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REVISED:
04/03/01 BLUE
04/05/01 PINK
04/06/01 YELLOW
04/09/01 GREEN
04/10/01 GOLD
04/17/01 BUFF
05/01/01 SALMON
05/02/01 CHERRY *

THE DEAD ZONE

"Wheel of Fortune"

Pilot Episode

Production #1001

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Production Company:
Dead Zone Production Corp.

FINAL SHOOTING SCRIPT
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THE DEAD ZONE

TEASER

FADE IN:

1 EXT. ICE POND - DAY 1

A New England postcard scene. Children of all ages skating. Some older boys, wearing team jerseys, play hockey. *Super: Cleaves Mills, Maine 1976.*

ANGLE - CLOSER TO FIND A SIX YEAR OLD BOY

not at all a bad skater for his age but something of a clown too... this is JOHNNY SMITH... and he's trying to skate backwards, showing off for SARAH BRACKNELL (6) a pretty little girl who pretends not to notice as she skates more unsteadily, giggling with a couple of girlfriends...

JOHNNY
Sarah... watch this...

But as he blindly skates backwards, he heads on a collision course toward...

THE GANG OF HOCKEY PLAYERS

chasing the puck in his direction...

PLAYER#1
Hey! Get out of the way!

Johnny doesn't even hear the warning above the wind and kids' chatter... and never sees...

THE 12-YEAR-OLD BOY (PLAYER#2)

who collides with him at full speed...

JOHNNY - SLOW MOTION

goes sprawling through the air as Sarah watches in horror...

ICE - SLOW MOTION

as Johnny's head comes into frame, smacks hard against the ice... *HIS SHORT BREATHS* the only sound we hear...

INTERCUT:

(CONTINUED)

1 CONTINUED:

1

SUBLIMINAL FLASH - LOOKING UP AT SOLID BLACK ICE FROM
UNDER WATER - SLOW MOTION - HIGH CONTRAST B&W

The sound of *HIS SHORT BREATHS* continuing from reality...

JOHNNY - FACE UP - ON THE ICE - SLOW MOTION

Unconscious... eyelids fluttering...more *SHORT BREATHS*...

SUBLIMINAL FLASH - LOOKING UP AT SOLID BLACK ICE FROM
UNDER WATER - SLOW MOTION - HIGH CONTRAST B&W

as hands reach up into frame, desperately try to break
through the ice... *SHORT BREATHS*...

JOHNNY - NORMAL SPEED

As the HOCKEY COACH, 32, and kids, including Sarah, gather
around him...

SARAH
Johnny...?

HOCKEY COACH
Give him room... give him
room...

JOHNNY
(mumbling)
No.

SUBLIMINAL FLASH - LOOKING UP AT SOLID BLACK ICE FROM
UNDER WATER - SLOW MOTION - HIGH CONTRAST B&W

The boy continues to desperately try to break through the
ice to escape the dark watery tomb... although we can't
see his face, we can see now that he's wearing a hockey
uniform...

JOHNNY (V.O.)
...leave it...

JOHNNY - EXTREME CLOSE-UP

JOHNNY
...just leave it there.

His eyes open and he catches his breath as though waking
from a nightmare...

(CONTINUED)

1 CONTINUED: (2)

1

THE COACH

smiles down at him...

HOCKEY COACH
(gently joking)
Leave what where, fella?

JOHNNY
What... happened?

HOCKEY COACH
You hit your head. We oughta get
you home. Your folks might want
to take you in for an X-ray.

As he helps Johnny to his feet, Johnny exchanges a glance
with Sarah who's happy he's okay... Johnny's embarrassed.

HOCKEY COACH
Okay, you guys. Let's pack it in
for today. Getting slick out
here anyhow.

Everyone starts to move off the ice... Player#2, who
collided with Johnny, looks back...

LONG SHOT - HIS HOCKEY STICK

is on the ice where it fell... nobody around it... and as
the wind whistles ominously across the field, we know, we
just know that he shouldn't go back for it... but no one
is even thinking about what Johnny said...

PLAYER#2

casually skates over to his stick...

ON JOHNNY

as he's walking away... *he stops, reacts and turns before*
he hears the sound...

JOHNNY'S POV - LONG SHOT - PLAYER#2

is bending down to pick up the stick as the ice CRACKS
loudly and gives way... the boy disappears into the
water...

(CONTINUED)

1 CONTINUED: (3)

1

HOCKEY COACH
Holy Mother of God...

He sprints across the field back to the pond... as kids
scream...

LOOKING UP AT SOLID BLACK ICE FROM UNDER WATER - NORMAL
SPEED AND COLOR

Matching the subliminal shot we saw just moments ago, the
boy can't find the opening he fell through, disoriented,
his hands encounter solid ice... he flails, pounds, trying
to get out...

JOHNNY

moves toward the pond but his headache intensifies...

THE HOCKEY COACH

on his belly, sliding across the ice to the hole...

HOCKEY COACH
Hold my legs! Hold my legs!
Where the hell is he?

ANGLE - PLAYER#1'S FACE ON THE ICE

as he lays on his belly grabbing the coach's legs in a
chain with the others... *inches away from his face, under
the ice in the water, suddenly the obscured ghostly blue
face of Player#2 appears in a silent scream for help...*
Player#1 yells with shock...

PLAYER#1
He's here. He's under here!

LOOKING UP AT SOLID ICE FROM UNDER WATER

The boy continues to desperately try to break through the
ice to escape the dark watery tomb... we can see obscured
figures moving frantically above the ice... and now we
stay for beats... and it seems forever... forever... and
the boy's efforts begin to slow and then stop... until,
finally, light breaks through from above... and we see
the coach has used a skate to hammer through the ice...
his arms reach down and grab the motionless body of the
boy...

(CONTINUED)

1 CONTINUED: (4)

1

ON THE SURFACE

HOCKEY COACH

Pull!

The chain of kids pulls the coach and the boy in his arms to stronger ice... and the boy is now coughing out water, shuddering from cold, but alive...

HOCKEY COACH

Help me get him to the car!

They carry him in a hurry toward the car... the others walk away from the pond still in shock...

SARAH'S VOICE

'Just leave it there...'

Revealing Sarah standing beside Johnny who looks at her curiously...

SARAH

(thoughtfully)

He should have listened to you.

As Johnny reacts...

SMASH CUT TO:

MAIN TITLES

END OF TEASER

ACT ONE

FADE IN:

2 A MAPLE LEAF - CLOSE-UP - DAY #1 2

After the cold of the tease, we can almost feel the warmth of spring through the TV screen. Green and lovely and perfect... Super: 1995... our shot rotates around the leaf like a kaleidoscope as it pulls back revealing a second and third leaf on branches of a tree and then dozens of leaves until we realize we're looking down from the tree top...

JOHNNY (O.S.)

...when we look at a tree from below, we see bunches of leaves, without composition or organization, randomly spread all over the branches... but nothing in nature is random... from above, we can see how each leaf has chosen the absolute perfect position on the tree to gain exposure to sunlight...

Our shot continues back to find Johnny Smith, now 26, lying on his stomach on a branch looking down at the leaves...

JOHNNY (CONT'D)

This is nature's tapestry, people... and it never ever fails to astonish.

PRINCIPAL (O.S.)

Mr. Smith...

And as Johnny reacts to the voice from below, we continue our move to reveal as many as sixteen high school sophomores in the tree around Johnny... Johnny grins down...

JOHNNY

Good morning, Mr. Pelson. We're learning about photosynthesis today...

We move down the tree to find, Dave Pelson, 40, to whom we'll refer here as PRINCIPAL --

PRINCIPAL

We're also going to learn about insurance today if you don't get down from there right now!

(CONTINUED)

2 CONTINUED: 2

JOHNNY

I wanted them to see a tree from
the sun's point of view...

3 INT. CLASSROOM - CONTINUOUS 3

A music room with a girls' choir singing the old chestnut,
MISTER SANDMAN under the direction of Sarah who's also 26
now... she plays an electronic keyboard as accompanist...

CHOIR

'Bum-bum-bum-bum... Mister Sandman,
bring me a dream... make him the
cutest that I've ever seen...'

The girl closest to the window just sees what's going
on...

GIRL STUDENT#1

Omigod, Ms. Bracknell... you gotta
see this...

Sarah moves to the window and looks out to see --

LONG SHOT - THROUGH WINDOW - JOHNNY

hanging from a branch of the tree swinging back and forth
like a monkey as the other kids drop down...

