

**THE DEAD ZONE**

"ENEMY MIND"

Production #1009

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Revised Story by  
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2nd Revised Story by  
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Teleplay by  
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Rev. Teleplay by  
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Rev. Shooting Script (Blue)	May 17/02
Pink Pgs:28-30	May 21/02
Yellow Pgs:i,ii,1-2,4-6,11-12,15,21, 24-30,32-33,37-38,42-47,49	May 22/02
Green Pgs:47,49-49A	May 24/02
Gold Pgs:41,49-49A	May 27/02
2nd White Pgs:4-5	May 30/02 *

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THE DEAD ZONE

"ENEMY MIND"

TEASER

FADE IN:

1 EXT. WAREHOUSE DISTRICT - PORTLAND - DAY

1

A desolate, industrial area of Portland and we may see a sign that says the word 'Portland' on one of the several old warehouses. Not a soul in sight. A squad car rolls into the frame. JOHNNY, WALT and a Portland cop, OFFICER KOHLAN (20's) get out. This young cop is still excited about just "being" a cop, a rather "gung ho" type.

OFFICER KOHLAN

You're sure she's in there? You  
get some kind of tip?

Walt glances at Johnny who, we understand, must have had a vision before we faded in...

JOHNNY

A "tip". Yeah. In a manner of  
speaking.

The cop nods, not surprised, as they move toward the warehouse...

OFFICER KOHLAN

Runaways always find their way to  
this part of the city. The  
abandoned warehouses are easy to  
break into.

The trio enter the warehouse...

2 INT. WAREHOUSE - DAY

2

It's dark as night but for small streaks of sunlight that penetrate the old building; the contrast makes it hard to see but as they move in further, they see junk food wrappers and other signs of squatters who have been there. Kohlan catches a whiff of something coming from another room... whispering --

OFFICER KOHLAN

You smell that? That ammonia  
smell?

(CONTINUED)

2 CONTINUED:

2

WALT  
Smells like cat piss.

OFFICER KOHLAN  
What are these kids up to?

Kohlman nods, intrigued, yet still unsnaps the safety strap on her holster and puts her hand on her gun... looks to Walt...

OFFICER KOHLAN  
I know you're a little out of your jurisdiction, Sheriff, but I might need a little back-up here, okay...?

Walt acknowledges...

MOVING LONG SHOT POV TO REVEAL A SMALL AREA IN THE WAREHOUSE -- DAY

SCOTT (17, a grungy/punky street kid, but clearly very bright in a computer geek sort of way) is working at a makeshift lab table. Two other boys sit on the floor watching. Leaning against a wall watching are two girls: TAMMY MOE (16), a VERY punked-out girl with a mohawk and multiple piercings and tattoos, and JILL DERR (also 16, not nearly as hardcore as Tammy, a more accessible appearance, 'newer' to the alternative culture). Jill is the runaway from Cleaves Mills who is the object of Walt and Johnny's search.

TAMMY  
I'm hungry. Anyone have any money?

The lab table contains only the most basic implements -- just modified everyday items from a hardware store -- and empty boxes of cold medicine litter the table and floor: raw materials.

RESUME KOHLAN, JOHNNY AND WALT

as the cop looks to Walt and Johnny, silently directing them to split up to best cover escape routes although the open space design makes that very difficult... we stay with Johnny as he eyes --

POV - JILL

who looks tired, worn out... she reacts as Kohlman moves in from her position...

(CONTINUED)

2 CONTINUED: (2)

2

OFFICER KOHLAN (O.S.)  
How's it going there, Mr. Science?

Scott reacts by pushing over the lab table to block Kohlan's approach and the boys bolt... Walt and Kohlan running after the boys into the darkness of the warehouse, trying to cut off their escape... but Johnny's quest for Jill takes him into the lab...

ANGLE - SLOW MOTION

Jill's briefly frozen like a deer in headlights as she sees him coming toward her; Johnny and Jill's eyes connect... but then we HARD CUT TO --

RESUME NORMAL SPEED - NEW ANGLE - FLOOR

where two different pools of spilt liquid running towards each other. When they collide, they erupt in a FUMEY CHEMICAL REACTION.

RESUME THE ROOM

Jill and Tammy use the diversion to escape... but Johnny is caught in the misty cloud of fumes... Coughing, Johnny tries to push himself away from the noxious vapors, but he is overcome and passes out.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

3 EXT. BANGOR HOSPITAL - DAY - ESTABLISHING 3

4 INT. DR. TRAN'S OFFICE - DAY 4

Johnny sits, as DR. TRAN finishes up an examination...  
(Note: let's get some MEDTECH help here to suggest some alternative to our usual checking the eyes and looking at brain scans. Maybe a nurse is drawing blood during this. Or they're doing an EKG. Might the lab results be on a computer screen?)

DR. TRAN  
(as he examines Johnny)  
What were you doing all the way  
down in Portland?

JOHNNY  
Chasing a runaway girl. Sheriff  
Bannerman asked me to help find  
her. She's been missing almost  
two weeks. \*

He finishes the exam, moves to consider the lab results... \*

DR. TRAN  
The emergency room sent us your  
lab results. The street name for  
the drug is "Special K." Ketamine,  
a common pet tranquilizer.

JOHNNY  
Pet tranquilizer...? \*

DR. TRAN  
And the preferred mind altering  
substance of rave kids coast to  
coast. \*

(CONTINUED)

4 CONTINUED:

4

JOHNNY

Well, I feel fine.

\*  
\*

Looking up from his report...

DR. TRAN

Which is quite a mystery  
considering you inhaled, oh, maybe  
ten times the normal thrill  
seeker's dosage.

\*

(beat)

I'd like to admit you for  
observation for twenty-four hours.

That just isn't an option for Johnny, he shakes his head,  
stands to leave...

JOHNNY

I don't have twenty-four hours  
right now...

DR. TRAN

(interrupting)

Johnny, as a neurologist, there's  
only one thing I know less about  
than the brain.

JOHNNY

What's that?

DR. TRAN

YOUR brain.

(beat)

Ketamine is a dangerous drug. I  
can't even begin to predict how  
it might interact with your dead  
zone...

\*  
\*

JOHNNY

Doc, I have to find this girl now.  
(off the doc's look)  
If I don't... she's going to die.

\*

Off Dr. Tran's reaction...

5 EXT. DERR HOME - DAY - ESTABLISHING 5

6 INT. DERR HOME - LIVING ROOM - DAY 6

A typical scene in a runaway's home. A frantic, sleepless mother on the phone... talking to police... talking to neighbors... talking to anyone who might have some word on the whereabouts of their daughter...

Here, MRS. DERR (Jill's mother, 40's, middle class) can be seen through the door to the kitchen on the phone... on the other end, is a Portland police officer...

And the content of this conversation is not terribly important to absorb... it's a tone, a mood, a setting because as it continues, we pan to find Johnny waiting... musing over a variety of pictures on a piano...

MRS. DERR

(to phone)

What I don't understand is...

(beat)

No, but what I don't understand is...

(beat)

But I thought you said this, this warehouse district is where all the kids...

