

THE DEAD ZONE

"PLAGUE"

Production #2015

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THE DEAD ZONE

"PLAGUE"

CAST

JOHNNY SMITH

JIM PRATT

SARAH BANNERMAN

DR. GRANGER

WALT BANNERMAN

RITA NAVARRO

REV. GENE PURDY

PHYLLIS GRANTFORK

J.J.

BOB GRANTFORK

AMY GRANTFORK

DEPUTY ROSCOE

CAMERON

NON-SPEAKING

ELLE

ELEMENTARY SCHOOL

MIKE

STUDENTS

INCLUDING OLIVER

PARENTS

STEVE

INCLUDING CAMERON'S DAD

TEACHERS

ROB CIRILLO

HEALTH DEPT. TECHNICIANS

(MEN IN BLUE JUMPSUITS)

* FLIGHT ATTENDANT

PEOPLE IN PARKING LOT

* NURSE

SHERIFF DEPUTIES

MAN IN HAZMAT SUIT

DRUG HOUSE

STONED GUY

PATHOLOGIST

2 GUYS, 2 GIRLS

SHERIFF DEPUTIES

CORONER

HOSPITAL

SAM (STATE HEALTH DEPT.)

MISC. STAFF/NURSES/DOCTORS

CDC STAFF

LAB TECHNICIANS

CRASH TEAM

THE DEAD ZONE

"PLAGUE"

SETS

INTERIORS

EXTERIORS

CLEAVES MILLS ELEMENTARY SCHOOL
GYM - SCIENCE FAIR
HALLWAY
SCHOOL ROOM

CLEAVES MILLS ELEMENTARY SCHOOL
ENTRANCE
PARKING LOT

FAITH HERITAGE HOSPITAL
HOSPITAL ROOM
EXAM ROOM
HALLWAY
CONFERENCE ROOM
BLOOD LAB
I.C.U.
MORGUE/AUTOPSY ROOM

FAITH HERITAGE HOSPITAL

DRUG HOUSE
LIVING AREA
BEDROOM
HALLWAY
KITCHEN

DRUG HOUSE
FRONT PORCH

GRANTFORK'S HOME
KITCHEN
LIVING ROOM
ENTRY/STAIRS

CDC LAB

VEHICLES

PURDY'S OFFICE

BANNERMAN SUV

FLIGHT ATTENDANT'S APARTMENT
BEDROOM
BATHROOM

JIM PRATT'S STATE CAR

MIKE & STEVE'S REEFER ROOM

MISC. FAMILY VEHICLES AT SCHOOL

SMITH HOUSE
LIVING ROOM

THE DEAD ZONE

"PLAGUE"

TEASER

FADE IN:

1 EXT. CLEAVES MILLS ELEMENTARY SCHOOL - DAY 1

A BANNER is strung up near the school entrance.

"CLEAVES MILLS SUMMER SCIENCE CAMP AND DISCOVERY FAIR
OPEN HOUSE NOON TODAY"

Moving off the banner to reveal the PARKING LOT, about a third full. The BANNERMAN S.U.V. pulls in and parks a spot or two away from a MINIVAN which is in the middle of disgorging five kids, the Mom who got stuck with chaperoning them, and a folding table.

2 INT. S.U.V. - DAY 2

WALT turns off the engine, sets the parking brake as SARAH unbuckles and turns to the backseat with a smile.

SARAH

Okay, guys. Ready to unveil your masterpiece?

ANGLE ON BACKSEAT

JOHNNY and J.J. sit in the back. A felt-covered science project sits between them. They sit stiffly.

JOHNNY
Yeah.

J.J.
Yeah.

They look at each other. Johnny summons a grin.

3 INT. GYM - DAY 3

The Science Fair is gearing up. Nearly THIRTY STUDENTS ages 8-12 are setting up projects. Several PARENTS are here, the ones who came early to help out. Three TEACHERS walk the aisles.

We track past a DAD intensely focused on rigging an elaborate Rube Goldberg series of tubes and tracks for a rolling ball. His SON stands idly by with another FRIEND.

FRIEND

So cool. What is it?

(CONTINUED)

3 CONTINUED:

3

The Son's shrug speaks volumes, and we're now gliding past the next table with a magic marker schematic on poster board. Another BOY practices reading his 3X5 card.

BOY

This is how a virus spreads through the human body...

His MOTHER kneels in front of him, a captive audience. We MOVE on, arriving at the table where Walt and Johnny set down J.J.'s science project.

J.J. anxiously pulls off the felt cover, revealing a mobile diorama of heavenly bodies. A styrofoam MOON and lightbulb SUN mounted on an old Victrola and set against a black velvet backdrop of space.

Johnny plugs the project in and J.J. throws the switch. The lightbulb sun burns brightly.

SARAH

You guys, this is... wow. Is that the solar system?

J.J.

(still worrying)
It's a model of a solar eclipse.

SARAH

Really?

Sarah looks to Johnny, impressed. He nods to J.J.

JOHNNY

His idea.

(CONTINUED)

3 CONTINUED: (2)

3

LAUGHTER from Kids turns their attention to another table where AMY GRANTFORK, little Ms. Popular, is surrounded by CLASSMATES who've abandoned their experiments to see hers. Her board advertises "EFFECTS OF SURFACE TENSION" but all she's really doing is blowing bubbles of various sizes and shapes from different bubble-wands. The ancient bond between kids and bubbles forces them to ooh and ahh for the big ones while hungering to burst them.

J.J. watches the display, self-confidence sagging.

J.J.

Amy's gonna win.

JOHNNY

Don't count on it. Remember when I said I used to judge these things? Your teachers know to look past the flashy projects.

J.J.

Her Mom is the Teacher.

WALT

Hey, you can't worry about that. Far as I'm concerned, this is the coolest project in the room.

J.J. basks in Walt's praise. He cranks the Victrola, points to a monocle mounted on it.

J.J.

That's the viewfinder.

Walt puts a hand on J.J.'s shoulder, looks through it. Johnny watches them, Father and Son. Walt nods, but J.J. doesn't even acknowledge Johnny, too excited to show his Dad the experiment. Johnny steps away to find Sarah smiling at him.

SARAH

Is that your Mother's old Victrola?

JOHNNY

Yeah. Look, Sarah, I really appreciate this whole thing, but...

(CONTINUED)

3 CONTINUED: (3)

3

SARAH

But what? You're doing great. I heard you two talking together in the basement, it sounded like you were hitting it off.

Johnny shakes his head at Sarah, almost derisive. He speaks quietly, surprising her with how tense he is.

JOHNNY

We were talking. I'm sitting there, two feet away from my...
(stops himself)
I'm sitting two feet away from him, and we're talking about the distance between the planets -- but the distance between us seems even farther.

Sarah glances around. It's the wrong place, wrong time for this, but Johnny's speaking his feelings and Sarah knows that's a rare thing.

SARAH

I can only imagine how it must feel, him not knowing. We have to tell him, but he's not ready...

JOHNNY

No, I didn't mean... it's okay. Really. Of course, he should know at some point but maybe it's better if I step back. For now.

SARAH

If this is about Walt...

JOHNNY

It's not.

SARAH

We don't want you to step back.

Something in the way he avoids her look makes Sarah realize something she hadn't considered before.

SARAH

Unless you're not ready...

There's a touch of "say it ain't so" in her voice. But Johnny's reluctant look may be saying just that. A few BUBBLES float into frame, in between them, disrupting the moment. One of them touches Johnny's arm. POP.

