blows a cloud of smoke. Back to James. James is

sweating. Go to a shot of James' ear.

MIG(V.O.)  
You will kill him.

James sits up quickly and darks his attention to the MIG.

JAMES  
(obediently) Do you know where he  
is?

A door in the background opens. It has a bright white,  
glowing light.

MIG  
Through the door. (Pointing)

James looks at the door.

JAMES  
What if I don't wanna walk through  
*that* door?

MIG  
Remember; we have your pretty  
friend?

JAMES  
You wouldn't.

The MIG nods his head. Two men bring out Lindsay, gaged and  
blind folded. They hand cuff her to a chair. The MIG walks  
towards her pulling out a gun.

JAMES (CONT'D)  
NO!!!!

The MIG shoots her in the leg.

MIG  
Now. I will shoot her in the head  
if you don't take that gun into  
*that* room.

James hesitates. He looks at Lindsay, who is in severe pain.

JAMES  
Promise me she'll be safe?

MIG  
You have my word.

JAMES  
How do you know I won't shoot you?

MIG(V.O.)  
Because you will not harm anyone  
here, James.

MIG (CONT'D)  
(Out loud) Set him free.

Two men approach James and they set him free. James picks up the Colt .45 and puts it in his pants. James then walks towards the door.

MIG (CONT'D)  
What ever you find out in *there*,  
that is for you and you alone. It  
will tell you your purpose with us.

JAMES  
What is in there?

MIG  
Some would say it's god. Whatever  
it is, it is up to you

James walks through the door into the light.

INT. THE ROOM WITH THE GLOW.-NIGHT

In the room is a case on the table. The room is bright and has a light in it. The case is like a brief case and it has a green glow to it. A faint glow. James walks to it and he sees flashes of the future, the past, all that was, and all that could be. A mark is then put on the palm of his hand. A light surrounds him and then he is gone.

EXT. AN EMPTY ALLYWAY - EVENING - MOMENTS LATER

We cut back to the alley way where James is standing. After finally remembering what happened. He looks around for clues as to where he is. He walks further, still a little disorientated. He walks out into the place where he was kidnapped.

EXT. TOWN CENTER - CONTINUOUS

James looks around as people are walking in and out of bars and dining. James pulls his car keys out and begins to search for his car.

JAMES  
(To Self.)  
Need to find my car and get home. I  
wonder if I passed out from too much  
to drink. Maybe that's where this  
tattoo came from.

James looks down at his palm.

James eventually finds his car and gets in it.

INT. JAMES' CAR-NIGHT

James turns the key to his Toyota Camry. The G.P.S. comes on.

GPS

Directing route(in a female voice)

GPS (CONT'D)

Route found. Estimated time of  
arrival: 30 minutes.

JAMES

(sigh of exhaustion)

EXT. OUTSIDE OF THE CAR - MOMENTS LATER

The car is put into reverse and backs up. The car pulls away, out of the circle and fades out of sight.



INT. ALEX'S APARTMENT - MOMENTS LATER

Alex pulls his coat off of the coat rack and grabs his keys. He unlocks the opens the doors and shuts out the light.

ALEX  
(to self, under his breath) Where  
the heck are you James?

EXT. ALEX'S APARTMENT - CONTINUOUS

Alex shuts the door and locks it. He then walks down the stairs to his truck (a Jeep Cherokee). As he approaches his truck, his keys fall to the ground, but not due to Alex losing his grip. The keys are almost ripped from his hand and then dropped to the floor.

ALEX  
(to self) What the...

A neighbor is across the parking lot watching Alex as he freaks out over what just happened. Alex picks up his keys. He holds them out in front of himself and inspects them as to find some reason for what just happened. As he is holding and rotating the keys in front of his face with his head slanted, he sees that the end of all of his keys were covered in black soot.

ALEX (CONT'D)  
What the heck is this?

Alex's focus changes to the distance suddenly and he makes eye contact with the neighbor across the parking lot. The neighbor makes an awkwardly slow wave and gives Alex a head nod. Switch back to Alex. Still with the keys in front of his face, he returns the nod and wave with his free hand.

ALEX (CONT'D)  
Hi. Nice evening...

Alex and the neighbor both stand in awkward silence for a few seconds.

