THE DEAD ZONE

"COLLISION"

Production #6-3003

Written by
Michael R. Perry

Directed by
Michael Robison

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THE DEAD ZONE

“COLLISION”

CAST

JOHNNY SMITH REBECCA CALDWELL
SARAH BAN NERMAN VERA SMITH
WALT BANNERMAN ROSCOE
REVEREND GENE PURDY KATY MERCER
RICK FANULI DR. GIBSON
NON-SPEAKING DR. MCDougall
TRUCK DRIVER JANET MERCER
PARAMEDICS WAYNE MERCER
DOCTORS & NURSES ART BELL (ON RADIO)
PEOPLE IN WAITING ROOM
FIREMEN / RESCUE SEARCHERS
SHERIFF DEPUTIES
HOSPITAL STAFF
# THE DEAD ZONE

## “COLLISION”

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### VEHICLES

- JOHNNY’S CADDY (FROM PILOT)
- SEMI-TRUCK (FROM PILOT)
- WAYNE MILLER’S SEDAN
- RESCUE VEHICLES
- FIRETRUCK
THE DEAD ZONE
"COLLISION"

TEASER

FADE IN:

1 EXT. SARAH'S APARTMENT (1995) PREDAWN (FROM PILOT)

A steady rain falls on JOHN SMITH and SARAH BRACKNELL. He's holding his jacket over her so she won't get too soaked...they study each others' faces for a beat... he kisses her on her raindropped nose, smiles gently...

JOHNNY
Why don't I go rent us some old movies for a rainy afternoon...?

As he moves away, she watches him with love... he glances back and sees her one last time - she waves good-bye...

JOHNNY
Love you.

He gets in his car and drives away.

2 INT./EXT. TRUCK CAB/WINDING ROAD - MOVING - NIGHT - 1995

P.O.V. THROUGH WINDSHIELD

The frantic THUP-THUP-THUP of windshield wipers is no match for the MACHINE-GUN RAIN punishing the cab roof on this epic night; nor for THE MACARENA, which BLASTS at top volume from a tinny A.M. radio.

Then, abruptly, the screen goes DARK and SILENT. But only for a second or two; then --

P.O.V. THROUGH WINDSHIELD

The same view a little further down the same road, and the same sounds: WIPERS. RAIN. MACARENA. And then -- BLACKNESS. SILENCE. Just for a beat. Then we see --

THE DRIVER

IN SILENCE. Late twenties. Friendly face. Five-o'clock shadow. And, oh, he's ASLEEP. A BUMP in the road awakens him and we hear WIPERS, RAIN, MACARENA again. He grabs the wheel, straightens out the truck and, and then the driver--

(CONTINUED)
2 CONTINUED:

WINKS OUT AGAIN, just for a second this time, to SILENCE --
his audio P.O.V., so to speak; then he AWAKENS and we
hear WIPERS, RAIN, MACARENA.

3 EXT. WINDING ROAD - NIGHT (1995)

The truck hauls ass, going screen right to screen left,
past a yellow sign with a black squiggle and the legend
SLOW CURVES NEXT 8 MILES.

SUPERTITLE: June 6 1995.

4 EXT. WINDING ROAD - NIGHT (1995) (FROM PILOT)

A classic seventies Eldorado drives through the same deluge
on the same night. It goes screen left to screen right.

5 INT. CADILLAC - NIGHT (1995) (FROM PILOT)

Johnny Smith at the wheel. He's in high spirits, and why
not? He's young. He's in love. He's a popular teacher.
He's listening to Art Bell Coast to Coast on the radio:

    ART BELL (RADIO)
    -- and this comet, they call it
    Hale-Bopp, the experts are saying
    it has a second blip behind it,
    that Dr. Burns believes may be a
    space ship. Hale Bopp will reach
    closest approach in March, 1997,
    just a few months from now --

Johnny smiles; he's listening "ironically." (Remember
irony?) Then, BRIGHT TRUCK LIGHTS bear down on him.
Milliseconds before the vehicles collide --

CUT TO:

6 INT. RACHEL'S HOUSE - NIGHT (2004)

Johnny and REBECCA CALDWELL pack up Rachel's belongings;
moving boxes are scattered across the floor. A couple
well-worn funeral bouquets grace the mantel. Johnny holds
a couple of books, and hesitates --

    JOHNNY
    Rebecca?
    (she looks up)
    Rachel had all these religious
    studies books.
    (MORE)

(CONTINUED)
CONTINUED:

JOHNNY (CONT'D)
Do you want to save them? Or should I put them in the Goodwill box?

Rebecca, her back to Johnny as she goes through a different box, answers without looking up from the pictures she has found.

REBECCA
Goodwill. I'm not going to haul all those back to D.C.

Johnny adds the books to the goodwill box, then looks to Rebecca, seeing that she has started to cry.