JOHNNY

This is where we all started,
right up here in the trees.

He makes the sound of an orangutan... Sarah watches with
a controlled smile, her eyes seem to light up at the sight
of him... the girls watch her watch him and grin... a
couple of girls giggle and whisper to one another.

4 INT. HALLWAY - MOMENTS LATER 4

As students move between classes, Johnny enters with the
principal who isn't as upset as he'd like to pretend to
be... he's an admirer of Johnny's...

PRINCIPAL

It would just make me feel better
about paying the electric bill if
you used the classroom once in a
while...

Johnny pauses just outside a door marked JANITORS, puts

(CONTINUED)

4 CONTINUED: 4

his arm around the principal's shoulder, making nice --

JOHNNY
Dave, they'll never look at a
tree the same way again.

The principal throws Johnny a dubious but affectionate look and moves away... Johnny takes a beat to glance in both directions...

HIS POV - THE STUDENTS

are into their own things, paying no attention to him...

RESUME JOHNNY

as he casually backs up and opens the door... slips inside...

5 INT. JANITOR'S STORAGE ROOM - CONTINUOUS - DARK 5

Johnny's eyes aren't accustomed to the dark yet...

A WOMAN'S LIPS COME OUT OF THE DARK

presses against his... he's surprised but responds... it's a lovely kiss...

JOHNNY
I sure hope you're not Lars the
janitor.

SARAH
Lars was just here. He doesn't
kiss nearly as well as you do.
Open your mouth.

JOHNNY
What?

SARAH
Open your mouth.

He opens his mouth and she drops in a slice of orange... as he tastes it, reacts with pleasure...

JOHNNY
Oh... that's... what is that...
tangerine...?

(CONTINUED)

5 CONTINUED: 5

SARAH
Satsuma mandarin. Your taste of
the day. Everybody should
experience a new taste every day.

And with the juice of the orange still filling his mouth,
she moves to kiss him again and they share the sweet
taste...

SARAH
Tomorrow...

JOHNNY
Don't tell. Surprise me. Just
keep surprising me, Sarah.

6 INT. HALLWAY - CLOSE ON THE CLOSET DOOR 6

as they come out and pulling back to reveal that a dozen
or so of their students are outside - waiting to razz
them as they come out... they smile embarrassed...

JOHNNY
(not really trying to
fool anyone)
Yes, very impressive, Miss
Bracknell... and be sure to pass
on my compliments to the entire
janitorial staff for their well-
stocked inventory...

...and walk away in separate directions...

DISSOLVE TO:

7 EXT. UPPER CLASS NEIGHBORHOOD - DAY 7

Johnny drives a vintage Cadillac convertible, top down,
into the driveway of a lovely home... hops out without
opening the door... glances at a town car on the street,
a driver waiting for a client...

8 INT. SMITH HOME - DAY 8

As the front door opens and Johnny enters to hear the
voice of an evangelist (GENE PURDY, 55) preaching the
gospel on television... Johnny frowns at the sound...

(CONTINUED)

8 CONTINUED:

8

PURDY (TV)

...the great architects of society
have been righteous men motivated
by their faith in God to make
this a better world...

INT. DEN - CONTINUOUS

Finding a strange sight - the man on the TV, speaking from a modest studio set, is being watched by the same man sitting on the couch, holding a remote control... the Reverend Purdy, dressed here in street clothes, is transfixed by his own performance...

PURDY (TV)

Today's self-anointed architects,
the conglomerates and
moneychangers who worship gold,
exploit our fine work even as
they tear down every holy
tradition, infiltrating our
governments, our universities,
the media. Listen to what founding
father and our second President,
John Adams, wrote: "Our
Constitution was made only for a
moral and religious people. It
is wholly inadequate to the
government of any other." The
Declaration of Independence, the
Constitution, the Bill of Rights -
read any of them and you'll agree
there is no question that the
authors of our most cherished
documents built this nation upon
foundation of faith and a belief
in God's law. They demanded that
people like you and me, people
who live our lives according to
the principles set forth in the
Bible, take an active role in the
political future of America. We
are citizens of a great nation
and it is our responsibility to
stop the spread of godless
leadership that has corrupted
every aspect of this society.

Johnny enters... reacts to the scene... Purdy looks up,
embarrassed at being caught... but he's a man who never
loses control and is extremely charming... he laughs at
himself as he mutes the sound...

(CONTINUED)

8 CONTINUED: (2)

8

PURDY
Johnny... I didn't hear the door...

JOHNNY
(cool)
Trying to boost your ratings,
Reverend?

PURDY
Never hurts to try and see
ourselves as others do.

He greets the younger man with a hug that is way too personal for Johnny... Johnny's mother, VERA (59) enters... a well-groomed and handsome woman...

VERA
Gene, have you seen my glasses?
I can't seem to find them anywh...
(reacting to seeing)
Johnny!

JOHNNY
Did you check by the phone in the
kitchen?

VERA
No, I didn't.
(as she goes to
kitchen, O.C.)
I thought you were going to the
carnival with Sarah tonight...

JOHNNY
Yeah, I'm on my way to pick her
up, Ma... I just thought I'd come
by to talk you into joining us.
I didn't realize you had company.
(to Purdy)
Listen, you're welcome to join
us, Reverend -- I promise not to
go anywhere near the hoochie-
coochie show.

PURDY
(easily)
Oh, Hoochie-coochie shows --
they're my bread and butter.
Without sin, no one would need
me.

Johnny pauses at --

(CONTINUED)

8 CONTINUED: (3) 8

ANGLE - AS VERA RETURNS FROM THE KITCHEN *

with her glasses in hand... *

VERA
How do you do that?
(a throwaway to Purdy)
He's just got a knack for finding anything I loose... *
(back to Johnny) *
Thanks for the invitation but *
we've got so much to do for *
tomorrow.

PURDY
You know, Johnny, your mother has *
been a godsend for the Alliance. *

JOHNNY
(evenly)
Yes. I know. *

PURDY
Why don't you and your friend
join us tomorrow at the retreat,
Johnny? I promise no fire and
brimstone speeches...

Johnny acknowledges 'Touche' with a sly look... and this
rather defines the conflict between these two men...

JOHNNY
Some other time.

A quick kiss to his mom's cheek... *

JOHNNY *
Love you... *

And EXITS... *

A9 EXT. CARNIVAL - NIGHT OF DAY #1 - JOHNNY & SARAH ON A ROLLER COASTER (FORMERLY SCENE 10) A9

Sarah a natural born thrill seeker, Johnny trying to enjoy himself...

9 EXT. THE MIDWAY - NIGHT - THE FREAK SHOW 9

A fire-eater and a bearded lady...

(CONTINUED)

9 CONTINUED:

9

BARKER#1

He walks ten miles on his hands!
See him bite a silver dollar in
half...!

He continues his spiel (O.S.) as we move to find Johnny
walking with Sarah... moving with them --

SARAH

You ever wonder why Reverend Purdy
makes you uncomfortable?

JOHNNY

You mean beside the fact that
he's soaking my mother for a ton
of money...?

(beat)

I just get... one of my feelings...
whenever I'm around him...

SARAH

They're not always right. Your
feelings.

(Johnny shrugs)

Your mother's no fool... she knows
what she's doing with her money.
And besides he's probably really
good in bed...

JOHNNY

I wouldn't know... and I wouldn't
care to know, thank you very
much...

BOY STUDENT#1'S VOICE

This is a rip-off...

GIRL STUDENT#2'S VOICE

Come on, Austin...

They look over to the voice to see --

ANGLE - *THE WHEEL OF FORTUNE*

Big flashy neon sign over the booth a few yards away -- a
teenage boy and girl that we saw at school have been
playing... but he's clearly losing...

BOY STUDENT#1 (CONT'D)

No, the whole thing's rigged...

Johnny and Sarah walk over...

(CONTINUED)

9 CONTINUED: (2)

9

BARKER#2
(pointing to a
certificate)
State certified, son. We run an
honest game here.

JOHNNY
Yeah, you just set outrageous
odds against winning.

BARKER#2
You his family?

SARAH
Teachers at his school.

BARKER#2
The odds are posted. Perhaps the
young man could use some tutoring
in math. Nothing personal...
(to passersby)
Step right up...

Johnny eyes the barker... studies the wheel...

JOHNNY
Got any money left, Austin?

The boy's look tells him, no.