NEIGHBOR  
You stay away from my son.

The neighbor then walks away. Alex reacts in confusion briefly and returns attention to his keys.

ALEX

Okay... Creepy neighbor...

He brings the keys closer to his face and uses his other hand to rub the soot off of the keys. He rubs his fingers together and smells the soot.

ALEX (CONT'D)

(to self) Soot?

Alex rubs the rest of the soot from his fingers to his coat and shakes his keys to remove some of the soot from the keys. He then unlocks his Jeep.

INT. INSIDE ALEX'S JEEP

Alex shuts the door and starts the Jeep. The Jeep refuses to start on the first crank. He try's a second time and the Jeep starts. The radio comes on and is playing nothing but static. Alex brings down the volume and scans through the channels. Every channel is static. He switches to CD and it plays (indie rock, i.e. feet feet feet parachute, the white stripes....). Alex puts the Jeep into reverse and pulls out.

As Alex pulls out, the neighbor appears out of nowhere just in line with the Jeep. Alex slams the brakes.

ALEX

What the!

Alex swings the door open and hangs his body out and faces the neighbor.

ALEX (CONT'D)

What the crap is the matter with you?! Freaking idiot!

At this point the neighbor has no reaction. He just stands there. His head is slanted almost 90 degrees. Almost as if to see around the Jeep to Alex's face.

Alex stares back. He eventually slowly backs down and back into the Jeep. He shut the door and locks it. He then adjusts his seat belt and glances into the rear view mirror. The neighbor is still standing in the same place.

ALEX (CONT'D)

(to self) Don't you do it buddy...

Alex then looks away from the mirror and to the dash as he put the Jeep into drive. When the Jeep is in drive, he pauses. His CD is skipping. Its playing everything distorted.

ALEX (CONT'D)  
(to self, quietly) Piece of junk!  
What is going on?!

Alex try's to adjust the radio to fix the problem. The distortion gets louder. Alex is becoming very tense. He looks back to the mirror to check the neighbor. The neighbor is twice as close! His head is slanted to the other side; his eyes are staring right at Alex.

ALEX (CONT'D)  
Shh.....!!!! (he stops himself)

Alex floors the gas. The tires peel out as Alex speeds out of the parking lot! As he races out of the, he hits a ball that rolls out in the way. BOOM! The ball explodes under the Jeep tires.

Alex looks out his window and sees a little boy who looks like he had just throw a ball. He makes eye contact with Alex. Eye contact lasts for a few seconds. Ending with the little boy pointing toward something in front of Alex.

The Jeep drives a few more yards and is suddenly halted. As if it hit a brick wall but there isn't anything there! The front end of the jeep is crushed in.

EXT. ALEX'S CAR-CONTINUOUS

Alex gets out to inspect the damage. He then pulls out his phone which isn't working.

He walks back to his apartment.

ALEX  
Just great.

EXT. MOVIE THEATRE - NIGHT

Agents Platt and Jones are watching the bodies being loaded into the ambulances. The officer comes back to talk to them.

OFFICER 1  
Sir, we have a David Jones on the phone.

JONES  
Who is he?

OFFICER 1  
He is the shoe store owner.

Jones takes the phone from the officer.

JONES

This is Agent Jones.

DAVID JONES(O.S.)

Yes sir, Agent Jones, this is David Jones. I own the shoe store, how can I help you?

JONES

We need to see your store's security tape.

DAVID JONES(O.S.)

I'll be right down first thing tomorrow.

JONES

We need it today.

DAVID JONES(O.S.)

I'll send my Asst. Manager down then.

JONES

All right. We'll be waiting.

INT. THE CORRUPT COMPOUND.-NIGHT -CONTINUOUS

The MIG hangs up the phone. He calls over one of his men. It's Man 1 from earlier. This should be an intense moment.

MIG

I need you to go on a special mission for me Charlie.

Charlie walks over. Throwing his coffee cup into the trash.

CHARLIE

Yes boss?

MIG

I need you to go to this address.(Writes it down.) Enter this code in the security system.

Hands Charlie the piece of paper and a key.

MIG (CONT'D)

Make sure you enter the code exactly.

CHARLIE

Why?