As Johnny picks up a photograph of Jill as a six year old Tinker Bell... Mrs. Derr's dialogue getting lost in the background as Johnny's vision begins... we RAMP TO HIS FACE as we hear:

BOY #1'S VOICE

Jill, come back! You'll get lost.

6A A JOHNNY VISION - EXT. WOODS - DAY 6A

where we MATCH CUT with a 6-year-old Jill turning around, responding to A CHILD'S HAND grabbing her shoulder. Jill is wearing a Halloween costume -- Tinker Bell from "Peter Pan," complete with wings and a magic wand/pinwheel. We hear sounds of a children's Halloween party near-by...

BOY'S VOICE (O.S.)

Boo!

Jill SCREAMS, frightened, and runs away into the dense October woods. WIDEN TO REVEAL BOY#1 (8) dressed in a scary Halloween costume. FINDING JOHNNY standing off to the side, a passive observer.

(CONTINUED)

6A CONTINUED:

6A

Reprising the same line we heard above:

BOY #1  
Jill, come back! You'll get lost.

The boy runs after her, disappears into the trees. The vision ends... and we...

7 OMITTED

7

8 RESUME JOHNNY

8

as he puts the picture down... his eye is caught by another photo, partially hidden among the various frames... and he sees an older Jill posing with some friends... one of them is the girl Johnny saw with her at the warehouse...

MRS. DERR  
(to phone)  
You must have patrols... how can a city like Portland allow kids to... to... live in conditions like that. I really can't imagine what would take priority over...  
(frustrated)  
Yes, fine... I'll call you later, Sergeant...

She hangs up, stands there for a beat and gathers herself... wipes a tear from her cheek... she glances over at Johnny... lets out a helpless sigh that says much about her life.

JOHNNY  
Mrs. Derr... do you know the girl with the blonde hair in this photo...?

Mrs. Derr moves over. The second photo was shot a year or so ago and the girls are not as far into the rave culture yet but there's no doubt it's the same girl.

MRS. DERR  
(nods)  
Tammy. Tammy Moe. That's not how she looks now.

JOHNNY  
I know. I saw her in Portland with Jill.

(CONTINUED)

8 CONTINUED:

8

MRS. DERR  
(sighs)  
I might have known.

JOHNNY  
Did they run away together?

MRS. DERR  
(getting angry)  
Tammy doesn't have to run away.  
Tammy's mother... she lets her  
stay out at all hours of the night,  
I can't even begin to talk to the  
woman...

She stops herself as though getting angry is not allowed  
in this house; she sighs... sits...

MRS. DERR  
I have no right to criticize. I  
haven't been the world's best  
mother, Mr. Smith. Sometimes I  
haven't been a mother at all. In  
my own loneliness, I leaned on  
her too much, asked too much of  
her. It wasn't fair. There are  
so many things I regret...

She studies a Chinese cork sculpture of a tiny village on  
a hill on a coffee table... a pleasant memory crosses her  
face...

MRS. DERR  
Jill always loved our little  
Chinese village... I'd come into  
the room and find her staring at  
it... hypnotized almost... god  
knows what she saw in there...  
have I already told you this?

JOHNNY  
(smile, gently, just  
being there for her)  
Yes, ma'am.

The phone rings again...

MRS. DERR  
I'm sorry; it doesn't stop ringing.  
And every time it rings... I pray  
to God it's her.

She takes a beat and answers the phone...

(CONTINUED)

8 CONTINUED: (2)

8

MRS. DERR

Hello?

(beat)

Hi, Dad... no not yet... hang on  
a second...

She turns to Johnny...

MRS. DERR

Tammy's address is 14290 Roblar  
Street.

(bitterly)

I'll bet she slept in her own bed  
last night.

9 INT. SHERIFF'S OFFICE - NIGHT

9

CLOSE ON Tammy Moe as she sits in the Sheriff's office.  
Then WIDEN to reveal Sheriff Walt Bannerman across his  
desk from Tammy and Johnny sitting off to the side...

In the background, through the windows of Walt's office,  
we can see Tammy's MOTHER (Late 30's, worn as an old  
leather jacket) sitting in a chair waiting for her  
daughter. She lights up a cigarette, bored. Obviously  
this isn't the first time her daughter has been in trouble.

Walt sets a tiny (1 inch by 1 inch) ziploc bag on his  
desk containing a trace of white powder in it, and also a  
small glass vial (like the kind insulin or other legal  
drugs come in).

WALT

You just happen to have pet  
tranquilizer lying around your  
bedroom.

TAMMY

I have a rambunctious cat. What  
are you gonna do?

WALT

Having this in your possession is  
serious... you'll have a juvenile  
record now...

TAMMY

Oh well, there goes my full ride  
to Harvard.

Walt glances to Johnny - this isn't going anywhere...

(CONTINUED)

9

CONTINUED:

9

JOHNNY

Tammy, she's your best friend.  
You know how dangerous it is on  
the street...

WALT

This is the time to help us, while  
we can still put in a good word  
for you with the judge...

TAMMY

(overlapping)  
Do you understand her mother wants  
to send Jill to some lock-up rehab  
facility?

JOHNNY

Maybe she needs to be in rehab...

TAMMY

She's not doing that many drugs.  
Do you know what they do to people  
in those places? They shoot you  
full of tranqs and strap you in  
bed. Talk about danger.

(beat)

I need a cigarette.

WALT

There's no smoking in the building.

TAMMY

(looking over her  
shoulder at her Mom)  
My mom's smoking.

Walt frowns, hits the intercom...

WALT

Deputy Shoenfeld, you have a woman  
breaking the law three feet away  
from you.

Hangs up; in the background we see a deputy tell the woman  
to put out the cigarette. During Walt's action, Tammy  
studies Johnny...

TAMMY

I know who you are. That psychic  
guy. I've seen you on TV. You  
used to teach, right? So you  
bust kids for a living now?

(CONTINUED)

9 CONTINUED: (2)

9

JOHNNY

I just want to get Jill home  
safely.

TAMMY

(stonewalling)

It's not even any of your business.  
It's Jill life. She has the right  
to do whatever she...

She reacts as Johnny moves toward her with a purpose...  
she's not sure what he's about to do...

TAMMY

Hey, what are you doing? Hey!

He takes her wrist and holds it and RAMP TO HIS FACE...

10 A JOHNNY FLASH - EXT. PORTLAND ALLEY - DAY - SUBJECTIVE 10  
POV

*DIGITAL CAMERA moving down streets and narrow alleys,  
turning, twisting, finally it finds a six-year-old Jill  
as Tinker Bell standing incongruously looking down by a  
dumpster, where two legs of body can be seen; she looks  
at our approach... as we reach a close-up... suddenly a  
large hand with a Cougar tattoo covers her mouth as someone  
grabs her from behind and on her shock... and ours...*

11 RESUME JOHNNY

11

As Tammy finally breaks Johnny's grip... and she's shaken  
by the experience...

TAMMY

Get this pervert away from me!  
Mom??!

The strange vision lingers with Johnny. Tammy moves to  
her mother in the outer office. Walt follows to the door,  
looks to the deputy:

WALT

Book her on possession. Call the  
designated court worker.

Johnny's face registers his reaction to the strange vision  
he saw. Walt looks at him with concern.

WALT

Anything?

