

THE DEAD ZONE

"DESTINY"

Production #1013

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THE DEAD ZONE

"DESTINY"

TEASER

FADE IN:

1 OMITTED 1

2 EXT. SMITH HOUSE - DAY 2

Superimposition: "Cleaves Mills, 1976"

A bright spring day. The Smith house looks the same as it always has, and will. We're outside the house, outside the front gate, on the street.

An old MERCURY SEDAN enters frame like a rusted out Star Destroyer, parks near the gate. The door opens and out steps JAMES STILLSON, 29, a linebacker build in a cheap white linen suit, capped off with a crew cut. He dabs at sweat beads on his forehead with a handkerchief, pulls out a small white 3X5 card, reads it, and looks up at the Smith mansion. Yep, right place all right.

The passenger door opens and a ten year old boy steps out, wearing a nearly matching suit, and a junior contour haircut that is so good you wonder how it came out of a wreck of an old Mercury. GREG STILLSON takes in the big house with curious, piercing grey-blue eyes.

James opens the trunk and pulls out a very large valise. He walks over to Greg, sets the bag down, pulls out a comb, and rakes it over Greg's already perfect hair. Knocks a speck of dust off his collar. Then grills him:

JAMES

Look at me. When rich folks fill
out the card, what's it mean?

GREG

Means they got religion.

JAMES

And if they got religion...

GREG

They want to buy.

JAMES

So what do we sell 'em?

GREG

The whole set.

(CONTINUED)

2 CONTINUED:

2

JAMES

What are the big three?

GREG

Eye contact. Confidence. Smile.

Greg smiles brightly, as if for a picture.

JAMES (CONT'D)

(cold frown)

Warm smile.

Greg adjusts his grin, attempting a "warm smile."

JAMES

Don't screw this up.

Off Greg, warm smile frozen on his face...

CUT TO:

3 INT. SMITH HOUSE - DAY

3

VERA SMITH, in a flowery seventies dress, opens her door to reveal the Father and Son sales team.

JAMES

Afternoon, Mrs. Smith. I'm James Stillson, this here's my son Greg. We're from the church, can we borrow a moment of your time?

VERA

(not unpleasant)

From First Beacon? I don't believe I've seen you before...

JAMES

That's right, Ma'am. Reverend Mackey sent us, you filled out your name on this card here...

He holds up a registration card. Vera remembers.

VERA

Oh, you're from the bible company.

JAMES

Now she's got it.

VERA

Well, I do have, I mean to say, we already have several bibles in the home...

(CONTINUED)

3 CONTINUED:

3

GREG

Not like this one, Ma'am.

And Greg steps forward, holding a mammoth white bible in his arms, size of a fat picture album. He opens it, displaying several color plates intermixed with text.

GREG

You can see it has beautiful art
from all the great masters. In
color. See, you can see the baby
Jesus right there. See...

*
*
*

VERA

Beautiful.

GREG

And there's over forty five of
these color plates, and they tell
the whole story. See, here's
Jesus with the loaves and fishes.

Vera smiles at Greg, clearly taken with him.

VERA

You know your bible pretty well,
I'd say.

GREG

I learned from the pictures first,
they made me want to read.

JAMES

You can see how this adds value
to a home. I can tell you it has
for mine. Greg here is the proof.

Greg smiles his warm smile. Vera smiles at Greg's charming mix of huckster and innocent.

VERA

I'll get my pocketbook.

Vera steps out of the way to reveal JOHNNY, nine years old, standing behind her, curious.

VERA

Oh, I didn't see you there, Johnny.

She heads for the kitchen. Johnny and Greg stare at each other. Greg in his cheap suit, Johnny in a cotton polo.

JAMES

Johnny, is it? Have you read the
good book, son?

(CONTINUED)

3 CONTINUED: (2) 3

Greg smiles, and hands over the tome to Johnny. And as Johnny adjusts to hold its weight, the tips of his fingers touch the tips of Greg's fingers under the book...

The CLOSE-UP image of their FINGERTIPS touching grinds to a HALT, and a RUMBLING SOUND BEGINS...

FREEZE FRAME - JOHNNY'S EYES

As the rumbling gets louder, a Freeze Frame of GREG'S EYES dissolve over Johnny's in an overlay, changing the color of both their eyes into a deep violet, and then we PUSH IN through the iris to see, for the first time, the...

4 MONOLITH IMAGE 4

The image is blurry, out of focus, but we can make out a THIN BLACK SHAPE in the dead center of the frame, set against an ORANGE-RED background. A push-in/zoom-out effect brings the background closer as the black tower seems to stand in place... the RUMBLING is almost unbearable now, testing the lower registers of TV speakers all across the nation...

CUT TO:

5 SOUND CUTS OUT 5

We are back in the quiet Smith house. Johnny drops the bible, which claps against the floor. He staggers, weak in the knees, then almost faints, collapsing to an awkward sitting position.

Instead of offering Johnny a hand, Greg bends down and picks up the bible, dusting off the merchandise and almost scowling at Johnny.

Vera is back on the scene, hoisting Johnny up.

VERA

Oh boy. You okay?

(to Stillsons)

Johnny fell and knocked his head on the ice, 'bout two months ago. He's had a couple fainting spells since, from the concussion... you okay? You want some water?

Johnny nods. Vera smiles. James smiles. Greg smiles.

5A EXT. SMITH HOUSE - DAY 5A

James and Greg walk out of the Smith gate and get into

(CONTINUED)

5A CONTINUED: 5A

the old Mercury.

5B INT. MERCURY SEDAN - CONTINUOUS 5B

James doesn't start the car, looks at Greg for a beat.

JAMES

Which picture'd you show, again?

Greg opens a thick red bible, finger points to a page. James savagely SLAMS the book shut with Greg's hand caught inside. Greg gasps in pain as James holds it shut.

JAMES

(very calm)

Now let's go over this again.

What do we sell?

GREG

But... but she bought...

JAMES

We sell the whole set. How are we supposed to sell the whole set when you knock down the buyer's kid right in front of her, and then pick up the bible instead of the kid.

GREG

I didn't...

James presses harder, Greg squints out tears.

JAMES

You didn't think. You just reacted. Like a dumb animal. You want to be a dumb animal? You want to be doing this job for the rest of your life?

Greg musters inner strength, glares at his father. *

GREG

No. *

James releases the pressure, opens the book.

JAMES

Damn right you don't.

He starts the car, tosses Greg his handkerchief.

JAMES

Wipe off the page.

(CONTINUED)

5B CONTINUED:

5B

Greg, trembling, nursing his swollen hand, looks out the window... and spots Johnny, watching from an upstairs window. Greg holds the stare, and their eyes never leave each other's until the Mercury rolls out past the gate.

6 OMITTED

6

END OF TEASER

ACT ONE

FADE IN:

7 EXT. JOHNNY SMITH HOUSE - DAY 7

Present day. DANA and JOHNNY exit the front door, heading down the steps to Dana's car. Both in a good mood.

DANA

What are you guys reading?

JOHNNY

We're up to pulp detective novels.
More complex than the Westerns.

DANA

Oho, my favorite. Hard boiled
cops. Femme fatales...

JOHNNY

Sleazy reporters...

DANA

Hey, just remember which sleazy
reporter hooked you up with this
job.

JOHNNY

For which I'm very grateful.

DANA

Bet your ass.

They stop at her car. Johnny gets serious.

JOHNNY

I mean it, Dana. Even if it's
one kid, two days a week...

DANA

You're a teacher again.

JOHNNY

I like Johnny the Teacher. There's
no drama there.

DANA

No story for those sleazy
reporters.

Johnny steps close to her.

JOHNNY

Now I just have to figure out how
to deal with the femme fatales...

Dana smiles, and just as they're both about to take action,

(CONTINUED)

7 CONTINUED:

7

SARAH'S JEEP comes rolling up the driveway. Johnny involuntarily takes a step back from Dana, who notices. Sarah notices, too, as she pulls up.

After an exchange of Hi's... silence. Sarah just blankly sitting there. Johnny has to speak up.

JOHNNY

What's up?

Sarah realizes she drove here.