- 4 OMITTED 4
- 5 *CLOSE ON AMY GRANTFORK IN A HOSPITAL BED - VISION* 5
Her skin is flushed fever red, her lips turned hypoxic blue. Her body wracked with shivers and coughs.
- 6 RESUME 6
 Johnny shudders out of the vision, turns to see Amy blowing shiny zeppelin-sized bubbles. They're floating all over the Gym. Bewildered, he touches another. POP.
- 7 *CLOSE ON A NINE YEAR OLD BOY - VISION* 7
The Boy with the Rube Goldberg project, deathly ill, head lolling toward CAMERA...
- 8 RESUME 8
 SARAH
 Johnny? What is it?
 Johnny turns to see that little boy. Stepping forward, he bursts another bubble.
- 9 *INT. A LIVING ROOM SOMEWHERE IN CLEAVES MILLS* 9
A MOTHER cradles her CHILD on the floor, lips blue, eyes rolled back in his head. She is so terrified she can barely dial 911 on the cordless shaking in her hand...
- 10 RESUME 10
 Johnny looks around the Gym. Kids everywhere are popping bubbles. One shows off by catching a few in his mouth.
 JOHNNY
 Stop. Stop...
 Johnny makes a beeline for Amy Grantfork. Surrounded by friends, she giggles as he approaches, pulling her wand out of the suds.
 Johnny closes the distance, reaching out as she closes her eyes and blows a stream of bubbles right at him, triggering --

- 13 CONTINUED: 13
JOHNNY
RAMPING into his eyes, locked in the grip of a vision.
- 13A *FLASH - A VISION - WALT AND J.J.* 13A
still looking at J.J.'s project. As J.J. turns to face Johnny, the VIEW RAMPS IN TO REVEAL:
- 13B *J.J.* 13B
eyes dark, lips blue, shaking with fever.
VISION ENDS:
- 13C RESUME JOHNNY 13C
He looks to Sarah, who is watching him, fear in her eyes for all the reason she can only guess at...
FADE TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

14 EXT. HALLWAY OUTSIDE OF GYM - DAY

14

The door to Gym opens and Johnny walks across the hall, turns and leans against the lockers, like he's getting fresh air. Walt and Sarah follow. Sarah is concerned, Walt looks annoyed.

WALT

Alright, what's this about?

JOHNNY

Just... let me think where to start.

Walt glances at Sarah, misreading the situation.

WALT

Listen, if you wanna take off, it's not a big...

JOHNNY

No. No one can leave. Everyone has to stay.

Johnny nods to himself, mind racing to work this out.

SARAH

Walt. He saw something.

Walt wearily looks at Johnny, his body language begins to speak swear words.

SARAH

What is it?

JOHNNY

I saw a virus, I think. Some kind of disease. It's already here, starting to spread. It's gonna be bad.

SARAH

A disease? Like what, SARS?

JOHNNY

I don't know. All I know is it's highly infectious... maybe fatal. And it looks like it's starting with the kids.

This sinks in.

(CONTINUED)

14 CONTINUED:

14

SARAH

I'm taking J.J. home.

JOHNNY

No.

(Sarah turns)

Sarah, it's in there. Right now. We could already be infected. If we take this outside we're risking the rest of the town.

SARAH

Rest of the town? You said you didn't know what it was.

JOHNNY

I said it's going to get bad. We have to do everything we can to change that, starting right now.

WALT

He's right.

Sarah and Johnny look at Walt, quiet till now.

WALT

Here's what's gonna happen. Jim Pratt is the State Health Inspector. I'm gonna call him, tell him to get over here right now. Meantime, we make sure everyone who's in here stays in here.

(thinks)

Which means I'm also bringing some Deputies out. We'll call it a... lock down drill, until I come up with something better.

SARAH

Lock down?

WALT

We got about an hour before people start showing up for the science fair. Until then we keep calm and we keep this under our hats best we can.

Walt pops out his cell phone, fixes Johnny with a hard

(CONTINUED)

14 CONTINUED: (2)

14

look.

WALT

Let's hope you're wrong for once.

15 OMITTED

15

16 INT. HALLWAY OUTSIDE OF GYM

16

Two kids, whom we recognize as the shrugging boy and his friend from the fair, let's call them CAMERON and OLIVER, slide out of the Gym doors, playing hooky.

They both peek back into the Gym, making sure they weren't spotted by any Teachers. They turn to each other, smile.

CAMERON

Race you.

Cameron runs off down the hall, Oliver races after him.

They pound down the empty hall, trying to gain a lead, heading for sunlight streaming through double doors...

Light becomes shadow as Johnny steps out in front of the door, blocking their way. The boys skid to a halt.

JOHNNY

Sorry guys, this door is broken.

CAMERON

What? No it's not.

Cameron boldly approaches Johnny, intending to go around him. Johnny blocks his way, getting touched in the process. We hear a DZ SOUND EFFECT.

JOHNNY

Shouldn't you be at your booth?

Oliver, afraid of Johnny, walks quickly back the way he came. Cameron is more petulant than afraid. As he backs away, *Johnny can see he has (read: will have) clammy skin and lips blue with cyanosis. Already infected.*

17 EXT. SCHOOL ENTRANCE - DAY

17

Roscoe meets Walt at the main entrance. Two other DEPUTIES follow behind Roscoe.

WALT

You guys cordon off the east entrance and the doors by the stage. Nobody goes in or out. You hear me? Nobody.

ROSCOE

What kind of health hazard we dealing with? Some kids' chemistry set blow up or something?

(CONTINUED)

17 CONTINUED:

17

WALT

Not yet.

ROSCOE

(grinning)

Not yet. Well, isn't Johnny Smith
with you today? Why don't you
ask him?

Walt looks Roscoe in the eye, and Roscoe's smile fades as
he recognizes the "Johnny has predicted something look."

ROSCOE

Oh.

WALT

No one gets in here except the
State Inspector. Call if there's
trouble.

Walt closes the door and locks it. Roscoe turns to the
parking lot, apprehensive.

18 OMITTED

18

19 INT. GYM - DAY

19

Johnny walks through the students, looking for answers.
Bubbles float past him. He passes J.J.'s model, touching
it. He reacts as...

- 20 *SPLIT REALITY VISION* 20
- TWO MEN in BLUE PAPER SUITS and RE-BREATHER MASKS walk past him.*
- 21 ANGLE ON PHYLLIS GRANTFORK 21
- The nosy teacher, who is watching Johnny from across the room as he awkwardly turns, reacting to who knows what. Johnny looks over, and sees her looking at him.
- Johnny turns away to see young Cameron from outside in the hall, whispering into his Dad's ear and pointing straight at Johnny. His Dad looks up, unhappy.
- Johnny turns again to see Walt entering the Gym. Walt nods.
- 22 EXT. CLEAVES MILLS ELEMENTARY SCHOOL - DAY 22
- Now CARS are pulling into the lot. People parking and getting out. Doors slamming. Friendly P.T.A.-style greetings and Eager Parents heading for the science fair.
- Roscoe sets his hands on his belt, steeling himself. Here they come.
- 23 INT. GYM - DAY 23
- Walt and Johnny talk. In the background, we can see Cameron's Dad complaining to Phyllis Grantfork, who gives him an "I'll handle this" gesture.
- WALT
- We've got everything locked down, but I'm not sure how long I can keep it that way.
- JOHNNY
- I'm trying to get a better picture of the problem, but I can't.
- WALT
- What *do* you see?
- JOHNNY
- The kids were pale, feverish. They just looked... sick. The visions can only tell me so much.
- WALT
- Then we sit tight 'til Pratt gets here.

(CONTINUED)

23 CONTINUED:

23

Phyllis approaches.

PHYLLIS

Excuse me, sorry to interrupt,
but is there a problem I should
know about?

WALT

Nothing to worry about, just a
drill...

Phyllis stares at them, then breaks into a weak chuckle
and speaks in a more confidential tone.

PHYLLIS

You know, it's foolish really.
People see Sheriff Bannerman having
a private conversation with,
with... Mr. Smith...

She hangs there with an, "and you can imagine what that
means" smile. Walt and Johnny stare at her blankly, not
able to imagine what she means.

PHYLLIS

Well, you know. It's an image
we've all seen in the newspaper.
Usually in connection with some
pretty disturbing news.

Walt and Johnny exchange glances.

JOHNNY

Walt just wants to know who's
gonna win the fair.

WALT

Anxious Dad, you know?

Phyllis laughs, chagrined. A cell phone clipped to her
belt begins to ring. She steps away to answer it. Walt
and Johnny watch her.

PHYLLIS

Hello?

24 EXT. SCHOOL ENTRANCE - CONTINUOUS

24

Close to 30 FIRST COMERS mill around in front of the school
entrance, which is being guarded by Roscoe. BOB GRANTFORK
is walking away from the group so he can hear his phone.

(CONTINUED)

24 CONTINUED: 24

BOB GRANTFORK

Phyllis? It's me. What's going on in there?

The crowd behind Bob is buzzing as people try to listen to Roscoe, and pass on the buzz to people who are just walking up. They're in the confusion stage right now.

25 INT. GYM - CONTINUOUS 25

Walt watches Phyllis on her phone.

PHYLLIS

We're about to start. Where are you already?

INTERCUT PHONE CONVERSATION - GYM/SCHOOL ENTRANCE

BOB GRANTFORK

I'm out front. They're not letting us in. Some kind of lock down drill?

PHYLLIS

Lock down?

Phyllis turns back to Walt, but he's already next to her.

WALT

We need to talk right now. In private.