(CONTINUED)

11 CONTINUED:

11

JOHNNY

The tattoo again. On the back of his right hand. This time I could see it's a Cougar.

WALT

(acknowledges)

I'll call that into the Portland police. Maybe someone with that tattoo is in their computer system.

(beat)

You okay? You don't look so good.

Johnny takes a beat, tries to shake off the vision...

JOHNNY

It's... nothing. I have to get back to Portland...

He moves to exit...

12 EXT. SMITH HOUSE - DAY - ESTABLISHING

12

BRUCE (O.S.)

Dr. Tran mentioned he was concerned about you...

13 INT. SMITH HOUSE - JOHNNY'S BEDROOM - NIGHT

13

Johnny pulls a few items out of his dresser and packs them into a duffel/sports bag as BRUCE watches... and it's important to note that this tone is amiable and perfectly normal interplay for these two...

JOHNNY

And sent you to check up on me...

BRUCE

I sent me to check up on you. A mind-altering drug in the world's most altered mind... that's a scary combination...

JOHNNY

(overlapping)

I'm fine...

BRUCE

(studying him)

Uh huh.

(CONTINUED)

13 CONTINUED:

13

JOHNNY

I am.

BRUCE

Uh huh.

JOHNNY

I am.

Bruce just stares at him.

JOHNNY

Okay, one of my visions was a little... 'off'...

BRUCE

'A little off'... do you understand what it means in the context of the rest of humanity for your brain to be a *little* off... that puts you in another galaxy far, far away. A little off how and don't spare the details...?

JOHNNY

When I saw the girl in the alley... she wasn't her real age - she was maybe six or seven years old... dressed in a Halloween pixie costume... like a... a leftover from another vision I had of her this morning...

BRUCE

This is Johnny's dead zone. This is Johnny's dead zone on drugs. Scrambled eggs, baby.

JOHNNY

It was just a little disconcerting... but I understood what it meant...

BRUCE

It meant you have to go back to the hospital, John.

Moving with them out of the bedroom...

14 INT. HALLWAY/STAIRS - CONTINUOUS

14

JOHNNY

I can't go back to the hospital...

(CONTINUED)

14 CONTINUED:

14

BRUCE

...Look, it's a very new rule of mine: *we don't screw around when it comes to your brain.*

JOHNNY

Walt's in court all day. Her mother's got to stay by the phone. That leaves me.

Bruce looks at him, sighs.

BRUCE

All right. But I'm not letting you go alone.

JOHNNY

Fine. I could use your help.

BRUCE

I just need to find somebody to cover for me at work. Let me see your cell, man...

Johnny hands him his cell phone... and as he does...

15 A JOHNNY FLASH - BRUCE ON THE CELL PHONE - CONSPIRATORIAL 15

BRUCE

*He's being difficult. I'm gonna need help to bring him in.*

16 RESUME JOHNNY

16

as he reacts to this impending betrayal... except as Bruce finishes dialing...

BRUCE

(to phone)

Hey, it's Bruce. Something's come up - can you do Mister Larsen for me this afternoon? ...Thanks.

He clicks off and tosses the phone back... Johnny realizes his vision was not accurate... but he's sure not going to tell that to Bruce... still Bruce notices something is wrong...

BRUCE

What?

(CONTINUED)

16 CONTINUED: 16

JOHNNY  
(beat)  
Nothing. Can we go now?

BRUCE  
(nods)  
And don't even think about getting  
behind the wheel...

And they're out.

17 EXT. PORTLAND WAREHOUSE DISTRICT - NIGHT - ESTABLISHING 17

18 INT. CLUB - NIGHT 18

A makeshift club with a DJ's sound-system in the corner, a few flashing lights, water bottles and light sticks everywhere and a MULTITUDE OF TEENAGERS dancing to a thumping techno beat.

A rave is in full swing...

CAMERA FINDS Scott (the young man we saw making drugs in the teaser) standing... suddenly without warning, he's grabbed by a hand with the same Cougar tattoo from Johnny's vision and pushed into the wall... and we're face to face with MALCOLM (late 20's, Caucasian, short hair, clean cut -- put him in a suit and he could be lean and hungry junior exec, except for the brutal, amoral look in his eyes, the look of a true criminal; the young Ray Liotta).

MALCOLM  
What did I tell you? What did I  
tell you?

SCOTT  
Malcolm, I'm clean.

MALCOLM  
I don't think you are, Scotty. I  
hear you're dealing again.

SCOTT  
I'm not.

MALCOLM  
Oh. So your chemistry set didn't  
go up in smoke last night? I'm  
misinformed?

Scott is busted and he knows it.

(CONTINUED)

18 CONTINUED:

18

MALCOLM

It's a limited marketplace.  
My profit margin is down and the  
people I work with want to know  
why and you're the why, Scotty.  
So you're gonna have to make it  
good... from what we hear, you've  
pocketed at least ten grand this  
week...

SCOTT

Ten grand. That's crazy. I don't  
have ten grand... I'm completely  
tapped out...

MALCOLM

I hope you're lying, Scotty. I  
really hope for your sake you're  
lying. Because I need that money.  
Tomorrow.

Finding Jill on the dance floor, glancing over to see the  
action between Malcolm and Scott concluding... her eyes  
narrow with fear...

MALCOLM

(to Scott)

Bright and early. Early worm  
catches the bird.

As he moves away, he sees Jill looking at him - their  
eyes connect. We follow Malcolm through the crowd and we  
PAN DOWN and watch his legs disappear into a sea of legs  
and then moving to find among the legs A CANE. WIDEN TO  
REVEAL Johnny making his way through the crowd in the  
opposite direction. He looks over and acknowledges --

BRUCE

on the other side of the room.

RESUME JOHNNY

as he closes in on

JILL

dancing. She faces away from him.

(CONTINUED)

18 CONTINUED: (2) 18

JOHNNY

reaches out and grabs Jill's arm. She reacts, turns and as she does, we RAMP TO HIS FACE as we hear:

BOY'S VOICE  
Jill, come back! You'll get lost.

19 A JOHNNY VISION - EXT. WOODS - DAY 19

*where we MATCH CUT with 6-year-old Jill turning around, reacting with fear...but instead of the little boy grabbing her, it's Johnny's hand trying to hold her... he's there on the edge of the woods with her and the little girl is very much aware of him - interactive in a way we never are in Johnny's visions. She's wearing the Halloween costume as we saw in the first vision -- Tinker Bell from "Peter Pan," complete with the wings and a magic wand/pinwheel. She breaks away from Johnny as we...*

INTERCUT WITH:

20 REALITY - BRUCE 20

moving this way, reacts and moves faster as he sees --

HIS POV

Johnny disoriented... the teenage Jill moving away as her friends block Johnny's way...

CLOSER ON JOHNNY

as he struggles to chase her through the crowd...

21 MATCHING JOHNNY AS HE CHASES THE LITTLE GIRL INTO THE WOODS 21

*and it's thick and claustrophobic... a stand of poplar or other small trees... Johnny can't find her... (note: Johnny does not use a cane in the woods)...*

JOHNNY  
Jill!