SARAH

Oh. I was just coming by to get you. It's Saturday morning.

(Johnny looks confused)

Mighty Clams are scrimmaging... remember?

Johnny now sees JOHNNY JR. in the passenger seat, dressed in his soccer uniform.

JOHNNY

Oh, gosh, guys, I'm sorry. I've got my last session with Chuck today. In ten minutes, actually.

SARAH

No problem. Hop in, we'll give you a ride.

JOHNNY

No, that's okay, I was gonna catch a ride with Dana...

Awkward silence again. Dana eventually breaks it with a smile directed at Johnny Jr.

DANA

Go Clams!

Johnny Jr. looks down, blushing. Sarah fixes Dana with a mirthless smile.

SARAH

Alright. Well, the game against Heatherfield is next Sunday.

Sarah smiles and drives off, wincing at her banal parting words. She looks in the rearview mirror, which frames Johnny and Dana, the image receding into the distance...

8 INT. CHATSWORTH HOME - STUDY - DAY 8

CHUCK CHATSWORTH, 18, a popular, handsome high school football star who also manages to be a nice guy, reads from a thin paperback book. Johnny is tutoring Chuck in his father's study.

CHUCK
"The clerk barely looked up to ask, 'Relation to the deceased?' Hammond smiled, took off his hat, and told the truth. "He was my partner."
(closes the book)
Damn. Good ending.
(checks his watch)
Just in time for my friends.

*

JOHNNY
Right after questions.

CHUCK
(standing up)
C'mon, Smitty, I already graduated. You were there.

JOHNNY
Tell it to the S.A.T.'s.

CHUCK
That's like four weeks away. Tonight, on the other hand...

*

Chuck pauses, waiting for something. Sure enough, a DOORBELL rings from downstairs. Chuck smiles broadly.

CHUCK
...Is the party.

Chuck bounds out of the room. Johnny can't help but smile to himself.

9 OMITTED 9
AND AND
10 10

11 INT. CHATSWORTH HOME - LIVING ROOM - DAY 11

Chuck pounds down the stairs and jogs past the living room down the hall to the front door. He opens it, greeting friends - two GIRLS and a GUY.

But we hang back in the living room, where ROGER CHATSWORTH, wealthy industrialist, watches TV on a huge

11 CONTINUED:

11

screen. Roger is a self made man, self-assured but down to earth. He perks up as Johnny walks down the stairs.

ROGER

Here he is.

Roger stands, picks up a slip of paper from an end table, holds it out for Johnny. His paycheck. Johnny takes it.

ROGER

Just want you to know, this does not measure my level of gratitude.

JOHNNY

Thank you. It was very satisfying.

ROGER

You succeeded where others failed. Remember that.

JOHNNY

Chuck's the one who really succeeded. With a reading phobia like Jackson's Syndrome, I've found it's the high achievers who suffer the most...

Roger nods, attention distracted by the TV.

ROGER

Wait, shh, look at this.

And Roger turns up the volume on the remote. The TV is showing an interview between anchor GEORGE WALTERS and congressional candidate GREG STILLSON, now 36 and very handsome - the curious eyes now sharper, more knowing.

GEORGE WALTERS (TV)

I didn't mean to imply that, I'm just having difficulty trying to articulate your platform. One wants to say moral reform-

Greg cuts him off, speaks with speed, passion, and anger.

GREG (TV)

Yes, but no. I don't want to reform the morals of the people. They have morals, they're Americans. What they need is RESPECT. And faith.

(MORE)

(CONTINUED)

11 CONTINUED: (2)

11

GREG (TV) (CONT'D)

And those are two things they're not getting from Washington, where Democrats and Republicans from every level of office are using taxpayer time and money to cheat on their wives and diddle the staff interns.

JOHNNY

Did he just say, "diddle?"

ROGER

(cracking up)

I love this guy. Watch.

GEORGE WALTERS (TV)

(fishing)

So, you're against big government...

GREG

I'm against bad government, George. And I've got a message for every selfish, godless, and just plain stupid old white man who's part of it: Greg Stillson's comin' to getcha.

Johnny can't believe this guy.

JOHNNY

He gonna bring his thirty ought?

Roger is doubled over with laughter. On the TV, the interview has been replaced by George at his desk.

GEORGE WALTERS (TV)

And there you have it. Former State Representative Gregory Ammas Stillson, ex-real estate, insurance, and bible salesman... Now the favored candidate for Maine's second district Congressional seat in Washington.

*

*

*

TV: over this the shot cuts to Stillson on stage at a rally, throwing his arms up. A HUGE CROWD (stock footage?) Responds with a roar of approval befitting a rock star.

JOHNNY

(loses his smirk)

They're not serious about this guy, are they?

(CONTINUED)

11 CONTINUED: (3) 11

ROGER

You should really start reading the papers again. People are going nuts for this nut. "A breath of fresh air." Don't worry they'll come to their senses. Right son?

Chuck entering with his FRIENDS. They must've visited the kitchen, because they've all got soft drinks in their hands now.

CHUCK

Hey, Dad. Smitty! Picking up your check?

(to room, loud and exaggerated)

Pay this man whatever he wants, he is a GOD.

12 CHUCK 12

SLAPS Johnny on the back- BLUE STROBES FLASH accompanied by a THUNDERCLAP and we ROCKET INTO JOHNNY'S EYE without warning where FIRE envelopes the frame. We hear awful HOWLS of human terror (this happens so fast it should make everyone JUMP)...

SMASH CUT TO:

13 INT. SARAH'S KITCHEN - DAY 13

CLOSE ON FLAMES from a gas range. They die down as SARAH turns off the burner. She scoops scrambled eggs onto two plates and walks them over to WALT and JOHNNY JR.

WALT

Smells good.

She seems agitated as she watches them dig in.

SARAH

Whatever happened to Dana? Is she still hanging around the office?

WALT

Dana Bright? Not really. Why?

But then Walt realizes why. Sarah shrugs, looking down.

SARAH

Just wondering.

(CONTINUED)

13 CONTINUED:

13

WALT

I assume she's still on the police beat, but Dana was always looking for a promotion. She *did* write some articles on Johnny...

(takes a bite of eggs)

Maybe she moved on to something better.

The tone of his voice is very pointed. Sarah now looks at him. Johnny Jr. looks back and forth between them. Obviously something is going on between Mom and Dad, but he doesn't know what.

Sarah is about to say something when the PHONE RINGS. She answers it.

SARAH

Hello? ... *Johnny?*

Walt looks at Johnny Jr., who now gets what they were talking about. "That man."

14 EXT. CATHY'S STEAKHOUSE - DAY

14

A banner over the front door reads, "WELCOME GRADUATES! CLASS OF 2002!" Underneath it, STEVE CARRICK, owner, is arguing with Johnny and Walt.

Surrounding them are Sarah, Roger and Chuck Chatsworth. *

STEVE CARRICK

Look, graduation parties and Cathy's steakhouse are a twenty year old tradition. I'm not gonna ruin the night for all these kids because some psychic predicts something.

SARAH

Mr. Carrick...

CHUCK

Johnny.

But Johnny abruptly holds up his hand, and keeps it up as he talks to Carrick. Low, measured, and very intense.

JOHNNY

I'll say it again. Tonight your restaurant will be struck by lightning. There will be a flash fire. The insulation will burn. The doors will jam. They will find bodies six and seven deep in the exits. Do you understand? *

(CONTINUED)

14 CONTINUED:

14

Carrick's eyes narrow to slits. He speaks slowly.

STEVE CARRICK

Sick... son of a bitch. Are you
threatening me?

JOHNNY

I'm warning you.

STEVE CARRICK

Sheriff, I want this man off my
property right now.

WALT

No.

*
*

STEVE CARRICK

No?

*
*

WALT

I've been through this enough
times to know that what Johnny
sees, is what's gonna happen.

*
*
*
*

STEVE CARRICK

I see things too, you know. Like
a sky with no clouds.

Everyone looks up. The sky is flawless blue. Walt notices
something else. Clears his throat.

*
*

WALT

No lightning rods on your roof,
either.

*

SARAH

Does that violate a code?

