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Dead Zone Production Corp.

**THE DEAD ZONE**

"VISIONS"

Production #2019

Written by

Craig Silverstein

Directed by

Michael Robison

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THE DEAD ZONE

"VISIONS"

TEASER

1 OMITTED 1

2 EXT. STADIUM TRACK - DAY 2

It's one of those days that make you understand why people spend their summers in Maine. The stadium seats are empty, but the field is buzzing with activity, as this is the finish line/reception area for a town-wide MARATHON.

CROWDS mill around booths selling juice, snacks, balloons, etc. A van from a local RADIO STATION broadcasts live from the summer event.

Most people are cheering the runners as they come into the home stretch. JOHNNY, SARAH, and J.J. are in the crowd. J.J. is holding a paper water cup, craning his head to look down the line.

Johnny is barely watching the race, mind elsewhere.

SARAH

Johnny. *Johnny.*

He snaps out of his funk, looks at her.

JOHNNY

Sorry, what?

SARAH

You feeling okay?

JOHNNY

Huh? Yeah. I'm having a great time...

SARAH

Staring at your shoes?

JOHNNY

They're really cool.

Sarah shakes her head, then considers something else.

SARAH

You weren't having a vision, were you?

JOHNNY

Actually, I was. I saw myself, at home, watching ESPN.

(CONTINUED)

2 CONTINUED:

2

SARAH

If you didn't want to come, you should've said something. You used to love this marathon.

JOHNNY

That's 'cause I was running in it.

(beat)

And way before it was called the "Faith Heritage Alliance Race for Peace."

(There may be a banner somewhere declaring just that.)

SARAH

Who cares who sponsors it, it's still a fun event for a good cause.

Johnny watches the runners come in. Most wear white, some have peace slogans on their shirts or headbands.

JOHNNY

(muttering to himself)

A cause with no effect.

(CONTINUED)

2 CONTINUED: (2)

2

Johnny looks back to the marathon, and we drift into slow motion... sound becomes hollow as we watch people running, crossing the finish line, totally in the moment, unaware of the fate that he's seen for all of them.

J.J. (O.S.)

Dad!

Johnny turns to see WALT, running in shorts and a muscle shirt proclaiming "Penobscot County Sheriff Dept.," waving to cheering neighbors as he crosses the finish line.

J.J. runs up to Walt with his cup of water, and Sarah follows him, clapping. Johnny smiles as Walt scoops J.J. up into his arms. Walt doesn't look that winded as he hams it up for J.J.

WALT

Did I win? Did I win?

J.J. laughs, pouring the water cup over Walt's head. Walt pulls Sarah into his embrace. Johnny watches from a distance, a smile still on his face, however distant.

HOMELESS MAN (O.S.)

You have no meaning! You mean nothing!

Johnny turns to see a HOMELESS MAN (he guesses) ranting and raving over by some recycling and trash bins. The Man is wearing a dark, torn overcoat, boots, and a hood in the summer heat. He is muttering loudly to spectators. They are all pointedly ignoring him, but he continues.

HOMELESS MAN

You're all dead. Why bother?  
What? What do you want me to  
say, the end is coming? The sky  
is falling?

Johnny stares harder, and then realizes... he recognizes this man. Gripping his cane in hand, he begins to walk over. As he nears, Johnny sees how ripped up the clothes are. The look is Grim Reaper by way of Salvation Army.

The Man's left hand is jammed into his left pocket.

(CONTINUED)

2 CONTINUED: (3)

2

His other hand gestures wildly. The Man suddenly stops and POINTS DIRECTLY AT JOHNNY, spitting rage.

HOMELESS MAN

Don't come any closer! Shame on you, Johnny Smith! Shame on you for what you've done to these people!

Johnny tenses. This guy knows him.

JOHNNY

Excuse me?

Johnny can see the Man's face; a face half scarred, maybe burned. A face he's seen before. A face that freezes him in his tracks. The face twists into a pained smile.

The Man jams his free hand into its pocket and walks around the corner into the tunnels under the stadium.

Johnny hurries after him in the same shot. He rounds the corner only to find the tunnel empty. Johnny can see way down the tunnel before it begins to turn.

There are no doors, nothing to hide behind. Whoever the Man was, he just *vanished into thin air*. Johnny, freaked out, turns to see if anyone else saw this. No one did. He is alone in the tunnel.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

3 INT. SMITH HOME - DAY

3

Johnny mixes a drink at the wet bar. Bruce watches him, a little worried.

BRUCE  
A homeless guy?

JOHNNY  
Maybe he's not homeless, who knows.  
The point is, this wasn't the  
first time I've seen him.

Johnny takes a drink. He needs it.

BRUCE  
Seen him seen him, or...  
(points to head)  
Seen him.

JOHNNY  
He's not a vision, Bruce. The  
people in my visions usually don't  
turn to look and talk to me...

His voice trails off, uncertain.

BRUCE  
When was the first time you saw  
him?

Johnny thinks about it, draws a deep breath.

JOHNNY  
The first time was during the  
storm...

CUT TO:

4 CLIP FROM "STORM" - MYSTERY MAN LOOKS AT JOHNNY.

4

Wind whips everywhere, the Man stares at Johnny.

JOHNNY (V.O.)  
When we ran into that carnival.  
(MORE)

(CONTINUED)

4 CONTINUED:

4

JOHNNY (V.O.) (CONT'D)  
After the lightning hit, everyone  
was running everywhere... except  
for this one guy.

HOMELESS MAN  
Johnny Smith.

Lightning whites out the frame.

5 BACK TO SCENE

5

JOHNNY  
He said my name...

BRUCE  
Maybe he was part of the circus.  
A roadie.

JOHNNY  
Yeah, but that doesn't explain  
the second time I saw him.

CUT TO:

6 CLIP FROM "THE MOUNTAIN"

6

The Mystery Man stares at Johnny from the dark woods.

7 BACK TO SCENE

7

Now Bruce is hooked.

BRUCE  
Why didn't you say anything about  
this before?

Johnny mimes holding a phone to his ear.

JOHNNY  
Hey, Bruce, what's goin' on? Me?  
Oh, I just keep seeing this  
mountain man circus freak  
everywhere...

BRUCE  
...Who's not a vision.

Johnny suddenly becomes serious, showing signs of the  
strain these cumulative sightings have had on him.

(CONTINUED)

7 CONTINUED:

7

JOHNNY

I get visions off of touch, and I wasn't touching anything. If you've got another theory, I'd love to hear it.

BRUCE

How about you've got someone stalking you?

Johnny shakes his head, he doesn't think so.

BRUCE

There's something you're not telling me. You said he yelled at you. What'd he say?

JOHNNY

(covering)

It... was just rambling. About the end of the world. Typical crazy man at the fair stuff. Didn't make any sense.

Bruce studies him, not convinced.

8 EXT. SMITH HOME - NIGHT

8

From the right angle it looks like a haunted mansion.

9 INT. SMITH HOME - VARIOUS - NIGHT

9

Shooting down empty hallways, stairwells. Anyone, anything could be lurking in the deep recesses of shadow.

In the KITCHEN, we move in on the security monitor, now displaying a view of the darkened driveway. Maybe we think we see something move, maybe not.

10 INT. SMITH HOME - BASEMENT - NIGHT

10

Johnny pulls the cover off of the bulletin board with his articles, diagrams, and notes concerning the most important vision he's had... the vision of Armageddon.

Johnny pulls up a chair and sits in front of the board, resting both of his hands on his cane. He scans the board. Pictures of Stillson, Purdy, the Washington Monument.

Johnny's eyes rove past post-it notes like "Shady Pines - Need Witness", "Sonny Elliman," and "Satellite?" A patchwork of questions and media hieroglyphics, all leading to the very declarative photo of a MUSHROOM CLOUD.

(CONTINUED)



10 CONTINUED:

10

HOMELESS MAN (O.S.)

That's a sick hobby you've got there.

The is voice right behind his ear. Johnny's chair KNOCKS OVER as he SPRINGS UP, whirling around and holding his cane like a bat, ready to swing...

The Homeless Man is standing on the upper landing of the basement stairs.

JOHNNY

Get the hell out of my house!

HOMELESS MAN

So this is where you study the end of the world.

Johnny tenses as he sees the man's hand in his coat pocket, possibly concealing a gun or a knife.

JOHNNY

What do you want?

Johnny has backed to his tool bench. He scoops up a wicked looking Black and Decker POWER DRILL with 12 inch bit, pointing it at the Homeless Man.

HOMELESS MAN

I want you to get in your car. I want you to drive to New York. White Plains. Thirteen-fifty-six Primrose Lane. Blue House. Before it's too late.