MIG

You're going to meet an FBI agent.  
The tapes will be erased. We have  
sensitive material on them.

Charlie walks out of the building.

EXT. THE CORRUPT COMPOUND.-NIGHT - CONTINUOUS

Charlie walks to his car. He stops to open the gate to the  
compound. He continues towards his car. He gets in.

INT. CHARLIE'S CAR-NIGHT-CONTINUOUS

Charlie starts the car and drives off.

**END OF ACT TWO**

**ACT THREE**

INT. THE CORRUPT COMPOUND.MEDICAL-NIGHT

Lindsay is with a doctor. He is known simply as "The  
Fixer" (45).

He is stitching up her leg. She is on a hospital bed in a  
make shift.

LINDSAY

Why the heck are you stitching me  
up?

THE FIXER

He needed to make a point. Waste  
not.

LINDSAY

Who is he?

THE FIXER

The MIG? He's our leader.

The fixer pulls the bullet out of the leg.

THE FIXER.

You're lucky he didn't hit an  
artery.

The Fixer drops the bullet in a dish.

LINDSAY

Am I now?

THE FIXER

Yes, very lucky. You could have

(MORE)

THE FIXER (CONT'D)

died. The MIG knows what he is doing though.

LINDSAY

Where did they take my friend?

THE FIXER

He's safe. That's all you need to know for now.

THE FIXER (CONT'D)

You know, I know we may seem like horrible people and I know that you are very confused at the moment. But I promise, if you can take it from a stranger, you're in good hands. We are all here to help. You are here to be helped. You both are. Just relax.

LINDSAY

I have no reason to trust you! You took me and my friend. You shot me.

Lindsay moans and grabs her stitched wound.

THE FIXER

If it helps you believe any, I could have let you die. And that man could have aimed a little higher. Get some rest.

The fixer strips his gloves and throws them in the trash can. He walks out of the room and locks the door.

As the dead bolt locks, Lindsay drops back from a sit up position into her gurney.

INT. A HALLWAY IN THE COMPOUND - MOMENTS LATER

The Fixer is walking down the hallway with a smile on his face. He takes a glance back, just briefly, toward the room holding Lindsay. As he walks down the hallway, the MIG intersects his path from an adjacent hallway. They walk down the hall together.

MIG

Well, how did it go?

THE FIXER

It went well. I think shes going to

(MORE)

THE FIXER (CONT'D)

turn soon. We just need a little more time.

THE FIXER (CONT'D)

She wasn't very happy about the way we handled things (said slightly laughing) Maybe Charlie should apologize...

MIG

Well then I should like to explain our situation to our guest. She deserves that much. (half smiling)

THE FIXER

I'll have her brought to you.

INT. MEDICAL BAY - CONTINUOUS

Lindsay is sitting up in her gurney. She is secured to the bed. She is working hard to get out without making too much noise, frequently stopping to check the door and listen. She keeps trying. She cant reach anything around her. She tries to slip her arm out of the restraint. Then she tries to pull the strap loose with her mouth. It works! The buckle slips out and she quickly starts to untie her bonds. She is still weary of the door. Shes at her feet now, both arms are free. She reaches down to loosen her leg restraints

INT. A STORAGE CLOSET IN THE COMPOUND - CONTINUOUS

The Fixer approaches a closet and pulls out his keys. He unlocks and open the door. He turns the handle and puts the keys back into his white medical coat. The door swings open with a squeak. The room has very bad lighting. There is a man(28) standing inside. A very old looking man. He is sitting at a computer. He is typing. The man at the computer looks up and adjusts his tie. The Fixer approaches slowly and with meaning.

THE FIXER

Some kind of night we're having here Chris.

CHRIS

It is. Is it really going to happen tonight?

THE FIXER

I believe it is.

Chris leans back in his chair and grabs his cup of steaming coffee. The Fixer walks over to a sink with a coffee maker

and pours himself a black.

CHRIS

(Cracking his neck) So this is it.  
The start of the last great war...

THE FIXER

The MIG want's to know how close we  
are to going viral.

Chris puts his coffee back down at his desk and leans forward. He turns his monitor so that they can both see it. The screen is filled with what appears to be a diagram.

CHRIS

We have access to most of the news  
networks and sites, and several  
streaming providers. We are almost  
ready to go live.