*
*

STEVE CARRICK

No law says I have to have a rod.

*
*

WALT

It's strongly recommended.

*
*

STEVE CARRICK

"Strongly recommended." I strongly
recommend you all try and run a
business.

*

(to Johnny)

Because then you'll appreciate
what closing down on one of your
biggest nights of the year really
means.

(CONTINUED)

14 CONTINUED: (2)

14

JOHNNY

I'm not talking about closing
down. I'm talking about burning
down.

WALT

Listen to him, Mr. Carrick.

STEVE CARRICK

Or what? You'll arrest me for
not listening?

SARAH

How about reckless endangerment?

STEVE CARRICK

Free lawsuit money.
(holds out fists)
Cuff me!

WALT

Don't tempt me.

DURING THIS, Johnny pulls Roger Chatsworth aside, away
from the escalating confrontation. Chuck trails them.

JOHNNY

What's it gonna take to convince
you I'm right?

ROGER

Your problem's not with me.
There's no way I'm letting Chuck
come here tonight.

CHUCK

What? Dad...

ROGER

No way.

CHUCK

What the hell am I supposed to
do?

Roger looks back at "Cathy's." Steve makes his kiss off.

STEVE CARRICK

Have a nice day.

He disappears into the restaurant. Walt throws up his
hands. Roger turns back to Johnny and Chuck.

(CONTINUED)

14	CONTINUED: (3)	14
	<p>ROGER</p> <p>They can come to our house. The whole class. I can have it set up in six hours. Better food, better music.</p>	* * * * *
	<p>Chuck nods, warming up to the idea.</p>	*
	<p>JOHNNY</p> <p>Then we have to start making calls. Every parent, every student. Right now.</p>	* * *
	DISSOLVE TO:	*
14A	<p>BEGIN MONTAGE: INT. CHATSWORTH HOME - NIGHT</p> <p>All ready for the party. Food's out. Music's on. Chuck greets the first of his guests through the door.</p>	14A* * *
15	OMITTED	15*
	DISSOLVE TO:	*
16	<p>INT. CHATSWORTH HOME - LATER</p> <p>Now the room is almost filled with TEENS, dancing to a throbbing beat.</p>	16* * *
17	<p>MONTAGE CONTINUES</p> <p>A) CHATSWORTH HOME - Find Johnny, in the corner, not in a party mood. Not all the kids have been accounted for. BRUCE walks over with a drink to join him. Johnny grabs his coat off a chair and heads for the door. Bruce sets his drink down and follows.</p> <p>B) CATHY'S STEAKHOUSE - Cars pulling up out front. Focus on one particular SENIOR GIRL as she heads inside under the large welcome banner...</p> <p>C) The night sky begins to crowd with heavy storm clouds.</p> <p>D) SARAH'S HOME - Sarah, alone at the kitchen table, troubled eyes staring off into space, then flicking down to something red and gold in her hand, which we only see a bit of before she closes her fingers around it.</p> <p>E) CLOSE ON SENIOR GIRL dancing, the same one who we traced walking into Cathy's. F) We move into REAL TIME as LIGHTNING STRIKES THE ROOF!</p>	17* * * * * * * *

(CONTINUED)

17 CONTINUED: 17

G) Inside, Steve Carrick reacts as the lights BLACK OUT, emergency strobes turn on, highlighting fear on teen faces. *

Moving back to SLOW MOTION... *

H) Kids pour OUT of the entrance, followed by black smoke.

I) Johnny and Bruce arrive in the PT Cruiser. FIRE is reflected in the passenger window over Johnny's face. He's too late... *

J) CHATSWORTH HOME -- A GIRL stands, cell phone to her ear. We can tell that she screams, "What?" all the kids and parent CHAPERONS turn their heads. Chuck stands up.

K) Overlapping Dissolves: Water blasting from a hose/A shot glass melting, whiskey inside flaming/A familiar Necklace, melting in the heat/The Welcome Banner blackening and curling and flaming...

L) CATHY'S PARKING LOT - Bruce helping the girl who wore that necklace to the pavement. She coughs her lungs out...

M) Walt jumping out of his car, fire truck behind him, flickering orange glow on his face. He yells an order to someone OFFSCREEN, the he sees...

18 JOHNNY SMITH 18

Standing in front of the restaurant, his back turned away from it, head bowed. We can't see his face because the fire is back-lighting him, turning him into a silhouette. He is in the dead center of the frame, and from this angle he looks exactly like the BLACK MONOLITH, set off against the orange-red background...

HOLD IMAGE AND FADE OUT --

END OF ACT ONE

ACT TWO

FADE IN:

18A EXT. STREET - DAY 18A

A large RV style trailer rolls down the street, painted red white and blue. The white part is a large stripe across the center which bears a slogan: "VOTE STILLSON FOR CONGRESS!"

19 INT. STILLSON CAMPAIGN TRAILER - DAY 19

Greg Stillson leans back in a squeaking office chair as an intrepid twenty year old campaign volunteer named KATIE sits on his lap, riding him. Katie is no more than twenty, and she's completely naked except for a straw hat with a red, white, and blue ribbon on top.

Greg, on the other hand, is almost fully dressed. In fact, as Katie bounces, we see that her hands are working the buttons on his cotton shirt - buttoning them up.

GREG

Now the tie.

And she reaches for a silk tie, playfully wraps it around his collar...

19A INT. TRAILER - CAB - CONTINUOUS 19A

James Stillson sits next to the DRIVER while he reads through poll reports. He gets up and heads back through the kitchenette and into the...

20 OMITTED 20

21 INT. STILLSON CAMPAIGN TRAILER - CONTINUOUS 21

Katie has just finished knotting Greg's tie as James enters the scene, and winces.

JAMES

God as my witness...

*

GREG

Oopsadaisy. Off you go.

Greg unceremoniously shoves Katie off. Panicked and blushing red, Katie rapidly grabs her strewn about clothes to cover her body.

GREG

Hi Daddy.

(CONTINUED)

21 CONTINUED:

21

JAMES
(furious re: Katie)
Who the hell is this? I told you
no volunteers on the bus!

Katie runs into the bathroom, locks herself in.

GREG
She was just helping me get
dressed.

Daddy Jim ignores his son, walks past him, past the
bathroom, and flings open another door to reveal a tiny
office where a handsome, Aryan looking man with green
eyes checks stocks on a laptop. This is SONNY ELLIMAN,
Greg's right hand man. The astute observer will note a
pistol and shoulder harness hanging on the back wall.

JAMES *
And you're supposed to be watching
out for this dumb crap!

GREG
(standing)
I told you not to say-

JAMES *
Shut up. I'm not calling you
dumb. I'm calling some of the
things you do dumb. Now zip your
fly and make yourself presentable.

He reaches out, straightens Greg's collar over his tie,
finishing up Katie's job.

JAMES *
We have a major photo op.

Off Greg, curious... *

22 OMITTED

22*

23 MULTIPLE ANGLES - VIDEO FOOTAGE (EDITED CLIPS)

23*

Greg inspecting the burned out restaurant. Greg consulting
with the Fire Marshall. Greg consoling a foursome of
PARENTS. One of the mothers begins weeping. It almost
looks like a rough commercial. Which, in a way, it is. *

GREG (V.O.)
When I heard what happened, I
came straight away. I told my
staff, cancel all my engagements.
(MORE)

(CONTINUED)

23 CONTINUED:

23

GREG (V.O.) (CONT'D)

I came down here, and... pain.
That's all I can say. Pain. My
prayers are with the parents of
the nine kids who didn't make it
out of there. And with the parties
responsible for this. May God
have mercy on their souls.

CUT TO:

24 REPORTERS - CONTINUOUS

24

Surrounding Greg, aiming cameras and microphones. Dana
Bright is near the back of the group.

REPORTER ALEX ROSS

Mr. Stillson, you mentioned people
responsible. Who's responsible
for this?

Greg nods to the Fire Marshall, now standing next to him.

GREG

If you want to know, just ask
Bill Martel. He's your Fire
Marshall, he'll tell you there
were no lightning rods on the
roof. Why? Because some
bureaucrats in Augusta didn't see
fit to make it a law. First week
after I'm in office? You'll see
lightning rods on every public
roof from Van Buren to Kittery.