The Man nods to the Armageddon board, and Johnny's eyes flick over to it. Then, the Man turns and begins to walk up the stairs.

Johnny hurries up the stairs after him, drill in hand.

- 11 INT. SMITH HOME - CONTINUOUS 11
- Johnny stalks through his house, fear having released adrenaline and anger. He's done with crackpots breaking into his home. He moves deliberately, power drill leveled like a Magnum. He reaches the front door.
- Not only is it locked, it's chained and dead-bolted.
- 12 KITCHEN - MOMENTS LATER 12
- He checks the security system. All lights are green. Triggers a system check. No reported breaches.
- Johnny stands there, baffled.
- 13 INT. SMITH HOME - BASEMENT 13
- Johnny descends the last few steps. Crosses to the board. He stands in silence for a beat, mind spinning. Then, he takes a marker, and writes something on the board, right across the photo of the mushroom cloud.
- He stands back to stare at what he's done. We see a sort of confusion creep into his eyes, followed by a dawning realization. PER-LAP sound of a RINGING PHONE...
- CLOSE ON COLOR PHOTO OF MUSHROOM CLOUD
- written across it in black marker:
- 1356 Primrose Lane  
Blue House  
White Plains, New York
- FADE TO:
- 14 OMITTED 14

15 EXT. WESTCHESTER, NEW YORK - DAY (STOCK)

15

BRUCE (V.O.)  
Hey, it's Bruce, I'm not home,  
leave a message.

Stock Shot flying over the hilly terrain surrounding the  
wealthy town of White Plains, NY.

JOHNNY (V.O.)  
Hey, it's me. Listen, I'm heading  
out of town, tonight. Bruce, I  
saw him again.

16 EXT. PRIMROSE LANE - DAY

16

JOHNNY (V.O.)  
He came to my house. I think he  
knows what I've seen, about  
Armageddon. He told me to drive  
to New York... and I don't know  
why, but I feel I've got to be  
there. Call you from the road...

Johnny's jeep pulls up next to the street sign. Nice,  
upper middle class homes line the street, and it looks  
like nothing bad could happen here. Johnny gets out.

TRACKING WITH JOHNNY'S CANE

As it keeps pace with him. He approaches...

JOHNNY'S POV - A MAILBOX

The old-fashioned kind with a red flag. This one has a  
white cursive "1356" on it. The name "WEY" is on the  
door. The door opens as a LITTLE GIRL runs up and pulls  
it down, taking out a big handful of mail. She smiles at  
Johnny and runs back to her HOUSE.

It's a blue House - white and light blue, that is. Classy,  
inviting, not obnoxious.

A WOMAN (MADELEINE) is walking across the lawn toward the  
girl. Mid-thirties, beautiful but not overdone.

MADELEINE  
Let's see.  
(the mail)

LITTLE GIRL  
I want to bring it in!

The girl runs past her Mom, up to the porch steps.

(CONTINUED)

16 CONTINUED:

16

She slips on the second step, not seriously, and the mail flutters to the ground. Madeleine shakes her head, and starts to pick it up. She catches Johnny watching from the street, and gives him a polite smile.

Johnny returns the smile, but is disturbed by the scene: why was he told to come here? Just then, he hears, then SEES a BLACK MERCEDES SPORTS CAR humming down the street toward him.

He steps closer to the curb to let it pass. It slows as it approaches, pulling into the driveway, DRIVER looking at Johnny through the side window.

It is the HOMELESS MAN. Except he has no burns on his face, and is wearing a clean, short sleeved polo shirt!

Johnny tenses up as the car parks in front of the garage, and the Man gets out, looking back at Johnny.

The girl stops helping Mom pick up mail, and runs to...

LITTLE GIRL

Daddy!

She jumps into the Man's arms. He kisses her, and moves on, glancing at Johnny as he carries her down the walk. He passes his Wife, as he heads up the steps, saying something to her as he heads in. She follows up the steps, glancing back at Johnny before she closes the door.

Johnny hesitates, not sure what to do. He tentatively takes a step toward the house, and soon finds himself at the front door. Rings the doorbell.

A beat later, Madeleine answers the door. Johnny misses the beat to introduce himself; this is just too strange.

MADELEINE

Hi. Can I help you?

JOHNNY

Um, yeah. I was looking for your husband. I think.

He winces at himself. She looks suspicious.

MADELEINE

Can I ask what this is regarding?

The little girl, JULIA, precociously pokes her head between her Mom's legs, and looks up at Johnny.

JULIA

Bonjour.

(CONTINUED)

16 CONTINUED: (2)

16

MADELEINE

Julia...

JOHNNY

Bonjour. Comment allez vous?

JULIA

Va Bien, Merci.

This gets a smile out of Madeleine, relaxing her.

JOHNNY

I'm sorry, I've been on the road for over ten hours, and I'm a little out of it. My name's Johnny Smith, I just drove down here from Maine.

MADELEINE

Maine?

The Man, who's name is CHRISTOPHER, shows up.

CHRISTOPHER (O.S.)

Maddy?

He looks out the door, gives Johnny the once-over. Johnny stares into his eyes. It's definitely the same guy. Without the burns he's actually handsome.

CHRISTOPHER

What's going on?

She looks back and forth between Johnny and Christopher.

MADELEINE

You don't recognize him?

CHRISTOPHER

No. Listen, we're not interested.

He moves to close the door.

JOHNNY

Wait a minute, you have nothing to say to me?

CHRISTOPHER

Excuse me?

JOHNNY

What is all this?

(beat)

What's your name?

Christopher bristles at Johnny's tone.

(CONTINUED)

16 CONTINUED: (3)

16

CHRISTOPHER

What's my name? Get the hell off  
my porch, that's my name.

MADELEINE tries to keep the peace.

MADELEINE

Mr. Smith, I think maybe you've  
got the wrong address. This is  
1356 Primrose Lane, we're the  
Weys. W-E-Y. I'm Madeleine,  
this is Christopher, you've met  
Julia...

Johnny does not know what to make of this. Chris does.

CHRISTOPHER

Like she said, you have the wrong  
address.

His forceful tone draws a curious glance from Madeleine.

JOHNNY

Something's wrong, I'll give you  
that.

Christopher gives Maddy a "get inside" look. She does so  
with reluctance, taking Julia with her. Christopher stares  
Johnny down, speaking in a lower, more intimate tone.

CHRISTOPHER

Who're you with? Frank's guys?  
The 309? Alright, I get the  
message. Now, you listen to me.  
My daughter lives here, you  
understand? Maybe that's the  
point; you can get to me. Just  
know that I can get to you. I'm  
not talking about your boss, I'm  
talking about you. Okay, "John  
Smith?"

He punctuates this with an aggressive PAT on the shoulder.

17 OMITTED

17

18 *VISION FLASH - NIGHT*

18

*9 year old Julia crumpled on the front porch steps, DEAD.*

19 *VISION FLASH - NIGHT*

19

*Madeleine Wey sitting against her living room wall, dead.*

(CONTINUED)

19 CONTINUED: 19

*One eye closed, the other open and staring nowhere...*

20 BACK TO SCENE 20

CHRISTOPHER

I said, are we okay?

Johnny is frozen where he stands. Christopher slams the door. Johnny turns to look at the street, even more confused and disturbed than he was before he came here...

JOHNNY

Not even close...

FADE TO BLACK:

END OF ACT ONE

ACT TWO

FADE IN:

21 EXT. CONSTRUCTION SITE - DAY 21

The site for a future shopping center. The exoskeleton of what will be a supermarket has just started to appear, but basically this is still a big pit in the earth with a few construction trailers and machines around. Parked nearby we see Christopher's BLACK MERCEDES sports car.

Johnny is parked in his Jeep near the perimeter, watching Christopher Wey at work. While he spies, he's on the cell phone with Bruce.

BRUCE (V.O.)

Listen, I'm glad to hear you're alive, but I'm at work here...

JOHNNY

C'mon, Bruce, this is serious. I need your help.

22 INT. PHYSICAL THERAPY ROOM - HOSPITAL MAYBE - SAME TIME 22

Bruce is with a client/patient, a YOUNG WOMAN who is doing provocative stretches, all in the name of nursing her Achilles tendon (which is in a support bandage) back to health. He grimaces, on the phone with Johnny.

BRUCE

You need more than my help, man.

JOHNNY (V.O.)

I'm serious. Bruce, I met a woman, and a little girl, and saw them murdered in a vision.

Bruce's mood shifts, he whispers into the phone.

BRUCE

By your stalker guy?