PHYLLIS

What?

WALT

Tell him you'll call him back.

PHYLLIS

(aggravated)

Bob, I'm gonna find out what's going on. I'll call you back.

She hangs up and walks with Walt to the Gym doors. Johnny stays behind, notices young Cameron staring at him. More CELL PHONES begin to ring from other parents in the Gym...

26 EXT. SCHOOL ENTRANCE - DAY 26

Bob looks down at his phone, beginning to worry.

27 OMITTED 27

28 INT. HALLWAY OUTSIDE OF GYM - DAY 28

WALT

Phyllis, I need you to cooperate
with me on this...

PHYLLIS

Walt, no. You cannot lock the
school doors without express
permission from the principal.

WALT

This is for your family's safety.

PHYLLIS

My family? What the hell is going
on?

29 EXT. SCHOOL ENTRANCE - DAY 29

A brown Oldsmobile with the state seal of Maine on the
side pulls up. JIM PRATT gets out, carrying a large bulky
case. He's a natural born skeptic in a bad suit and
Walmart sunglasses. He takes in the crowd.

PRATT

What the hell is going on?

Pratt pushes his way through the crowd. He flashes his
badge to Roscoe, and there's a moment of silence as Roscoe
opens the door and lets Pratt in.

A slightly panicked buzz returns to the crowd as he's let
in.

ROSCOE

Sir, please back away. Sir...

30 INT. GYM - DAY 30

Walt stands in front of the Gym doors, trying to calm
down the Parents inside.

WALT

This is a routine inspection, and
I need all of you to remain calm.

30 CONTINUED:

30

There's a knock on the door behind him. Walt opens it to see Jim Pratt. Walt looks relieved. He turns back to the Parents and Students.

WALT

Everyone go back to your booths.
The sooner you cooperate, the
sooner the fair starts.

Walt backs out through the door, and closes it behind him.

31 INT. HALLWAY OUTSIDE OF GYM - DAY

31

Walt shakes Pratt's hand.

WALT

Jim, I'm glad you're here.

PRATT

Sheriff, you don't have the
authority to order a quarantine.

WALT

This isn't a quarantine, it's a
precaution.

PRATT

It's a mighty public precaution.
What's the problem?

WALT

We may have some kind of outbreak.
These kids are sick.

PRATT

Which kids?

JOHNNY

All of them.

Pratt turns to see Johnny.

PRATT

Where's this coming from?

Walt and Johnny look at each other.

WALT

Jim Pratt, Johnny Smith.

32 EXT. SCHOOL ENTRANCE - CONTINUOUS 32

Bob Grantfork on his cell phone.

BOB GRANTFORK
What's he doing there?

33 INT. GYM - CONTINUOUS 33

Phyllis is fearful, whispering into her phone.

PHYLLIS
He's the one who got this whole thing going. Bob, what if he's right? He predicted that fire where those kids died, what if he's right about this?

Reveal little Amy, feeling her Mom's fear, pressing her face into Phyllis' blouse.

34 INT. HALLWAY OUTSIDE OF GYM - CONTINUOUS 34

Jim Pratt has just met Johnny Smith.

PRATT
You had a psychic premonition?

JOHNNY
A vision, actually.

WALT
John has an unofficial relationship with the Penobscot County Sheriff's Department. He's successfully assisted on a number of our toughest cases.

JOHNNY
But none of that means anything without you. My visions aren't proof. We need you to take samples, run tests, do whatever you need to do.

PRATT
Whatever I need to do?

JOHNNY
I need you to see what I've seen.

PRATT
Show me a sick kid.

(CONTINUED)

34 CONTINUED: 34

Off Pratt, staring at Johnny.

35 INT. CLASSROOM - ON J.J. 35

Mouth wide open. Pull back to reveal Pratt finishing a cursory examination. Sarah, Walt and Johnny look on anxiously. Pratt checks J.J.'s lymph glands, takes a temperature reading from his ear.

J.J.

I wanna go back. They're going to start the judging.

SARAH

Just another minute honey... let Mr. Pratt finish.

PRATT

How ya feelin' kid?

J.J.

Bored...

PRATT

...Interesting.

SARAH

Interesting? What does that mean?

PRATT

I know what I have to do.

36 INT. GYM - DAY 36

Everyone turns as the doors open. Pratt enters, followed by Walt and Johnny. He surprises all by booming out:

PRATT

May I have your attention please. My name is James Pratt. I work for the State Health Department. We received a report of a possible contagious health hazard on these premises.

Audible gasps from several parents.

PRATT

Upon investigation, I've found this report to be a false alarm. So remain calm, breathe easy. You are free to enjoy the science fair, or come and go as you please.

(MORE)

(CONTINUED)

36 CONTINUED: 36

PRATT (CONT'D)

Thank you.

For a second, no one moves.

37 EXT. SCHOOL ENTRANCE - DAY 37

The double doors BANG OPEN and everyone inside streams

(CONTINUED)

37 CONTINUED: 37

outside. KIDS who came with their Moms run into their Dads' arms, and vice versa. Bob Grantfork embraces Phyllis and Amy.

Walt, Johnny and Pratt join Roscoe at the doors. Walt turns to Pratt.

WALT

You son of a bitch.

PRATT

With all due respect, I wouldn't trust the Surgeon General to declare an infectious emergency without any indication of symptoms... let alone your "Psychic Friend".

Johnny isn't listening to any of this. Stepping further out into the crowd, getting jostled by oblivious parents and children hugging.

38 VISION 38

Johnny enters a terrifying split-reality vision as he watches children hugging their parents and VANISHING as they do so. Sometimes just the Child vanishes. Sometimes only the Parent, but mostly it's both. The CAMERA has swung in back of Johnny's head to show this horrifying sequence. Now, Johnny turns and looks DIRECTLY at the Camera.

39 JOHNNY'S POV - MAIN STREET - DAY (VISION) 39

Instead of seeing the front entrance to the school (which you would normally expect to cut to) Johnny sees a desolate, empty street in the middle of the day. Wind whips paper across the pavement. Johnny walks into the shot, confronted with the ultimate result of a silent killer.

40 EXT. SCHOOL ENTRANCE - DAY - CONTINUOUS 40

Johnny stands in the midst of happy families who are completely unaware of how potent this virus will be.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

41 INT. PURDY'S OFFICE - DAY

41

Johnny sits in the hot seat, asking Purdy for help.

PURDY

What you're describing... demands use of the word "epidemic."

JOHNNY

I'd say that's a fair word to use. The State Health Inspector used the words, "false alarm."

PURDY

Say no more.
(taps intercom)
Helen, get me the Governor, please.

JOHNNY

Thank you.

Johnny begins to stand.

PURDY

Where are you going?

JOHNNY

To your hospital.

PURDY

To see your son?

Johnny freezes up.

PURDY

If I know Sarah, she's having him fully checked out, as would any parent wise enough to listen.

JOHNNY

I'd rather you not... call him that.

PURDY

I'm sorry, Johnny, but I disagree. From the bottom of my heart. He is your son, and I believe there are signs urging you to step forward and realize what that means --

(CONTINUED)

41 CONTINUED:

41

JOHNNY

(cutting him off)

I knew you were gonna segue to bible study. Pick your allegory, right? A plague, storms, the rise of reality TV. I don't need a sermon, Gene...

PURDY

No sermons. No allegories. No advice. Just an offer, for when you're ready to talk or take any steps... I will support you in every way I can.

JOHNNY

You can start by staying out of it.

Off Johnny...

42 INT. FAITH HERITAGE HOSPITAL - EXAM ROOM - DAY

42

DR. GRANGER, a pediatrician in his 60s, finishes examining J.J. Examines his skinned knee.

DR. GRANGER

What's this from?

J.J.

Soccer.

DR. GRANGER

Does he always wear his knee pads?

Reveal Walt, Sarah, and Johnny in the room.

WALT

Yeah.

SARAH

Yes.

Johnny knew that answer, but was slower on the uptake.

SARAH

Dr. Granger, is it possible to run a blood test, see if he's infected with something but not showing any symptoms?

DR. GRANGER

Can I speak to you outside?

They all start to leave, but Dr. Granger stops Johnny.

(CONTINUED)

42 CONTINUED: 42

DR. GRANGER
Parents only, please.

Johnny nods, makes as if he's going to leave the room to do something else anyway. But Sarah turns back, making eye contact and saying "STAY." She nods toward J.J. And then she's gone.

43 INT. FAITH HERITAGE HOSPITAL - HALLWAY - DAY 43

Dr. Granger talks with Walt and Sarah.