DANA

What's your comment on Johnny
Smith, the psychic who saved
hundreds of lives here last night?

*

Greg clearly doesn't know what she's talking about, but
he rolls with it.

GREG

Well, ma'am, I'd say we wouldn't
need psychics if the government
was doing its job to protect the
safety of its citizens.

*

Alex Ross spots Johnny and Bruce walking out of the tent,
and across the lot toward the PT Cruiser.

REPORTER ALEX ROSS

There he is!

(CONTINUED)

24 CONTINUED:

24

All the press turn to see Johnny, and scramble away from Greg and over to Johnny, like bees to a bigger rose. Dana doesn't follow them, grimacing at the vulture-like behavior of her colleagues, and feeling sorry for Johnny.

THE PRESS

Descend like buzzards, pecking with questions.

VARIOUS PRESS (O.S.)

What did you see? Mr. Smith?
How long did you know about it?

Johnny hikes up his collar over his face.

Sonny Elliman steps up next to his boss, who smiles.

GREG

How about that. Upstaged by a
psychic. Look at 'em go.

SONNY

They're not serious about this
freak, are they?

GREG

He must be good. Can't blame him
for playing the angle, though.
We've all been there...

Greg watches Johnny get into his car, and we cut EXTREMELY CLOSE ON GREG'S EYES - The curious twinkle returning...

DISSOLVE TO:

25 EXT. NEW ENGLAND FARMHOUSE - DAY

25

The film stock again hints at a brighter, more ideal past, though this is the late 80's, and farmers in America aren't doing too well. Making them excellent targets for bibles.

26 INT. FARMHOUSE

26

22 year old Greg Stillson is closing a sale. Sitting at a small kitchen table, dressed in a solemn black suit, and cloth bowtie, he reads from the bible (white).

FARMER CROW and his WIFE listen in reverence with eyes closed. American Gothic circa 1988. Greg had this one sewn up about ten minutes ago, and now he's indulging.

The reason why is leaning up against the kitchen wall. Seventeen years old and stuck on the farm for all of 'em. CHARLOTTE, the proverbial farmer's daughter.

(CONTINUED)

26 CONTINUED:

26

Fitting as Greg reads from Proverbs (5:3-6).

As Greg reads, his eyes never leave hers, and her eyes never leave his. Her parents eyes remain closed.

GREG

"For the lips of an adulteress
drip honey, and her speech is
smoother than oil; but in the end
she is better as gall, sharp as a
double-edged sword. Her feet go
down to death; her steps lead
straight to the grave. She gives
no thought to the way of life;
her paths are crooked, but she
knows it not..."

Off Charlotte, staring at Greg, biting her lip...

27 INT. CHARLOTTE'S BEDROOM - DAY (LATER)

27

Greg fucks the Farmer's daughter up against a wall, a la Sonny Corleone in "The Godfather." Her sundress is hiked up, her legs wrapped around the cheap black suit.

The door opens and the Farmer's Wife walks in.

MRS. CROW

Charlotte?

She sees Charlotte, lets out a yelp of surprise, followed shortly by a SCREAM.

Greg spins around. Charlotte falls to a crouch. Mrs. Crow SCREAMS again.

GREG

Wait now-

She SCREAMS again, even louder. Greg's face tightens and he moves toward her. We never know what he intended because Farmer Crow comes through the door, holding a SHOTGUN. Greg backs away swiftly.

FARMER CROW

What the hell now!

Crow instinctively brings up the shotgun, pointing it at the one thing in the room that doesn't belong there. Bad move. Greg grabs Charlotte and holds her as a body shield.

Worse move. Now this potential comedic incident has become an ugly, desperate drama.

(CONTINUED)

27 CONTINUED:

27

GREG

Drop it, old man!

FARMER CROW

Let her loose now you! You!

CHARLOTTE

Daddy...

Mrs. Crow SCREAMS again. Greg pulls Charlotte closer, his head craned over her neck, cheeks touching.

GREG

That's a twelve gauge remington you got there, Mr. Crow. No way to hit me without tearing up your baby here.

(calm, regaining control)

Now, we're gonna work this out like gentlemen, and the first rule is you keep that bitch's pie hole shut.

Mrs. Crow's shaking hands go quickly to her mouth.

28 EXT. NEW ENGLAND FARMHOUSE - DAY

28

The idyllic image is corrupted as Greg Stillson backs out of the front door, holding Charlotte in front of him.

A beat later, Farmer Crow follows, still leveling the shotgun. His wife behind him.

Greg backs to his Mercury. Charlotte is scared, yet also, in a perverse way, excited. Maybe at the specter of her Father in a state of emotional panic. Greg opens the drivers side door.

GREG

We're getting in together so make sure you don't get any ideas. You'll still hit us both.

He slides in, pulling Charlotte on his lap. Reaches around her waist and starts the engine.

GREG

Close the door, honey.

She does. He backs up, hands reaching around her to steer. The car accelerates in reverse, then spins around and takes off. Mrs. Crow screams again. Farmer Crow runs into the dust plume kicked up by the departing Mercury.

29

INT. MERCURY SEDAN - TRAVELING (SECONDS LATER)

29

Charlotte is now in the passenger seat. Greg pounds the steering wheel, furious.

GREG

God damn primates! I'm done with it! Done! Driving into piss-ant towns knocking on doors, I'm through!

He ferociously rolls down the window, almost ripping the handle off in the process.

He drives in silence for a beat, wind whipping his bangs. His face becomes composed, and then puzzled. When he speaks again, it's almost under his breath. But we can hear every word, even against the wind.

GREG

I'm meant for something else. Something more. Like my Dad says... *greatness*. And it's not in here.

He holds up a bible, looking at Charlotte, who is backed against the door, staring.

GREG

It's in me.

He throws the bible out the window, and turns back to the road. A faraway look enters his eyes....

GREG

I get dreams, you know. Powerful... dreams. I don't even know what they mean. They come to me and... I'm gonna get there someday. Hasn't even started. But I can feel it coming. Do you know what I mean?

*
*
*

Greg is so unstable he's almost on the verge of tears. Charlotte stares at him, hypnotized, breathless.

CHARLOTTE

Take me with you.

Greg blinks. He wasn't selling anything, and this girl is ready to buy the whole set. The faraway look fades and the curious twinkle returns, as he witnesses a reflection of his powerful potential. His lips curl.

CUT TO:

30 CHARLOTTE 30

standing on the shoulder of the dirt road as the Mercury's door slams shut and Greg Stillson drives off, leaving her in his dust. Rolling down the straight farm road leading to his future...

DISSOLVE TO:

30A OMITTED 30A

31 EXT. JOHNNY SMITH HOUSE - DAY 31

Now we're looking at the road outside of Johnny's house. Cars are paralleled down the usually quiet block. Bruce's PT cruiser is one of them. He gets out and is immediately accosted by Johnny GROUPIES. He ignores them as he collects Johnny's mail. Ignores the packages they try to shove into his arms.

We also notice some MEDIA types outside the house, as well as a couple SIDEWALK VENDORS, who have set up bridge tables and are hawking crystals, pyramids, etc.

32 INT. JOHNNY SMITH HOUSE - DAY 32

OVERFLOWING with mail of all shapes and sizes. It dominates tabletops, it rules the floor. Bruce sits across from Johnny, a chessboard between them. Johnny stares glumly at the board while Bruce flips through his mail.

BRUCE

Dear Johnny, Dear Johnny, Gas
Bill, Dear Johnny... hmm...

JOHNNY

You gonna make a move?

BRUCE

You know you got a letter from
Dateline NBC?

JOHNNY

Do tell.

BRUCE

(skimming letter)
They want an interview. They say
this is their second letter and
they tried to call three times.

Johnny just shrugs, then gestures to the chessboard.

(CONTINUED)

32 CONTINUED:

32

BRUCE

How long you gonna keep this up?

JOHNNY

Till they forget about me.