23 EXT. CONSTRUCTION SITE - CONTINUOUS (INTERCUT PHONE CALL) 23

Johnny leans forward in his car seat, staring at...

JOHNNY'S POV - Christopher, hard-hat on, talking to a CONSTRUCTION FOREMAN, going over blueprints.

JOHNNY

That's where it gets weird. If it's the same guy, then he's not exactly a stalker.

(MORE)

(CONTINUED)



23 CONTINUED:

23

JOHNNY (CONT'D)

Unless it's not the same guy, but  
I'm pretty sure it is.

BRUCE

You're actually making negative  
sense.

JOHNNY

Told you I need your help. Can  
you get off work? Please?

In his room, Bruce turns back to the young woman, who  
manages a smile, even though she's vaguely in pain.

YOUNG WOMAN

Think that's as far as I can go  
without a massage.

Now it's Bruce's turn to feel pain. He grips the phone.

BRUCE

I'll head out after lunch.

JOHNNY

Thanks, Man. Call me when you  
get here. I've gotta check  
something out...

Johnny hangs up and gets out of his Jeep. He slips through  
the fence, into the site.

Johnny passes by Christopher's sports car. As he touches  
it. RAMP INTO JOHNNY'S FACE...

23A INT. BLACK MERCEDES SPORTS CAR - NIGHT (VISION)

23A

*Parked. Christopher is in the driver's seat, which is  
reclined all the way back. A HOT WOMAN, not his wife, is  
on top of him, her blouse undone. They're going at it  
and JOHNNY watches from the back seat, a trapped voyeur.*

23B OUT OF VISION AND BACK TO SCENE

23B

Johnny pulls his hand away from the car, surprised. He  
crouches down behind the Mercedes, and watches as Chris  
moves away from the Foreman.

A WOMAN approaches Christopher. The same woman from his  
vision, probably his SECRETARY. Chris grins and pats her  
on the tush. She reports something to him, and his smile  
disappears. He asks her a question, and her answer makes  
him swear. He moves off toward the market site.

24

EXT. CONSTRUCTION SITE - SUPERMARKET - MOMENTS LATER

24

Johnny enters and looks up. Several beams and girders are already in place, with plywood ceilings that cut the sun off and make things a bit darker in here.

Johnny follows the sound of VOICES, proceeding as quietly as he can.

He peeks around a beam and sees Christopher arguing with three men from the local construction union.

CHRISTOPHER

Frank, I'm not ignoring you, and you know I would never disrespect you, but I need you to trust me, okay? What I don't need, is for you to send guys to my house. That won't solve anything.

FRANK

What're you talking about?

CHRISTOPHER

You know who I'm talking about. "John Smith."

FRANK

I don't know any John Smith.

CHRISTOPHER

Alright, whatever his real name is. Blonde guy with a cane.

Suddenly Johnny FEELS something, like the hairs rising on the back of his neck.

He turns to see a familiar SILHOUETTE watching him, standing at the end of a double row of steel beams. The figure steps behind one of them.

Instead of heading directly there, Johnny moves a different way, toward an area where he hopes to cut the man off.

Johnny gets there, and finds no one here. Then...

HOMELESS MAN (O.S.)

What are you doing here?

Johnny looks UP, and sees the burnt man balanced on top

(CONTINUED)

24 CONTINUED:

24

of one of the second story support beams, looking down.

JOHNNY

I could ask you the same question.

HOMELESS MAN

You shouldn't be here.

JOHNNY

You told me to come here.  
Remember?

HOMELESS MAN

I remember I said 1356 Primrose  
Lane...

JOHNNY

I've been there. Nice house.  
Belongs to a guy named Christopher  
Wey. Heard of him? You two sort  
of look alike.

HOMELESS MAN

He's not important.

JOHNNY

But his wife and daughter... they  
are important to you, aren't they?

The Man glares down at Johnny, starts to pace up there.

HOMELESS MAN

I... I need to see them...

JOHNNY

"Before it's too late?" It's  
already too late.

HOMELESS MAN

(stops)  
What?

JOHNNY

I'm not going to let you hurt  
them.

The Man starts to pace again, holding his head.

HOMELESS MAN

Hurt them? You... you saw that?

It looks like he's going to fall.

JOHNNY

I've seen what you're going to  
do.

(CONTINUED)

24 CONTINUED: (2)

24

The Man stares down at Johnny, looking confused and vulnerable.

JOHNNY

Why do you want to hurt them?  
Who are you?

HOMELESS MAN

Hurt them?  
(grips his head)  
I can't remember...

FOREMAN (O.S.)

Hey! What are you doing?

Johnny turns to see the CONSTRUCTION FOREMAN heading toward him. He looks back up to the beams... *NO ONE IS THERE.*

A heavy hand lands on his shoulder.

25 OMITTED  
THRU  
27

25  
THRU  
27

28 EXT. CONSTRUCTION SITE - MOMENTS LATER

28

Christopher, Frank, and the two union goons turn to see Johnny and the Foreman approaching. Chris's eyes go wide.

FOREMAN

Chris, I found this guy over by the drainage buffer. Says he knows you.

CHRISTOPHER

That's him! This is the guy I was telling you about. He's trespassing, Carl. Call the police.

FRANK

This the guy who threatened you at your house?

JOHNNY

(to Chris)  
I'm not the one you should be afraid of.

CHRISTOPHER

No? Who should I be afraid of?

JOHNNY

Ask your brother.

(CONTINUED)

28

CONTINUED:

28

Christopher misses a beat, then looks disgusted.

CHRISTOPHER

My brother? What's that got to do with anything?

Frank approaches Johnny, towering over him.

FRANK

You're interrupting a meeting here.

CHRISTOPHER

Frank...

FRANK

You know, it's dangerous to not wear protective gear around a site. Could be an accident...

CHRISTOPHER

Frank, Frank, don't.

Frank gets in Johnny's face... Johnny shakes off the distraction. Christopher steps up next to Frank, trying to head off any violence.

CHRISTOPHER

I'll make you a deal. You stay away from me, and stay away from my family, and you can just leave.

FRANK

Don't make deals. Get him out of here.

One of the other union guys moves toward Johnny, who backs away, shouting to Chris.

JOHNNY

If you care about your family so much, maybe you should stay away from your secretary.

CHRISTOPHER

What?

JOHNNY

Those S-Class seats go back pretty far, don't they?

Chris runs up to Johnny, waving the union guy away.

CHRISTOPHER

Wait, wait, wait. Excuse us for a second.

(CONTINUED)

28 CONTINUED: (2) 28

The union guy steps away, and Chris closes in on Johnny, who has now got his attention. Chris talks low.

CHRISTOPHER  
What the hell do you want from me?

JOHNNY  
I want to know about your brother. You're a twin, right?

CHRISTOPHER  
Twin? No. Ronnie was four years younger than me.

Now it's Johnny's turn to be confused.

JOHNNY  
Was?

CHRISTOPHER  
He died when he was eight years old. From Lupus.

Johnny, at a loss for words, just stares at Christopher.

CHRISTOPHER  
Look, what do you want? Money?

Christopher is nervous now, thinking Johnny is trying to blackmail him. Johnny looks away, toward the market site, where he just talked with the mysterious rag man. Chris follows Johnny's look, curious.

JOHNNY  
I'm sorry. You're right.  
(looks back at Chris)  
I've made a mistake...

Christopher looks anxious as Johnny turns to walk away.

CUT TO:

29 OMITTED 29  
AND AND  
30 30

31 LONG LENS POV - JOHNNY AND CHRIS 31

A view through a camera as STILL PHOTOS are taken. Click. Click. Click.

31 CONTINUED: 31

REVERSE ON AN UGLY MAN

Mid-forties, watching from his car. He lowers the telephoto lens on his pro camera with a satisfied smile.

DISSOLVE TO:

32 OMITTED 32

33 INT. WESTCHESTER POLICE STATION - DAY 33

Bruce enters the station, which is quiet but rather busy at the same time. He looks around, apprehensive, then spots Johnny, sitting in front of a desk in the bullpen.

Johnny sees Bruce, waves him over. Bruce shakes his head, and goes.

He's about to say something when a COP with a slight paunch returns to his desk, LT. SANDOWSKI. He moves with a purposeful absence of haste. He eyes Bruce as he sits.

LT. SANDOWSKI

Who's this?

JOHNNY

This is my friend, Bruce. Bruce, this is Lieutenant Sandowski.

BRUCE

Hi.

Sandowski nods, writes something down on a pad.

LT. SANDOWSKI

Mind if I get your last name?

BRUCE

Lewis.

Sandowski nods, writes that down. Bruce looks uncomfortably at Johnny.