- 22 REALITY - JOHNNY 22  
almost like a blind man trying to find her in the crowd...
- 23 *IN THE WOODS - SUBJECTIVE POV* 23  
*pushing branches out of the way... but now...*
- JOHNNY*  
*reacts as...*
- A TREE*  
*begins to pulse, to rustle rhythmically. As the techno music from the rave slowly enters this vision, MORE trees start moving.*  
*Like an ominous heartbeat, they pulse in rhythm to the music.*
- OVERLAY AN ALTERED SHOT OF...*  
*the kids in the rave, stretched thin like the trees, and lit in a strange brownish light... This is NOT a literal morph, but they appear to emerge directly out of the trees -- they have gray, bark-like bodies...*  
*Ultimately, this distorted/fused image goes beyond either of its two origins, i.e., the rave and the October woods. Lit by this strange brownish light, the dancing kids could also be trapped souls writhing in the sulfurous fires of hell, the trees could be that infamous lake of fire's spouting flames...*
- 24 RESUME THE WAREHOUSE - BRUCE 24  
Bruce sees Johnny reacting in terror to the hideous vision...
- 25 *RESUME THE VISION* 25  
*Johnny sees the hellish woods slowly fade and the "trapped souls" slowly turn into the rave kids around him.*
- 26 RESUME THE WAREHOUSE 26  
Johnny comes to his senses a bit, figures out where he

(CONTINUED)

26

CONTINUED:

26

is, while...

BRUCE

across the room, sees Jill running for the door, but can't get to her.

JOHNNY

also sees Jill, the teenager now, escaping. He watches her thread her way through the rave kids and slip out the door... On his reaction...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

27 EXT. WAREHOUSE - NIGHT

27

As Johnny, followed by Bruce, runs out by the PT Cruiser. And look around. She's long gone. Johnny is shaken by the events. Bruce looks at him.

BRUCE

What happened to you in there?

Johnny is silent a long beat.

JOHNNY

I don't know. I had a vision and it just sort of... lingered.

BRUCE

What you do mean "lingered?"

JOHNNY

Hung around for a while, bled over into this...

(indicating the world around them)

Into... reality. It's hard to explain.

BRUCE

Scrambled eggs again. That's it. We're going back.

JOHNNY

I can't go back without her, Bruce.

BRUCE

John, I've said it before, I'll say it again: there's only so much you can do. And you've obviously reached the limit. Get in the car.

Bruce takes his keys out of his pocket...

JOHNNY

Look, just give me a few hours...

BRUCE

John, get in the car.

Bruce grabs Johnny's arm and when he does --

28 A JOHNNY FLASH - INT. DR TRAN'S OFFICE 28

*Bruce watches Dr. Tran prepare an injection of some sort... finding Johnny strapped in a bed... struggling... (and astute observers might recognize that his vision is similar, although exaggerated, to the description of rehabs that Tammy delivered at the station house.) Off the shock of the flash --*

29 RESUME JOHNNY - EXT. WAREHOUSE - NIGHT 29

as he surprises Bruce, grabbing the keys out of his hand and shoving him hard with his elbow into some garbage cans... Bruce falls over the cans as Johnny jumps into the PT Cruiser, starts the engine and drives away as Bruce stumbles to his feet, chases the car but too late...

30 INT. BANNERMAN HOUSEHOLD - BEDROOM - NIGHT - 1:00 AM 30

SARAH, trying to gather herself out of sleep, on the phone...

SARAH  
He stole your car?

INTERCUT WITH:

31 EXT. WAREHOUSE DISTRICT - NIGHT 31

BRUCE  
Sarah, he's in bad shape. We've got to get Walt down here...

SARAH  
He went up to north county on an arson call... he should be back soon...

BRUCE  
Should I call the local police?

SARAH  
(trying to get her thoughts straight)  
I don't know. I... I guess so. We'll come as soon as we can... I need to get a babysitter. I'll call Mrs. Tuttleman.  
(an idea)  
Call. Have you tried to call Johnny on his cell?

32 INT. PT CRUISER - NIGHT (PROCESS) 32

(From now on, in scenes where Johnny is alone, the camera work should become darker, more film noir. His world should appear more ominous than it actually is -- the look should express the growing paranoia in Johnny's mind. For example, this scene should be a MILD version of the driving scene in "Natural Born Killers.")

Johnny drives, forcing himself to focus. His cell phone RINGS. He ignores it. It keeps ringing. Finally, he answers...

JOHNNY

Hello?

INTERCUT WITH:

33 INT. BANNERMAN BEDROOM - NIGHT 33

Sarah who is trying to get dressed and talk on the wireless phone at the same time is frenetic...

SARAH

Johnny, are you all right?

Johnny can guess why she's calling but he plays dumb, puts on a cheerful voice...

JOHNNY

Hey, Sarah, what are you doing up this late?

SARAH

I'm up this late because I just got a very scary call from Bruce.

JOHNNY

Yeah, well Bruce has a problem...

SARAH

He has a problem...? He says you knocked him to the ground, stole his car...

JOHNNY

I didn't 'knock him to the ground'. It was a little push... he tripped...

SARAH

(incredulous)

Johnny...

(CONTINUED)

33 CONTINUED: 33

JOHNNY

Look, it's not as bad as it seems.  
Really. I'll be back as soon I  
find Jill.

Suddenly, the intercut takes a strange turn as we push to Johnny who looks at the phone -- and this time when we intercut to Sarah we're --

34 INT. SHERIFF'S OFFICE - NIGHT 34

And this is not real - it's Johnny's paranoid vision: in his mind, the office looks more like NORAD with sophisticated technical gear, scanners, satellite maps on monitors... experts working on isolating a signal... finding Walt signaling Sarah to stretch Johnny longer... she nods... now conspiratorial --

SARAH

We'll help you look for her,  
Johnny... we'll come down there...  
just tell me where you are...

JOHNNY

You're tracing this call, aren't  
you. From my cell phone signal.

SARAH

What are you talking about...

JOHNNY

I thought I could trust you, Sarah.

Johnny turns off the phone... after a beat, he throws it out the window.

35 INT. BANNERMAN HOUSE - BEDROOM 35

Back to reality.

SARAH

Johnny? Johnny?

She knows he's hung up. Off her reaction...

36 INT. (SQUAT) WAREHOUSE#1 - NIGHT 36

The first warehouse we were in when the drugs exploded. As Johnny walks through, on the wall is one of those wonderful film noir *chiaroscuro* shadows -- a bunch of vertical lines: shadows of the bars covering the windows.

(CONTINUED)

- 36 CONTINUED: 36
- NEW ANGLE
- As Johnny continues inside, NOT looking at the shadows, the shadows have now transformed into a *silhouette of trees blowing softly in a breeze deep in a poplar forest...*
- Johnny reaches the same area which, in the teaser, Jill and Scott were "squatting" in, but now their items are gone...
- Johnny looks through the debris on the floor. Picks up a few junk food wrappers, doesn't get any visions. But then he finds a dime, picks it up and --
- 37 A JOHNNY FLASH - EXT. ROSIE'S DINER - DAY 37
- (Note: Johnny's visions now have a darker feel -- they are more disjointed, trippier. Think: "Run Lola Run.")
- 6-year-Jill is "sparing for change," panhandling in a seedy part of town. A man gives her a coin. Behind her, we see Rosie's Diner... a sign advertises "Home Cooking" and "Truckers welcome".*
- 38 RESUME THE WAREHOUSE 38
- Johnny, a concerned look on his face, puts the coin in his pocket...
- 39 EXT. PORTLAND WAREHOUSE DISTRICT - A DAWN SHOT - ESTABLISHING 39
- 40 EXT. ROSIE'S DINER - MORNING 40
- True to the vision, Jill - the teenage version - is there sparing for change. She hasn't slept. Pedestrians on their way to work mostly ignore her.
- ANGLE - A GOOD SAMARITAN'S ARM HANDING JILL A DIME
- JOHNNY'S VOICE (O.S.)  
Can we talk?
- She looks up and sees Johnny and thinks about running... but she's tired and weak with hunger...