BRUCE

Which they're not gonna do.
Disconnect your phone, lock
yourself in, play chess all day
and you'll just get more famous.
Like J.D. Salinger.

JOHNNY

I was hoping for Willy Wonka.

BRUCE

A joke. Good. We should be joking
about this. It's ridiculous.
(leaning forward)
It's also the way the world works.
If you're a psychic who ends up
saving hundreds of lives, Barbara
Walters will call. NBC will call.

JOHNNY

It's not them I'm worried about.
It's...

Johnny gets up, takes an envelope off the table.

JOHNNY

It's Florence Wickett from Boulder.
"My husband ran out on me in 1996.
Here's a pair of his socks, tell
me where he is so I can get child
support outta the cheap bastard."

Johnny grabs another package, we hear something rattle
inside. His grin is gone.

JOHNNY

Or Michelle Barnes from L.A. "My
baby choked to death last year,
here's his rattle, please tell me
if he's happy with the angels."
(beat, grabs a letter)
Or better yet, good 'ol Anonymous
from Traverse City Michigan, who
thinks I should burn in hell.
Did you know the bible says regular
sinners get tossed in a lake of
fire but false prophets burn
forever and ever?!

(CONTINUED)

32 CONTINUED: (2)

32

BRUCE

Johnny.

JOHNNY

Wait, there's another one...

Johnny paws through the mail pile. Bruce looks away.
Johnny SWEEPS the pile off the table and onto the floor.

For a beat, there's just silence. Then, a phone rings.
Johnny and Bruce look at each other. Bruce spots Johnny's
CELL PHONE, the one Sarah gave him. He answers it.

BRUCE

Johnny Smith's cell phone.

33 INT. SARAH'S KITCHEN - CONTINUOUS (INTERCUT PHONE)

33

SARAH

Hey, Bruce, it's Sarah. Is Johnny
there?

BRUCE

Hey Sarah.
(off Johnny shaking
his head, "no")
No, Johnny's not here. I'm just
dropping off some stuff.

SARAH

Okay. Could you do me a favor,
though?

BRUCE

Sure.

SARAH

Put him on.

Bruce hands Johnny the phone, who looks betrayed. He
take the phone, slumps back down in his chair.

JOHNNY

Hello.

SARAH

You don't want to talk to me?

JOHNNY

You just caught me at a bad time.
What's going on?

SARAH

You tell me. You don't return
calls, haven't left your house...

(CONTINUED)

33 CONTINUED:

33

JOHNNY

What do you want me to say, Sarah?

SARAH

...Nothing. I want to see you.

JOHNNY

(closes his eyes)

Why?

SARAH

Why? I have to have a reason now?

JOHNNY

(eyeing mail on floor)

Everyone else does...

SARAH

Know what, you have to stop feeling sorry for yourself. What happened at that restaurant wasn't your fault. And all those people who-

JOHNNY

Is that why you wanna come over? To give me advice? 'Cause I'll save you the trip, I don't want it hear it. I just want to be left alone.

He hangs up, snaps off the battery, and looks up at Bruce, who is staring at him.

JOHNNY

You got any more advice for me?

BRUCE

No, man. You seem to have it all figured out.

Bruce leaves. Johnny sits back, glaring at the chessboard. At the big King piece, surrounded by its defenders...

34 INT. FAITH HERITAGE ALLIANCE - DAY

34

A small room has been set up for a catered press conference. Reverend PURDY sits behind a long table, flanked on either side by Greg and James Stillson. REPORTERS jockey for questions. We notice a lack of cameras. Purdy controls the room, singling out questions.

*

(CONTINUED)

34 CONTINUED:

34

REPORTER ALEX ROSS

Reverend Purdy, Alex Ross, WPOV.
Most will be surprised by your
backing of Greg Stillson as an
independent candidate. Does this
signal the alliance is breaking
its ties with the G.O.P?

*
*
*
*

PURDY

I've never felt that I nor the
Faith Heritage Alliance swore
loyalty to any particular party.
My responsibility is to find the
candidate most dedicated to God's
agenda. This election year, that
candidate is clearly Greg Stillson.

*

More raised hands. Purdy smiles as he calls on...

PURDY

Yes, Dana.

DANA

How are you planning to address
your candidate's checkered past?
The alleged claims of bribery,
for example?

JAMES

Now that's not appropriate. This
is a press conference for a press
release. If you wanna mudsling,
buy airtime and shoot a commercial.

Purdy leans into his microphone.

*

PURDY

Really, Dana. I think that kind
of rumor-mongering is beneath
you. The bible warns us not to
go down as a talebearer amongst
others.

GREG

Leviticus. Chapter nineteen.

PURDY

You see? Another reason I like
him.

Light laughter from the press. Purdy has them where he
wants them. All except for Dana.

*

(CONTINUED)

34 CONTINUED: (2)

34

PURDY

My support for Greg is founded on his future, which promises to be very bright. Today, we've announced this to the press. On Sunday we plan on sharing it with everyone, at the Interfaith festival.

Reporters scribbling. One reporter blurts out...

REPORTER ALEX ROSS

Reverend, what's your association with psychic Johnny Smith?

It's like the floodgates were opened. Other reporters start jumping on the bandwagon, as if these were the questions they really wanted to know: "Have you talked to him?/Is he for real? /How did he predict the fire?"

Greg's eyebrow arches as he again loses the spotlight to this psychic guy. And this time he's not even here. Purdy motions for quiet.

PURDY

Johnny Smith is a dear friend of mine. I've known him since birth, and have also been his legal guardian for the past five years.

Questions start up again, but he silences them.

PURDY

I believe in miracles. Of all shapes and sizes. Johnny Smith works in the realm of big miracles. I've had the privilege to see them, firsthand. He has his fair share of detractors, yes, but so did Abraham. So did Daniel. So did Christ.

Somehow Purdy has managed to turn a quote into a sermon. And for a moment the reporters sit there like good Sunday School students. Greg looks at Purdy out the corner of his eye.

35 INT. PRESS ROOM - LATER

35

The press conference is breaking up. Dana is slinging her purse over her shoulder, edging her way out. Purdy walks over and corners her in the aisle.

(CONTINUED)

35 CONTINUED:

35

PURDY

Dana.

DANA

Excuse me, Gene. Gotta go write
up your sermon.

PURDY

Have you spoken to him?

DANA

He's not speaking to anyone.
He's shut himself in his house.

PURDY

I can only imagine what he must
be going through.

DANA

But that won't stop you from using
him.

PURDY

Using him? How would I use him?
I look on Johnny as a son.

(closer)

And you have no business acting
righteous toward me.

He moves away, back to the Stillsons, who are greeting
faculty. Dana suddenly feels a chill, turns to see Sonny
Elliman across the room, leaning up against a wall, looking
at her with his cold green eyes.

36 INT. JOHNNY SMITH HOUSE - KITCHEN - DAY

36

Find Johnny making a sandwich in the kitchen. The phone
rings. It's a different ring. One for the outside
intercom. Johnny touches the phone, and grimaces. He
picks it up, already knows who it is:

PURDY (V.O.)

Johnny, it's Gene Purdy. May I
come in?

*

36A OMITTED

36A

37 INT. KITCHEN - MOMENTS LATER

37

Johnny sits across from Purdy at the kitchen table. He
eats his sandwich, slightly petulant.

(CONTINUED)

37 CONTINUED:

37

JOHNNY

I'm glad you stopped by.

PURDY

I meant to sooner, but I felt you needed your space...

JOHNNY

I need money.

Purdy is caught off guard, but recovers quickly.

PURDY

Of course.

JOHNNY

A lot of money. I want to drain my trust.

(off Purdy's look)

I'm taking a trip. And I'm not coming back for a while.

Johnny takes a big bite out of his sandwich. Purdy nods.

PURDY

You can do whatever you want to, of course. I'll honor your wishes. But at least consider my offer.

JOHNNY

What offer?

Purdy gestures to the piled up mail.

PURDY

You can't live your life under these conditions. I understand that. I want to help you.

JOHNNY

Help me with what? The mail?

PURDY

The mail. The media. All the other chaos. If you wish, we can even arrange for living quarters on campus...