33 CONTINUED:

33

LT. SANDOWSKI

Okay, I'll just go over this again, stop me if I miss a detail. You claim to have had a psychic premonition that Madeleine Wey and Julia Wey are going to become victims of an assault resulting in murder sometime in the near future, you don't know when, and the perpetrator is most likely a Caucasian male between the ages of 35 and 45, who, with the exception of burn marks on his face, is the spitting image of Christopher Wey.

Bruce does a slow, what-the-fuck-have-you-been-up-to take toward Johnny.

JOHNNY

Look, I know you can't investigate a crime that hasn't happened, but I feel it's important you know what I've seen.

Sandowski taps a pencil against his lips.

LT. SANDOWSKI

You did the right thing coming in here. If you have any more premonitions, such as the name of the suspect, let us know. Until then, I suggest you let us handle this.

(CONTINUED)



33 CONTINUED: (2)

33

Johnny realizes he's getting the send off. Sandowski looks down at his slip of paper.

LT. SANDOWSKI

Mr. Lewis, would you mind if I got your contact information as well?

Off Bruce's reaction.

34 OMITTED

34

35 EXT. 1356 PRIMROSE LANE - DAY

35

BRUCE

How do you always manage to find the most insane situation possible, and then get me stuck in the middle of it?

JOHNNY

'Cause I need someone to believe the most insane situation is something that could really happen.

Johnny rings the doorbell. Waits. No answer. He turns to Bruce, who shrugs.

BRUCE

Maybe no one's home.

Johnny turns back to the door, and knocks. On his THIRD KNOCK, WE SHOOT INTO THE DOOR, THROUGH THE PEEP-HOLE --

*To reveal MADELEINE on the other side, watching.*

Johnny realizes she's watching. He looks directly into the peep-hole, nods to her, and turns to leave.

He's down the porch steps when the door opens.

MADELEINE

Wait.

Johnny turns around.

JOHNNY

I probably should've called first.

MADELEINE

That's okay, I think I know why you're here.

36 INT. 1356 PRIMROSE LANE - MOMENTS LATER

36

Johnny and Bruce sit on the couch, a little awkward. Madeleine calls out from the kitchen.

MADELEINE (O.S.)

Do you take ice, Bruce?

BRUCE

Uh, no thanks.

She comes out with two glasses of water.

MADELEINE

Okay, let's talk.

She hands a glass to Bruce first, then to Johnny. As he touches it...

37 VISION

37

*CAMERA 360's around the glass of water, and Madeleine's wardrobe changes to another day. Now she is handing the glass to another man... The ugly man we saw taking photos of Johnny at the construction site. His name is LANCE FOSTER. As Madeleine hands him an envelop of CASH...*

MADELEINE

*I hope this covers your retainer.*

FOSTER

*Son of a bitch doesn't deserve you.*

*Madeleine is made visibly uncomfortable by his tone.*

MADELEINE

*I just need to know who she is.  
I need evidence.*

37 CONTINUED:

37

FOSTER

*I'll get the evidence. You have more ice?*

*He shakes his glass, the ice cubes clink, and the glass magically re-fills with water as we SWING OUT OF THE VISION.*

38 JOHNNY

38

absorbs this while trying not to show it.

MADELEINE

I've been thinking a lot about your visit here the other day.

JOHNNY

Yeah?

MADELEINE

Let me take a guess, and tell me how close I am. My husband is cheating on me, and he's having an affair with someone close to you. Maybe your wife, or girlfriend.

BRUCE

Wow.

Bruce and Johnny are momentarily caught off guard. Madeleine mistakenly believes that she's hit home.

MADELEINE

The last time this happened, I thought it was my fault. I was working full-time, and so was Chris, and with Julia starting school, I didn't have time to take care of him...

JOHNNY

Mrs. Wey...

MADELEINE

Madeleine.

JOHNNY

Madeleine. I do have something to tell you, but, first, I have to explain something about myself, about who I am. It may be... hard to believe, but I hope you'll hear me out.

(CONTINUED)

38 CONTINUED:

38

Madeleine looks back and forth between them, now unsure.

MADELEINE

Alright...

(CONTINUED)

38 CONTINUED: (2)

38

JOHNNY

About seven years ago, I was  
involved in a car accident.

Madeleine's demeanor shifts. She tightens, visibly.

MADELEINE

Wait, I'm sorry, does this have  
anything to do with Christopher?

JOHNNY

It has a great deal to do with  
both of you.

Madeleine's eyes dart left. Johnny traces them to the  
phone on the wall. Bruce notices, too.

JOHNNY

Look, I don't mean to frighten  
you.

But he already has. And she's wondering, why did I let  
these strangers into my house?

MADELEINE

What do you want?

JOHNNY

What I have to tell you, is for  
your own safety.

MADELEINE

Are you saying that I'm not safe  
now?

JULIA (O.S.)

Hello.

They all turn to see JULIA in the room. Johnny smiles.

JOHNNY

Hi.

MADELEINE

Julia, go to your room.

JULIA

Okay.

(to Johnny)

What's your name?

JOHNNY

Johnny.

Madeleine stands up.

(CONTINUED)

38 CONTINUED: (3)

38

MADELEINE

Okay, let's go.

Julia smiles at Johnny as her Mom heads for her.

JULIA

Au revoir, Johnny.

As Johnny is about to reply, as Madeleine takes Julia's hand, Johnny looks past her and sees THE HOMELESS MAN staring through the back window.

Johnny drops his glass. The Man, who we now see has tears in his eyes, moves out of sight. Bruce follows Johnny's look to the window.

BRUCE

What is it?

JOHNNY

He's on the porch. He's there,  
he's right there!

Bruce jumps into action, running for the French doors that lead to the back porch. Johnny moves to follow.

39 EXT. PORCH AND BACKYARD - CONTINUOUS

39

Bruce bursts out onto the porch. No one here. He scans the backyard, which butts up next to a heavily wooded ravine area. Johnny comes onto the porch beside him.

BRUCE

The woods.

JOHNNY

Told you he's fast.

Bruce jumps off the porch, powers across the backyard and into the woods. Johnny turns back to a stunned Madeleine.

JOHNNY

Stay inside, lock your doors!

He runs off after Bruce. Madeleine shuts the doors and locks them, as afraid of Johnny as anyone else, now.

40 EXT. WOODS - CONTINUOUS

40

Bruce tears through the trees, stops and listens. Hears a faint rustling in the distance. Runs off that way.

(CONTINUED)

40 CONTINUED:

40

JOHNNY

Enters the woods, moving slower than Bruce.

HOMELESS MAN (O.S.)  
Shouldn't have done that.

Johnny stops in his tracks, turns to see the Man standing there. Left hand in his pocket. Right hand at his side.

HOMELESS MAN  
You scared her.

JOHNNY  
At least she's still alive.

HOMELESS MAN  
You're making a mistake. All I  
wanted to do was to see my family.

JOHNNY  
Your family?

HOMELESS MAN  
Yes. And I can only look at them,  
when you look at them.

JOHNNY  
Who the hell are you?

HOMELESS MAN  
My name is Christopher Wey. Or  
at least, it used to be. It  
doesn't matter anymore.

JOHNNY  
I don't understand...

WEY  
What if I told you I wasn't really  
standing here? That you were  
having a vision of me standing  
here. And that I am really  
standing somewhere else, several  
years into the future...

JOHNNY  
I'd say that you don't know how  
my visions work. I need to be  
touching something.

Wey takes his hand out of his pocket. Fingers open to reveal a small silver knob. Johnny's heart catches as he recognizes it. IT IS THE HEAD PIECE OF HIS CANE.

HOMELESS MAN  
So do I.

(CONTINUED)

40 CONTINUED: (2)

40

Johnny brings up his cane, and stares in shock at the identical twin handle. He DROPS HIS CANE and Wey suddenly VANISHES into thin air! Johnny is alone in the woods.

FADE TO BLACK.

END OF ACT TWO



ACT THREE

FADE IN:

41 EXT. WOODS - JOHNNY'S POV OF WEY - DAY

41

It is quiet now in the woods. Johnny calls out...

JOHNNY

Bruce!

No answer back. After a beat, Johnny kneels down, and tentatively touches his cane. Nothing happens. He reaches up and carefully picks it up by the shaft.

Nothing happens. He grips the silver head... and we hear the crackle of a DZ SOUND EFFECT. Our angle adjusts to show WEY, standing in the same exact spot as before. He looks agitated.

WEY

You see? I knew the truth would scare you. That's why I couldn't approach you directly. I knew you wouldn't understand.

JOHNNY

Let me try. I'm seeing the future, while you're seeing the past. We're sharing a vision.