THE FIXER

Will we be safe?

The Fixer takes a sip of coffee and kicks his feet up onto Chris' desk.

CHRIS

Yes. We have all these servers  
running as ghosts within NSA  
cyberspace, before that we use  
torrents to deliver the information  
to individual computers connected  
to the net.

Chris enters a simple keystroke and points to the monitor.

THE FIXER

What's this? What am I looking at?

CHRIS

This... is a list of all of the  
hosts that will be infected. Once  
this goes out, we wont be able to  
stop it. The program is designed to  
operate on its own.

THE FIXER

Well that's what we're after Chris.

The Fixer smiles and stands up.

THE FIXER (CONT'D)

Good work son. The MIG will be glad  
to hear this.



The Fixer starts to walk away. Chris stares, holding back words, as the Fixer walks away. Chris suddenly stands.

CHRIS

Sir?

The Fixer stops and turns his head to Chris. Chris removes his cap and begins to fiddle with it.

THE FIXER

Yes Chris?

CHRIS

Well.

Chris hesitates and puts his cap back on.

CHRIS (CONT'D)

Are we sure we want to do this?  
(nervously)

THE FIXER

What are you saying?

CHRIS

I'm just saying sir. This is huge.

THE FIXER

This is what has been revealed to us.

The Fixer stares questionably at Chris.

THE FIXER (CONT'D)

You alright son?

Chris pauses. And gives a quick head shake.

CHRIS

Oh. Sorry. Yes sir! I'm fine sir!

CHRIS (CONT'D)

Did we get the central office codes?

THE FIXER

There is a team on it.

The fixer leaves and Chris is left alone. His computer is still displaying the processes of the attack.

CHRIS

I hope we're on the right side  
here. (to self)

INT. MEDICAL BAY - EVENING - MOMENTS LATER

Lindsay still struggling to get out. She stops as the door handle turns to the room. The MIG enters and Lindsay slowly sits back. The MIG walks in casually and closes the door.

MIG

I know you're trying to escape. I thought it best to come and explain my previous actions. We would never want to kill you. We just needed make a point.

LINDSAY

To shoot me in my freakin' leg?  
(angrily)

The MIG takes a seat in a stool across from Lindsay's gurney. Lindsay's eyes squint as she listens to the MIG speak.

MIG

He would have never accomplished his mission other wise.

LINDSAY

What are you TALKING ABOUT? What mission?! You don't make any sense.

MIG

Do you know the man that was visiting this evening? The one who called your name...

Lindsay almost answers but stops herself. Looking down out of confidence.

LINDSAY

Ye-

MIG

Its alright. I know your affiliation. Its quite okay Lindsay. As I'm sure you've been told, we only want to help you. You have something that we need and unfortunately you won't be able to leave until we get it.

LINDSAY

What is it? What do you want?

MIG

I want you to find your purpose.  
You see it's purpose that makes  
have true value. Purpose that fuels  
us for the greater good.

LINDSAY

Why?

MIG

That's a bit complicated you see.  
In order for you to do what we need  
you to do, you first need to see  
something. Our roles have all been  
pre-planned, long before you or I  
even knew how to walk. You can't  
fight fate.

Lindsay is very confused at this point. The MIG stands up  
and looks at Lindsay.

MIG V.O.

Take my hand Lindsay. You're  
alright.

Lindsay has a mind-washed look on her face. She holds her  
hand out to the MIG. The MIG helps her out of the gurney and  
escorts her out the door. The MIG glances back into the  
medical bay and shuts the lights out. He then closes the  
door, still holding Lindsay's hand.

INT. THE HALLWAY-CONTINUOUS

Lindsay and the MIG walk through the hallway back towards  
the meeting room again.

LINDSAY

Where are we going?

MIG

You're going to speak to it.

LINDSAY

You keep saying it. What is it?

MIG

The future.

LINDSAY

Is that where James went?

MIG

Yes, he did speak with it. He was ready. Just like you are now.

They approach the meeting room.

INT. THE CORRUPT COMPOUND-NIGHT-CONTINUOUS

The MIG stops and stares into the mysterious room. He moves his hand to her shoulder. His head nudges a little toward Lindsay.