DR. GRANGER
I've gotten a few calls from other worried parents about what happened at Cleaves Mills elementary yesterday. I'd rather not draw blood from a perfectly healthy boy.

WALT
Look, we're not asking you to believe rumors or visions.

SARAH
Right. We just want him checked from top to bottom.
(beat)
We need to know he's okay.

44 INT. EXAM ROOM - CONTINUOUS 44

The silence between Johnny and J.J. is thick.

JOHNNY
Sorry about all this. I know you don't feel sick, really...

J.J. is quietly ripping the paper covering on the exam table. Johnny nods to his knee.

JOHNNY
That from the game against Heatherwood?

J.J. gives an almost imperceptible uh-huh. Long pause.

JOHNNY
You know, this'll be done as soon as he draws some blood.

(CONTINUED)

44 CONTINUED:

44

J.J.
He doesn't draw it.

JOHNNY
What?

J.J.
He doesn't use a pencil, he uses
a needle.

JOHNNY
Yeah... I guess they should say
"poke" some blood instead.

J.J. goes back to slowly tearing the paper.

J.J.
I hate needles.

JOHNNY
I'm with you.

J.J.
They always say, "this won't hurt."

JOHNNY
And it always does.

J.J. is surprised with Johnny's honesty.

JOHNNY
They poked my arm black and blue
after I woke up.

J.J.
Did you really sleep for six years?

JOHNNY
I really did.

J.J.
Did you have dreams?

JOHNNY
I don't think so. I must've been
saving 'em up.

Johnny's talking about his visions. J.J. looks at him.

J.J.
What's wrong?

Johnny hesitates, wanting to be truthful, unsure how much
to reveal.

(CONTINUED)

44 CONTINUED: (2)

44

JOHNNY

I had a vision about some of the kids at your school. I saw them getting sick.

J.J.

Bad?

Johnny nods.

J.J.

Do I get sick?

Johnny considers lying, but decides to trust J.J.

JOHNNY

Yes. But sometimes I can change what I see in the future. That's why we need to look at your blood. We're hoping it can tell us what medicine to use so nobody needs to get sick... okay?

J.J. nods, seems to consider that. Dr. Granger, Walt, and Sarah enter.

DR. GRANGER

All right, J.J., one last thing and you get to go home...

He pulls a small hypodermic needle from a drawer, and removes the plastic.

DR. GRANGER

This won't hurt at all... just gonna draw a little bit of your blood.

J.J. exchanges a knowing glance with Johnny as he pushes up his sleeve. Frustrated, Johnny exits the room.

44A INT. HALLWAY

44A

Walt catches him out in the hall.

WALT

Now what?

JOHNNY

I don't know. At this point, it could be anything. If these kids are going to be sick, they have to catch it from somewhere.

(MORE)

(CONTINUED)

44A CONTINUED:

44A

JOHNNY (CONT'D)

We need to find the source. It almost has to be something back at the school.

WALT

Yeah, but the health department isn't going to do anything until somebody gets sick.

JOHNNY

Maybe Purdy will work one of his "miracles".

45 INT. GRANTFORK HOME - KITCHEN - DAY

45

We hear the sounds of a baseball game wafting in from another room. Phyllis Grantfork pours half a glass of ice tea, and then fills the rest of the glass with lemonade, mixing them together. She takes two of these glasses and turns to walk into the living room.

Her daughter Amy is standing in the doorway, in her pajamas. Her face is pale, and she's sweating. Phyllis freezes in her tracks.

AMY GRANTFORK

Mommy, I don't feel so good...

One of the glasses slips out of Phyllis' hand and shatters on the floor.

46 INT. GYM - NIGHT

46

Pitch black. The double doors open, letting light from the hallway spill in. A pair of silhouettes enter, and a beat later the overhead lights power on, revealing:

JOHNNY AND PRATT

Followed by a FOUR MAN HEALTH DEPARTMENT TEAM, who wear blue paper suits and re-breather masks. Johnny and Pratt are dressed normally; no face masks.

PRATT

So how exactly do you know the governor?

JOHNNY

We have a mutual friend.

(CONTINUED)

46 CONTINUED:

46

The science fair is like a ghost town. Many projects are still sitting on their tables, abandoned in the earlier exodus from the Gym. Pratt's attitude tells us that for him, this is a dog and pony show.

PRATT

Okay, you guys know the drill. Andy, you and Harve check the air conditioning systems and all the ductwork. Quinn, you take the cafeteria. Full kitchen sweep.

Three men take off, leaving one remaining, who looks pissed.

SAM

Lemme guess. Bathrooms.

PRATT

Have fun.
(calling out to all)
Air samples, surface swabs,
biofilms on all standing water.

JOHNNY

Maybe we should wear masks.

PRATT

What does it matter? According to you, we've already been exposed.

Pratt's tone drips with disbelief, but Johnny is still thankful that action is being taken.

JOHNNY

Whether you believe me or not, thank you.

PRATT

Let's get one thing straight, Smith. I don't want to be here. I'm responding to political pressure courtesy of Reverend Gene Purdy, and several parents who happen to believe your "palm readings." But I do intend to make a detailed inspection and an *extremely* detailed report, to make sure this kind of hoax doesn't happen again.

JOHNNY

Good.

(CONTINUED)

46 CONTINUED: (2)

46

Pratt walks over to an empty table (some kids did grab their projects before they left), and sets his case down, opening to reveal the tools of his trade.

Johnny walks along the row of abandoned projects, stopping at a familiar poster: "This is how a virus spreads through a body..."

(CONTINUED)

46 CONTINUED: (3) 46

Johnny stares at the crude diagram. It triggers a thought. He walks over to the table where Amy Grantfork was blowing bubbles.

The bucket of dish soap is still there. Johnny's hand glides across the table...

47 *VISION FLASH* 47

JOHNNY'S POV of Amy Grantfork blowing bubbles right into CAMERA. As she does, in a Stephen King moment, healthy Amy morphs into deathly ill Amy, falling away, dead -- only the floating bubbles remaining.

48 OMITTED 48

49 RESUME 49

Johnny turns and quickly heads to Pratt, who is busy taking an air sample with a tripod mounted Venturi Pump.

JOHNNY

I have an idea about the source. During the fair, a third grader was blowing giant soap bubbles all over the room.

PRATT

Sounds lethal.

JOHNNY

Every kid was touching them. That's when I got the visions...

Pratt shakes his head at the word visions. Johnny decides to ignore it.

JOHNNY

The bucket's still here. Is there any chance that the formula could be contaminated? Maybe toxic...

PRATT

You're talking about a mixture of glycerin and dishwashing detergent. Which, when it's not floating around being pretty, is busy *killing* germs by the millions. But I'll take a sample, if it pleases you.

(CONTINUED)

49 CONTINUED:

49

Pratt turns away. Johnny thinks. He knows this means something.

JOHNNY

What about inside the bubbles?

PRATT

You mean air?

JOHNNY

I mean breath.

Pratt pauses at that. Johnny can feel it.

JOHNNY

Breath from an infected person. Preserved in a pretty little sphere until another person comes in contact with it.

PRATT

Cute. But not likely.

JOHNNY

But possible?

Pratt's sigh admits as much.

JOHNNY

Then we're going to Amy Grantfork's house.

PRATT

No way. I'm already paying overtime on four people to sweep this school.

JOHNNY

Then cut 'em loose. It'll just be you and me. I'll make sure the Governor knows we received your full cooperation.

Pratt glowers at Johnny.

PRATT

I have real health emergencies to deal with, Smith. Where people actually get sick. I don't have time to accompany you on a wild goose chase.

(CONTINUED)

49 CONTINUED: (2)

49

JOHNNY

Then let's get it over with.
Right now.

Johnny holds the man's glare.

50 INT. AMY GRANTFORK'S HOUSE - NIGHT

50

Looking at the front door. Knock Knock Knock.

BOB GRANTFORK heads to the door, opens it to reveal Johnny standing with Jim Pratt. Bob becomes very still. Pratt starts in, embarrassed, perfunctory.

PRATT

Mr. Grantfork, my name is James
Pratt, I'm with the State Health
Department...

BOB GRANTFORK

I know who you are. Listen, I
don't know what my wife told you,
but we have everything under
control.

JOHNNY

Phyllis didn't call us.

PHYLLIS (O.S.)

Oh My God.

They turn to see Phyllis, who has walked up behind Bob.

PHYLLIS

Something's wrong. I knew it.

JOHNNY

Phyllis... Is your daughter sick?