Wey looks surprised. Johnny rises to his full height.

JOHNNY

Believe it or not, this has happened to me before. Once.  
(re: cane top)  
Where did you get that?

Wey regards the iron sphere in his hand.

WEY

It's a long story... though it's missing a big piece.

JOHNNY

What do you mean?

Wey holds out his hands, one with the cane head in it.

WEY

See for yourself.

Johnny is wary, but Wey remains still. Waiting. Johnny steps forward. He reaches out, slowly, and takes hold of the cane head in Wey's hand. He can feel it.

(CONTINUED)

41 CONTINUED: 41

Suddenly, Wey's other hand shoots out and grips the top of Johnny's cane, forming a CIRCUIT between them and shooting us into a MAJOR VISION SEQUENCE:

42 EXT. 1356 PRIMROSE LANE - NIGHT (VISION) 42

WEY morphs into CHRISTOPHER (losing the burns, etc.) as he walks up his porch steps, unlocks his front door.

WEY (V.O.)  
The last thing I remember, was walking into my house. It was August, I don't remember the day...

He disarms the security code inside. Flips the keys in his palm. Takes a step inside... A BLACK SHAPE moves behind him, and a blunt object SMASHES into the back of his head.

WHITE FLASH TO:

43 INT. HOSPITAL ROOM - DAY (VISION) 43

Johnny is in the brain trauma ward. Utter SILENCE except for the intermittent beep of life support equipment.

Johnny approaches a bed, and an eerily familiar sight: Christopher Wey, eyes closed, trapped within a coma.

JOHNNY  
You were in a coma.

Suddenly, the lighting in the room changes dramatically. Johnny looks out the window, sees the sun setting at a time-lapse rate. He walks toward the window.

VFX SHOT - Johnny framed by the window, slowly approaching it as the sun continues to rise and set, ever faster. Days ticking by and accelerating into months. Faster...

ON JOHNNY'S FACE - As the breathtaking acceleration of time strobes across his eyes, faster than he can process...

44 JOHNNY'S POV OUT THE WINDOW - VFX EXTRAVAGANZA 44

Months flying by. Years. The cityscape changing under the blurring cycle of day and night, and then all of a sudden BOOM! It only lasts a few frames but we know what it is.

FIRE. Then --

BLACKNESS. Fade In...

45 CLOSE ON WEY 45

*Sleeping outside, face covered by GREY SOOT. He looks like a hibernating gargoyle. His eyes blink open. Then immediately shut as light stabs them.*

WEY (V.O.)

Like I said, the last thing I remember, was walking into my house. The next thing, was that I couldn't see...

*It is SO BRIGHT he can't even squint. Wey tries to lift himself out of the rubble he's lying in, and fails. He tries again... and falls again. He tries again...*

WHITE FLASH TO:

46 EXT. NOWHERE - MORNING 46

*Wey is upright now, stumbling against a bright, overexposed background. Still in hospital gown, IV tubes and EEG wires dangle from his arms and head like exposed nerves.*

WEY (V.O.)

There was nothing to see...

*He trips on something, and falls down. He pats the surface of what he tripped on.*

*CORPSES caked with ash, choked to death. Wey, completely dazed and out of it, feels their faces and clothes.*

WEY (V.O.)

I thought I was in a nightmare...

*He liberates a pair of SUNGLASSES from the flannel shirt of one of the corpses.*

47 ANGLE - HAZY WHITENESS 47

*Wey, out of the field of focus, stumbles closer and closer toward us.*

WEY (V.O.)

I would come to know that I was, in fact, in Baltimore, Maryland...

*He walks into CLOSE UP, squinting. He puts on the dark sunglasses. His mouth slacks open as his eyes adjust, seeing what we can see in their reflection...*

WEY (V.O.)

Or, what was left of it.

- 48 ANGLE - TOTAL DEVASTATION 48  
*A leveled city, covered by snow-white ash the same color as the sky above.*
- 49 EXT. WOODS - PULL OUT FROM JOHNNY'S EYE 49  
JOHNNY  
Armageddon. You survived...  
PIVOT 180 to LOOK AT WEY'S FACE, still sharing the vision.  
WEY  
Yes. I survived.  
CAMERA SHOOTS INTO WEY'S EYE
- 50 EXT. BASKETBALL COURT - DAY 50\*  
WEY (V.O.)  
There were other survivors, but...  
no one I could trust.  
*Wey, now dressed in his signature rag-tag outfit, hobbles away from a makeshift HOVEL, sucking water out of a fruit can.* \*  
\*
- WEY (V.O.)  
I don't know how I made it, but  
whatever happened... it changed  
me. I wasn't prepared for it...
- 51 WEY 51  
*Leans on the pole of a backboard for support, and we* \*  
*SUDDENLY DO A 360 around him, and everything turns BACK* \*  
*TO THE WAY IT WAS. GREEN TREES, BLUE SKY, A SHATTERED* \*  
*BUILDING RE-BUILT. KIDS PLAYING BASKETBALL. Wey sticks* \*  
*out like a sore thumb, bewildered and frightened. A KID* \*  
*passes a basketball to him. Wey reacts, but --* \*
- 52 SUDDENLY 52\*  
*melts back to the ruined court.* \*
- WEY (V.O.)  
At first, I didn't know I was  
causing visions. I thought they  
were ghosts. \*

53 OMITTED 53\*

54 ON WEY 54  
*terrified.*

WEY (V.O.)  
I thought I was losing my mind.

54A MAKESHIFT HOVEL - LATER 54A\*

*Wey sleeps fitfully on the ground.*

WEY (V.O.)  
And then the dreams came.

CUT TO:

55 THE MONOLITH VISION 55

*the same one from "Destiny," ROARING at us, BLACKING OUT  
FRAME.*

CUT BACK TO:

55A WEY 55A

*sleeping, struggling with a nightmare.*

WEY (V.O.)  
Every night, I had the same dream.  
The same nightmare. And I knew it  
wouldn't stop, until I went to  
the place it kept showing me.

*Wey wakes with a start. Sweating.*

DISSOLVE TO:

56 OMITTED 56  
THRU THRU  
59 59

60 THE MONOLITH VISION 60

*WE PULL BACK TO THE FIERY SHOT OF Washington D.C. from  
"Destiny"... A DISSOLVE then turns it into a post-fire,  
ash-covered tomb of a city.*

60 CONTINUED: 60

WEY (V.O.)  
My visions were leading me.

*REVERSE the pull-back, flying down the wall of the monument to the base, where we find...*

WEY (V.O.)  
They were leading me to you.

61 WEY 61

*Digging through ash at the base of the Monument. It is there that he finds the head of Johnny's cane. As he takes it, we --*

CUT TO:

62 CLIP FROM "THE STORM" 62

*Wey appears, looking at Johnny. We quickly cycle through the OTHER INSTANCES in which the "Future Man" appeared to Johnny.*

WEY (V.O.)  
At first, I didn't know you. But when I learned who you were, I knew what I had become.

63 EXT. WOODS - PULL OUT FROM WEY'S EYE 63

Johnny pulls away from him, breaking the circuit, but still holding his cane.

WEY  
Now, every time that I hold this, and you hold that...

The potential of all this begins to dawn on Johnny.

JOHNNY  
We can see each other.

ANGLE ON BRUCE

Trudging back through the woods after not finding anyone. He spots Johnny and calls out to him.

BRUCE  
Johnny! There's...

He sees Johnny is busy talking to NO ONE. Open air.

(CONTINUED)

63 CONTINUED:

63

BRUCE  
No one out here...

WITH JOHNNY AND WEY

Johnny hasn't noticed Bruce yet.

JOHNNY  
Listen. I need to know. The war. Is it a war? When exactly does it... How? How does it start?

WEY  
You don't know?  
(beat)  
Of course... not yet...

JOHNNY  
Is it Greg Stillson? I know he's connected.

Wey holds up a hand to silence him.

WEY  
You've got questions, and I've got answers. But first I need you to tell me what happens to my family.

JOHNNY  
What?

WEY  
You said I hurt them. I don't remember that.

JOHNNY  
How can you not remember...

WEY  
I told you, I'm missing a big piece. The last thing I remember was walking into my house. The next thing was that I couldn't see. I risked talking to you because I want to see my wife and my daughter again. And I need to know what happened that night.

Johnny is reluctant to tell Wey his gruesome vision.

JOHNNY  
If you're like me, why haven't you already seen it? In a vision?

(CONTINUED)

63 CONTINUED: (2)

63

WEY

Where I'm from, there's nothing  
left to touch.