Johnny reaches into his pocket and pulls out a quarter...

JOHNNY
Here. I'll stake you.

BARKER
A quarter, ladies and gentlemen,
the night's big spender!

He turns the wheel... smiles generously at Johnny...

BARKER
Feeling lucky tonight, friend...?

Johnny watches the wheel turn...

JOHNNY
Actually... I am feeling lucky
tonight...

As Sarah reacts to the word 'feeling'...

(CONTINUED)

9

CONTINUED: (3)

9

HIS EYES - THE TURNING WHEEL IS REFLECTED IN BOTH EYES

THE BOY'S HAND

starts to put the quarter down on a square marked 1-10...
but Johnny's reaches over and guides him to 11-20...

THE WHEEL

slows and seems to stop at 10 and then it flips into the
11 slot...

REACTIONS

GIRL STUDENT#2

You won!

BARKER

Twice is luck, once is just a
fluke!

JOHNNY

Let it ride.

The boy looks at him and then back to the barker, nods
okay.

BARKER

Round and round she goes...

Johnny taps the 19-27 square and the boy moves his pile...
we begin --

A MONTAGE

intercutting between the wheel and the boy's growing
pile... Johnny steering him to play different squares...
the pile growing bigger and bigger... the crowd growing
bigger and bigger, too... and the barker sweating now...
on one spin, Johnny pulls the money off the board and the
wheel stops at "OO, NO WINNERS", the barker reacts
incredulous and spins again as Johnny points the boy to a
new box, the boy pushes the money forward into the game...
finally ending with...

(CONTINUED)

9 CONTINUED: (4)

9

WIDER - AS A CHEER GOES UP FROM THE CROWD THAT HAS ASSEMBLED

and we know Johnny and the boy have won again... the pile is huge...

BARKER

Mister, in nine years, I've never seen a run like that. Never.

(announcing)

The wheel is closed.

The crowd awes with disappointment. Turning to the boy...

BARKER

If you can wait a minute, I...I... have to get the boss to cover me.

The barker looks at Johnny, a broken man, shakes his head in disbelief... as he starts to leave...

JOHNNY

Nothing personal.

The barker moves off... and as the others congratulate the boy, Johnny picks a quarter off the pile, repaying himself his stake, and sticks it in his pocket... looks at the dazed boy...

JOHNNY

Put the rest in a college fund.

He takes Sarah's arm and walks away...

10 OMITTED
THRU
12

10
THRU
12

13 EXT. A MOUNTAIN ROAD - NIGHT

13

The Caddy, top down, is parked under a starry sky... we may be able to see the carnival down below in the distance... country music (circa 1995) is on the radio, softly...

CLOSER

to find Johnny and Sarah snuggling under a blanket in the back seat...

(CONTINUED)

13 CONTINUED:

13

SARAH

Two, three, come on, give me a number. Don't you have any *feeling* at all when we're like this?

JOHNNY

Yeah, I have all sorts of very nice feelings...

As he nuzzles her, she laughs...

SARAH

Johnny, I want to *know*... how many kids are we going to have?

JOHNNY

I see ten, no, no, fifteen... our own family hockey team...

SARAH

Don't put your money on that one, pal.

She giggles and kisses him playfully.

JOHNNY

Sarah, I don't want to wait... why don't we just elope...

She smiles, liking the sound of it...

JOHNNY

Think of it - in thirty years, I'll be the funny old biology teacher, you'll be headlining the show at the Grand Ole Opry... what a pair we'll make...

Sarah looks into his eyes with love...

SARAH

It's all happened so fast... I can't believe it yet...

JOHNNY

Fast? I've loved you my whole life.

SARAH

You sure took your time making your move.

(CONTINUED)

13 CONTINUED: (2) 13

JOHNNY

I wanted to ask you to the junior
prom but I was intimidated by
your newly developed breasts.

She laughs, looks into the eyes of this man and imagines
for a moment how it might be to spend the rest of her
life with him - and she likes what she sees. She kisses
him... softly, tenderly --

SARAH

C'mere. Let's make a hockey team.

As he embraces her, we begin an appropriate MUSIC CUE TBD
that ties together the following action --

14 EXT. MAINE LANDSCAPE (STOCK) - PRE-DAWN 14

A New England storm rolling in...

15 EXT. SARAH'S APARTMENT - PREDAWN 15

As they run to her door from the Caddy, top up now, he's
holding his jacket over her so she won't get too soaked...
they study each others' faces for a beat... he kisses her
on her raindropped nose, smiles gently...

JOHNNY

Why don't you go rent us some old
movies for a rainy afternoon...?

As he moves away, she watches him with love... he glances
back and sees her one last time - she waves good-bye...

16 EXT. RURAL HIGHWAY - PREDAWN 16

The Cadillac, top up, moving down the road through the
rain...

JOHNNY

at the wheel, still thinking of her... breeze blowing his
hair... life is perfect...

ANGLE THROUGH THE WINDSHIELD

wipers swiping away the rain as the car moves toward the
hairpin curve... and suddenly exploding into view are two
huge headlights... and on the instant we see the

(CONTINUED)

16 CONTINUED:

16

headlights, time almost seems to stand still...

SLOW MOTION - JOHNNY

barely has time to react...

SUBLIMINAL FLASH - HIGH CONTRAST BLACK AND WHITE - SARAH,
CLOSE UP - THE LAST IMAGE HE SAW OF HER OUTSIDE HER
APARTMENT

SHORT BREATHS the only sound. {Tech note: should match
the style and sound of the tease.}

SLOW MOTION - THE ONCOMING LIGHTS - BIGGER NOW

We can see the huge tractor-trailer rig looming in the
darkness...

SUBLIMINAL FLASH - HIGH CONTRAST BLACK AND WHITE - SARAH,
MEDIUM SHOT - THE LAST IMAGE HE SAW OF HER OUTSIDE HER
APARTMENT

SHORT BREATHS the only sound...

SLOW MOTION - STAYING WITH JOHNNY

as the vehicles converge, both horns blaring... the lights
fill his front windshield...

SUBLIMINAL FLASH - HIGH CONTRAST BLACK AND WHITE - SARAH,
LONG SHOT - THE LAST IMAGE HE SAW OF HER OUTSIDE HER
APARTMENT, SHE WAVES GOOD-BYE

SHORT BREATHS the only sound. MUSIC CUE ENDS... END SLOW
MOTION as...

RESUME NORMAL SPEED - THE CADILLAC AND THE TRACTOR-TRAILER

come together in a horrifying accident... the rig jack-
knives... the Cadillac runs off the side of the road and
begins to roll... the rig exploding into flames as the
Cadillac finally stops, completely upside down...

ROADSIDE - AGAINST THE FIRE OF THE RIG, THE CADILLAC'S
REAR WHEEL

still spins...

(CONTINUED)

16 CONTINUED: (2)

16

SUBLIMINAL FLASH - MATCHING THE CAR WHEEL SPINNING - HIGH
CONTRAST BLACK AND WHITE - THE WHEEL OF FORTUNE SPINS
SLOWLY...

SHORT BREATHS the only sound...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

17 INT. HOSPITAL ROOM - DAY #2

17

Dark... finding a nurse, ELAINE MACGOWAN (30s), entering the room; she opens the drapes, letting sunlight in... There are two beds, an unconscious old man in one, hooked up to an I-V...

ELAINE
(to the old man)
Morning, Mister Cavis. And how're
we doing today...

...she checks to make sure it's dripping... and then to the other bed where we find Johnny lying still on his back, unshaven, *no sign of any injuries he might have sustained in the accident*. A basin of water has already been placed on his bedstand.

ELAINE
Are we ready for our sponge bath,
Mister Smith?

She's obviously used to talking to comatose patients. One odd sign: the old man has flowers and get well cards. Johnny has none. She sits gently on the bed beside the motionless patient, dips the sponge in the water and she touches his face with the sponge...

ELAINE
After this, I'll give you a nice
shave...

Suddenly, his eyes still closed, his arm comes up like a snake and grabs her hard by the wrist... she yelps with shock and knocks the basin of water clanging to the floor... his body shudders like an electric current is going through it... pulling away, she breaks out of his grip... and now his eyes open... he gasps for air...

JOHNNY
(croaking voice)
Wrong... something's wrong...

ELAINE
Oh-my-Lord... you're awake...

He looks around disoriented...

ELAINE
It's okay. It's okay. You were
in an accident...

