

GAMERS
OUTLINE/TREATMENT 2016 V4
By Mike Boas

LOGLINE: Jessica, a budding journalist, is tasked with saving the universe after falling for a man from a parallel dimension.

PROLOGUE

JESSICA, 20s, wrapped in makeshift protective clothing and wearing a breathing mask, makes her way through a dead world. She wears hi-tech goggles that allow her to see into the distance... where the figure she is pursuing moves toward the bones of a city on the horizon.

ACT ONE

It's two weeks earlier, in our plain old regular present day Earth. Jess is an eager reporter looking to get some cred, investigating unusual reports of fights in the city. Witnesses have seen gang members engaging in martial arts fights, then disappearing before authorities arrive.

She gets a lead on the case, finding TREVOR and his crew, but they don't give out a lot of firm answers. There's an opposing team, and they fight for a "prize." Trevor shows her his SPECS, the goggles he uses when playing the game. Jess tries on the specs, and colors change, the whole room swims before her eyes.

Jess and Trevor seem to hit it off, but they give her the slip. However, Trevor has left behind his specs. By accident? On purpose?

The next day, Jess is fired for not giving up this "bigfoot" story. Her boss wouldn't even look at the specs.

But now the specs begin to beep and light up. Jess puts them on and sees a path laid out before her, leading down the street. She follows the path to a nearby parking garage, where Trevor and his team are in a scrimmage with their opponents.

Jess watches, dumbfounded, as Trevor's team fights with collapsible batons. They each wear specs -- Trevor takes one off a fallen opponent -- and now Jess can see why. The specs reveal an unnatural beam of light cutting through the garage, hovering about two feet off the ground.

Jess is accidentally put into danger, and Trevor reacts. He leaps toward the mysterious beam of light, latching on with a "catch" device he grips in his hand. Once attached to the beam, he speeds to Jess, spirited her away to safety.

Trevor and Jess enter BEAMSPACE. Everything goes dark except the glowing beam, which stretches out into infinity. The G-forces are too much for Jess and she faints.

ACT TWO

Soon, Jess wakes up in a field of grass, out in the country. How could she be there? What is happening? Trevor or his friends must have kidnapped her somehow. Trevor tries to explain, tells her he's from "another dimension," but Jess won't listen. She runs into the road and flags down a passing car.

Now speeding away from Trevor, her supposed kidnapper, Jess tells a confused story to the

driver. He's concerned, but doesn't deny the existence of parallel universes. As they drive, Jess notices little details in the car and on passing billboards that seem off. A New York "Raiders" NFL sticker. An advert for the McDonald's Whopper sandwich.

Jess sees an ad that features Trevor as a star athlete. "Don't miss the game!" At a stoplight, Jess runs from the vehicle.

Trevor catches up with Jess. They argue. He agrees to take her home. Before he can, he's accosted by a group of FEEDERS, the paparazzi who follow the sport. He gives a short statement (which provides some exposition on the game). The sport is an interdimensional game of capture the flag. There are many Earths: but only two that knows about dimensional travel (and the game). Each has a representative team that compete in the game, the rules of which are like capture the flag. Get your opponent's "flag" back to your home base and win the current match.

One feeder, a woman named VASQUEZ, asks if the game association has any fear from the threats of Madrigal, a man who wants to take control of the beams. Trevor is dismissive. Jess shoots video of the interview on her phone.

Done with the feeders, Trevor tells Jess, "I can't take you back on that flowline, it's only one-way. We'll meet up with the others at the NEXUS. Then I'll be able to send you home."

They jump to the Nexus, a seemingly barren dimension, but one that can connect to many others. But there's been a terrorist attack. Trevor's whole team got there before him, and they're all dead or dying. Teammate Liam tells Trevor "It was Madrigal..." before expiring.

Trevor says to Jess: "I'm sending you back. I don't know what the hell is going on, but it's not safe for you here." He drops her back on her Earth and leaves her.

Jess is ambivalent. What does she do next? Did she just say no to the biggest story ever? What kind of reporter does she want to be, and what kind of life does she want? She goes to her boss with the video evidence shot on her phone, but gets turned away.

Jess learns she is being followed by Vasquez, the feeder from the other dimension. Vasquez is trying to get the dirt on Trevor's new squeeze. Jess confronts her and asks more about the terrorist threat. Vasquez: "He's eating through the levels, corrupting as he goes... searching for something. Blasted the power core from the Nexus. He must be trying to gain control of the flowlines."

Jess: "I want to go back." Vasquez gives her a device to call Trevor.

Trevor shows up and wisks Jess away, but there's something wrong. Turns out it's really Madrigal, a dimensional double for Trevor. Vasquez betrayed her.

Madrigal is taking her to his "Hell" dimension. "How many dimensions do you think there are? Infinite? No, there has to be a top. A final dimension. The top floor, penthouse suite. And I'm going to crash it. You see, if there's a CEO, a God, I'm going to meet him, wine him, dine him, and rip out his heart. There's going to be a new leader in heaven." [Alternate Bad guy motivation: his POV is gray. He wants to unify the universes -- but that means wiping out the existing ones. Not just evil, but an opposite/reasonable world view.] [or Madrigal wants control of the Nexus -- or destroy -- to control interdimensional travel]

[Madrigal's reason for taking Jess? Bait? She has special item?]

She escapes somehow, gets back to Trevor.

Hall of justice meeting. Madrigal has a powerful item, soon he will control all traffic, bring the energy flow to a halt. But Jess has the coordinates. And knows the stronghold.

ACT THREE

Trevor and Jess go to Hell to shut it down.

They get split up, Trevor is taken prisoner.

Jess follows Madrigal across the wasteland (Like in prologue).

Catches up. Uses item somehow to get the better of him. Dimensional jump? Portable hole?

Hell collapsing in on itself when she rescues Trevor. Get out in nick of time. [prince of darkness / big hero six]

Back to home base.

Happy to find herself, Jess leaves Trevor to recover and sets out on adventure.

NOTES

Evidence of dimensions here:

Crop circles

Area 51

Ball lightning

Nazca lines

Still mapping the dimensions

Notebook

She has a knack for that? Crosswords? Sudoku?

She saw something during travels that Madrigal wants to pull from her memory

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Madrigal trying to turn her -- both sides of the same coin

Trevor doesn't need to know how it works. It just works. I hook this here and we go there.

Jess: last push over the edge to make change... trevor's death?

Athletic skills. Hockey. Track. Something eroded her confidence. What needs to happen to overcome last bit of emotional resistance?

What does she do? Savant ability? Sudoku?

Why is Trevor doing it? Family, fame. Does he withhold info?

You write for the cooking/style section. You stay there. Newspaper biz is dying. They want political news and ads.

Find characters. What's their conflict (look at last boy scout)

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Etab doppelgangers before madrigal

Emotional journey. Damsel to hero. Video to editor (?)

Rules about travelling one way -- sequential dimensions

Define nexus. Something they can make game with.
The main hub that madrigal wants to control

Body cam/ comeback and download

One world knows (or two) not all of them
Rollerball/rollerderby
2 dimensions capture the flag

Madrigal is from USSR of dimensions and their team goes up against prime directive

WHY not go? Jess arc.

No short-cuts. Show your work. Trevor doesn't know how it works.