(CONTINUED)

40 CONTINUED:

40

JILL

Look, I'm too tired for this.  
Okay? Leave me alone.

JOHNNY

I just want to talk.

She studies him. And she has an attitude. But hunger dictates her approach to this guy. At least there may be a free meal ticket here. If a conversation is the price of a meal, so be it.

JILL

Okay. I get a breakfast burrito.  
You get a sermon. But that's it.

JOHNNY

Deal.

She studies him a beat, decides the meal is worth the risk and promptly ups the ante...

JILL

Two breakfast burritos. My  
boyfriend is waiting for me to  
bring him something.

As they move toward Rosie's Diner where we see the PT Cruiser parked...

JOHNNY

I'll even throw in some hash  
browns.

As they move toward the diner, Johnny's eye is caught by a stray alley cat toying with a dead mouse... the cat freezes as it sees Johnny as though afraid Johnny will take his catch... and Jill touches the door as she enters... RAMP TO JOHNNY'S FACE... as he suddenly finds himself...

41 *IN THE WOODS*

41

standing... turning to look at a Cougar stalking some prey nearby in the bushes...

JILL'S VOICE

Hey.

He turns to see the teenage Jill is the prey there in the woods...

(CONTINUED)

41 CONTINUED: 41

JILL  
You coming or not?

Before he can call out a warning, the vision ends...

42 RESUME ROSIE'S DINER - INTERIOR 42

Johnny has been holding the door for an extra beat. The stray cat takes his mouse and runs down the alley. Johnny nods uncomfortably. Enters the diner with Jill.

43 EXT. THE ALLEY - DAY - CONCURRENT 43

By the dumpster where Johnny saw Tinker Bell in his vision... Malcolm slams Scott up against the wall... holds a blade against his neck...

MALCOLM  
You have twelve seconds to live,  
Scott. What you do with them is  
up to you. Twelve-eleven...

SCOTT  
Malcolm, please, you've got to  
believe me...

MALCOLM  
...nine... eight...

SCOTT  
I don't have the money...

MALCOLM  
...six... five...

SCOTT  
(lying)  
Jill. Jill is holding the money.  
She went to get us something to  
eat. Rosie's Diner...

MALCOLM  
Jill is holding the money, you're  
sure.

SCOTT  
I swear.

MALCOLM  
You'd give up your girlfriend  
like that?

(CONTINUED)

43 CONTINUED:

43

SCOTT  
I'm just telling you the truth.

MALCOLM  
Okay, Scott. I'll talk to Jill.

SCOTT  
Can I go now?

MALCOLM  
Go? Maybe you didn't understand me. You had twelve seconds. They're up.

He removes the blade from his throat and off camera buries it deep into Scott's gut... Scott's eyes show the shock of the impact...

44 INT. ROSIE'S DINER - BOOTH - DAY

44

(Note: The diner must have a rear exit.) Jill eats a breakfast burrito with gusto. She's hungry, yet with occasionally full mouth, she still unburdens herself to Johnny. An extra bag full of food - Scott's bag - is also on the table.

JILL  
Leave it to my mother to hire a psychic to find me...

JOHNNY  
I wasn't hired...

JILL  
You just do this for fun.

JOHNNY  
I did this because I saw how worried your mother was when the Sheriff introduced her to me.

JILL  
I called Tammy yesterday. She told me about you. She said you like invaded her soul... she thinks you're a psychic peeping Tom...

JOHNNY  
I've never heard it put it exactly that way...

(CONTINUED)

44 CONTINUED:

44

JILL  
You totally freaked her out.  
Totally. So far I'm not impressed.

JOHNNY  
I found you, didn't I?

JILL  
(mouth full of burrito)  
That doesn't prove anything. So,  
go on, prove it to me.

JOHNNY  
Your mom has a cork sculpture of  
a tiny Chinese village, and when  
you were a little girl, you used  
to stare at it for hours,  
daydreaming that you lived in the  
little house on the island. You  
were married and had a little  
baby and the stork flying over  
the house was your pet.

By now, Jill has stopped chewing in shock and now she  
swallows hard. She stares at him incredulously...

JOHNNY  
You'd already started running  
away... even then... in your  
mind...

JILL  
You don't know what my life was  
like.

Off his even look...

JILL  
Or do you...?

Johnny glances out the window... eyes narrow as he sees --

45 P.O.V. - COUGAR

45

walking leisurely down the sidewalk... completely  
incongruous in the middle of this downtown gritty district.

46 RESUME TWO SHOT

46

as he looks back, tries to maintain his focus...

(CONTINUED)

46 CONTINUED:

46

JOHNNY

Jill, I'm not going to tell you things are gonna be easy or that you and your mom are suddenly going to get along overnight but...

JILL

My mother doesn't want me home... She was going to send me away. I just saved her the trouble.

JOHNNY

Talk to her. Just like this. Neutral location. She can come here.

JILL

I can't talk to her. I've never been able to talk to her.

JOHNNY

There are people who can help with those kinds of things.

JILL

It's too late for that. I mean, it's not like I'm planning on doing drugs the rest of my life. I even told her that I'd go to meetings, you know, like A-A, whatever, but she said she couldn't trust me. She's never trusted me.

(beat, and that hurts)  
So I left. And I'm doing all right. I've got the nicest boyfriend I ever had. We're even getting an apartment together as soon as we have the money, which we'd probably already have if this psychic guy hadn't shown the cops where our lab was...

JOHNNY

Scary way to make money.

JILL

It's a business just like any other business.

JOHNNY

No. It really isn't a business like any other business.

(CONTINUED)

46 CONTINUED: (2)

46

JILL  
(bored)  
Your burrito's meter is almost  
up.

WAITRESS  
(arriving)  
Anything else?