BOB GRANTFORK

Honey, go back to the living room.

PHYLLIS

She's running a fever.

And that catches Pratt's attention. Johnny doesn't betray any "I told you so" behavior.

PRATT

Would you mind if I took a look
at her? I'm a doctor.

51 INT. LIVING ROOM - MOMENTS LATER

51

Pratt is on one knee in front of Amy, who sits on the couch, wrapped in an afghan, a digital thermometer in her mouth. The thermometer beeps and Pratt checks it.

PRATT

One hundred and one degrees.

BOB GRANTFORK

See? Not even that serious.

Johnny is standing aside, letting Pratt do his thing.

PHYLLIS

(re: Johnny)

If it wasn't serious, he wouldn't be here.

BOB GRANTFORK

You're scaring Amy.

AMY GRANTFORK

I'm not scared. I think it's cool.

She says this while directly staring at Johnny.

PRATT

That's good. There's no reason to be scared. Amy, do you remember being around anyone who was sick recently?

Amy stares at him.

PRATT

Were any of your friends at school sick?

(she shakes her head)

Do you play sports?

(she shakes her head)

Were you around any animals, maybe in your back yard. A possum, or a raccoon?

She smiles and shakes her head because that's a pretty silly question. Johnny stirs, impatient.

(CONTINUED)

51 CONTINUED:

51

PRATT

Okay, Amy. What I'm gonna do is have you say "ahh," and I'm going to swab a little Q-tip inside your mouth. And then I'm gonna ask your Mom to make you some chicken soup and then I want you to try and get some sleep.

JOHNNY

Jim, can I talk to you for a second?

Pratt does a slow burn to Johnny, but Johnny manages to pull him aside, speaks low.

JOHNNY

Chicken soup? That's it?

PRATT

I'm taking a throat culture, we'll run tests, what else do you want? Admit her to the E.R. with a fever and cough?

JOHNNY

Regardless of what you think, this is not an isolated case of the sniffles. It's an infectious disease and it's going to start killing people if we don't find the source.

PRATT

You wanted the experts to get involved, well, then, leave the job to the experts. That means gathering data, testing it, and waiting for verifiable results. There are no shortcuts.

Johnny, frustrated, looks over at Amy. He turns from Pratt and approaches her, kneels down.

JOHNNY

How's your head feel?

AMY GRANTFORK

Hot. But I'm cold.

JOHNNY

Mind if I see?

She nods okay.

(CONTINUED)

51 CONTINUED: (2) 51

Bob Grantfork tenses as Johnny puts his hand on Amy's forehead, sparkling with sweat. RAMP INTO --

52 JOHNNY' FACE -- 52

But instead of cutting to a VISION, there is a *LIGHTING CHANGE*, and our scene *MORPHS* slightly to reveal Amy's hot Babysitter, *ELLE* (17), making out with her older boyfriend *MIKE* (22), on the couch. Amy, Phyllis, Bob, and Pratt have vanished from the room - we are looking at sometime several nights ago. Mike and Elle are passionately making out, mouths locked to each other. Mike laughs, breaking the kiss...

MIKE

How come none of my babysitters ever looked like you?

ELLE

Shh, Amy's gonna wake up.

Mike takes advantage of the break in the action to fire up a joint.

ELLE

Are you crazy? Put that out.

He lifts his head to the ceiling and opens his mouth. *SMOKE* billows out, and suddenly our perspective shifts and the *ROOM MORPHS TO*:

53 ANOTHER COUCH - (DIFFERENT LOCATION) - VISION 53

Where Mike reclines in a similar way (now in different clothes), letting smoke ring out of his mouth. We notice a *BLUNT* held in his hand. He's sitting next to his slacker friend *STEVE*, who's already stoned.

STEVE

Dude, you're supposed to hold it in.

MIKE

I like to blow smoke rings, man. Like one of those Hobbit dudes.

Steve considers this, then they both crack up. Mike lazily passes the blunt *BACK* to Steve, and we *FOCUS* on it as it is passed, and suddenly Steve is *YANKED OFF THE COUCH* like a marionette to a standing position as *CAMERA WHIRLS* around him and the scene again *MORPHS TO*:

54 EXT. 3612 HASKELL ST. - DAY (VISION)

54

Everything changes around STEVE, the focal point (his clothes are same), and we're standing on a rundown porch, where Steve is buying a dime bag of pot from ROB CIRILLO (32), a tall, lanky, handsome drug dealer who stands in the shadows of his doorway. Rob COUGHS several times, right on Steve, who recoils a bit like "eww." Rob looks tired.

STEVE

Gnarly cough man. You sick?

ROB CIRILLO

All that clean living. Don't come so early next time.

Transaction complete, Rob closes the door in Steve's face, revealing JOHNNY standing on the porch. Johnny focuses on the ADDRESS PLAQUE by the door. "3612." He turns to look at the street...

FLASH TO:

55 INT. LIVING ROOM - BACK TO SCENE

55

Johnny in the living room, absorbing this.

Pratt watches Johnny stand up, flip out a cell phone, and head out of the room. As he passes Phyllis...

JOHNNY

Excuse me.

PHYLLIS

Wait, is she going to be alright?

JOHNNY

Best way to make sure is to get her to the hospital. Tonight.

Johnny walks into the landing, dials the phone, and waits. Pratt appears behind him, followed by Phyllis and Bob.

JOHNNY

Walt. I need your help.

56 INT. 3612 HASKELL ST. - DAY

56

Moving HANDHELD down the hall toward the front door. A STONED GUY walks out of the kitchen, passing through shot to the living room. Right after he clears, the door SPLINTERS OPEN, forced by a hand-held battering ram.

(CONTINUED)

56 CONTINUED:

56

Walt and another DEPUTY (armed and wearing face masks) rush in, HANDHELD as they take the hall and spill into the living room, where 2 GIRLS and 2 GUYS are sharing drinks, joints, maybe even needles.

WALT
Everybody down! Right now! C'mon,
kiss the shag.

They slowly move down to the carpeting.

WALT
Where's Cirillo? Where's Rob?

Some fingers point to the rear of the house. Walt nods for his other Deputy to cover them. We follow Walt back down the hall, catching a glimpse of Johnny and Pratt outside with Roscoe.

57 WALT

57

Weaves through the kitchen and kicks down another door to reveal ROB CIRILLO in bed. Looking like death warmed over. On drugs.

ROB CIRILLO
(weak)
Better have... warrant...

He coughs. Seriously ill.

WALT
We'll take care of that later.
Right now we're going to have a
little talk.

Walt pats Rob down, who's too weak to resist. He reaches under his pillow, pulls out a plastic baggie with who knows what kind of drugs.

ROB CIRILLO
Medicinal purposes...

WALT
Looks like it's working wonders.

ROB CIRILLO
Hey what's with the masks?

Johnny and Pratt enter the room, Pratt looking around, disturbed.

WALT
This the guy?

(CONTINUED)

57 CONTINUED:

57

JOHNNY

That's him. Whatever it is that's going to make those kids sick, he's got it.

PRATT

So he's sick. So's every junky who ever shared a needle... there's no proof he had contact with any kids. No way to determine what he's got or if it's infectious until we examine him back at the hospital.

ROB CIRILLO

Am I under arrest? Cause if I'm not, I ain't going anywhere with anybody.

Suddenly, Walt's cell phone rings. He answers.

WALT

Bannerman.

(listens)

What? Sarah, calm down... what are you doing at the hospital?

58 INT. FHA HOSPITAL - DAY (INTERCUT PHONE CONVERSATION)

58

Sarah's calling from a hospital pay phone, freaking out.

SARAH

He fainted. Right after breakfast, while we were cleaning up.

WALT

How is he now?

(CONTINUED)

58 CONTINUED:

58

SARAH

He's running a fever. Walt, there are other kids here. From the school. They keep coming in... all of them sick like J.J.

WALT

I'll be right there.

Walt hangs up, heads to Rob while taking out his handcuffs.

WALT

You've wasted enough of my time. We're gonna finish this at the hospital.

ROB CIRILLO

The hospital? What the hell is going on?

Walt cuffs him, lifts him up, and starts to walk him out, helping Rob as he stumbles. Walt's look to Johnny is dark as he walks Rob through the door.

JOHNNY

Is J.J...

WALT

Sarah just checked him into the hospital. Other kids are getting sick, too. Whatever it is, it's started.

Johnny reacts, looking to Pratt, whose skepticism is starting to crack.