MIG(V.O)

You will walk into the room Lindsay.

Lindsay moves forward slowly in intrigue. She is staring into a bright light. The light isn't pretty. Its just very bright.

INT. THE ROOM WITH THE LIGHT-NIGHT CONTINUOUS

Lindsay walks through the doorway. She is consumed from sight by the intense light.

The light begins to show here the past of the corrupt and the future if things don't change. How she can't say anything yet because she will die. Her purpose is to follow and support James' purpose. Lindsay sees all that was, all that is, all that will be, and all that could be all at once.

EXT. THE CORRUPT HEADQUARTERS - CONTINUOUS

The door opens up and out walks Lindsay from the bright white light. She stumbles, a bit. She's a little disoriented. The MIG comes up to her.

MIG

How are you doing?

LINDSAY

Not so goo....

Lindsay throws up on the floor. Grasping the table as she does so.

MIG

How does it feel?

LINDSAY

(Looking up) Like a hangover.

MIG

Good, it will pass soon.

The MIG helps her back towards the door they both came in through, careful to avoid the throw up on the floor. The MIG takes out his phone.

INT. CHARLIE'S CAR-NIGHT -

Charlie starts turning on to the free way heading towards the shoe store. His phone rings.

CHARLIE

(Answering it) Hello?

MIG(O.S.)

How far out are you?

CHARLIE

Five, maybe ten minutes.

Charlie accelerates his car changing lanes.

END OF ACT THREE

ACT FOUR

EXT. THE HIGHWAY - MOMENTS LATER

Charlie is pulling off of the highway. His truck is cutting people off as he takes the exit ramp. Charlie has a scared look on his face, almost sad like. He pulls out his phone and dials a number. The phone starts to dial.

CHARLIE

Come on. Please answer.

PHONE V.O.

Hi, you've reached Sandra. I can't reach the phone right now, so leave a message and I'll get back to you as soon as I can.

Charlie sighs out of disappointment. The voice mail tone rings.

CHARLIE

Hey baby, its Charlie. Listen. I was wrong. You deserve better than me. I want you to go spoil yourself. Go get one of those spa days you've always wanted. Baby, I want you to know I love you. So much. I love you Sand.

Charlie hangs up the phone and drops it in the passenger seat. His eyes are watering. He snuffles a little, trying to contain himself, as he stops at a light. At the light, his sadness turns to nervousness, when he starts to fiddle his fingers upon the steering wheel.

INT. JAMES' CAR - CONTINUOUS

James is also stopped at a light. He is the only car on the road it seems. The GPS reads that the location is very close. James looks up at the light, its red. He looks down and a pigeon lands in the middle of the intersection. It just sits there. Starring at James. The bird's eyes glint!

James leans forward to focus more on the bird. The light is still red.

JAMES  
(softly to self) What are you  
doing?

James continues to focus attention on the bird for a while. The bird looks away, in the opposite direction. James then leans back with his head cocked and confused. His hands in his lap. He looks up at the light again; still red. Then looks back to the bird.

JAMES (CONT'D)  
Huh? Odd...

The bird then looks back to James. James' attention returns to the bird. The light is still red and James is half loosing his patience with the obnoxious light and half intrigued by this bird in the road. James looks at the light, then the bird, then his door handle. The bird is still glinting. James opens his door. He whistles to the bird. The bird does not respond. James then unbuckles and places one foot out of the car, and continues until he is out of the car, standing behind his open door. The bird looks away from James, and glints yet again.

JAMES (CONT'D)  
(to self) What in the world are you  
doing, bird?

INT. ALEX'S APARTMENT - CONTINUOUS

Alex is in his apartment on the phone with the insurance company, explaining what just happened to his Jeep. This call should be somewhat humorous.

ALEX  
Listen, I know how crazy I must  
(MORE)

ALEX (CONT'D)

sound, but this is the truth. There is nothing there lady. Nothing. I hit nothing, yet my Jeep is totalled.

INSURANCE REP

I'm sorry sir, but we wont be able to process you claim unless you have evidence of a case. Sir, did the vehicle that hit you, drive away?

ALEX

It wasn't another car! I told you. There wasn't anything in my way. Nothing. It's like I hit something but I didn't!