(CONTINUED)

- 46 CONTINUED: (3) 46
- RESUME JOHNNY
- Johnny shakes his head... she tears off a check and hands it to him and on the exchange -- RAMP TO HIS FACE...
- 47 *THE WAITRESS - A MINUTE INTO THE FUTURE* 47
- in another part of the diner turns to greet a new customer as the door opens and Malcolm enters - Johnny sees the Cougar tattoo on his hand as he makes eye contact with Jill who looks scared... but before we can see what happens next, time seems to slow and then actually GOES BACKWARDS (STEADY CAM) as though it has stretched like a rubber band too far and then is snapped back -- as Johnny's drug-induced weird vision shows Malcolm reversing course - and this is like a magic carpet ride - with a WHOOSH - Malcolm flying backwards in time out the door and down the street (walking in reverse) backing into one alley and then another... where he is arriving back at the body of Scott, sprawled at the foot of the dumpster.
- In this reverse action, Scott stands and Malcolm pulls the knife out of him, and then the action begins to move forward. Malcolm kills Scott again, Scott's body falls to the ground, and as Malcolm begins to leave the alley the vision ends and we...
- 48 RESUME JOHNNY 48
- for a reaction and then...
- 49 EXT. STREET - CONTINUOUS 49
- As Malcolm walks toward the diner's entrance, the Bannerman's SUV pulls to the curb... Bruce, Sarah and Walt (in civvies, not in uniform) get out... Bruce moves quickly to the car... Malcolm enters the diner...
- BRUCE  
That's my cruiser, all right.  
Come on...
- He leads the way into the diner...
- 50 INT. ROSIE'S DINER - CONTINUOUS 50
- Bruce, Walt, and Sarah look around but no Johnny. The booth they were at is empty, the remnants of the food still on the table. (She took the bag of food for Scott with her.)

(CONTINUED)

50 CONTINUED:

50

BRUCE  
(frowns)  
Kind of hard to sneak up on a guy  
who can see you coming.

Malcolm also looks around but no Jill. On their respective  
reactions...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

51 EXT. CITY STREET NEAR DINER - DAY

51

Johnny is making his way down the street as quickly as he can, moving well even though he still uses his cane. Jill goes with him, carrying the big bag of food for Scott...

JILL

I don't understand... who was coming...?

JOHNNY

A man with a tattoo.

JILL

That's most of the people I know.

JOHNNY

On the back of his hand. A Cougar.

JILL

(mostly to herself,  
mind working)  
Malcolm... he must be looking for Scott.

JOHNNY

I don't think so.

JILL

What do you mean?

JOHNNY

Where were you supposed to meet Scott... We have to find him...

JILL

Why?

JOHNNY

I think he may be hurt... where is he...

JILL

Omigod, Scott...!

Jill feels the panic rising, pushes by Johnny as she takes off at a run...

JOHNNY

Jill!

(CONTINUED)

51 CONTINUED: 51

But on her touch, his reality changes as we RAMP TO HIS  
FACE --

52 A JOHNNY VISION - EXT. WOODS - DAY 52

*The 6-year-old Tinker bell Jill running away...*

JOHNNY  
(to himself)  
*No, please, not now...*

*But he has no choice... he chases Jill through the thick  
woods...*

53 INT. ROSIE'S DINER - DAY 53

Talking to the waitress -- showing a picture of Jill...

WALT  
The girl's a runaway from Cleaves  
Mills... the man is a friend of  
ours...

SARAH  
He's trying to get her to go  
home...

Malcolm at the counter paying two pennies for a mint,  
eavesdrops, considers what this means... and to him, it  
means if they get to her before he does, he loses any  
chance he has to get the money he thinks she has...

WAITRESS  
Yeah, that's her. They took off  
a couple minutes ago out the  
back...

Malcolm exits out the front... as Bruce, Walt and Sarah  
move quickly toward the back door...

WALT  
A couple of minutes. They can't  
have gone far...

SARAH  
It doesn't make any sense. If  
he's found Jill, why would he be  
running from us?

BRUCE  
Just remember he's not in his  
right mind.

(CONTINUED)

53 CONTINUED: 53

WALT  
(not looking for laughs)  
And his mind isn't all that right  
to begin with.

And they're out.

54 EXT. WOODS - DAY - AS BEFORE 54

*Johnny running after Tinker Bell...*

JOHNNY  
*Jill... wait...*

*Suddenly the BLARE of a car horn and Johnny turns toward  
the sound...*

INTERCUT WITH:

55 REALITY - MATCHING SHOT - JOHNNY IN THE MIDDLE OF A STREET 55

surrounded by traffic... a car is heading straight at  
him... the grill filling the frame...

CAR POV - JOHNNY

frozen as his image fills the frame...

WIDER - THE CAR AND JOHNNY

and in a split second, they each have a choice to make  
and fortunately they make the right ones... Johnny dives  
to the left, the car veers to the right... and they barely  
miss each other... screeching brakes... more horns... the  
car that missed Johnny stops and the irate driver jumps  
out...

DRIVER  
Hey, are you okay, Mister?

Johnny on the ground, tries to get his bearings... ahead  
of him, he sees teenage Jill on the street, glancing back  
as she runs into an alley... he scrambles to his feet,  
picks up his cane and continues the chase...

DRIVER  
Jerk.

56 EXT. WAREHOUSE DISTRICT ALLEY - CONTINUOUS 56

Running with Johnny down the alley between warehouses... looking for her... looking down one side alley then another... finally, he spots her...

P.O.V. - JILL

Jill, the teenager, stands by a dumpster very much like Johnny saw the little girl standing there in his vision in act one. Completely shellshocked, she looks down at Scott's lifeless body, then over at the approaching Johnny...

JOHNNY

moves to her...

JILL

He's dead.

Johnny who is out of breath... reaches down and checks for life signs... on his touch...

57 A JOHNNY FLASH - SCOTT 57

*being held by Malcolm...*

SCOTT

*Jill... Jill is holding the money...*

58 RESUME 58

He reacts.

JOHNNY

We can't stay here.

He grabs her arm and as he does...

59 ANOTHER JOHNNY FLASH - THE WOODS - AN OLD DODGE TRUCK 59

*bearing down on them as Johnny and Tinker Bell run through the woods... the massive vehicle crushing through the small trees... crushing the trees beneath it as it closes in on the runners... closer... closer...*

60 RESUME AS BEFORE 60

Johnny reacts to the vision... Jill notices...

JILL

What is it? What's wrong?

Suddenly the sound of an old truck...

P.O.V. - THE END OF THE ALLEY

The old truck turns... its wide body almost filling the space between the buildings... at the wheel, the silhouette of Malcolm...

61 EXT. STREET - DAY 61

Walt, Bruce and Sarah listening to the motorist describe the accident he almost had...

DRIVER

All I can tell you is that he ran out into traffic like he was blind or something, like he didn't even see us...

SARAH

Did you see where he went?

DRIVER

He took off after a girl... down that alley... toward the old warehouses...

62 INT. ALLEY - LONG SHOT - JOHNNY AND JILL 62

being chased by the truck toward us in the alley - Johnny is moving pretty damn well for a guy who uses a cane but it's no match for a truck... and in...

VARIOUS ANGLES

it's clear that time is running out for them... it's a pretty exciting chase that takes them around a corner... down another alley... and out of sight of the dumpster... finally...

(CONTINUED)

62 CONTINUED: 62

JILL

JILL

Here!

And she pulls Johnny into a narrow opening in a warehouse wall... and they fall in...

63 INT. ABANDONED INDUSTRIAL PLANT - DAY 63

As the truck passes by outside... barely missing them... then they hear the screeches of brakes as the truck stops... she's already got his hand... but for an occasional shaft of light, it's extremely dark inside...

JILL

Come on... I know all the places to hide...

Moving with them into the dark labyrinth of the industrial plant... through the criss-crossing shadows... into a dark hiding place...