FADE TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

59 INT. FAITH HERITAGE HOSPITAL - HALLWAY

59

Johnny, Walt, and Pratt enter the hospital wing, and start heading down the hall.

Pratt glances in ROOMS as he passes them. SICK KIDS are in hospital beds. PARENTS cross in the halls, looking at Johnny. We recognize them from the Science Fair. Pratt drops back and takes out his cell phone. Speed dials.

The NURSE from Johnny's teaser vision passes Pratt.

NURSE

Sir, you can't use that in here.

He ignores her.

PRATT

(into phone)

Hey, it's Jim. Put me through to the C.D.C. Right now.

60 INT. J.J.'S ROOM

60

Walt and Johnny enter the room and are hit by the sight of J.J. in a hospital gown, asleep in bed, hooked up to an I.V. Sarah sits near him, holding a cooling pack to his forehead. Walt hurries to J.J.

SARAH

His fever's still up.

WALT

What do they say?

SARAH

They're giving him intravenous fluids and Tylenol.

WALT

That's it?

SARAH

He's too weak for anything stronger... until they know what's causing this.

Johnny wordlessly approaches, looking down at J.J., who is clearly flushed with fever. Sarah turns to him.

(CONTINUED)

60 CONTINUED:

60

SARAH

Please tell me you know what's
causing this...

JOHNNY

We're working on it.

(CONTINUED)

60 CONTINUED: (2)

60

WALT

We just brought in a guy who we're hoping can fill in the blanks.

JOHNNY

Should check on him now, in fact...

Johnny begins to extricate himself from the room.

SARAH

Wait.

Panicked emotion catches in Sarah's throat. She struggles to control it. Johnny stops.

SARAH

I need you...

(beat)

I need you to tell me if he's going to be okay.

Johnny is caught off guard. Sarah is doing everything she can to hold it together.

Walt reaches out to pull Sarah into his arms. She resists the embrace, knowing its goal is to ease her fear. She doesn't want to ease her fear.

SARAH

No.

WALT

(quiet, pulling her in)

You can't ask that.

She pushes back from Walt, angry through her tears.

SARAH

I can't not ask it. If you don't want to know, then walk away.

WALT

You're not thinking straight.

SARAH

I don't care.

JOHNNY

I do.

Sarah looks at Johnny, can see he doesn't want to touch J.J. and look into what the future might hold...

(CONTINUED)

60 CONTINUED: (3)

60

SARAH

Johnny, please. Whatever you see, you can change.

JOHNNY

Sarah, I can't go there. I can't.
If I saw...
(a long beat, can't
say the words)
I don't know what I'd do.

He locks eyes with Walt, then walks out. Sarah breaks down. Walt again draws her close, and this time she doesn't resist. Crying into his arms..

ANGLE ON J.J.

His eyes opened to slits. How long was he listening?

61 OMITTED

61

62 INT. FAITH HERITAGE HOSPITAL - CONFERENCE ROOM - DAY

62

Johnny enters to find Pratt here, filling up a white board with the information they have so far. He's into it now. The board is divided into two columns, the first is a list of a dozen patient names, the second column reads: Possible causes: (1) environmental (a) pollution (b) poison (c) allergens; (2) infectious agents (a) influenza (b) coronavirus, etc.

JOHNNY

Pratt.

He turns.

PRATT

Trying to get a better picture of this animal. It moves fast. Damn efficient airborne transmission. Incubation period's less than 48 hours.

(CONTINUED)

62 CONTINUED:

62

JOHNNY

What's the next step?

PRATT

Right now, we're dealing with an unknown airborne pathogen -- probably a virus -- that causes high fever, respiratory distress and doesn't respond to a normal treatment protocol. Tracking down a mysterious outbreak like this can take the C.D.C. months.

NAVARRO (O.S.)

We better get started then.

The voice startles them. They turn to see RITA NAVARRO, the woman with the laptop, enter the room. She's now in full hazmat gear (as is her entire team).

NAVARRO

Rita Navarro. C.D.C. You must be the State Health guy.

PRATT

Jim Pratt. I called you in.

(CONTINUED)

62 CONTINUED: (2)

62

 NAVARRO

 You made the right call.

Navarro's team starts bringing equipment into the conference room, setting up computers, etc.

 JOHNNY

 We've already made some headway...

 NAVARRO

 Great. I'll want you to download everything you know so far, but first we need to run viral cultures on everyone exposed, including you two.

Johnny looks into the hall and sees more CDC people moving in.

63 OMITTED

63

64 INT. HOSPITAL ROOM - DAY

64

Rob Cirillo rests on the bed, seriously ill. A packet of heroin lands on his lap. He looks up to see Johnny, Pratt, and Walt (who tossed the bag) entering the room (they all wear masks).

WALT

Recognize this, Cirillo?

ROB CIRILLO

No. That your personal stash
Bannerman?

JOHNNY

Cocaine?

WALT

Heroin. China White. This
particular brand is Sanjiaji
heroin. Made there, smuggled
here. Found it under his bed.
Very original.

JOHNNY

China? Don't flu viruses start
in China?

Rob coughs. A dry, hacking sound.

PRATT

Yeah, a lot of viruses do, but
the drugs aren't our source. We
need a live carrier for
transmission.

(then to Cirillo)

Whoever brought this heroin to
you, made you sick.

WALT

Who is it, Rob? A mule? A
distributor?

ROB CIRILLO

I don't know what you're talking
about.

Walt, under great stress, loses his temper and grabs a
fistful of Cirillo's shirt.

(CONTINUED)

64 CONTINUED:

64

WALT

Give me a name, you son of a bitch.

JOHNNY (O.S.)

Walt.

Walt hesitates. Johnny walks up beside him.

JOHNNY

Let me try.

Walt looks at Johnny, then back to Rob. He steps back. Rob takes Johnny in, smiling a death head's smile.

ROB CIRILLO

Who's this, Bannerman? Your muscle? What're you, gonna "cane" me?

Rob's chuckle breaks up into a disgusting cough. Johnny hands his cane to Walt. He reaches out and takes hold of the heroin packet with his left hand. He hefts it, feeling its weight. Then, without warning, he reaches out and grabs Rob's wrist, holding onto both Cirillo and the heroin at the same time, we RAMP IN:

We do this sequence a little different. Staying on Johnny's face, concentrating, in the ZONE, as we smash cut to quick piercing images. But first Johnny says:

JOHNNY

Black hair.

65 INT. BATHROOM - VISION

65

A curtain of long jet black hair flips back, revealing a half Asian/half Caucasian WOMAN, 28, looking at herself in a mirror, wet from the shower, wearing a towel. Her face is non expressive, which makes her that much hotter.

66 INT. HOSPITAL ROOM - CONTINUOUS

66

JOHNNY

Raven black hair.

Rob stares, intimidated, not sure what to make of it.

CLOSE ON Johnny's hand holding Rob's wrist, (note a certain ring on Rob's finger).

FLASH TO:

67 CLOSE ON ROB'S HAND - INT. BEDROOM 67

wrapped around a beer (ring visible). In the background we see the Raven haired girl, dressed in bra and undies. She turns to walk away and we see a large butterfly tattoo on the small of her back.

68 INT. HOSPITAL ROOM - CONTINUOUS 68

JOHNNY
Butterfly tattoo...

Rob starts to shake his head.

FLASH TO:

69 INT. BEDROOM - VISION 69

The Woman is dressed in a STEWARDESS uniform, knotting her tie.

JUMP CUT TO:

69A INTERCUTTING: 69A

JOHNNY
She's a flight attendant.

PRATT
Interesting. We'll want to talk to her.

Johnny gets another hit, catching him off guard...

70 SAME BATHROOM 70

Another, less energetic hair flip reveals a shocking cut of the Woman leaning forward in the mirror, wearing only the towel again, but she's not pretty anymore. She is sick, weak, and terrified.

71 VISION FLASH - A PHONE. OFF THE HOOK TONE. 71

72 VISION FLASH - THE WOMAN. IN BED WEARING A ROBE. OPEN EYES. SKIN BLuish-WHITE. 72

73 INT. HOSPITAL ROOM - CONTINUOUS

73

JOHNNY
(drops his hand)
I'm sorry.

ROB CIRILLO
(panicking)
Sorry for what? Sorry for what?

Johnny turns to Walt and Pratt. He looks grim. Cirillo is freaking...

JOHNNY
We're too late.

WALT
Who is she Cirillo?

ROB CIRILLO
(really scared)
Amy. Her name is Amy. She's a stewardess for Eastern Pearl. She flies the Hong Kong to Boston route... What's wrong with her? What did you see? Tell me you freak!!!