INSURANCE REP

I'm sorry sir. Let me transfer you to my manager who can better assess the situation you're currently in. Please hold.

ALEX

No! Don't put me on hold...

The insurance rep transfers the call. Hold music is playing on the other line. Alex hangs up the phone.

ALEX (CONT'D)

(to self) Forget this lady. I'm not lying.

Alex stands up and puts the land line on the table next to his broken cell phone. He walks into the kitchen to explore the fridge. Rubbing his head because he is still confused as to what the heck just happened. He opens the fridge. A bottle of soda; he grabs it. He reaches into a drawer for a bottle opener as he tries to look through the half shut blinds of the kitchen window. He is looking suspiciously. "Pop!", the bottle opens. He takes a drink. he then places the bottle on the counter and heads over to the window. He looks out through the blinds, seeing the area that the neighbor was standing earlier. He sees no one. He back away from the window, reaching for his soda with one hand and wiping his face with the other.

ALEX (CONT'D)

Bahhhh.

He takes a sip of his soda, noticing the box on the table as he does.

ALEX (CONT'D)

Oh yeah.

Alex puts the soda down and walks over to the box. He approaches the box and with intrigue, notices a reflective glint of the packing label. He picks up the box slowly and reads the label

"James Stromm

7261 N. Acadian Dr.

Apt. 207

Corpus Christi, Texas"

Alex looks up and almost as if looking for James, searches the apartment with his eyes. Looking back to the box, he rotates the box, ripping a piece of the packing tape.

ALEX (CONT'D)

Ah, crap.

Alex has a tempted look in his eyes. He opens the package. Peeling back one flap of packing paper at a time.

EXT. THE INTERSECTION - CONTINUED

James, drawn to the bird, shuts his car door and walks toward it. James is acting suspicious the entire way of his approach. Looking around him for others who might see what's going on. James gets close.

JAMES

Here birdie...

The bird fly's off into the darkness that it had been frequently gazing into.

JAMES (CONT'D)

Ah! Pff, stupid bird.

James starts to turn back, he looks up to the light, it turns green. James then runs back to his car, checking his watch.

In the shadows, out of James' attention, is a glimpse of the birds eyes. Glowing creepily.

James makes it back to his car and drives straight, through the intersection.

INT. CORRUPT COMPOUND GARAGE

Lindsay and the MIG are walking to a classy looking car. The



moonlight is shining through the glass roof.

MIG

Lindsay, I don't know what your purpose in this life is, but you will find it. Soon enough. And it will be the most enlightening experience. Good luck.

Lindsay, not saying anything, looks the MIG in the eyes. The MIG comes to the drivers door and opens it, welcoming Lindsay inside.

MIG (CONT'D)

I be with you.

Lindsay slips into the seat and the MIG shuts the door. The car starts and garage doors open. The headlights then come on and the car pulls away. The MIG watches with a genuine smile on his face. He is happy. Not in a menacing, villainous way.

EXT. NEAR THE SHOE STORE - MOMENTS LATER

Charlie is getting very close to the store. In fact the store is in sight. His truck is moving along, at speed limit toward the store. A squad car passes him on his way. He waves and the officer waves back. As he continues down the road, nearly to the shoe store, a bird flies across the road ahead of him. The bird is the same that James had seen.

INT. ALEX'S APARTMENT - CONTINUOUS

Alex is in his apartment. The box wrapping is on the floor. He is holding the box in his hands. Alex has a hard and intent look on his face. He reaches inside the box and pulls out a cheap little phone, and sets it on the table. He reaches in again, this time pulling out a gun. With eyes glazed over, he slowly sets it on the table with the phone.

Alex drops the box on the floor. His full attention is on the phone and gun.

ALEX

(to self) What in the world are you into James?

Alex reaches for the gun. Before he can get to it, the phone from the box vibrates. Alex's hand freezes. He looks at the phone caller id. "Restricted", it reads. The phone vibrates a few times before Alex slowly moves his to the phone after its been hovering over the gun. He picks it up, reads it once more and presses the accept button.

ALEX (CONT'D)

Hello?

PHONE VOICE

Alex.

ALEX

Who is this?

PHONE VOICE

Am I speaking with Alex?

ALEX

Who is this? And why are you asking for Alex?