(Johnny almost chokes)

Or you can live here. The bottom line is I will use my resources to protect you.

JOHNNY

What do you get out of it?

*

(CONTINUED)

37 CONTINUED: (2)

37

Purdy stares at Johnny for a beat. Then leans forward, his voice drops, becomes almost conspiratorial.

PURDY

Have you ever had a boring vision, Johnny?

JOHNNY

What?

PURDY

In the time since your Dead Zone has been active, have you ever touched someone, and seen them mowing their lawn? Or taking a nap?

Johnny's never thought about it before.

JOHNNY

No.

PURDY

Why do you think that is? I'll tell you why. Because you are important.

JOHNNY

I think you mean unfortunate.

PURDY

I know this isn't the life you would have chosen. But it is the life that has chosen you. And you cannot deny the possibility that some other force is guiding you. Choosing what you will see.

JOHNNY

Just say his name, Reverend. I know you're dying to.

PURDY

Destiny, Johnny. It is your destiny to help people. I truly believe that.

Johnny considers this. Fights not to accept it, though deep in his soul, it's a losing battle.

JOHNNY

(attempting glib)
I always thought destiny was a rosier word for fate.

(CONTINUED)

37 CONTINUED: (3)

37

PURDY

Call it whatever you want. Every event in your life has been preparing you for this. Lessons. To make you ready.

And this makes Johnny pause, for something in it rings true to him. Something he's felt before.

JOHNNY

Ready for what?

PURDY

I will make it my mission in life to help you find out.

Purdy sits back, pulling back his intensity. He stands.

PURDY

Think it over. Call me when you're ready.

As he passes Johnny, Purdy touches him on the shoulder. *We SPIN 180 degrees to face Johnny, who reacts to the red-orange glow as he sees...*

38 VISION FLASH:

38

A billowing FLAME CLOUD churning in super slow motion. The BLACK OBELISK roars straight toward us, its impact BLACKS OUT THE FRAME.

39 JOHNNY

39

Jolts in his seat. The vision lasted half a second, but has left Johnny in a state of shock. Reverend Purdy is already past him, and didn't notice a thing.

Johnny turns around, but words fail to come out of his mouth. Purdy is already gone. Johnny turns back to the table, heart pounding in his chest...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

40 INT. JOHNNY SMITH HOUSE - LIVING ROOM - NIGHT 40

Johnny has lit a roaring fire, using some mail as kindling. He stokes the fire with a black iron poker.

He regards the blaze for a moment. Then he leans the poker lengthwise against the fireplace mouth. Walks to his couch and sits down, facing the fire with the thin black line in the middle. Staring intently at it.

Johnny shakes his head. Doesn't understand what it means

Suddenly, the unmistakable sound of a key entering a lock. Johnny turns his head. The sound is coming from outside the room, from the front entry way.

Johnny grips his cane and stands, moves as quickly and quietly as he can to the door to the foyer. He presses himself up against the wall, and peeks his eye into the darkened room to see Sarah stepping in, her eyes adjusting.

JOHNNY

Sarah?

SARAH

(jumps)

Oh, God, you scared me!

JOHNNY

Scared you? How'd you get in here?

Sarah holds up a key ring. Johnny crosses to her.

SARAH

Gave 'em to me ten years ago. I was just bringing 'em back.

Johnny shuts the door, shuts the door, locks the locks, puts out his palm. She hands him the keys.

JOHNNY

You came here at ten o'clock to return my keys?

SARAH

I would've called first, but that didn't go so well last time.

JOHNNY

I'm sorry about that...

She walks past him, into the flickering living room, taking in all the mail and mess strewn about.

(CONTINUED)

40 CONTINUED:

40

SARAH

Oh, Johnny, look at this place.

JOHNNY

It's not that bad.

SARAH

No, it just needs a woman's...
bulldozer.

He studies her studying the room.

JOHNNY

Why are you really here, Sarah?

SARAH

I came here to give you something.

JOHNNY

My keys?

SARAH

Something else.

She turns around, and in her hand, is a red and gold plastic ring, a cheap souvenir from a prize machine. Johnny approaches her slowly, pulled by it.

SARAH

Recognize this? You won it for me in a nickel machine the night of the county fair. Do you remember? You put it on my finger in the car. You said, "I know it's not three karats but it is two months salary."

Sarah chuckles, but Johnny lifts his gaze from the ring to stare at her, troubled.

JOHNNY

How long have you been holding on to this? I mean...

SARAH

I always meant to give it back to you. I was just waiting for the right time. Then I realized... there may never be a right time.

Johnny isn't buying it.

JOHNNY

Why'd you come over here, Sarah?

*

(CONTINUED)

40 CONTINUED: (2)

40

SARAH

I just told you. How many times
are you going to ask me?

JOHNNY

'Till you give me the real answer.

A long moment passes between them. Sarah lowers her head,
shamefaced and confused.

SARAH

I don't know. I thought I knew.
(beat)

I don't know. Maybe because
sometimes I wake up in the middle
of the night, and for a second I
forget who I am. Then I look
over at Walt, and remember. But
the first thing- the first thought
that goes through my brain, is
that somehow I've been cheated.

Johnny isn't ready to hear this. He begins to shake his
head, but Sarah refuses to acknowledge it. She needs to
get this out, and he's the only one she can tell.

SARAH

Then I start to think "what if?"
What if you didn't get in that
car crash? What if we didn't
make a son that night? ...But
then it passes, and I come back
to myself. Except lately it hasn't
been passing, and I don't know if
it's because I feel you slipping
away from my life, or because my
heart is trying to tell me
something.

(beat)

Do you believe in fate, Johnny?

JOHNNY

I don't know yet.

SARAH

You don't know? Doesn't it kill
you, not knowing? Do you ever
think about it? Ever?

JOHNNY

I never stopped thinking about
it.

They both stare at each other. Vulnerable, honest, and
alone together - for the first time in six years.

(CONTINUED)

40 CONTINUED: (3)

40

Sarah moves to kiss Johnny, but he recoils from her advance, before she can touch him. She is bewildered.

JOHNNY

I'm afraid.
(re: her touch)
Of what I'll see.

Sarah stares at him, her impulse denied, her armor returning. She reaches out, takes his hand, and softly presses the ring into it. Then turns and walks away.

Johnny watches her go, clenching the ring, which prompts...

41 VISION - FROM "WHEEL OF FORTUNE," SARAH IN HER CAR, SHAKING AS SHE TAKES OFF HER WEDDING RING. OVER THIS WE HEAR...

41

SARAH (V.O.)

My maiden name was Bracknell...

Next comes a rush of images - all of Sarah's face through various episodes, all stolen glances at Johnny.

42 SARAH

42

Has passed into the foyer when Johnny grabs her and turns her around. They look at each other, both framed in the doorway between the living room and the foyer. Then Johnny kisses her, long and full on the lips.

She opens her mouth and puts her arms around him, pressing him back into the room, devouring him. Losing herself. He gives in, letting it all go and letting it all in.

Johnny and Sarah fall to the living room floor, desperately clinging to each other, everything pent-up being released. Johnny, preparing to make love to Sarah, still clenching the plastic souvenir ring in his hand, begins to experience one of the strangest visions of his life - a MONTAGE SEQUENCE going backward in time, stitching together a tapestry of his evolution up to this point, the pieces of the puzzle that created the new Johnny Smith.

A) From "Shaman," the meteor hits the mountain and EXPLODES. The fireball slows to a FREEZE FRAME.

PURDY (V.O.)

Every event in your life has been preparing you for this.

The shot REVERSES, the explosion re-forms into the meteor which shoots back into the sky, and we WIND BACK out of

(CONTINUED)

42

CONTINUED:

42

the vision to show Johnny releasing grip on the SHAMAN.

B) From "Unreasonable Doubt," Johnny's vision in the convenience store as he fires the murder weapon.

PURDY (V.O.)

Lessons. To make you ready.

And the vision REVERSES, the bullet sucked BACK into the gun, and we WIND BACK out of the vision to show Johnny holding the gun in one hand and the bullet in the other.

C) Blood from a vision speckles Johnny's face in the police interrogation room in "Here There Be Monsters..."