(CONTINUED)

17 CONTINUED:

17

She runs out to the hallway, yells --

ELAINE

Dr. Tran, room fourteen, stat!

Johnny holds up his hands and inspects them slowly...
touches them to his face as she returns...

JOHNNY

No... bandages?

ELAINE

You look fine...

JOHNNY

Can't believe it...

ANGLE ON THE DOOR

...the arrival of DR. TRAN CHI DUC, 31, Vietnamese, enters,
reacts with surprise...

ELAINE

Look who's here, Doctor...

DR. TRAN

It's very good to meet you, Johnny.
I'm Dr. Tran.

JOHNNY

Am I... okay?

DR. TRAN

You're in a long-term hospital
care facility. You sustained
serious brain damage.

JOHNNY

(evenly, fear humor)
As opposed to unserious brain
damage...?

Tran picks up the medical chart at the foot of Johnny's
bed...

JOHNNY

(rising panic)
I... I can't stretch out my legs...
my... legs...

As Johnny struggles, Dr. Tran moves closer to the bed to
calm him...

(CONTINUED)

17 CONTINUED: (2)

17

DR. TRAN

With physical therapy, your legs
will be fine. The muscles have
atrophied.

JOHNNY

Atrophied...

He grabs the chart out of the doctor's hands...

THE CHART

starting with his name... seeing and general overview of
his condition that begins with the words: ADMITTED: JUNE
6, 1995... moving down to the latest entry that indicates
his condition is stable... dated SEPTEMBER 1, 2001.

JOHNNY (O.S.)

I don't believe this... last night
I was...

RESUME

DR. TRAN

You've been in a coma for six
years, Johnny. We had very little
hope that you'd ever awaken, let
alone retain any sort of cognitive
abilities.

JOHNNY

Six... six years...

DR. TRAN

(off the chart)

Your condition was complicated by
scar tissue from an earlier
injury... perhaps suffered in
childhood? Do you recall...

Johnny doesn't answer, overwhelmed. Tran understands,
backs off.

DR. TRAN

Well, there'll be plenty of time
for questions later. We need to
run tests as soon as possible.
Elaine, why don't you clean him
up and we'll get started.

She goes back to the bathroom to fill up her pan again.
He smiles.

(CONTINUED)

17 CONTINUED: (3)

17

DR. TRAN
Welcome back.

He exits and Elaine moves over...

ELAINE
Now, don't go feeling embarrassed.
I've been washing you from head
to toe for years now...

She pulls his bedclothes back and wets the towel and moves
it to his neck...

ELAINE
Not too hot, is it...

Johnny doesn't answer... his eyes are still dazed... but
as he feels her touch again...

SCENE FREEZES ON HIS TOUCH FOR A FRACTION OF A SECOND
THEN CONTINUES

as something happens to his eyes and his arm grabs her by
the wrist again... repeating what he said earlier --

JOHNNY
Wrong. Something's wrong...

His head turns to see --

18 INT. CHILD'S BEDROOM - A THREE YEAR OLD GIRL

18

cries in the corner... there's smoke and fire... she's
trapped...

JOHNNY
There's still time.

19 RESUME JOHNNY AND ELAINE

19

He turns and looks at her urgently...

ELAINE
What?

JOHNNY
There's still time!

INTERCUT:

20 NEW ANGLE - JOHNNY STILL IN BED BUT IT'S A CHILD'S BED - 20
 INT. CHILD'S BEDROOM

Around his bed flames burst into view... even the
 bedclothes catch on fire... the girl screams...

JOHNNY

Maggie...

21 MATCHING SHOT - HOSPITAL ROOM 21

looking at the invisible girl...

JOHNNY

Maggie...

ELAINE

That's my daughter's name...

JOHNNY

Your daughter's screaming...

22 MATCHING - CHILD'S BEDROOM 22

More flames... a desk burns... a fish tank boils and
 explodes... the girl whimpers as Johnny sits helplessly
 in bed watching...

JOHNNY

Dear God! Somebody! There's
 still time!

23 MATCHING - HOSPITAL ROOM 23

JOHNNY

*There was a gas explosion in the
 kitchen. Your babysitter's hurt.
 Call the fire department! Call a
 neighbor. Hurry!*

Johnny collapses with exhaustion as Elaine, disturbed,
 runs out...

24 EXT. MACGOWAN HOUSE - DAY - SMOKE BILLOWING OUT 24

Fire engines... fire fighters pumping water through a
 hose on the flames... a neighbor has the baby girl in her
 arms... runs toward us to safety... in the background, a
 female baby-sitter is carried on a gurney by paramedics

24 CONTINUED: 24
to an ambulance.

TIME CUT TO:

25 INT. HOSPITAL CORRIDOR - LATER 25
Tran is moving down the corridor, his mind trying to unravel this mystery... a young attractive nurse, ALLISON CONNOVER (21), is coming out of Johnny's room as he's about to go in...

ALLISON
The patient is asking about his mother and fiancée...

DR. TRAN
His mother's dead; I'd rather not tell him right away. Check his admission records for the fiancée's name... we should try to find her...

She acknowledges and moves away...

26 INT. JOHNNY'S HOSPITAL ROOM - CONTINUOUS 26
Johnny, still shaken by what happened, looks up from his bed as Dr. Tran enters... his eyes ask the question...

DR. TRAN
The little girl is safe. The next door neighbor looked out the window when Elaine called... smoke was coming out the window...

JOHNNY
What... is happening to me...

Tran studies Johnny... a long beat... then because he is a man of science taught to be skeptical, he works to fill in a rational explanation...

DR. TRAN
The house is only a mile away... perhaps you heard a fire engine that had already been dispatched...

JOHNNY
I called her daughter by name...

(CONTINUED)

26 CONTINUED:

26

DR. TRAN

Elaine talks about Maggie to all her patients. The body doesn't stop working when you're in a coma.

JOHNNY

I was in the little girl's bedroom.

Tran takes a beat... thoughtful...

DR. TRAN

Johnny, your brain is still trying to cope with severe trauma... there'll be consequences and this may have been one - a startlingly real hallucination.

JOHNNY

An hallucination that just happened to be true.

DR. TRAN

The mind is not really precognitive. It just plays tricks on us occasionally to make us think so.

He moves beside Johnny's bed... pulls out a small doctor's flashlight...

DR. TRAN

We know less about how the brain works than any other organ in the body. What seems clear is that your brain has found a new way to work. It's taking a detour around the damage and tapping into a region of the brain that humans don't normally use to handle sensory perception.

Tran moves closer and begins to examine Johnny's eyes...

DR. TRAN (CONT'D)

In anyone else, this part of the brain might be considered a dead zone. In your brain, the dead zone is suddenly very much alive.

As he touches Johnny's face...

(CONTINUED)

26 CONTINUED: (2) 26

SCENE FREEZES ON HIS TOUCH FOR A FRACTION OF A SECOND
THEN CONTINUES

Johnny surprises the doctor by grabbing his wrist... their
eyes lock... we HEAR THE SOUND OF HELICOPTERS...

27 EXT. SAIGON AIRPORT - DAY - 1975 - STOCK - HELICOPTERS 27

A scene we've seen so many times before on TV newsreels...

28 ANGLE - JOHNNY 28

finds himself incongruously at the Saigon Airport
surrounded by the crowd of desperate South Vietnamese
trying to get out of their country... (Note: in this and
all future visions, Johnny will see himself as being able
to walk normally)... he makes eye contact with --

SIX YEAR OLD DR. TRAN

in the arms of his mother... the boy is crying and
scared...

29 MATCHING SHOT - THE ADULT DR. TRAN - INT. HOSPITAL ROOM 29

eyes locked with Johnny's... as the patient holds onto
his wrist... the SOUND OF EXPLOSIONS boom in the
distance...

30 MATCHING SHOT - THE CHILD DR. TRAN 30

is lifted by his mother above the crowd to a G-I in a
helicopter... the boy reaches out for his mother in a
panic as she cries...

G-I

Ma'am... I can't... there's no
more room... we're not allowed...

MOTHER TRAN

(overlapping, pleading)
He die here... please, take
America... please, his only
chance...

The G-I finally relents and takes the baby who desperately
tries to cling to his mother...

(CONTINUED)

30 CONTINUED:

30

BOY TRAN
 (further overlapping,
 Vietnamese)
 No, mama. I want to stay with
 you.