CLOSER

as they try to keep still... controlling their breath from making too much noise... A long beat...

Noises of someone coming... coming closer...

THE SILHOUETTE OF MALCOLM'S HEAD

in the darkness moving awfully near-by... closer, closer...

JOHNNY AND JILL

huddle together... about to be discovered... but...

THE SILHOUETTE

moves away now and disappears into the darkness... a moment later we hear his footsteps climbing stairs...

(CONTINUED)

63 CONTINUED:

63

JILL

She grabs Johnny's arm and coaxes him to follow her... as she touches him... Johnny notices...

*ON THE WALL - THE SHADOW OF A COUGAR STALKING PREY*

JOHNNY

hesitates... doesn't stand... she looks at him...

JILL  
(whispers)  
What?

He looks around confused...

JILL  
Come on... he's gone... I think  
he went upstairs...

JOHNNY  
I can't.

JILL  
What's wrong?

JOHNNY  
(beat, looking around)  
I'm lost in the woods.

And as she reacts confused... we track around them to reveal that - to Johnny - *they're in the woods, surrounded by trees as far as the eye can see...*

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

64 EXT. ALLEY - DAY

64

Walt, Bruce and Sarah move down the alley... Sarah spots a pair of legs sticking out from behind the dumpster...

SARAH

Oh no... Oh no...

Thinking it's Johnny, she runs down the alley... Bruce and Walt are right behind her...

ANGLE - AS SARAH ARRIVES

reacts with a mixture of horror and relief as she sees it's not Johnny...

WALT

It's the kid we saw with Jill the other day.

(to Sarah)

I don't want you to see this.

SARAH

(shaken)

It's a little late for that, isn't it?

Walt is already dialing his cell.

WALT

(to cell phone)

Officer Kohlan, please. ...Walt Bannerman, Sheriff of Penobscot County. It's important.

As he waits... to Bruce and Sarah --

WALT

Club drugs are big business down here. Most of the major dealers are mobbed up. Not a good field for the young entrepreneur.

(to phone)

Yeah. Officer Kohlan, Walt Bannerman. I've just found a body, male, Caucasian, early twenties. Remember Mister Science...? Uh huh. An alley in the warehouse district...

65 INT. INDUSTRIAL PLANT - DAY

65

As before, very very dark... Johnny holds tightly onto her wrist... as though he's holding on to reality itself... whispering...

JILL

But that was yesterday... the drugs should have worn off by now...

JOHNNY

Maybe in other people...

JILL

Are you still in the woods?

66 FAVORING HIS ANGLE

66

*to see that he still sees them surrounded by the woods... he nods, in his own way blind... ..*

JOHNNY

*It doesn't usually stay like this... for this long... I just can't get out of it...*

*The teenage Jill is in the woods with him in this view in matching proximity as the industrial plant... and as chatty as the dialogue sounds... Johnny is still gripping her arm and she's scared half to death... so it's not meant to be funny when she says:*

JILL

*You know what's funny about this?*

JOHNNY

*Not much.*

JILL

*I got lost in the woods when I was six. At a Halloween party.*

JOHNNY

*I know.*

*She realizes what she has to do in this situation and she rises to the challenge. She moves to look him straight in the eye...*

JILL

*I can't remember ever being so scared. But I got out. And so will we. Okay?*

(MORE)

(CONTINUED)

66 CONTINUED:

66

JILL (CONT'D)

*I've been through bad trips of my own... people helped me get through them... I'm going to help you now... the important thing is to get us out of here, okay? Can you trust me to do that?*

*Johnny actually has to smile...*

JOHNNY

*You know what's funny about this?*

JILL

*Not much.*

JOHNNY

*I came here to get you out of trouble.*

JILL

*I'll make you a deal. If you trust me to get you out of trouble, I'll trust you get me out of trouble.*

JOHNNY

*You'll go home?*

JILL

*To talk. That's the deal.*

JOHNNY

*A good one. Lead on, MacDuff.*

JILL

*Who's MacDuff...*

JOHNNY

*Never mind.*

*She takes his hand and they rise...*

67 RESUME INDUSTRIAL PLANT - CONTINUOUS

67

*They obviously have to keep their voices low... but she needs to maintain aural contact with him...*

JILL

*Can you feel my hand?*

(CONTINUED)

67 CONTINUED:

67

JOHNNY

Yes.

JILL

Concentrate on the touch of my hand.

They move out of their hiding place and she looks in the darkness for any sign of Malcolm as she leads Johnny toward the way out...

JOHNNY

We need to find my friends... they're chasing me...

JILL

I think you mean they're chasing me.

JOHNNY

No, see, I stole a car and knocked one of them over some garbage cans... and my old girlfriend who's married to the sheriff was tracing me by satellite through my cell phone...

JILL

Sssh. Slow down.

JOHNNY

Was I talking fast?

JILL

Uh yeah...

JOHNNY

(dry)

See what happens when you do drugs.

JILL

Just remember that your mind reacts to stuff in unexpected and sometimes scary ways. I can help you control it...

The growl of a large cat startles Johnny and he turns to see --

ANGLE ON THE WALL - THE SHADOW OF THE COUGAR

Jill pauses...

(CONTINUED)

67 CONTINUED: (2) 67

JILL  
Tell me what you see...

68 THE SHADOW 68

...belongs to a REAL Cougar and when the CAMERA MOVES and finds it, its appearance takes us into...

68A EXT. WOODS 68A

*as the Cougar looks over and sees Johnny and the teenage Jill in matching positions to the industrial plant...*

JOHNNY  
A cougar...

JILL  
(gentle voice)  
He's more scared of us than we are of him...

JOHNNY  
I'm not so sure.

JILL  
I am. Trust me. We'll just stand here as he passes by.

*And indeed he moves out of view into the woods... Johnny relaxes.*

JOHNNY  
He's gone. You were right.

69 RESUME INDUSTRIAL PLANT 69

Matching Johnny and Jill...

JOHNNY  
You're good at this.

JILL  
You've never done drugs before...?

JOHNNY  
(dry)  
Well, a long time ago, once. But I didn't inhale.

Looking ahead to a light from outdoors...

(CONTINUED)

69 CONTINUED: 69

JILL  
It's not that far now...

But as she says it, the hand with the Cougar tattoo spears out from out of the darkness grabs her around the mouth as in Johnny's early vision... she's pulled away from Johnny... and as he reacts...

QUICK INTERCUTS WITH:

70 EXT. WOODS 70

as he HEARS a COUGAR'S SNARL moving away...

JOHNNY  
Jill...

But she's gone... he pushes through the trees, desperately trying to find her...

WIDER - JOHNNY ALONE IN THE WOODS

71 EXT. INDUSTRIAL PLANT - DAY - CONTINUOUS 71

Officer Kohlan has joined Sarah, Walt and Bruce... they have found the abandoned Dodge truck...

OFFICER KOHLAN  
(mind working)  
I know this truck... this truck belongs to a local hood... what's it doing out here?

Her eyes narrow as she looks around; she unstraps her gun...

72 ANGLE FROM INDUSTRIAL PLANT 72

as Malcolm glances out from a crack in the wall and sees the four people around his truck... as the cop looks this way, he ducks out of sight and, still holding the girl, retreats back into the darkness of the industrial plant...