WALT FROM "SIEGE" (V.O.)

You trying to change fate?

JOHNNY FROM "SIEGE" (V.O.)

It's a jigsaw puzzle, and I'm in the middle of it!

The image REVERSES, the blood leaps off his face and Johnny pulls the knife out of the table.

D) From "The Siege," Johnny sits next to Sarah, hostages.

JOHNNY

You have everything you really want, right Sarah?

SARAH

Do I?

E) Back in the living room: Johnny, experiencing this vision, and making love to Sarah, a different kind of sex than Greg Stillson's. Their lovemaking is slower, more intense, bespeaking pained history. As Johnny braces his hand over her breast...

F) VFX SHOT: HEART BEATING. Thump-Thump. Thump-Thump.

VERA SMITH (V.O.)

Heed the still, small voice when it comes.

The vision REVERSES, and we rewind through the arteries, the bloodstream, out the skin and OUT OF THE VISION, where Johnny has just touched Todd in "Quality of Life."

VERA SMITH (V.O.)

It came to Jeremiah and Daniel and Amos and Abraham. It will come to you. And when it does... do your duty.

(CONTINUED)

42 CONTINUED: (2) 42

Over this voice-over, a CLIMAX OF CASCADING IMAGES - visions in REVERSE from all across Season One. Tommy becoming Johnny in "Enigma." Frank Dodd becoming Johnny in "What it Seems." Ramp-outs from Johnny's face.

G) Johnny to himself in "Quality of Life."

JOHNNY

Heed the still small voice.

H) Johnny and Sarah making love.

I) The FIERY CAR CRASH that sent Johnny into the coma rolls in reverse, stops at the point of impact, then PLAYS FORWARD with full sound. The explosion sending Johnny's car tumbling down the embankment on fire. It comes to rest at the bottom, smoldering...

J) Johnny and Sarah in each other's arms, eyes closed. Sarah's fingers intertwine with Johnny's, which makes him release his grasp on the plastic souvenir ring.

The ring rolls to the floor, ending the vision.

FADE TO BLACK:

FADE UP:

43 EXT. ROAD - DAY (1995) 43*

Looking down a long, forested road. In the near distance, a luxury sedan approaches.

LEGEND: "June 6, 1995"

The morning after the car crash. A moment we've never seen till now. A tow truck pulls the wreck off the side of the road. Ambulance has long since come and gone.

A luxury sedan drives by, not slowing down.

44 INT. LUXURY SEDAN - CONTINUOUS 44

The boy is older, the suit is nicer, but the country music remains the same as Greg Stillson drives past the accident scene, adjusting his rear view mirror for a look-see, and letting out a low whistle. Sonny Elliman sits in the passenger seat.

45 EXT. OFFICE BUILDING - DAY 45

Greg puts his car in park and steps out into the sunshine.

(CONTINUED)

45 CONTINUED: 45

He and Sonny head for the building.

46 INT. RICHARDSON'S OFFICE - DAY 46

Greg and Sonny exit the elevator onto the 5th floor, cross the hallway right into Richardson's waiting room, past LINDA the secretary (whom Greg graces with a flirtatious wink) and into the office, where sits CHARLIE RICHARDSON, who frowns at the interruption.

GREG

How's tricks, Charlie?

RICHARDSON

I'm busy. What do you want?

Greg sits in the seat opposite Charlie. Sonny closes the door, and stands off to the left behind Greg.

GREG

I just wanted to have a chat with my old buddy. You're not too busy to chat, are you? Hell, you've been chatting to the Bangor Daily all week.

RICHARDSON

What are you talking about?

SONNY

No, it's what you're talking about.

Sonny tosses a newspaper on his desk.

SONNY

Dirty real estate deals. Kickbacks. Payoffs. One hand washing the other. You're a regular Deep Throat.

RICHARDSON

The Shady Pines article? You think I was the source on that?

GREG

Charlie don't. Just don't. We know.

Charlie hesitates, then narrows his eyes at Greg. Admitting it was him, and refusing to apologize for it. Greg smiles, reaches into his jacket, pulls out a folder.

(CONTINUED)

46 CONTINUED:

46

GREG

I've found, when running for office, that it's a good practice to make a list. A list of friends, and enemies. And to make sure the people who count are on one, or the other.

*

He slides the folder across to Richardson, who smiles as if to say, "is that all?"

RICHARDSON

Think you can scare me by putting my name on some list?

Greg says nothing. Charlie opens the file with a smirk, and swallows it when he sees what's inside. Black and white PHOTOS of him and Linda, his secretary we just saw, in various sexual positions on a cheap motel bed.

Richardson glances at the Lucite cube on his desk, which displays a photo of his wife and kids.

GREG

I haven't put your name on either list as yet, because up until now you really haven't mattered.

*

Charlie cracks an ugly grin, spreads his hands.

RICHARDSON

Know what, Greg? You put me on whatever list you want. I'm not the one running for re-election. So here...

(tosses him photos)

Go blackmail someone who cares.

GREG

(smiles thinly)

Who said anything about blackmail?

Sonny steps around the desk, GRABS Charlie with both hands, HAULS him to the window, which Greg opens wide.

Charlie flails, bats his arms at Sonny, as Sonny dangles him halfway out the window, five stories up.

GREG

Let me tell you a story.

RICHARDSON

Stop!

(CONTINUED)

46 CONTINUED: (2)

46

GREG

Story about a man who finds some pictures in the mail. Pictures of him and another woman.

RICHARDSON

LINDA!

GREG

That's right, Linda. His secretary.

Linda opens the office door, sees her boss being dangled out the window.

RICHARDSON

Linda! Help! Call the police!

LINDA

What, they didn't tell you? I quit.

SONNY

She's got a new job.

Richardson's eyes widen in horror, fix on Greg.

GREG

So, the man is devastated. Sick to his stomach. Then the phone rings, and a voice tells him his wife's been sent the photos, as well as her family and his family, etcetera. And then this poor sap, you know what he does?

(sighs)

Throws himself out his fifth story window.

RICHARDSON

Wait!

GREG

Body hits a parking meter, pow, head snaps clean off.

RICHARDSON

I'll do whatever you want!

GREG

(leans in, whispers)
You wanna steer clear of me, Charlie. You wanna let someone else stop me. Someone with less to lose.

(CONTINUED)

46 CONTINUED: (3) 46

RICHARDSON
I won't stop you.

GREG
That's right, you let someone
else be the hero. Meantime, I'm
putting you on my friends list. *
(beat)
And don't worry so much. I'm not
gonna be Mayor forever...

Greg smiles as a FLASH-POP illuminates his face.

MATCH CUT TO:

47 INT. STATE ROOM - DAY 47

PHOTOS are snapped as Greg, in a crisp suit, takes another
oath for another office.

LEGEND: "September 1, 2001"

GREG
For the office of State *
Representative. I, Gregory Ammas *
Stillson, do solemnly swear that
I will support the Constitution
of the United States and the
Constitution of Maine...

48 EXT. COUNTRYSIDE - CONTINUOUS 48

As Greg's oath continues, we find ourselves soaring over
the countryside, flying/dissolving over small towns across
Maine, eventually arriving at our signature aerial shot
of Cleaves Mills. The sound of an heartbeat QUICKENING...

GREG (V.O.)
...Against all enemies, foreign,
and domestic; that I take this
obligation freely, without any
mental reservation or purpose of
evasion...

Zeroing in on CLEAVES MILLS HOSPITAL, flying inside...

49 INT. CLEAVES MILLS HOSPITAL - CONTINUOUS 49

Flying down hallways, HEARTBEAT SOUND RACING...

(CONTINUED)

49 CONTINUED:

49

GREG (V.O.)

And that I will well and faithfully
discharge the duties upon which I
am about to enter.

Suddenly we are in Johnny Smith's bed, at the exact moment
that he comes out of the coma, at the exact moment that
Greg Stillson, miles and miles away, has just ascended to
the next rung of power. Johnny grabs the Nurse...

JOHNNY

Something's wrong, Something's
wrong...