Wey holds up the cane head like the Greek Witches held  
out their one eye.

WEY

This is all I've got. You are  
all I've got. And I can only see  
as far as you can.

JOHNNY

When I touched you, the *old* you,  
yesterday... I saw Madeleine and  
Julia dead. They were murdered.

Wey is hit hard by this. Bruce has gotten closer, realizes  
Johnny is in a vision.

BRUCE

Johnny?

WEY

I'll make you a deal. You change  
that... you save them... and I'll  
tell you everything you want to  
know.

Wey, overcome with despair, lets the cane head drop...

JOHNNY

Wait, you have to tell me --

Wey DISAPPEARS. Johnny, upset, throws his cane down. He  
now becomes aware of Bruce next to him. Bruce picks up  
Johnny's cane, offers it back to him.

BRUCE

No. You better tell me. After  
we get out of here. C'mon.



63A EXT. 1356 PRIMROSE LANE - DAY

63A

Johnny and Bruce are halfway across the front lawn (coming from around the side of the house) toward the street, when Madeleine steps out onto her porch, calling out.

MADELEINE

I called the police! They're on their way.

She means it as a warning, as well. Johnny turns back.

JOHNNY

Good! Stay inside till they get here!

Madeleine is not sure what to make of Johnny; is he dangerous, or is he really trying to help her? Did he really see someone in back of her house?

MADELEINE

What do you want?

Johnny turns back again, and sees WEY, standing halfway across the lawn, in between him and Madeleine. Although he's fifty feet away, it sounds like he's whispering in Johnny's ear.

WEY

Remember, Johnny. Either you save her, or I'll see us both in hell.

Johnny looks from Wey to Madeleine. She looks confused; what is Johnny staring at?

Wey turns around, and sees his wife. He moves toward her, almost as if on reflex. Walking across the lawn...

Johnny lets his cane drop out of his hand, and Wey DISAPPEARS. We can hear POLICE SIRENS in the DISTANCE.

JOHNNY

I'm sorry, I can't tell you right now. Just stay close to Julia. I'll be back, I promise.

BRUCE

Um, Johnny? Time to go...

Johnny picks up his cane by the wood, and heads out.

64 OMITTED 64

65 INT. MOTEL DINER - NIGHT 65

Johnny has drawn a diagram for Bruce on some motel stationery. It's a TIMELINE, with TICKS for dates.

JOHNNY

Alright, we're here...

(makes tick)

The end of the world is *here*.

He makes another tick, a little ways down the timeline.

BRUCE

I'm not liking this so far.

Johnny makes another tick right after his first one.

JOHNNY

Very soon, something's going to happen. Wey's gonna get knocked out, and fall into a coma.

(draws a bracket past end-of-world tick)

He stays in the coma, and wakes up after...

(best word he can find)

Armageddon...

BRUCE

And realizes he can use his Dead Zone.

65 CONTINUED:

65

JOHNNY

That's where he finds the cane head... my cane head.

They both look at the cane, resting against the desk.

BRUCE

(sighs)

Okay.

JOHNNY

You don't believe me.

BRUCE

It's not that I don't believe you, it's just... this one's pretty far out, John.

JOHNNY

Well, you better get ready 'cause this is just the start. Think of this; if I save Wey, if I prevent him from getting knocked out --

(points to timeline)

Here, he's not going into a coma, or coming out of one, and he's not going to have visions of me.

BRUCE

That's a bad thing?

JOHNNY

Bruce, this is the one person who can tell us what starts Armageddon. What causes it. He's the one person who can help us stop it.

BRUCE

So... you're not gonna help him? What about his Madeleine, and Julia?

Johnny, frustrated, picks up the cane next to him.

*WEY appears in the room, pacing, holding the cane head in his hand. It's obvious that he's been waiting for it to "work." Meaning he's been waiting for Johnny to pick up his end. He assesses his surroundings, glares at Johnny.*

WEY

Where were you?

Johnny stands. Bruce cannot, of course, see Wey.

(CONTINUED)

65 CONTINUED: (2) 65

JOHNNY

I need to know exactly what happens to your family. And when.

WEY

I can only see what you see.

JOHNNY

It happens in your house. I need to get in there.

WEY

Then take me with you.

Johnny nods.

66 EXT. 1356 PRIMROSE LANE - DAY 66

Johnny and Bruce approach the front door. Johnny turns back to WEY, who is standing at the bottom of the porch steps, hands in his pockets.

JOHNNY

Where's the key?

WEY

Flower pot.

Johnny kneels down, lifts the flower pot; there's the KEY. Bruce looks back toward Wey. Through him, actually, since he sees no one there. It weirds him out.

BRUCE

I don't know if this is such a good idea. Maybe we should wait 'till she gets home.

JOHNNY

And say what? Mind if we come in, and try to figure out how you get killed?

He unlocks the door, opens it. The security alarm panel starts to beep a warning. Johnny looks to Wey, who is now suddenly beside him.

JOHNNY

Do you remember the code?

WEY

One, three... one... seven.

Johnny punches it in. The panel beeps acceptance. Wey smiles to himself, sadly.

(CONTINUED)

66 CONTINUED: 66

WEY  
I remember.

ANGLE - FROM THE STREET

We see a familiar car edge into frame.

LANCE FOSTER watches from behind his wheel as Johnny and Bruce enter the house.

67 INT. 1356 PRIMROSE LANE - CONTINUOUS 67

Wey reacts, overcome with being inside his old house. Johnny recognizes the doorway now from his visions.

JOHNNY  
This is where you get hit.

BRUCE  
Me?

JOHNNY  
No, him.

Johnny gestures to Wey, who is staring at the threshold. Bruce nods in that general direction.

BRUCE  
Oh. Hey. By the way, name's Bruce. Nice... to meet...

Bruce realizes what he's doing and stops himself. Wey barely notices Bruce's attempt to address him.

Johnny spots the wall where he saw Madeleine slumped dead in his vision. He kneels beside it, touching and tapping, trying for a vision.

JOHNNY  
I saw her here...

Wey's attention is focused on Johnny. Johnny's not getting anything. He moves along the living room wall, reaches the fireplace. Feels the mantle, the glass cover, and as soon as he touches the FIRE POKER, we swing around...

68 INT. 1356 PRIMROSE LANE - NIGHT (VISION) 68

*Suddenly a MAN wearing black duds and a black ski mask is taking the fire poker and walking over to the front door. The PHONE is ringing. The Man hides behind the front door, fire poker held down.*

(CONTINUED)

68 CONTINUED: 68

*We do a jump-cutty DEAD ZONE PUSH IN to him as time passes. He reaches over and resets (re-arms) the security alarm.*

68A BACK TO SCENE 68A

Johnny looks toward the door. Bruce follows his gaze.

BRUCE

What do you see?

JOHNNY

Someone. Maybe a burglar.

Johnny walks to the door. Holding the fire poker in one hand, he concentrates as he feels around the door hinges. SUDDENLY...

68B INT. 1356 PRIMROSE LANE - NIGHT (VISION) 68B

*The door opens, and Christopher walks in, disarms the security code. He flips the key in his palm...*

*Suddenly, the burglar steps from behind the door and STRIKES with the fire poker, bashing Christopher. JOHNNY AND WEY are third person observers to this vision, and Wey is horrified as he watches Christopher hit the floor.*

*The burglar brings down the iron rod AGAIN. WEY flinches, watching himself get bludgeoned. The burglar removes his ski-mask.*

LANCE FOSTER. Johnny turns to Wey, who is bewildered.

WEY

Who is he?

Foster stares down at Christopher, vindicated.

FOSTER

How's that feel, you son of a bitch? Bet not as good as this.

(clubs him AGAIN)

You don't know what you had. You had something great.

He drops the fire poker. Bends down, and starts to drag Christopher's body into the house.

FOSTER

But guys like you, got the whole world eatin' out of your hand, you never seem to care...

Suddenly the front door opens, and outside on the porch stands JULIA.

(CONTINUED)

68B CONTINUED:

68B

*She sees her Dad being dragged by another man, and her jaw drops. WEY reacts, screaming out.*

WEY

*Julia, RUN!*

FOSTER

*Julia wait...*

*Of course, Julia can't hear Wey, but she barely hears Foster. She backpedals and TRIPS on the porch steps. FALLS out of sight.*

WEY

*No!*

*Foster runs onto the porch. Johnny follows him, knowing what he will see: Julia crumpled at the bottom of the porch steps, dead.*

MADELEINE (O.S.)