MOTHER TRAN
 (Vietnamese)
 You will be safe now. I love
 you. I love you.

Tears stream down her cheeks... an explosion rocks the scene... the helicopters rise, the boy's arm reaches out and he is carried away... the mother's arms reach out to him... moving to find Johnny watching, visibly moved by this desperate scene from the doctor's childhood...

31 MATCHING SHOT - JOHNNY - PRESENT DAY - CLOSE

31

JOHNNY
She's alive.

Revealing the doctor who reacts curiously.

JOHNNY
Your mother's alive.

DR. TRAN
 (beat)
 My mother was killed by Communist
 mortar fire in April 1975 during
 the fall of Saigon...

Johnny is so exhausted he can barely speak; he releases his grip and lays back...

JOHNNY
 I'm telling you. She's alive.
 (shaken and scared)
 What is happening to me... what
 is happening to me...

Dr. Tran rubs his wrist where Johnny held it... studies his patient... he's a bit shaken by the whole thing...

DR. TRAN
 I'll give you something to help
 you rest...

JOHNNY
No. Sarah. I want Sarah...

Johnny closes his eyes and Dr. Tran takes a beat, then exits.

32 EXT. SUBURBAN HOUSE - MORNING - ESTABLISHING 32

33 INT. SARAH'S HOUSE - DAY 33

Finding Sarah six years older, even more beautiful than before, in the kitchen. She's making tuna fish sandwiches with expert skill...

SARAH
(calling)
It's ten to eight... you're going
to be late...

A six year old boy, we'll just call him SON for now, comes in wearing a backpack that's so big it looks like it's threatening to tilt him over...

SON
Not tuna fish again.

SARAH
You love my tuna fish.

SON
I trade it with other kids at
school. But its value goes down
when it's the same thing every
day.

SARAH
You trade my tuna fish? For what?

SON
Good stuff.

She wraps it and puts it in a lunchbox... enter WALT BANNERMAN, 34, a solid looking fellow, dressed in a Sheriff's uniform. His face is concerned.

SARAH
He trades my tuna fish.

WALT
(proforma)
Don't trade your mother's tuna
fish.

SARAH
(noticing his mood)
What's wrong?

He moves her out of earshot from the boy.

(CONTINUED)

33 CONTINUED:

33

WALT

Another woman's body was found in North County. Looks like we got a serial killer out there. I want you inside before it gets dark, understand...?

SARAH

I was supposed to go by the school tonight to...

He brings his full attention to her, takes her in his arms, looks at her with concern...

WALT

I'm serious.

She acknowledges his concern with love in her eyes...

SARAH

And how about me? Wondering if you're safe... out there chasing serial killers...

WALT

I'll be okay. As long as I know you're home safe.

She kisses him...

WALT

(to Son)

Let's go, sport.

The phone rings as Sarah kisses her two men good-bye, rubs her husband's back with warm support... they exit...

NEW ANGLE

She goes to the phone and answers it...

SARAH

Hello. ... My maiden name was Bracknell, yes, why...?

She goes pale... and takes a shaky breath... and has to sit down... and as she listens, we...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

34 EXT. FAITH HERITAGE UNIVERSITY - DAY #3

34

Impressive grounds and new buildings... a stately sign at the entrance identifies it... a limo parks in front of the majestic administration building. Purdy and an assistant get out...

PURDY

...and schedule a meeting of the political action committee to go over the candidates in the mid-term elections... I want them to meet Greg Stillson, a very impressive young man running for Congress in the second district...

The assistant acknowledges and moves off as Purdy moves to a man in a suit, waiting for him... he's Mike Kennedy but we'll just call him LAWYER here...

PURDY

Mike, I'm so sorry to keep you waiting...

LAWYER

I can't think of a nicer place to wait. You've done remarkable things here, Gene.

PURDY

We've done. God knows without your legal counsel, none of this would have been possible.

LAWYER

(acknowledges, thank-you)

In that regard... there's some news about Vera Smith's son.

Purdy's face falls... saddened...

PURDY

Well. We always knew it was just a matter of time. We'll have the service here of course...

LAWYER

He's regained consciousness.

Purdy reacts... and although this could represent real problems for him and his organization, he never betrays

(CONTINUED)

34 CONTINUED: 34
his concerns.

35 OMITTED (MERGED WITH SCENE 34) 35

36 EXT. HOSPITAL - DAY 36
Emphasizing a Saturn station wagon parked outside.

37 INT. SATURN - CONTINUOUS 37
Sarah is all dressed up... too dressed up... too studied, unnatural. She's been sitting there for awhile trying to get the courage to go inside. She looks at the wedding band on her finger, thinks about it and then slowly slips it off and puts it in her handbag. She takes a deep breath, turns...

THE REAR VIEW MIRROR

to check her make-up once more. It's already perfect, too perfect. But she brushes her hair again, puts on lipstick again. And then as she studies her face in the mirror, tears form and run down her face, sending mascara streaking, destroying all the hard work.

38 EXT. HOSPITAL - CONTINUOUS 38
The Saturn starts its engine and drives away.

39 INT. HOSPITAL REHABILITATION ROOM - DAY - TELEVISION 39
JESSE VENTURA TALKS TO SUPPORTERS

JOHNNY (O.S.)
(hearing physical effort in his voice)
Let me get this straight... they elected a professional *wrestler* as Governor...

BRUCE (O.S.)
Uh huh... come on, step left...

Finding a physical rehabilitation trainer BRUCE, 25, Jamaican born with a native accent, watching as Johnny tries to walk using parallel bars to support himself... we can see a wheelchair near-by... Bruce holds a large bottle of water... (note: the trainer doesn't touch Johnny during the opening. Dialogue should be dry and rapid-fire)...

(CONTINUED)

39 CONTINUED:

39

JOHNNY (O.S.)
And who's President?

BRUCE (O.S.)
George Bush. And step right.

JOHNNY
(grunting)
George Bush? Again?

BRUCE
The son. Long story.

Johnny rests, Bruce hands him the bottle of water... Johnny drinks...

BRUCE
Damn. You missed O.J. too, didn't you...?

JOHNNY
O.J. Simpson? Let me guess...
Ambassador to the United Nations.

BRUCE
Not exactly.

JOHNNY
(tired)
Enough...

BRUCE
Come on, one more set...

He takes the water bottle, reaches out to assist him, Johnny recoils...

JOHNNY
Don't.

BRUCE
What?

JOHNNY
I told you.

BRUCE
How am I supposed to do rehab
without touching you... I give
one heckuva a deep tissue massage,
Johnny Boy...

(CONTINUED)

39 CONTINUED: (2)

39

JOHNNY

It's okay, I'm not a massage-type person...

His arms carry his own weight with great difficulty as he turns and takes one stiff step and then another...

BRUCE

(a laundry list)

What else? Oh, Mark McGuire broke Roger Maris' home run record... a brother is the greatest golfer who ever lived, name of Tiger Woods... we landed on Mars, they cloned a sheep... Bill Clinton was busted for getting head in the Oval Office from a twenty-two year-old intern... and Regis Philbin is the biggest star in prime time...

JOHNNY

(I'm being ribbed)

Right. I just had brain damage. I'm not stupid.

Johnny is physically spent and almost falls... Bruce puts the water bottle on the ground as he jumps out and catches Johnny in his arms...

SCENE FREEZES ON HIS TOUCH THEN CONTINUES

as Bruce guides him to the wheelchair... Johnny sighs and we don't see what he sees but he sees something --

JOHNNY

Don't worry about the water.

BRUCE

Water, what water?

As he turns, his foot knocks over the water bottle, splashing Johnny's bare feet...

BRUCE

Damn...

He grabs a towel and wipes Johnny's feet... then realizes what just happened, does a take and looks curiously up at Johnny as the door opens and Allison enters with a medical technician...

(CONTINUED)

39 CONTINUED: (3)

39

ALLISON

Sorry to interrupt, Bruce. We need to borrow Mr. Smith for a moment...

40 INT. HOSPITAL CORRIDOR

40

Purdy walking with Dr. Tran...

DR. TRAN

(mid-conversation)

...he has been having some delusional episodes...

PURDY

The poor boy's brains were all over the side of the road. What else could we expect?

DR. TRAN

I think you'll be surprised how well he's doing...

PURDY

(overlapping)

I want him to have the best therapy available, Doctor. The Faith Heritage Alliance is prepared to continue his support even if he has to stay here the rest of his life. It's the least we can do after everything Vera Smith did for us.