And what we thought was a preamble to his second vision
(the girl in the burning house), is revealed to be
something else entirely. A calling.

CUT TO:

50 INT. JOHNNY SMITH HOUSE - MORNING

50

The iron poker falls on the fireplace, clanging. Johnny
wakes from his sleep beneath the large comforter spread
across him. He's still on the floor.

He turns to find that Sarah is no longer with him. But
on the sofa cushion where her head was, is the plastic
souvenir ring. Johnny palms it, and holds it to his chest
as he rolls on his back, staring at the ceiling.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

51 INT. SARAH'S KITCHEN - DAY 51

Sarah clears the breakfast table, taking egg stained dishes to the sink. Robotic.

Walt and Johnny Jr. scoot back from the table. Johnny Jr. is dressed in soccer uniform. Dad in police uniform.

WALT

You ready for your big day?

JOHNNY JR.

You ready for your big day?

WALT

Ready as I'll ever be.
(over his shoulder)
Mom knows I love crowd control.

Sarah forces a smile. Walt gets up, adjusting his tie. He kisses Sarah on the cheek as he passes her.

WALT

Call me at halftime.

Walt heads out to work. Johnny Jr. stops, looks at Sarah.

JOHNNY JR.

Aren't you gonna eat breakfast?

SARAH

I had a grapefruit.

She keeps cleaning. Johnny Jr. waits, then exits. Sarah moves slowly, taking forever, staring into the sink steam. She bends over the sink, holding her stomach. Then darts for the waste basket, opens the lid and retches into it.

Johnny Jr. watches from down the hall, peeking around a corner. Watching his Mom cry into the blue basket.

52 EXT. FAITH HERITAGE UNIVERSITY - DAY 52

The Interfaith Rally is in full swing. The predominating deity here is Uncle Sam. Red White and Blue everywhere.

Bruce's PT CRUISER pulls up, and Bruce gets out... with Johnny, a baseball cap pulled down low over his eyes.

JOHNNY

Thanks for taking me, man.

(CONTINUED)

BRUCE

Hey, your fans are liable to recognize my car just as much as yours.

JOHNNY

I mean considering what a bastard I was the other day.

BRUCE

Oh. You're welcome.

Johnny takes it in... his first day out in over a week, and its filled with PEOPLE. Including KATIE, the young volunteer who helped Greg get dressed, and her BOYFRIEND, fresh-faced and naive.

They offer Johnny a STILLSON BUTTON, which he politely turns away. Bruce takes one for the hell of it.

Edging along the side of the rally, Johnny searches the crowd for something, not finding it. Then he spots Walt, ordering a deputy to patrol a perimeter or something.

Walt spots Johnny, and nods to him.

JOHNNY

Maybe this was the wrong day to come...

PURDY (O.S.)

Johnny!

Purdy makes his way over, delighted to see Johnny. With Purdy are two BODYGUARD/ASSISTANTS. Purdy and Johnny have to speak loudly over the din of the crowd.

PURDY

I didn't expect to see you so soon.

JOHNNY

Neither did I.

PURDY

Have you considered my offer?

Johnny is distracted by CERTAIN PEOPLE in the crowd who have spotted and recognized him, and are making their way toward him. From all sides.

JOHNNY

Looks like I'm not taking that trip after all.
(MORE)

(CONTINUED)

52 CONTINUED: (2) 52

JOHNNY (CONT'D)

And I think that, at least on a trial basis, I could use your resources.

Music to Purdy's ears. He gives Johnny a bear hug, and over Purdy's shoulder Johnny sees the...

53 MONOLITH VISION 53

The BLACK OBELISK screams toward us at incredible speed and then BLACKS OUT THE FRAME.

54 JOHNNY 54

Jerks back from Purdy's embrace. Purdy is slightly off-put, but Johnny doesn't have time to analyze as he notices the "Johnny-ites" getting closer and closer...

JOHNNY

And I was thinking maybe we could start right now.

Purdy now sees what he means. Nods to his bodyguards.

PURDY

Come on, there's someone I want you to meet.

Purdy shelters Johnny, leading him out of the throng and into a VIP section. Purdy's minions move to intercept the fans who are getting too close.

Bruce walks next to Johnny, can tell that he's shaken.

BRUCE

You saw something, didn't you?

JOHNNY

(nods so Purdy can't see)

I'm not sure what...

55 EXT. PLATFORM - BACKSTAGE 55

Greg Stillson and Daddy Joe are both on cell phones as Purdy and Johnny mount the steps up the back of the platform. They are in the wings of the giant stage, hidden from the crowd. We also spot Linda, Charlie Richardson's ex-secretary, in a sleek pant suit, conferring with a bodyguard type. Johnny slows as he realizes who Purdy is going to introduce him to. Greg turns to regard Johnny, closing up his phone.

*
*

(CONTINUED)

55 CONTINUED:

55

PURDY

Johnny Smith, meet Greg Stillson.
Two of the essential people in my
life.

ASSISTANT (O.S.)

Reverend, we're ready.

PURDY

Excuse me.

And Purdy walks right out on stage, a natural. The crowd
applauds, then quiets for him.

Johnny faces Stillson. It's an eerie moment for both
men. Greg doesn't pour on his usual charisma.

GREG

I've heard of you.

JOHNNY

Likewise.

GREG

Well, any friend of Reverend Purdy,
is a friend of mine.

Greg extends his hand. Johnny shakes it.

56 CAMERA

56

*SPINS 180 Degrees to shoot over Johnny's shoulder, as he
witnesses the Monolith Vision again - although Greg
Stillson doesn't vanish for the duration. Instead the
monolith swallows Greg a split second before it BLACKS
OUT THE FRAME.*

57 JOHNNY

57

is truly shocked. He takes a step back, shaken, and then
turns to look at Purdy, onstage. What does it mean?
What's the connection?

PURDY

(mid-intro)

A man who represents hope for the
next generation. A man who bridges
the gap between the value of
tradition and the idealism of
youth. It is that bridge which
will define our common destiny in
the new millennium.

(MORE)

*

(CONTINUED)

57 CONTINUED:

57

PURDY (CONT'D)

(beat)

Greg Stillson!

The crowd CHEERS as Greg bounds onstage, shaking hands with the Reverend, then embracing him (more cheers).

Johnny watches the two of them as if they were underwater. His gaze drops to their hands. Joined hands.

Before he knows it, Johnny is moving toward those hands, which hold the key to the mysterious vision. He feels compelled to touch those hands, to know.

Sonny Elliman grabs Johnny by the arm, stopping him. This attracts the attention of Purdy and Stillson, and wakes Johnny up to the fact that he has moved onstage, where the entire assembly can see him.

Purdy smiles waves Johnny forward. Greg looks at Sonny, who releases Johnny. And before he knows it, Johnny is moving forward, torn between the impulse to run off the stage and hide, and the desire to touch those hands.

Purdy shakes Johnny's hand, for the crowd and for the cameras. And then, without warning, standing between Johnny and Greg, raises each of their hands in "victory" to the crowd.

RAMP INTO JOHNNY'S FACE AS HE SEES

58 FINAL MONOLITH VISION

58

All sound drops out. Completely. Pull back to reveal Johnny all alone, standing with his arms pressed against a big black wall. No sound. No room tone. No breath.

Johnny moves his hands down the wall, scraping the black off to reveal WHITE STONE underneath. He looks at his hands, palms covered with BLACK SOOT. Then he looks up, and we pull back... and back... and back... to reveal the monolith as a towering black-soot covered obelisk.

The Washington Monument.

Behind the monument, the Capitol City lies in ruin, flames pouring smoke into the sky.

*
*

Johnny realizes he is inside a vision of Armageddon. He SCREAMS, but no sound comes out. The rumbling of the apocalypse bleeds back into applause as we go...

*
*
*

59 BACK TO SCENE

59

JOHNNY, PURDY, STILLSON

A heroic raking three shot, three profiles looking like Mt. Rushmore, facing the crowd, absorbing the cheers.

Johnny looks at Purdy and Greg. Greg, on the other side of Purdy, glances at Johnny.

And smiles.

FADE OUT:

END OF ACT FOUR

THE END