PHONE VOICE

Hello Alex, I thought you might never open the box I sent.

ALEX

Who is this?! This some kind of joke?

PHONE VOICE

Alex, calm down. You'll want to hear what I have to say.

ALEX

What is going on?

INT. THE MIGS OFFICE - CONTINUOUS

The MIG is on the phone with Alex.

MIG

You're in danger Alex. There is a man on his way to your home. As I speak Alex.

ALEX

Who?

MIG

You know him as James. You call him friend Alex.

INT. ALEX'S APARTMENT - CONTINUOUS

Alex is standing around the table.

ALEX

What are you talking about? Why would James...

Alex looks down at the gun on the table. Then to the shipping label from the box. He pauses.

PHONE VOICE (MIG)

Alex. Are you there?

Alex walks over to the gun. He isn't paying much attention to the phone call at this point.

ALEX

Huh? Yeah...

PHONE VOICE (MIG)

Alex. Listen to me. You don't have very long. You need to leave and you don't have time for me to explain. Alex!

Alex gently picks up the gun and returns his focus to the phone call.

ALEX

Who are you and why should I believe anything you're saying?

PHONE VOICE (MIG)

Alex. I'm someone trying to help. I became aware of what was to become of you, and had to try...

ALEX

To what? Try to what?

The phone signal is lost. Alex looks down at the phone, it shows no service.

INT. THE MIGS OFFICE - CONTINUOUS

The MIG and Chris are sitting at a desk. The MIG pulls the phone from his ear and sets it on the table.

CHRIS

The jam was successful sir.

MIG

Good work son. Do me a favor and find Fixer. Let him know I'll be needing him shortly.

CHRIS

My purpose is service.

Chris then gathers his jamming equipment and exits the office. The MIG follow behind to shut the door to his

office.

INT. ALEX'S APARTMENT - CONTINUOUS

Alex puts the phone to the table and walks into his bathroom, still holding the gun. He looks into the mirror. Staring deep into his own eyes. Then, holding up the gun, he aims at himself in the mirror.

EXT. ALEX'S APARTMENT - MOMENTS LATER

James is pulling into the apartment complex. As he enters the parking lot, he stops the car and rolls down the window. Looking out, confused, he sees Alex's Jeep. Smashed and abandoned. James looks up toward where Alex would be. James pulls forward to park in Alex's spot. As James drives forward to park, he sees glowing eyes on the telephone poll in the distance. The same glowing eyes from the intersection. It is the bird. Staring with intensity. James notices and quickly, this time, regains focus. He parks, opens the doors and steps out. Slowly and quietly, he shuts the door. His hand moves to his back, where he feels for his pistol. Having checked that it is still there, James walks to the stairs and begins climbing.

INT. ALEX'S APARTMENT - CONTINUOUS

Alex is leaning on the sink in the bathroom. He just finished washing his face. Still leaning over, he looks at the gun again. He has a conflicted look in his eyes.

ALEX  
(to self) James...?

Alex then hears footsteps coming up the metal stairs outside. He looks toward where the door would be. Listening.

EXT. ALEX'S APARTMENT - CONTINUOUS

Just at Alex's door is James. He is leaning on the wall, almost as if trying to listen. With one hand on his pistol, he reaches for the doorknob.

INT. ALEX'S APARTMENT - CONTINUOUS

Alex hears the doorknob rattle a little. Its at that point that he looks back to the gun on the bathroom counter. He thinks. Not knowing what to do, Alex grabs the gun, still listening to the door.

ALEX  
(to self, muffled) You gotta be kidding me!

The door opens and James walks in. Alex Walks out of the Bathroom holding the gun.

JAMES

(Pulling his gun)Crap man! Put it away.

Alex points his at James.

ALEX

(Shouting)No you put yours away! He said you were going to kill me!

James points his back at Alex.

JAMES

It doesn't have to end this way. You can come with me, we can leave and be safe. They won't find us!

ALEX

That's not what the man said!

James looks at alex puzzled.

JAMES

What the hell are you talking about?!

ALEX

All I have done has been bad. Remember what we did in Africa?

JAMES

That doesn't matter we left that life behind.

ALEX

Is this a hit! Did they find out I screwed em? Is that why you're here?