DR. TRAN

A week ago, I would have said that was likely. Today, I'm not so sure.

None of this is good news but Purdy covers well, showing only his concern for Johnny.

PURDY

But if he's delusional...

DR. TRAN

We don't know how serious it is yet. We may be able to treat his condition through drugs or psychotherapy...

(CONTINUED)

40 CONTINUED:

40

LONG SHOT - DOWN THE CORRIDOR

Purdy looks down to see Allison and the technician move Johnny in his wheelchair across the corridor into an examination room... Johnny never looks this way...

DR. TRAN (CONT'D)
...as a matter of fact, we're
just about to run an experiment
with him...

PURDY
Experiment?

DR. TRAN
To see if we can observe how his
brain processes these delusions...

PURDY
You mind if I watch?

Tran is not comfortable with that idea...

DR. TRAN
Actually, it might be better if...

PURDY
(interrupting, charming)
I *am* the boy's legal guardian
after all... and I guess it would
be accurate to say I'm paying for
this experiment.

During the above, Allison moves up the corridor to Tran.

ALLISON
We're ready, Doctor.

PURDY
Afterwards, maybe Johnny and I
can sit down, begin to make some
plans for his future...

Tran has to make a quick decision and doesn't want to pick a fight with Purdy.

TRAN
Allison, Reverend Purdy will be
joining you in the observation
room. Will you show him the way?

41 INT. OBSERVATION ROOM - DAY

41

Allison escorts Purdy in... he reacts as he looks through a two-way mirror into the examination room where the technician is attaching sensors to Johnny, still seated in his wheelchair... revealing the small room that has several medical monitors that measure various brain waves, heart rate, and so forth...

PURDY

Goodness, what are all those wires for...

Allison sits at a computer console that coordinates all of the readings...

ALLISON

We're going to monitor his brain activity.

She begins to turn on switches...

PURDY

After what the boy's been through, it's amazing there's any activity left to measure. It's a bonafide miracle right before our eyes.

*

Through the window, the technician leaves when Dr. Tran enters the examination room with an elderly Vietnamese man (UNCLE TRAN, 66)... Allison initiates the sensors which begin to pulse and record data... Purdy pulls his chair up beside her, one of the "team"...

42 INT. EXAMINATION ROOM - CONTINUOUS

42*

Johnny looks up at the elderly Vietnamese man... Dr. Tran remains emotionally detached...

DR. TRAN (CONT'D)

Johnny, I'd like you to meet my uncle, my mother's brother. Yesterday, you told me she was alive, do you remember?

(Johnny acknowledges)

My uncle was with her in Saigon when she died.

The doctor looks to Uncle Tran who nods sadly and remembers... he speaks softly with stumbling English...

UNCLE TRAN

Many were killed that day. I saw my sister die.

(MORE)

(CONTINUED)

42 CONTINUED:

42

UNCLE TRAN (CONT'D)

In front of my eyes.

His eyes fill with tears. Johnny is as confused as anyone else about all this... he studies the old man...

DR. TRAN (O.S.)

What you saw was not real, Johnny.
Your brain is struggling to
distinguish real sensory input
from these fantasies or dream
images...

During Tran's speech, Johnny looks at his hand and, knowing the frightening consequences of what he's about to do, reaches out and touches the old man's hand... as he does --

SCENE FREEZES AND THEN CONTINUES

Pushing to Johnny as he studies the older man...

DR. TRAN (O.S.)

(continuing)

...This is probably the result of
a reduced blood flow...

But his voice grows fainter and is over-lapped by the SOUND OF EXPLOSIONS... as we cut from a close-up of Uncle Tran looking curiously at the strange patient...

43 MATCHING SHOT - UNCLE TRAN IN 1975 - EXT. SAIGON STREET - DAY 43

mobbed with terrified refugees pushing and shoving to try to get away... moving to find Johnny, incongruous, surrounded by the action...

UNCLE TRAN

holds on desperately to his sister, the Doctor's mother seen earlier... explosions destroy buildings on all sides... the Trans are pulled apart by the panicked crowd... they reach out to each other... but now they are yards apart...

UNCLE TRAN'S POV - BLOCKED BRIEFLY - LOSING SIGHT OF HIS SISTER - BUT THEN THERE SHE IS AGAIN, HER BACK TO US...

Another explosion as mortar fire hits and Mother Tran falls dead...

(CONTINUED)

43 CONTINUED: 43

JOHNNY

surrounded by the fleeing mob, sees it, and reacts - how could this be? Tran cries out...

UNCLE TRAN
(Vietnamese)
No... no... not my sister...
please...

44 JOHNNY - 2001 - INT. EXAMINATION ROOM 44

cries out in fluent Vietnamese...

JOHNNY
(Vietnamese)
...please, I have to go back... I
can't leave her there...

Uncle Tran reacts with shock... tries to get his hand back... but Johnny won't release it...

45 ANGLE THROUGH THE WINDOW 45

as Purdy watches Johnny holding Uncle Tran's hand, continuing to yell in the strange language... the monitors show radical spikes in the sensor readings...

JOHNNY
(Vietnamese)
...it's my sister... it's
my sister... I have to go
back...
(Vietnamese)
Please somebody help me...

UNCLE TRAN
(Vietnamese, to Dr)
What is this? You didn't
tell me he speaks
Vietnamese. What is he
doing?

PURDY
(is genuinely shocked
and finally murmurs)
'All the kings' horses and all
the kings' men... couldn't put
Johnny together again...'

He can't watch any more of this. He rises to leave.

PURDY
Tell Doctor Tran that I don't
think it's a good idea to visit
with him.

(MORE)

(CONTINUED)

45 CONTINUED:

45

PURDY (CONT'D)
(beat, not wanting to
appear insensitive)
So soon.

He doesn't wait for her reply... he's out...

*

DR. TRAN
Mr. Smith... Johnny...

But Johnny continues to spout Vietnamese...

JOHNNY
(Vietnamese)
Oh, my poor sister... my poor
sister...

46 EXT. SAIGON - 1975 - AS BEFORE

46

Johnny watches Uncle Tran being pulled away from his sister
by the thrust of the crowd...

UNCLE TRAN
(Vietnamese)
My poor sister...

Suddenly the scene FREEZES except for Johnny who walks
through the frozen figures toward the man's sister... the
CAMERA ANGLE PIVOTS around the frozen crowd... until Johnny
moves to a new position where he can see the woman's body.
As he kneels --

CLOSER ANGLE

to see the dead woman is clearly not Mother Tran, but a
woman dressed like her...

JOHNNY
It was a different woman.

47 MATCHING SHOT - JOHNNY - TODAY

47

JOHNNY
The woman you saw killed was not
your sister.

As the Trans react...

- 48 EXT. SAIGON STREET 48
- The scene, except for Johnny, frozen. Now, as he looks around, THE SCENE UNFREEZES... and he finds the real Mother Tran injured but alive, crawling slowly to the side of the road with some help from another refugee... as Johnny reacts...
- 49 NEW ANGLE - MOTHER TRAN 49
- Incredibly she MORPHS as she limps, growing older and the street around them grows more contemporary... she's carrying a basket of potatoes down an alleyway... live chickens skitter around her feet....
- JOHNNY
Potatoes.
- 50 MATCHING SHOT - JOHNNY - TODAY 50
- as he releases the grip of the old man... terribly exhausted by the experience...
- DR. TRAN
My mother was a potato farmer...
- JOHNNY
She still is...
- On Dr. Tran's reaction...
- 51 INT. HOSPITAL CORRIDOR - DAY 51
- Bruce pushes Johnny back toward his room... Johnny is still drained from the experience he just had...
- JOHNNY
No, really, tomorrow... I'm too tired...
- BRUCE
Yo, Mister Rip Van Winkle, you've been asleep for six years... I barely got six hours of sleep last night... so I don't want to hear any complaints about being tired...
- And as they approach the main reception area... a woman, wearing sunglasses, is standing by the front desk uncomfortably asking the receptionist for directions...

(CONTINUED)

51 CONTINUED:

51

JOHNNY

looks up at her, reacts as he realizes that it is...

SARAH

who catches his approach in her peripheral vision,
interrupts her conversation with the receptionist and
turns... and after a beat, she takes off her sunglasses...
and she smiles uncomfortably... but is it love or pity we
see in her eyes...?

