FADE IN:

1  EXT. WAREHOUSE DISTRICT - PORTLAND - DAY

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

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)
CONTINUED:

WALT

Smells like cat piss.

OFFICER KOHLAN

What are these kids up to?

Kohlan 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 Kohlan moves in from her position...

(CONTINUED)
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

4 INT. DR. TRAN'S OFFICE - DAY

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)
CONTINUED:

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...
EXT. DERR HOME - DAY - ESTABLISHING

INT. DERR HOME - LIVING ROOM - DAY

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.

A JOHNNY VISION - EXT. WOODS - DAY

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)
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...

OMITTED

RESUME JOHNNY

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:

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)
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.

INT. SHERIFF'S OFFICE - NIGHT

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...
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: (2)

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...

RESUME JOHNNY

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)
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...

EXT. SMITH HOUSE - DAY - ESTABLISHING

BRUCE (O.S.)
Dr. Tran mentioned he was concerned about you...

INT. SMITH HOUSE - JOHNNY'S BEDROOM - NIGHT

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)
Continued:

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...
CONTINUED:

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...

A JOHNNY FLASH - BRUCE ON THE CELL PHONE - CONSPIRATORIAL

BRUCE

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

RESUME JOHNNY

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)
CONTINUED:

JOHNNY
(beat)
Nothing. Can we go now?

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

And they're out.

EXT. PORTLAND WAREHOUSE DISTRICT - NIGHT - ESTABLISHING

INT. CLUB - NIGHT

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)
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)
CONTINUED: (2)

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.

A JOHNNY VISION - EXT. WOODS - DAY

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:

REALITY - BRUCE

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...

MATCHING JOHNNY AS HE CHASES THE LITTLE GIRL INTO THE WOODS

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!
REALITY - JOHNNY

almost like a blind man trying to find her in the crowd...

IN THE WOODS - SUBJECTIVE POV

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...

RESUME THE WAREHOUSE - BRUCE

Bruce sees Johnny reacting in terror to the hideous vision...

RESUME THE VISION

Johnny sees the hellish woods slowly fade and the "trapped souls" slowly turn into the rave kids around him.

RESUME THE WAREHOUSE

Johnny comes to his senses a bit, figures out where he
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
FADE IN:

EXT. WAREHOUSE - NIGHT

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

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 --

RESUME JOHNNY - EXT. WAREHOUSE - NIGHT

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...

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

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

SARAH
He stole your car?

INTERCUT WITH:

EXT. WAREHOUSE DISTRICT - NIGHT

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?
INT. PT CRUISER - NIGHT (PROCESS)

(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:

INT. BANNERMAN BEDROOM - NIGHT

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)
CONTINUED:

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 --

INT. SHERIFF'S OFFICE - NIGHT

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.

INT. BANNERMAN HOUSE - BEDROOM

Back to reality.

SARAH

Johnny? Johnny?

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

INT. (SQUAT) WAREHOUSE#1 - NIGHT

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)
CONTINUED:

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 --

A JOHNNY FLASH - EXT. ROSIE'S DINER - DAY

(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".

RESUME THE WAREHOUSE

Johnny, a concerned look on his face, puts the coin in his pocket...

EXT. PORTLAND WAREHOUSE DISTRICT - A DAWN SHOT - ESTABLISHING

EXT. ROSIE'S DINER - MORNING

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:

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...

IN THE WOODS

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)
CONTINUED:

JILL
You coming or not?

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

RESUME ROSIE'S DINER - INTERIOR

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.

EXT. THE ALLEY - DAY - CONCURRENT

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)
CONTINUED:

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...

INT. ROSIE'S DINER - BOOTH - DAY

(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)
CONTINUED:

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 --

P.O.V. - COUGAR
walking leisurely down the sidewalk... completely
incongruous in the middle of this downtown gritty district.

RESUME TWO SHOT
as he looks back, tries to maintain his focus...
CONTINUED:

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

WAITRESS
(arriving)
Anything else?
Johnny shakes his head... she tears off a check and hands it to him and on the exchange -- RAMP TO HIS FACE...

THE WAITRESS - A MINUTE INTO THE FUTURE

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...

RESUME JOHNNY

for a reaction and then...

EXT. STREET - CONTINUOUS

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...

INT. ROSIE'S DINER - CONTINUOUS

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)
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
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:

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

A JOHNNY VISION - EXT. WOODS - DAY

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...

INT. ROSIE'S DINER - DAY

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)
CONTINUED:

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

And they're out.

EXT. WOODS - DAY - AS BEFORE

Johnny running after Tinker Bell...

JOHNNY
Jill... wait...

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

INTERCUT WITH:

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

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.
EXT. WAREHOUSE DISTRICT ALLEY - CONTINUOUS

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...

A JOHNNY FLASH - SCOTT

being held by Malcolm...

SCOTT

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

RESUME

He reacts.

JOHNNY

We can't stay here.

He grabs her arm and as he does...

ANOTHER JOHNNY FLASH - THE WOODS - AN OLD DODGE TRUCK

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...
RESUME AS BEFORE

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...

EXT. STREET - DAY

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...

INT. ALLEY - LONG SHOT - JOHNNY AND JILL

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)
CONTINUED:

JILL

Here!

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

INT. ABANDONED INDUSTRIAL PLANT - DAY

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)
CONTINUED:

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
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...
INT. INDUSTRIAL PLANT - DAY

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?

FAVORING HIS ANGLE
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)
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...

RESUME INDUSTRIAL PLANT - CONTINUOUS

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

JILL
Can you feel my hand?
CONTINUED:

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: (2)

JILL
Tell me what you see...

THE SHADOW

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

EXT. WOODS

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.

RESUME INDUSTRIAL PLANT

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)
CONTINUED:

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:

EXT. WOODS

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

EXT. INDUSTRIAL PLANT - DAY - CONTINUOUS

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...

ANGLE FROM INDUSTRIAL PLANT

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...

EXT. WOODS - DAY - JOHNNY

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

(CONTINUED)
CONTINUED:

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...

EXT. INDUSTRIAL PLANT - CONTINUOUS

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

SARAH

That's Johnny...

And they run toward the industrial plant...

INT. INDUSTRIAL PLANT - MALCOLM

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

JILL

Over here!

EXT. WOODS - JOHNNY REACTS

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 --

OMITTED

INT. INDUSTRIAL PLANT

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 --
EXT. WOODS

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:

INT. INDUSTRIAL PLANT

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:

INT. INDUSTRIAL PLANT

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)
CONTINUED:

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.

A MONTAGE

-- 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.
INT. DERR HOME - DAY

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...

DISOLVE TO:

INT. HOSPITAL ROOM, CLEAVES MILLS - DAY

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 doorway. 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)
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...
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: (3)

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