JOHNNY
She's dead.

ROB CIRILLO
No! You're lying. You're lying.

PRATT
Get him to isolation.

Johnny pulls Pratt aside.

JOHNNY
International flight out of China?

PRATT
Yeah... it's no coincidence.

73A INT. HOSPITAL - MORGUE - LATER

73A

Navarro watches, along with Johnny, Pratt and Walt, as a body bag on a gurney is zipped open to reveal the D.O.A. flight attendant. Everyone is wearing masks.

WALT
We found her just like you said Johnny.

(CONTINUED)

73A CONTINUED:

73A

PRATT
(to Navarro)
Looks like you have your first
fatality.

NAVARRO
We have to talk.

Navarro studies Johnny, more than a little creeped out.

73B INSERT - MICROBIOLOGY TEXTBOOK

73B

Flipping through a four-inch thick catalog of electron microscope photos of viruses, bacteria, other scary micro-organisms.

JOHNNY (O.S.)
I could have used this book back
when I was teaching high school
biology.

PRATT (O.S.)
Whatever this is, it originated
in China.

NAVARRO (O.S.)
We know.

The flipping photos end on a horrific image of a man, his
flesh eaten away by bacteria... Wider view reveals:

74 INT. FAITH HERITAGE HOSPITAL - BLOOD LAB - DAY

74

Johnny slams the textbook shut, shaking off the image.

JOHNNY
You know?

Pratt and Johnny are with Rita Navarro. In the background,
(behind glass) bio-suited LAB TECHNICIANS are prepping
lab cultures and looking through electron microscopes.

NAVARRO
The CDC hasn't gone public yet,
but after your initial inquiry,
we issued an infectious disease
bulletin looking for any other
E.R. admissions with similar
symptoms. We have sixteen other
cases in the northeast, four in
critical condition, two fatalities.
(MORE)

(CONTINUED)

74 CONTINUED:

74

 NAVARRO (CONT'D)

 All of them from the same flight...
 or traced to someone who was on
 it.

 PRATT

 Same flu-like symptoms?

(CONTINUED)

74 CONTINUED: (2)

74

NAVARRO

Same drug resistance too. Nothing we're doing is slowing this down. Not antibiotics, not antivirals.

JOHNNY

What does that mean for J.J.?

Pratt and Navarro exchange a grim look. Navarro thinks a beat, chooses her words carefully.

NAVARRO

I'll be honest. Time is not on our side. That book you were flipping through lists thousands of possible pathogens.

PRATT

It's like looking for a needle in a needle stack.

Johnny watches as one of the Lab Techs injects several white mice with blood from the victims.

NAVARRO

We've already ruled out the usual suspects. Influenza, SARS, bacterial pneumonia. We still need to isolate and identify whatever it is that's making these kids sick before we can really treat it.

JOHNNY

How long will that take?

PRATT

It took 34 days to isolate the coronavirus that causes SARS. And that's fast.

JOHNNY

These kids don't have a month.

NAVARRO

It's not just the kids I'm worried about. I'm authorizing a quarantine on everyone who has come in contact with a symptomatic person. That includes you.

(CONTINUED)

74 CONTINUED: (3)

74

JOHNNY

There must be something I can do...

NAVARRO

There is. Pray we get lucky.

DISSOLVE TO:

75 HALLWAY

75

Johnny walks down the hall in slow motion. Everywhere he looks there are SICK and WORRIED FAMILIES. HAZMAT suited agents are putting up the plastic sheet wall over the double doors to the wings.

DISSOLVE TO:

76 INT. I.C.U. - NIGHT

76

Johnny looks in on the I.C.U. - J.J. has been transferred here, encased in a translucent plastic tent. A NURSE (the one from Johnny's vision in act one) now in a BIO SUIT is drawing blood from a shunt in J.J.'s arm. Sarah and Walt sit nearby, staring. Watching. Waiting. Exhausted. Sarah looks up and sees Johnny, managing a weak smile.

SARAH

I feel so helpless.

Just then, the Nurses's beeper goes off and she rushes off to some unseen emergency, leaving behind the blood sample and several unused syringes.

JOHNNY

Why don't you and Walt get something to eat. I'll watch J.J. It's going to be a long night.

WALT

He's right. You haven't eaten anything since this morning.

Walt helps a reluctant Sarah get up.

SARAH

Maybe a little coffee.

(CONTINUED)

76 CONTINUED: 76

Johnny waits until Sarah and Walt leave, then moves to J.J. He unzips the sterile tent around J.J. and reaches in for his arm, pausing just a moment before touching him... He leans down and whispers to J.J. -- it's so private, we barely catch it.

JOHNNY
...I love you...

Then Johnny touches his son. Like a bolt of electricity --

77 HE'S HIT BY A VISION 77

In a SPLIT REALITY, Johnny's attention is drawn across the room by the sound of muffled crying. He turns to see Sarah and Walt, wearing masks, standing at the foot of the bed, both exhausted, grieving, all hope now gone.

Johnny turns back to look at J.J. in front of him, the tent gone, the equipment unplugged, a black body bag surrounding his lifeless body, about to be zipped up by a NURSE in full bio-suit. She takes the hand Johnny is holding and gently tucks it into the body bag, then zips it up, triggering a moan from Sarah as the --

VISION ENDS:

78 JOHNNY - REAL TIME 78

Falls away from J.J. as if he had been shocked.

JOHNNY
(quietly)
...no ...no ...no...

He checks the array of monitors around J.J. - pulse, oxygen levels, everything seems normal. He looks again to J.J., heartbroken. Then something catches his eye.

JOHNNY'S POV

The forgotten syringe and J.J.'s blood.

RESUME JOHNNY

As he picks up the syringe and blood, we realize Johnny has made a decision from which there is no turning back. As Johnny begins rolling up his sleeve we --

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

79 INT. J.J.'S I.C.U. ROOM - NIGHT

79

Johnny has finished tying off his arm and is using the syringe to draw blood from J.J.'s sample. Just then Walt and Sarah return.

SARAH

Johnny? What are you doing?

JOHNNY

Trying to save our son's life.

Johnny jabs himself with the syringe, hitting a vein.

EXTREME ON THE SYRINGE

So close, it's abstract. Johnny pushes the plunger, sending the virus into his bloodstream.

SARAH (O.S.)

Johnny, no...

WIDER VIEW

Walt picks the empty glass vial off the counter just as Pratt blows in the door.

PRATT

Everything okay?

Walt shows Pratt the vial.

WALT

He just injected himself with J.J.'s blood.

PRATT

What?

SARAH

My god Johnny, why?

JOHNNY

I couldn't just stand by and watch him die.

WALT

But infecting yourself?

(CONTINUED)

79 CONTINUED:

79

JOHNNY

Tell me you wouldn't do it if you
thought it was his only chance?

Walt doesn't have an answer. Of course he would.

WIDER VIEW

Everyone watches with a mix of horror and awe as Johnny
lies back, ready for anything.

JOHNNY

Look, I know this seems crazy,
but one of the clearest visions I
ever had came after a blood
transfusion.

PRATT

So what happens now?

JOHNNY

We wait until the virus reaches
my Dead Zone. Then I don't know...

There's a pause... the calm before the storm...

79A OMITTED
AND
79B79A
AND
79B

79C FLASH - A CRASH TEAM - WEARING MASKS

79C

*Administering CPR -- Trying to pound the life into Johnny.
It's brutal and loud. We hear the WHINE of the defib
paddles charging.*

DOCTOR

Clear...

POW. He shocks Johnny. MATCH CUT TO:

79D INT. J.J.'S I.C.U. ROOM - REALITY

79D

Sarah, Walt, and Pratt are startled when Johnny tenses
suddenly as if being de-fibbed by an invisible Crash Team.

79E FLASH - CRASH TEAM - VISION

79E

They shock him again.