SARAH

Johnny.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

52 EXT. HOSPITAL GROUNDS - DAY

52

A beautiful setting in back as Sarah wheels Johnny out... the conversation is painfully awkward...

JOHNNY

As you can see, I put on my tux.

SARAH

You look fine.

Silence.

SARAH

I didn't know if I should come.
But I really wanted to.

JOHNNY

I'm glad you did.

She sits in an outdoor chair... silence... as they look at the grounds...

JOHNNY

Still teaching?

SARAH

Subbing now and then. I left to do something with my music.

JOHNNY

Good for you.

SARAH

Wrote some country songs. Didn't work out. So much for being the next Shania.

(off his curious look)

Shania... Twain. Oh. Big country music star. I'll... I'll bring you one of her CDs...

(beat, unsure)

...do you know what a CD is...?

JOHNNY

Yeah, CDs were already around when...

SARAH

...I wasn't... sure...

(beat, uncomfortable)

It's so pretty here.

(CONTINUED)

52 CONTINUED:

52

A beat. He studies her. It's like they're strangers on a bus. She's already run out of pleasantries.

JOHNNY

Don't you just hate talking to sick people?

SARAH

Don't. Please.

JOHNNY

You never know what to say... you try to be cheerful...

SARAH

Johnny... oh God...

And she moves to him, kneels and hugs him... as they touch...

SCENE FREEZES ON HIS TOUCH AND THEN CONTINUES - WE STAY TIGHT ON THEIR CLINCH

SARAH

I'm so sorry... it's all so cruel and unfair...

53 NEW ANGLE - THEY'RE IN THE SAME POSITION TOGETHER BUT NOW THEY'RE INT. SARAH'S HOUSE - DAY 53

And it's important to note that although they are interacting in this scene, her dialogue is still being delivered from the hospital. The consequence of this plays out like this on film: she will visually interact with the fantasy environment but audibly interact only with Johnny.

Johnny reacts to the new environment...

JOHNNY

You bought a house...

As she stands and wipes tears away from her eyes...

SARAH

How did you know?

JOHNNY

Stands to reason... after six years.

As he rises from his wheelchair, able to walk normally,

(CONTINUED)

53 CONTINUED:

53

he takes in the setting...

JOHNNY

How long has my mother been dead,
Sarah?

SARAH

(beat)

They told me you didn't know;
they were afraid to upset you so
soon after coming out of your
coma...

JOHNNY

I knew. When she didn't come to
see me.

He glances out the window at the neighborhood, as he turns
back and we go to a...

NEW ANGLE

The wheelchair has disappeared.

SARAH

She had a heart attack a year
after your accident. She never
really got over what happened.
Gene Purdy, the Reverend, you
remember him...

JOHNNY

Like it was yesterday...

SARAH

He was a great comfort to her at
the end.

He moves to a collection of family pictures... he sighs,
broken-hearted, as he sees the happy faces...

JOHNNY

Do you have a family, Sarah? You
must've gotten married by now...

Her husband, Walt Bannerman enters, carrying a clip-on
tie, the top button of his uniform shirt open...

BANNERMAN

Honey, can you help me with this?

He cannot see Johnny of course...

(CONTINUED)

53 CONTINUED: (2)

53

BANNERMAN (CONT'D)

The laundry put so much starch in
the collar I swear I can't find
the darn button hole...

...and she routinely helps him button the top button...
she sighs, swallows hard, continuing her conversation
with Johnny...

SARAH

(hoarse)

The doctors said you wouldn't
come out of it... that you'd just
slip away... I... I couldn't wait,
Johnny. I feel so... terrible
about it, so guilty...

JOHNNY

Do you love him, Sarah?

She tries to control her tears, tries to decide how to
tell him, whether to lie... she takes the tie and snaps
it onto his collar... her husband looks at her with
affection...

BANNERMAN

Whattaya say we do a little
snowboarding tonight... there's
six inches of new powder on the
mountain...

Sarah's crying now although her husband doesn't see it...

SARAH

He's a wonderful man. And a
wonderful father.

JOHNNY

You did the right thing, Sarah...

As she finishes the tie and he kisses her cheek...

SARAH

His name is Walt Bannerman, he's
the sheriff of Penobscot County...

Johnny turns away from the kiss...

JOHNNY

Maybe we should talk about
something else...

(MORE)

(CONTINUED)

53 CONTINUED: (3)

53

JOHNNY (CONT'D)
(looking at a photo
of her son, feigning
ignorance)
Tell me about your kids.

When he looks up, Bannerman has vanished.

SARAH
Just one. A boy.

JOHNNY
(casual)
What's his name.

SARAH
(beat)
Johnny.

Johnny reacts and...

54 MATCHING SHOT - EXT. HOSPITAL GROUNDS - DAY

54

And Johnny, back in the wheelchair, reacts as he realizes that Johnny is his son.

SARAH
(making the point)
He's a hockey player.

They study each other with a knowing look a long time...

JOHNNY
Does he know?

SARAH
No. Walt and I... we...we decided
to raise him as our child but...

JOHNNY
...You must be worried that I'll...

SARAH
...I'll tell him now, of course...

JOHNNY
...No.
(a beat)
You've made a life, Sarah. I
love you. The greatest gift I
can give you is your freedom...

(CONTINUED)

54 CONTINUED: 54

SARAH
We've been friends all our lives,
Johnny. That isn't going to
change.

He studies her silently, loving her...

JOHNNY
It has to. Because I don't think
I could bear it now, Sarah.

Sarah, tears flowing uncontrollably now, holds his face
and kisses him tenderly, holds him close once more...

SARAH
I'm so, so sorry.

She runs off, sobbing... slow push to Johnny and we begin
an appropriate music cue TBD (possibly a reprise of the
song we used in Act One) as we begin a montage --

55 JOHNNY BACK ON THE PARALLEL BARS 55

This time, he's driven by the emotion of the last scene,
an intensity in his eyes we haven't seen before... and as
Johnny rebuilds his body --

56 EXT. ELAINE MACGOWAN'S HOUSE - DAY 56

is also being rebuilt... much progress has been made...
new wood frames have been installed around the damaged
window... Elaine, Maggie in her arms holding a slightly
charred teddy bear, smiles as the workmen put the last
wood plank into place...

57 BACK TO THE PARALLEL BARS - DAY #4 57

Johnny pushing himself harder and harder... and Bruce is
impressed...

58 INT. TRAN'S OFFICE - DAY 58

Tran stares at a faded photograph of his mother in Vietnam,
his mind wondering if any of this can really be true...
move to his computer to find a web site with the banner,
"Ho Chi Minh City"...

- 59 BACK TO THE PARALLEL BARS - DAY #5 59
 Johnny clearly making progress now...
- 60 INT. CHAPEL OFFICES - DAY 60
 As Purdy dressed in his colorful preaching robe enters the packed chapel holding the Bible under one arm we pan up over the door where simple lettering identifies this as "The Vera Smith Chapel"...
- 61 INT. HOSPITAL CORRIDOR - DAY #6 61
 Johnny emerges from his room walking, with great difficulty, with two canes... Elaine and Bruce watch with admiration at the end of the hall... as he looks up with pride at them, he stumbles and falls... Bruce and Elaine rush to help him up but before they touch him, he waves them off...
- 62 INT. SARAH'S HOUSE - DAY 62
 Sarah stares out the window, thinking about Johnny... slow push to her face... in the background, her son, I guess we'll call him Johnny Jr, comes home from school... she puts on a smile for him...
- 63 EXT. HOSPITAL GROUNDS - DAY #7 - LONG SHOT 63
 The figures of two men walking -- Bruce and Johnny using both canes...
- 64 EXT. HO CHI MINH CITY STREET - DAY - CLOSE ON DR. TRAN 64
 who just got out of a taxi, moving back to reveal the same street Johnny saw in his vision, now rebuilt and modern. Tran, dressed in a suit and carrying a small suitcase, looks around at a world he barely remembers, a tourist in his own homeland...
- 65 EXT. HOSPITAL - AFTERNOON OF DAY #8 65
 At a junky compact car, Johnny stands, now using one cane, with Bruce as Elaine, Allison, the Medical Technician and a small group of other hospital workers say good-bye... Allison is holding a homemade cake that says "Good Luck, Johnny" in handwritten icing... Johnny nods his appreciation as Allison hands it to Bruce who puts it in the trunk near a single suitcase...