73 EXT. WOODS - DAY - JOHNNY 73

tries to see something, anything beyond the woods... moving... he hears rolling thunder and looks up to see

(CONTINUED)

73 CONTINUED: 73

*DARK CLOUDS ROLLING IN INCREDIBLY FAST IN THE SKY*

*JOHNNY*

*pushes through the woods... but as lightning strikes, some trees catch fire - unusual bright white fire... Johnny runs from the flames which seem to take on a life of their own... like we saw earlier, the trapped souls writhing in the sulfurous fires of hell, the trees could be that infamous lake of fire's flames... fiery plasma arcs reaching to grab him... as he reacts to the flames burning his skin... and that's when he yells...*

74 EXT. INDUSTRIAL PLANT - CONTINUOUS 74

Sarah, Bruce, Walt and Kohlan react to his yell...

SARAH

That's Johnny...

And they run toward the industrial plant...

75 INT. INDUSTRIAL PLANT - MALCOLM 75

reacts to the yell too... looking for another way out... Jill bites his hand... and he groans and drops her...

JILL

Over here!

75A EXT. WOODS - JOHNNY REACTS 75A

*moves to her voice... desperately trying to see through smoke from the fire...*

*Suddenly, he hears the Cougar's snarly GROWL behind him. Johnny turns and suddenly he is back in the --*

76 OMITTED 76

77 INT. INDUSTRIAL PLANT 77

and the Cougar is right behind him. The cougar LEAPS at Johnny, and it is as if the cougar brings the woods with him and we go back to --

78 EXT. WOODS 78

*and the Cougar has changed into Malcolm. Malcolm drags Johnny to the ground. The two men fight... thunder and lightning... Johnny is no match for Malcolm... Malcolm starts kicking the crap out of him... Then, Johnny's hand reaches out and finds a short broken branch...*

*Johnny gets to his feet and SWINGS the branch at Malcolm, when it lands, we suddenly cut to:*

78A INT. INDUSTRIAL PLANT 78A

And we see it is not a stick in Johnny's hand but the cane. Malcolm reels.

We now INTERCUT between the woods and the plant, a la "Altered States." Each time Johnny swings the branch/cane, when it lands on Malcolm, the impact momentarily snaps us back into reality...

Finally, Johnny swings the branch/cane and catches Malcolm flush on the side of the head and Malcolm falls... This last HIT ends this intercut and now we STAY in:

79 INT. INDUSTRIAL PLANT 79

as Malcolm falls backwards yelling very briefly.

ANGLE - LOOKING DOWN AT MALCOLM

We see he's fallen on some industrial equipment below grade. He is strangely contorted - clearly he's broken his back and neck... Blood oozes from his mouth.

A beat later, Walt, Bruce Sarah and Kohlan, gun drawn, run up... and look down at the dead man...

SARAH

Johnny...

Johnny out of breath... just looks at them...

JOHNNY

(to Bruce)

Sorry about the car, man.

BRUCE

It's okay. You didn't scratch it.

JOHNNY

I'm ready to go to the hospital now.

(MORE)

(CONTINUED)

79 CONTINUED:

79

JOHNNY (CONT'D)  
See I'm still kind of lost in the  
woods... it's a long story...

SARAH  
It's gonna be all right... come  
on...

JOHNNY  
(hesitates)  
Jill...?

She moves to take his arm...

JILL  
I'm here.

Jill and Sarah lead Johnny out.

80 A MONTAGE

80

-- Close on Jill, sitting in the back seat of the Cruiser,  
mind thinking about an uncertain future, as the car heads  
back to Cleaves Mills...

-- a forensic team by the dumpster... the taped outline  
of Scott's body is all that's left of him.

-- The rave... finding Tammy dancing... laughing...  
stoned...

-- The hospital... where Dr. Tran examines Johnny...  
Sarah looking on from the waiting room.

81 INT. DERR HOME - DAY

81

Mrs. Derr looks exhausted... the television is on in the background... and canned sitcom laughter fills the scene as she pours herself a cup of herb tea at the kitchen counter... for a beat, the day catches up to her and her mind drifts and she just stands there thinking but then she pulls herself back to the moment and we may realize this sort of thing happens a hundred if not a thousand times a day. She reacts as she hears a door shut... and her first thought is that it's on the TV... but then she realizes who it might be... because every door you hear might be the door that brings her back... and this time her dreams are realized because as she moves out of the kitchen, she sees Jill standing there... and as mother and daughter's eyes ask so many questions, a tear rolls down Jill's cheek... and she moves into the arms of her mother... and these two very troubled women hold each other for support... as the sitcom laugh track howls in the background...

DISSOLVE TO:

82 INT. HOSPITAL ROOM, CLEAVES MILLS - DAY

82

Johnny sits in his hospital bed...

JILL (O.S.)

Hey, Johnny!

Johnny looks over at the doorway from whence the sound came.

ANGLE ON THE DOORWAY

as Jill sticks her hand around the doorframe. It's holding the Tinker Bell wand, the right distance above the floor where a child would hold it. Johnny reacts as Jill pokes her head around the doorframe as well, and we see it's the 16-year-old Jill -- she's just kneeling to make herself appear shorter.

JILL

Look what I found in our basement.

JOHNNY

You know what's funny about that?

JILL

Not much?

JOHNNY

For a minute there, I'm thinking  
I'm on my way back into the woods.

(CONTINUED)

82 CONTINUED:

82

JILL

You know, you may have a flashback  
or two someday.

JOHNNY

I know who to call when I do.  
(a beat, a smile)  
How about you? How're you doing  
at home?

JILL

Clean and sober for three days.

JOHNNY

Congratulations.

JILL

I'm doing the meetings. 'Hi, my  
name is Jill and I'm an addict.  
(as crowd)  
'Hi, Jill'... they drive me crazy  
but hey, it's better than a lock-  
up... My mom and I... we're in  
counseling... we cry a lot...  
(beat, sad)  
I'm going to Castle Rock this  
weekend for Scott's funeral.

JOHNNY

I'm sorry. It'll be difficult.  
But you'll find later it helps to  
say good-bye.

She nods, thoughtfully, they exchange a look.

JOHNNY

You know, you never told me...

JILL

What?

JOHNNY

How you got out of the woods when  
you were a little girl...

(CONTINUED)

82 CONTINUED: (2)

82

JILL

I ran and ran around in there  
until I got tired and sat down.  
My mom; she heard me crying and  
found me.

They exchange an intimate look...

(CONTINUED)

82 CONTINUED: (3)

82

JILL  
(moving quickly by  
the sentiment)  
Hey, I brought something else...  
when I was a kid my mom used to  
read this to me when I was sick  
in bed... now I'm going to read  
it to you...

She shows Johnny a book: *Alice's Adventures In  
Wonderland...*

JOHNNY  
My favorite. After this we can  
sing a few choruses of "Puff the  
Magic Dragon"...

And as Jill opens the book and begins to read the opening  
lines...

JILL  
"Alice was beginning to get very  
tired of sitting by her sister on  
the bank, and of having nothing  
to do..."

And we pull back and...

FADE OUT:

END OF ACT FOUR

THE END