JAMES

No it's not! Listen! We don't have to do this!(putting the gun away.)

Alex lowers his weapon.

ALEX

It doesn't matter. We thought we were making a difference James.

JAMES

We did. We saved lives!

Alex sits down on the couch, with the gun still in his hand.

ALEX

Remember that night. The night we were attacked moving those kids?

JAMES

Yes. We left after that.

ALEX

I sold us out. To the highest bidder. They needed soldiers; we were moving kids.

James grabs his gun again.

ALEX (CONT'D)

(Crying) I didn't know that some of the kids would die in the raid.

JAMES

What are you saying?! Alex!

James walks over to Alex. Alex raises the gun.

Alex points it at James. James raises his again.

ALEX

I know how to use this. I won't miss.

JAMES

Neither will I.

ALEX

Don't leave it like this. Finish what you came here to do.

JAMES

I came to save you.

ALEX

You came to kill me.

JAMES

Don't do it like that. Not like this.

Alex cocks the gun.

ALEX

(Pointing it at James and shouting)  
Do it! Do it now!

JAMES

I can't!

Alex turns the gun on himself.

ALEX

Fine! I will!

JAMES

Alex! No!

Alex pulls the trigger. James stands there in shock and his phone rings. James takes a minute to collect himself before answering the phone.

JAMES (CONT'D)

Hello?

MIG(O.S.)

James, it's done. Leave your gun in the apartment and leave. Lindsay is waiting for you outside.

JAMES

You're evil.

MIG(O.S.)

He faced his sins. He was corrupt. You are not. I know you were trying to leave with him. I'm glad you accomplished the beginning of your purpose.

JAMES

There's no way out of it is there?

INT. THE MIGS OFFICE - CONTINUOUS

The MIG is on the phone in Chris' office. He is waving permission to Chris, who is sitting at the computer.

MIG

James, you can't escape your purpose. You must learn to serve it. Serve and be proud. Lindsay will not wait long. Be quick, you wont be alone for long. They will be there soon.

The MIG hangs up the phone. He walks over to Chris, who is typing away.

MIG (CONT'D)

How close are they?

CHRIS

They are closing in faster than usual. Two minutes, tops.

Chris brings up a map on the computer. The map displays icons moving into a central location, fast.

INT. ALEX'S APARTMENT - SECONDS BEFORE

James holding the phone to his ear.

JAMES

Hello? Hey! What do you mean they?  
Hey!

James ends the call and puts the phone in his pocket. He looks at Alex's dead body on the ground.

JAMES (CONT'D)

Dangit man.

Alex kneels down, grabbing a towel from the arm of the couch beside him, and places the towel on Alex's face. James then stands up and heads for the window, gun ready. He peeks out the curtains cautiously, then closes the curtain slowly.

JAMES (CONT'D)

(to self) They? Who the crap?

A car horn sounds outside. James rushes to the window again. Looking out carefully, gun still ready, he sees a classy black car. The drivers window rolls down and Lindsay waves James down.

JAMES (CONT'D)

(to self) No way...

James hides the gun on his back again, still ever ready to use it. He walks toward the door, taking one last look at Alex.

JAMES (CONT'D)

(to Alex) I'm sorry.

James heads out the door and down the stairs. Briskly approaching Lindsay in the car, James spots the weird neighbor in the shadows. Ignoring the neighbor, James continues to the car, however, frightened by the neighbor, he grips his pistol.

INT. CLASSY BLACK CAR - CONTINUOUS

Lindsay sees the neighbor as well and is getting nervous. She is biting her lip. She rolls her window down again.



LINDSAY

James! Hurry your butt up! We gotta go. Now!

EXT. APARTMENT PARKING LOT - CONTINUOUS

James starts running to the car. The neighbor is in the light now. Closer than before. James reaches the passenger door and swings it open, getting in fast. Just before James gets into the car, the same bird from earlier fly's right past his head.

JAMES

What?!...

LINDSAY

James! Lets go!

James gets in. Ahead of the car, a ball rolls across the parking lot. Lindsay floors it forward.

CUT OUT.

1 Lol! Love this part. It should be done in a funny way for comic relief and character.

**Brian Mizell May 12, 2011 11:48 AM**