66 EXT. HO CHI MINH CITY STREET - DAY 66

Same day as prior scene. Tran approaches a Vietnamese police officer to ask directions to an address on a piece of paper... he's also showing the cop the photo of his mother... the officer points him toward --

67 ANGLE - AN ALLEYWAY 67

and we've seen it before -- in Johnny's vision. Tran moves into the alleyway, chickens, as we saw before, skitter around his feet...

THE OTHER END OF THE ALLEYWAY

delivers Tran to a magical open air marketplace... the only man in a dark suit, Tran moves among farmers selling their wares... fruits and vegetables are everywhere... but no potatoes yet...

MOVING WITH HIM

passing fresh fish... a rice vendor... then he pauses as he sees --

ANGLE - A POTATO STAND

several yards away, an old woman vendor, the only one around dressed in red, has her back to us...

TRAN - SLOW PUSH TO HIS FACE

VERY WIDE

as the figure of the only man in a dark suit carrying a suitcase moves through the crowd toward the figure of the only woman in red... we can see no features from here... Dr. Tran reaches the elderly woman, places his bag on the ground... she turns... for a beat they just stand there... and then he embraces her and their bodies shudder and they sink to their knees in each other's arms... surrounded by farmers and shoppers who pay no attention to them.

The MUSIC CUE ENDS as we --

CUT TO:

68 INT. BRUCE'S CAR - LATE AFTERNOON - MOVING

68

Shooting through the window to see the moving trees (note: the hospital was several hours drive away from the neighborhood)... moving down to see Bruce behind the wheel, Johnny next to him... Johnny stares at the window, taking in the familiar setting...

BRUCE
I'm only saying...

JOHNNY
...No...

BRUCE
...a few days at the shore would do you good...

JOHNNY
...I am not going to Atlantic City with you, Bruce...

BRUCE
Okay, okay, that Indian casino in Connecticut is closer...just one day...

JOHNNY
...No...

BRUCE
...a few hours...

Silence from Johnny. Pounding the steering wheel, laughing --

BRUCE
Dammit Johnny Boy, with your talents and my twenty bucks...

JOHNNY
My talents. I'd just as soon *forget* about my new talents. What I really want to do is go back to my old talents and be a teacher again...

P.O.V. - JOHNNY'S OLD NEIGHBORHOOD

JOHNNY
(re: his view)
How can your whole world change... and the neighborhood you grew up in stay just as you left it...?
(MORE)

(CONTINUED)

68 CONTINUED:

68

JOHNNY (CONT'D)

(beat)

Mom'd be pleased I'm coming back to the old house. Feels good to be coming home, Bruce.

TWO SHOT THROUGH WINDSHIELD

BRUCE

After all that hospital food, I don't blame you...

JOHNNY

You realize it's been six years since my last cheeseburger...?

BRUCE

...no, no, no... no cheeseburgers on the Bruce Diet... red meat, no way...

JOHNNY

...and six years since I drove a car...

BRUCE

(reacts, looks at him)

Don't even think about it. You're not driving my car.

JOHNNY

Got to get back on the horse, don't I?

BRUCE

Not my horse. I don't like your driving record.

Johnny smiles.

RESUME SIDE ANGLE ALREADY SHOT

as Bruce reaches behind his seat with one hand as he continues to drive, grabs a small gift box...

JOHNNY

What's this?

BRUCE

Little homecoming present. Me to you.

(CONTINUED)

68 CONTINUED: (2)

68

JOHNNY
(opening it)
Still not going to Atlantic City...

He opens the box to reveal two very cool leather racing gloves...

JOHNNY (CONT'D)
Gloves?

BRUCE
DKNY leather gloves. Figure if you don't want to touch anyone, you might as well look cool not touching them.

Johnny smiles ruefully...

JOHNNY
Oh, I see how it is, I've been out of touch for six years and I can't dress myself.

BRUCE
Someone's got to look out for you.

As the car slows...

69 HIS POV - MOVING LONG SHOT - THE FIGURE OF A BOY CLIMBING IN A TREE 69

RESUME

as Johnny reacts... the car pulls into the driveway of his mother's home... Bruce parks the car and opens the

BRUCE
Let me make sure the keys the lawyer sent over work...

He gets out and moves to the front door... Johnny waits a beat, then gets out...

EXT. SMITH HOME - CONTINUOUS

...his eyes still drawn to --

(CONTINUED)

69

CONTINUED:

69

LONG SHOT - THE BOY IN THE TREE

hanging down like a monkey now...

SARAH (O.S.)

I want him to know you, Johnny.

Johnny turns, sees Sarah moving up behind him...

SARAH (CONT'D)

We don't have to tell him
everything. But I want him to
know you.

They lock eyes for a long moment.

JOHNNY

Sarah...

But she won't be stopped...

SARAH

(calling)

Johnny, come here, there's someone
I want you to meet...

The boy jumps down from the tree runs to them. Johnny finds himself getting terribly nervous; he glances over at Bruce who is by the front door who grins, clearly part of a conspiracy. Johnny Jr stops short in front of them out of breath...

JOHNNY

Hey. I'm Johnny too. We've got
the same name.

Johnny Jr. looks up at him and smiles shyly, tongue-tied as kids are with new people... he moves into the protection of his mothers' leg...

SON

Can we go now, mom?

Johnny smiles at her... in effect telling her it's enough for one day...

JOHNNY

Yeah. You can go now. It's good
to meet you, Johnny.

The boy acknowledges but is already on his way to her station wagon parked on the street. Sarah looks at Johnny with love...

(CONTINUED)

69 CONTINUED: (2)

69

SARAH
We'll be back.
(beat)
Welcome home.

Johnny nods, pleased that she's forced the issue. Sarah moves to the wagon... Bruce rejoins him...

BRUCE
Nice family.

JOHNNY
(ironic, not dour)
Yeah. Somebody else's.

Sarah drives away. Bruce opens the back of the wagon, revealing the cake...

JOHNNY
I should have offered him some
cake...

And he reaches in to pick it up, but as he touches it...

THE SCENE FREEZES

SUBLIMINAL FLASH - ALLISON HOLDING THE CAKE OUTSIDE THE HOSPITAL AS THEY SAID GOOD-BYE

RESUME JOHNNY - SCENE CONTINUES

as Johnny is struck with some sort of violent attack... his face goes pale, he gasps for air...

BRUCE
Oh, man, not this again... come on, do your biofeedback thing like I taught you...

JOHNNY
...can't... I...

BRUCE
Yes, you can. Nice slow breaths. Visualize. You're at the beach, nice sunny day...

But Johnny's eyeballs roll into the back of his head and --

- 70 EXT. FIELD - NIGHT - CLOSE ON A SHOVEL 70
as it breaks ground for a hole... it's raining, thunder and lightning... we see a pair of *distinctive shoes* worn by the man digging the hole...
- 71 EXT. SMITH HOME - JOHNNY 71
sinks to his knees...
BRUCE
... gentle waves rolling onto the shore... breathe...
But Johnny whips his head...
- 72 EXT. FIELD - NIGHT - THE HOLE 72
is finished... the distinctive shoes move out of view and we stay a beat on the dirt as the pace of the rain picks up until *wham* a body falls into frame and the face stares at us in the shock of death... and it is the face of Allison...
- 73 RESUME JOHNNY - TRYING NOT TO PASS OUT 73
JOHNNY
...Allison... Call Allison... warn her... *hurry*...
Bruce abandons the biofeedback, knows enough to take him seriously, takes out his cell phone, starts to dial... we can hear thunder rolling in the distance...
- 74 EXT. ALLISON'S APARTMENT - DUSK 74
An isolated and narrow old town street lined with four-plexes... thunder rolls overhead as Allison gets out of a Volkswagon Passat that she just parked. She looks up at the darkening skies that bring on a premature feeling of night, moves around back to open the trunk to take out some medical books when she hears the phone ringing inside her apartment... she hesitates a beat... but the phone won't stop ringing... and finally she runs up the walk and unlocks the door and runs inside...
ANGLE - THROUGH THE WINDOW
Just as she gets to the phone, it stops ringing. She picks up the handle...

(CONTINUED)

74 CONTINUED:

74

ALLISON

Hello...?

She reacts as she gets no reply, sighs, hangs up and as she walks out of view, the camera moves to the sidewalk to find the distinctive shoes from Johnny's vision standing there... and as the first drops of rain begin to fall on the pavement...

FADE OUT.

END OF ACT FOUR

THE END