*Julia!*

*MADELEINE runs up the walk, having seen her daughter fall.*

FOSTER

*She's okay. She's okay.*

*He scoops Julia up into his arms and tries to carry her back inside. Madeleine panics, reaching for Julia.*

MADELEINE

*What are you doing? Get away from her! Get away!*

FOSTER

*She's okay...*

*He stumbles back into the house. Madeleine stops clawing at him when she sees CHRISTOPHER on the floor. Her hand flies to her mouth, stifling a shriek. Frozen.*

*Foster sets Julia down, and slams the door. Desperate.*

FOSTER

*Maddy, it's okay...*

MADELEINE

*No!*

*She moves to her daughter. Foster intercepts her, grabbing both of her arms. She struggles. He pushes her back, against the living room wall.*

*Johnny watches, heart pounding but trying to keep calm.*

(CONTINUED)

68B CONTINUED: (2)

68B

*Wey is panicked, reaching out, spectral hands passing through Lance Foster in vain. Unable to protect his wife.*

*Foster has a hand over her mouth, his other arm pressed against her chest, pinning her to the wall.*

FOSTER

*Shhhh, it's okay. It's okay. I didn't know you were here...*

*She tries to scream. He presses harder, her scream becomes muffled through his gloves. Foster babbles, desperate.*

FOSTER

*Madeleine. Listen to me. Listen to me. Stop. I took care of him. I took care of that son of a bitch, he's never going to hurt you again. Listen. Listen. We can work this out, we can make this work...*

*She struggles, he presses against her even harder, restricting all movement. Wey falls to his knees.*

FOSTER

*Listen to me. You deserve better. You deserve better than him. You just have to open your eyes.  
(she stops struggling)  
Madeleine. Do you hear me?  
Madeleine? Maddy...*

*He realizes he's pressing too hard, and slacks off.*

*She sinks to the ground, heavy. He follows her, realizes he's gone too far, has strangled her.*

*Her eyes are open, dull and lifeless. Foster reaches out to touch one, and the lid closes. He shrinks back, stares at the three bodies around him, then gets up and makes his way to the door. He gives one more horrified look behind him, and then SLAMS THE DOOR, which --*

69 ENDS THE VISION

69

*with the door closed as it is now. Johnny falters, dazed.*

BRUCE

*John, are you alright?*

*Bruce helps him to a chair.*

JOHNNY

*He kill... he killed them.*

(CONTINUED)



69 CONTINUED:

69

BRUCE

Who? Who is it?

Johnny leans forward on his cane, both hands on the grip.

JOHNNY'S POV - WEY

Sitting against the wall where Madeleine will die.

JOHNNY

Someone she knows.

Wey slowly looks up with bloodshot eyes.

WEY

She was having an affair...

JOHNNY

No, you were. And that man was who she paid to prove it.

WEY

How do you know that?

JOHNNY

First you tell me what you know.

Wey, miserable, shakes his head no.

JOHNNY

We had a deal. If we save her, it won't matter. *Everyone* is going to die, and you know it.

WEY

If you had the chance to go back to June 5th, 1995, and stay with Sarah Bracknell, and not have to see what's coming... you'd know why I don't care...

He lets the cane head drop from his hand.

Wey is GONE. Suddenly, the sound of a key hitting the lock. Bruce and Johnny turn to see the door open, revealing LT. SANDOWSKI and a UNIFORMED COP, both leveling police pistols.

LT. SANDOWSKI

Hands in the air! Now!

(CONTINUED)

69 CONTINUED: (2) 69

BRUCE  
I knew I should've stayed in Maine.  
They slowly raise their hands.

70 OMITTED 70  
AND AND  
71 71

72 EXT. 1356 PRIMROSE LANE - LATER 72

NEIGHBORS watch as Johnny and Bruce are ushered into the back of a police car, cuffed. REVEAL Madeleine pulling into her driveway, Julia in the backseat. LANCE FOSTER greets her as she gets out.

MADELEINE  
What's going on?

FOSTER  
I called the cops as soon as I saw them breaking in.

She looks over to the cop car, sees JOHNNY turning to look at her through the back window. He freaks out when he sees her standing next to Foster.

JOHNNY  
Madeleine! That's him! That's him! He's gonna kill you!

Johnny's voice is muffled by the cop car. He thrashes in the backseat as the car pulls away. Madeleine shudders.

FOSTER  
You recognize him?

MADELEINE  
He's been by the house before.

FOSTER  
He's also been to see your husband.  
(off her look)  
I was coming over to show you these.

He hands her an envelope, photos inside.

FOSTER  
He's in a few. But the ones you can use in court are...

She's found them. Photos of Christopher and his Secretary, making love in his Mercedes. Foster watches as Maddy nods to herself, tears welling in her eyes.

(CONTINUED)

72 CONTINUED:

72

He reaches out slowly for her, almost touching her hair. His touch snaps her back to the moment. She shakes off being creeped out.

MADELEINE

I, I'm sorry, it's just now people  
are breaking into my house...

Foster fidgets, nervously, his eyes never leaving her.

FOSTER

If you don't want to stay here,  
you're free to bring Julia, and...  
I have a spare room.

MADELEINE

That's kind, thank you. You're  
right, I can't stay here. I think  
I'm gonna take Julia to my Mother's  
house. Tonight.

FOSTER

Yeah, that's a good idea. Tonight.

Off Foster, we --

FADE TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

73 INT. WESTCHESTER POLICE STATION - DAY

73

Bruce cradles a phone in his cuffed hands as the Uniformed Cop breathes down his neck.

BRUCE

Hi, I need to speak to Sheriff Bannerman, please. Yeah, it's urgent.

(beat)

Yeah, I'll hold...

Move off him to find Johnny seated at Lt. Sandowski's desk, one hand cuffed to the steel chair he's in.

LT. SANDOWSKI

Well, that's an extremely detailed statement, Mr. Smith. Makes about as much sense as your last one.

The phone on his desk rings. He picks it up. Listens. Then looks at Johnny while giving his answer.

LT. SANDOWSKI

Good. Bring him over.

His glance moves over Johnny's shoulder. Johnny turns to see Christopher Wey being led over by another cop. He doesn't look happy as Sandowski stands to shake his hand.

LT. SANDOWSKI

Hi, I'm Lieutenant Sandowski. Sorry to meet you under such circumstances.

CHRISTOPHER

It's been quite a day. I come home to find a squad car parked in my driveway, and the officer searching my house tells me there's been a break-in, and that my wife's taken our daughter to her Mother's house, who, when I called, said she didn't want to talk to me.

Johnny grunts in the key of "that doesn't surprise me."

LT. SANDOWSKI

Pipe down.

Christopher walks around to look Johnny in the eyes.

CHRISTOPHER

Who the hell are you?

(CONTINUED)

73 CONTINUED:

73

His earnest inflection echoes Johnny's question to Wey. Johnny holds his gaze, speaking deliberately.

JOHNNY

I'm the guy who could've had the life you take for granted.

(leans forward)

Difference between us is I lost it all in one night, where you... you're just pissing yours away.

Christopher looks like he's about to hit Johnny, and Sandowski looks like he's about to let him. Christopher opens his mouth, but Johnny cuts him off.

JOHNNY

Shut up. Just shut up and listen, for once. Your wife's hired a private investigator to prove you're cheating on her. He's...

LT. SANDOWSKI

Here we go again with the P.I. His name is Lance Foster, he's the one who reported the break-in.

(to Johnny)

I think we've heard about enough out of you.

CHRISTOPHER

This is true, about my wife... hiring this guy?

LT. SANDOWSKI

(evasive)

That would be her business.

JOHNNY

Whatever you do, do not go home tonight. Go to your family and stay with them. Understand?

Chris turns to Sandowski.

CHRISTOPHER

If you need me to testify, press additional charges, whatever's necessary...

LT. SANDOWSKI

I'll let you know.

JOHNNY

Dammit, listen to me.

(CONTINUED)

73 CONTINUED: (2)

73

CHRISTOPHER

I warned you to stay away.

Christopher walks off. Johnny yells after him.

JOHNNY

Don't go home!

LT. SANDOWSKI

Keep your voice down.

The CAPTAIN opens the door to his office.

CAPTAIN

Sandowski, could I see you for a second?

Sandowski grudgingly heads over to the Captain's office, passing BRUCE, who is being sat down at another desk. Bruce gives a confident nod to Johnny.

74 EXT. MOTHER-IN-LAW'S HOUSE - NIGHT

74

Christopher knocks on the door. It's opened by a 65 year old woman, his MOTHER-IN-LAW. He looks down, wordless, withering under her gaze for a beat. She closes the door.

He waits outside. We hear muffled VOICES from inside the house. The voices escalate sharply.

The door opens suddenly, Madeleine standing there. They stare at each other for a long beat.