(CONTINUED)

- 79E CONTINUED: 79E
- DOCTOR
Clear...
- 79F J.J.'S I.C.U. ROOM - REALITY 79F
- Johnny tenses again - the shock hitting Sarah, Walt and Pratt almost as hard.
- Suddenly, the tension leaves Johnny's body, and he melts.
- 79G FLASH - CRASH TEAM - VISION 79G
- Everyone surrenders. Somebody pulls the plug on the flatline tone.*
- DOCTOR
*...that's it. I'm calling it.
Time of Death... eleven forty eight...*
- The VIEW WIDENS TO REVEAL:*
- Johnny, watching his dead self. Detached. Curious. The crash team members walk right past him as he approaches the body for a closer look. Show's over. Somebody shuts off the lights, plunging both Johnnies into darkness.*
- 79H FLASH - A STEEL MORGUE DRAWER - VISION 79H
- Johnny dead. Stone dead. Then his eyes pop open. Johnny's vision has gone from third person to first person. Very first person. Terror fills his eyes as he realizes where he is. The drawer is slammed shut.*
- 79J INT. MORGUE DRAWER - VISION 79J
- Johnny struggles not to freak out. It's like that horrific scene in "Vanished" -- the Dutch version. Finally he can't hold back the madness, and screams, but after just a nanosecond, the scream is cut off as we SMASH CUT TO:*
- 79K INT. MORGUE - VISION 79K
- Silent. Respectful. A CORONER in a bio suit opens the drawer, revealing... stone dead Johnny.*

80 OMITTED 80
 THRU THRU
 85 85

86 *FLASH - AUTOPSY TABLE - VISION* 86

Pratt and the Coroner conduct Johnny's autopsy. A sterile blue sheet covers most of the body, open at the chest as the coroner cranks open the rib spreaders.

Next to him, Johnny watches with a morbid fascination.

CORONER

Look at how it spread to all the major organs. Not many airborne viruses move beyond the respiratory system.

PRATT

He couldn't tell us what it was when he was alive, maybe he can now that he's dead...

The coroner removes a slice of dead Johnny's lung, bagging it. The surroundings melt away again, only Johnny (observer) and the lung tissue remaining as we reveal...

87 *FLASH - C.D.C. LAB* 87

Where Johnny watches as a C.D.C. Lab Tech preps his lung tissue, slicing tiny pieces, floating the slices onto a surface of agar in a petri dish, one of dozens of petri dishes waiting to be filled.

88 *RAMP IN TIGHT ON THE PETRI DISH* 88

"Powers of Ten" zoom in on a stew of microbes. A glass pipette looms huge into frame, touching the surface, sucking up a single organism. It's still too small to identify however.

"Powers of Ten" zoom out to reveal...

89 *A LAB COUNTER* 89

Covered in Petri dishes. The Lab Tech takes the pipette with the organism and carefully places it under an electron microscope. The Pathologist looks into the microscope, focuses, then says...

(CONTINUED)

89 CONTINUED:

89

PATHOLOGIST

*Just like all the other victims.
The same mutation using the same
human enzyme to spread. Got you
ya little son of a bitch.*

*The pathologist gets up from the microscope. The image
freezes. Johnny steps up and looks through the eyepiece.*

90 *JOHNNY'S POV - THROUGH MICROSCOPE*

90

A particularly nasty looking virus attacks a blood cell.

90A *JOHNNY - VISION*

90A

*Looks up from the microscope. RAMP into his face, the
tiniest of smiles coming to his face as he realizes what
he's just seen.*

SUDDENLY WE'RE RIPPED OUT OF THE VISION:

91 BACK INTO J.J.'S I.C.U. ROOM - REALITY

91

Johnny sits up, gasping for air, still half inside his
vision. Sarah, Walt, and Pratt are recoiled back on their
heels -- they've been watching in stunned horror the whole
time. Johnny looks sick, like a guy who's just seen his
own autopsy. Without even reacting to the others, he
throws himself out of the chair he's in.

CUT TO:

91A INT. FAITH HERITAGE BLOOD LAB

91A

Navarro and her crew are busy running tests and working
the phones when Johnny, looking like he's possessed, bursts
through the doors, shredding the plastic sheeting in his
haste.

(CONTINUED)

91A CONTINUED:

91A

NAVARRO

What the...? Mr. Smith? You shouldn't be in here -- You're breaking quarantine...

Johnny waves her off as well, clearly a man on a mission. A sick man. As he heads purposely toward the table he was standing at in the previous scene, Lab Techs scatter, afraid to become infected.

NAVARRO

What do you want?

Sarah, Walt and Pratt finally catch up. Navarro turns to them.

NAVARRO

What does he want?

Johnny ignores them. Reaching the table, he finds what he came for, the MICROBIOLOGY TEXTBOOK.

He starts flipping through the book, but it's 900 pages, so he quickly abandons that method in favor of using his abilities. Everyone watches in silent fascination as Johnny takes the huge text and sets it on it's spine, facing up. He thumbs through the pages and divides the book in half, holding one half in each hand, almost as if he were weighing them. He picks the left half, then divides those pages in half again, this time picking the right. He repeats this process several times, until he has narrowed the 900 pages down to about twenty, which he begins flipping through hurriedly, looking closely at each one.

TIGHT ON THE BOOK

Flipping... flipping. Virus. Virus. Virus. Each one more chilling than the last, then finally... Johnny's finger punches a hole in the page as he points to it. A really nasty looking virus, photographed while invading a cell.

RESUME WIDER

JOHNNY

That's it. That's your virus.

Pratt dives on the book, reading...

(CONTINUED)

91A CONTINUED: (2)

91A

PRATT
(reading)
It's a Cantonese AB6 retro-virus.

A loud CRASH draws everyone's attention away from the book, to Johnny, who has collapsed on the floor, unconscious.

SARAH
Johnny!

FADE TO BLACK:

91B OMITTED
THRU
93

91B
THRU
93

FADE IN:

94 THE I.C.U. - 3 DAYS LATER

94

A familiar voice becomes audible...

J.J.
Mr. Smith. Mr. Smith?

JOHNNY

Opens his eyes, trying to focus on the bright, blurry world around him.

94 CONTINUED:

94

J.J.
It's me... J.J.

WIDER TO REVEAL

J.J. standing next to Johnny's bed - looking almost well. Johnny's still groggy, not sure where he is. Last time he saw J.J. -- they were both dead.

JOHNNY
J.J.?

J.J.
Mom, I think he's waking up.

Johnny finally realizes where he is. Overwhelmed, Johnny grabs J.J. in a big hug -- crushing him tight in a way only a father would squeeze a son.

JOHNNY
You're alive!

J.J. is more than a little freaked by the display of emotion. He's not frightened, just confused. Sarah and Walt rush in. Pratt and a DOCTOR follow. They no longer wear protective gear.

SARAH
Look who's awake...

Sarah wants to hug Johnny but hesitates... Walt however, can't restrain himself... Before he can think about it, he wraps his arms around Johnny in a big hug.

WALT.
Welcome back you damn fool.

Now it's Johnny's turn to be more than a little freaked by an unexpected show of emotion.

SARAH
You had us worried.

JOHNNY
What happened?

WALT.
You've been out for three days.

(CONTINUED)

94 CONTINUED: (2)

94

PRATT

I'm not even going to pretend to know how you did what you did, but it worked. After your trick with the "Big Book of Germs", it only took the C.D.C. 24 hours to formulate a treatment -- and most of that was spent trying to get them to believe us.

JOHNNY

What was it?

J.J.

(loves this part)

A *mutated* virus...

He mock chokes himself and makes a ghastly kid face. Everybody laughs. It's a huge release. Sarah is wiping tears from her eyes. Even Walt is fighting to stay his stoic self.

PRATT

A mutated retrovirus actually. It used a common enzyme in the body to spread at will. Luckily, there's an anti-malarial drug that suppresses that enzyme, starving the virus. The C.D.C. would have figured it out eventually, but not in time to save these kids. Or you.

(then sheepishly)

Listen... I think there's time now for that apology I owe you. What you did is outside everything I know as a physician and a scientist. But you saved a lot of lives.

JOHNNY

No apology necessary.

(CONTINUED)

94 CONTINUED: (3)

94

SARAH

But there is someone who wants to
thank you...

Sarah nudges a shy J.J. who stiffly steps forward towards
Johnny, extending a hand to shake.

J.J.

Thanks Mr. Smith.

Johnny smiles and shakes his son's hand. Sarah fights
hard not to burst into tears.

JOHNNY

Johnny...

J.J.

...thanks... Johnny.

It's still formal between them, but their eyes meet and
J.J. smiles -- a first step on a long road.

JOHNNY

You're welcome... Guess we know
what your science camp project is
going to be next year...

PRATT

...The effects of genetic mutation
on viruses?

J.J.

No way. Next summer I'm going to
swim camp.

Through the laughter, Johnny and Sarah find each other,
sharing the kind of private look reserved only for parents
in a moment like this. Sarah silently mouths "thank you"
to Johnny. He smiles back, and for just a brief moment,
all is right with the world.

At least until next week.

FADE OUT:

END OF ACT FOUR

THE END