MADELEINE

I said not to come here.

CHRISTOPHER

You said not to call.

(beat)

I just came from the police station. They say we've got nothing to worry about.

MADELEINE

They're wrong.

CHRISTOPHER

I know that everything that's going on... is my fault.

MADELEINE

Christopher. I'm not going to forgive you.

(CONTINUED)

74

CONTINUED:

74

CHRISTOPHER

I know. I don't want that. I  
just want to talk.

JULIA (O.S.)

Daddy!

Julia comes running down the hall, followed by her  
Grandmother, who fails to stop her as she runs past  
Madeleine and into Christopher's arms, where she buries  
her head and begins to cry.

CHRISTOPHER

Hey, hey what's wrong?

(CONTINUED)

74 CONTINUED: (2)

74

JULIA

I was scared for you.

He holds her close, mouthing softly to Madeleine:

CHRISTOPHER

I just want to talk.

MOTHER-IN-LAW

He's not stepping foot inside  
this house.

MADELEINE

Mom, stay out of it.

MOTHER-IN-LAW

This is my house.

Maddy and Chris lock eyes, Julia between them. She closes  
her eyes, and nods.

75 INT. WESTCHESTER POLICE STATION - NIGHT

75

Sandowski begins to remove Johnny's handcuffs, and walks  
him to the booking desk.

LT. SANDOWSKI

You got friends in all the right  
places, don't you? Sheriffs,  
Religious Leaders, Politicians.  
What're you, Psychic to the Stars?

JOHNNY

I'm sure in your argument to keep  
me here, you left out the fact  
that there was no breaking and  
entering to support your breaking  
and entering charge.

(CONTINUED)



75 CONTINUED:

75

LT. SANDOWSKI

No forced entry doesn't mean you were invited. I'll encourage the family to press whatever charges they feel appropriate. I'll even suggest a few.

Johnny turns to the other Cop, who has just released Bruce.

JOHNNY

I need my cane.

The Cop leads him to the front desk, pulls out the cane and hands it to Johnny.

As he TAKES HOLD, our angle adjusts to see WEY, who takes in the police station, and then stares at Johnny, confused.

WEY

Where is this? What happened?

Johnny closes his eyes. Bruce sees he's disturbed.

BRUCE

What's wrong?

JOHNNY

Nothing's changed.

76 INT. 1356 PRIMROSE LANE - NIGHT

76

On the kitchen counter PHONE as it begins to ring. We hold on it, ringing, as no one answers.

We then reveal FOSTER, dressed in black. He ignores the phone, putting on his black ski mask. It continues to ring as he heads to the fireplace, grabs the iron poker, and walks over to take his place behind the front door.

77 INT. JOHNNY'S JEEP - TRAVELING - NIGHT

77

Bruce driving. Johnny slams down his cell phone.

JOHNNY

We're already too late. Go!

Bruce downshifts and guns it.

78 EXT. 1356 PRIMROSE LANE - NIGHT

78

Christopher's car pulls into the driveway. He gets out as Madeleine's car pulls off the street behind him. Christopher looks at his house, thinking.

(CONTINUED)

78 CONTINUED: 78

He heads to Madeleine's window before she opens the door.

CHRISTOPHER

Let me check something out first.

He walks up the walk. Just like in the vision. He ascends the porch steps. Unlocks the front door.

79 INT. 1356 PRIMROSE LANE - CONTINUOUS 79

Christopher steps in. Disarms the security panel. Flips his keys in his palm. Foster stirs behind him...

CHRISTOPHER'S POV - THE FRONT HALL LEADING INTO HIS HOUSE.

His last sight before BAM! The screen goes WHITE.

80 EXT. 1356 PRIMROSE LANE - CONTINUOUS 80

Julia gets out of her Mom's car, happy to be home. Madeleine also gets out as Julia runs past, up the walk.

MADELEINE

Honey, wait a minute.

Suddenly, Madeleine reacts to a sound behind her. She turns in SLOW MOTION as a BRIGHT LIGHT blinds her eyes.

81 INT. 1356 PRIMROSE LANE - CONTINUOUS 81

Foster has begun to drag Christopher's body when the front door opens, revealing Julia, who stops short, stunned.

FOSTER

Julia wait...

Julia backpedals and TRIPS on the porch steps. She FALLS backwards in slow motion...

AND IS CAUGHT IN JOHNNY SMITH'S ARMS before she hits the stairs. Foster runs to the door, looks down to see Johnny holding Julia, and Bruce jogging up the stairs toward him.

BRUCE

Hi.

Bruce DECKS Foster across the face. He stumbles back in the house, trips over Christopher, and hits the floor on his back. Bruce continues his forward motion, kneeling on Foster's chest and PUNCHING him again.

(CONTINUED)

81 CONTINUED:

81

Johnny sets Julia down. She runs into her Mother's arms.

JOHNNY

Get her out of here!

JULIA

(holding Maddy tight)

Daddy's hurt...

Madeleine looks into Johnny's eyes, and moves up the stairs, passing him.

JOHNNY

Madeleine, don't...

She keeps going, setting Julia down at the threshold. She is speechless as she sets eyes on Christopher.

Johnny walks up the porch steps, and moves through the door. He looks to Bruce who moves out of the way to show Foster. Out cold.

Madeleine falls to Christopher, cradles him in her arms. Julia crawls forward, shaking her Dad's arm, and then just holding on to it. Madeleine looks up at Johnny.

MADELEINE

Call 911. Help... get help.

Johnny looks at Bruce, who runs into the living room and picks up the phone. Madeleine begins to cry.

MADELEINE

Help him...

Johnny stands where he is, staring at Christopher, unconscious, in the arms of his Wife and Daughter.

DISSOLVE TO:

82 OMITTED

82

83 INT. SMITH HOME - BASEMENT - NIGHT

83

Johnny sits, both hands on the cane top, waiting, slowly scanning his giant cork board.

We PAN across it, settling on the latest addition: a newspaper clipping from the "Westchester Post." Column titled "Local Man in Coma Following Assault."

(CONTINUED)

83 CONTINUED:

83

Underneath is a FAMILY PHOTO of the Weys: Christopher, Madeleine, and Julia in happier times.

Johnny's expression shifts.

JOHNNY

I was wondering when you'd show.

ANGLE ADJUST to reveal Wey, on the landing of the basement stairs. He is dressed as always, hands in pockets.

WEY

So was I.

Johnny stands as Wey descends the stairs to stand face to face with Johnny. A tense beat passes between them.

JOHNNY

I tried to stop...

Wey cuts him off with a gesture.

WEY

This is what's happened. It's what was meant to happen.

JOHNNY

I don't know if that's true.

WEY

And now we'll never know.

JOHNNY

Why are you here?

WEY

Why else? I'm here to make you a deal.

JOHNNY

How did I know you were going to say that?

Wey begins to circle Johnny, studying him, like he's trying to figure something out, like Johnny is a puzzle to him.

WEY

All I'm asking is that you look after my family. So I can know they're safe. And so I can look in on them, until --

Johnny cuts him off. He's had enough.

(CONTINUED)

83 CONTINUED: (2)

83

JOHNNY

Until what? The nukes hit?  
They're still not safe,  
Christopher. And you haven't  
kept up your part of the deal.

Wey looks toward the Armageddon board.

WEY

I can help you stop it.

JOHNNY

You keep promising that, but I  
don't see any proof. You know  
why? I think you're lying. I  
don't think you know anything.

WEY

Maybe I don't trust you!

JOHNNY

Trust me? You don't trust me? I  
saved your daughter's life. I  
did everything you asked. Now  
tell me what you know!

Wey looks down, ashamed.

WEY

I... I lied. I don't know what  
happened. I was asleep, remember?

JOHNNY

If you don't know, you can find  
out.

WEY

You don't know what it's like out  
there. You can't trust anyone.

JOHNNY

You can trust me.

Wey reaches into his coat, and pulls out a crumpled, singed  
paper of faded black and red. He holds it out for Johnny  
to see. His hand is shaking slightly.

WEY

I'm not sure...

CLOSE ON THE PAPER - THE COVER OF NEWSWEEK MAGAZINE

Dated September 2010. On the cover is a headshot of Johnny  
Smith, staring into the camera with intense eyes. The  
headline is bold and clear:

(CONTINUED)

83 CONTINUED: (3)

83

"WILL THIS MAN DESTROY THE WORLD?"

Johnny is unable to do anything but stare at the future artifact, experiencing a sinking feeling of doom.

Johnny blinks, and the magazine, and Wey, are GONE.

FADE OUT.

END OF ACT FOUR

THE END