REBECCA
Has found some of the pictures of her and Rachel as little girls (from episode one and two). She fights back tears. Johnny puts a supportive hand on her shoulder.

JOHNNY
You okay?

After a beat, she pulls herself together.

(CONTINUED)
REBECCA
(nods yes)
Yeah... yeah I'm okay.
(a beat)
I just can't believe she's gone.

JOHNNY
I know.

She gives him a long look.

REBECCA
Johnny... I've been meaning to say 'thanks.' You've been great these last few weeks.

JOHNNY
Why don't we take a break, get something to eat?

REBECCA
I'd like that.

FLASHING RED LIGHTS flicker across the window. There's a KNOCK at the door. Rebecca answers to find Roscoe standing outside --

REBECCA
Hello?

ROSCOE
Evening, Ms. Caldwell. I saw Johnny Smith's car outside. Sheriff Bannerman's been looking for him.

REBECCA
(worried)
Johnny...

Johnny leans out.

JOHNNY
What's up, Roscoe?

ROSCOE
An eleven year old girl went missing this morning. Katy Mercer, lives out by Winnetka Farms. We've already got an Amber Alert going -- but Walt sent this -- Thought you might be able to help.

(CONTINUED)
Roscoe unwraps a handkerchief revealing an earring. Rebecca watches, intrigued --

ROSCOE
Said it's Katy's favorite. The mother said she's probably wearing the other one. Here's a picture.

Johnny looks at the photo; Katy's a pretty eleven-year-old girl. Rebecca takes the picture.

REBECCA
Her parents must be worried sick.

JOHNNY
Let me see what I can do.

Johnny takes the earring, triggering:

A VISION - MATCH MOVE MORPH

The room melts away. Johnny is engulfed in a sea of FIRE; its origin indistinct, but Johnny reels from the heat.

RESUME - INT. RACHEL'S HOUSE - NIGHT

Johnny, still in the grip of the vision, eyes closed tight, pulls his arms around himself, as if he is burning alive --

REBECCA
What's happening?

JOHNNY
Fire. Everywhere... I'm burning.

Rebecca pries the earring out of Johnny's hand. Johnny's body relaxes and he regains his bearings, collapsing against the wall for support. Roscoe helps steady him.

REBECCA
Johnny. Are you okay?
CONTINUED:

JOHNNY
I think. Yes.

REBECCA
What happened?

JOHNNY
I don't know. I felt like I was on fire.

Johnny straightens up, a bit dazed.

ROSCOE
What about the girl? Do you know where she is?

JOHNNY
No.

ROSCOE
Did you see anything?

JOHNNY
Just fire. All around. We've got to find her...

Off Rebecca's worried look --

FADE OUT:

END TEASER
ACT ONE

FADE IN:

EXT. FARMHOUSE -- DAY

Idealized, overbright rural splendor. KATY MERCER, 11, pretty, swings on a rope swing in front of the picturesque Mercer farmhouse. Each arc of the swing takes her just high enough to see -- but not to hear -- her parents, JANET, 30, and WAYNE, 33, a mechanic.

CLOSER. We see that the parents are arguing.

JANET
Just because you're gone doesn't mean the rent went down.

WAYNE
I'll have it in a couple days --

JANET
And what do I tell the landlord while you're getting your act together?

REVEAL JOHNNY SMITH, standing there, but not interacting: we are, and have been, in a VISION.

Johnny watches as Wayne stomps to his car. (Johnny sees that he drives away alone.)

Johnny looks up to where Katy was; the swing is empty now, but still swinging; she's just gone. He looks in the dirt and sees --

A GIRL'S HELLO KITTY DIARY, dropped below the swing.

Day becomes night, and we return to reality --

EXT. FARMHOUSE -- NIGHT

Johnny leans on the frame of the swing set (now illuminated by police floodlights) and stares at the ground. Walt, Janet and Rebecca stand closest; half a dozen others watch from a polite distance.

JOHNNY
There was a diary here.

JANET
Katy's diary? It's in the house. I found it here earlier.

WALT
We'll need to see that.

(CONTINUED)
CONTINUED:

JANET
Okay. I'll get it.

Janet heads into the house.

WALT
Johnny, you don't have to do this.
(off Johnny's look)
Roscoe told me what happened when you touched the earring.

JOHNNY
It's not a problem.

WALT
Bangor P.D. and the Highway Patrol are working with us. We have a statewide A.P.B. for the girl, and her father. The National Guard even loaned us a chopper with infrared. What I'm saying is, if you're not feeling up to this --

JOHNNY
(end of discussion)
Walt -- I'm fine.

WALT
(to Rebecca)
Ms. Caldwell, you're a child psychologist, right?

REBECCA
I'm a therapist for the juvenile court in D.C., why?

WALT
Maybe you could take a look at the diary, see what you make of it.

REBECCA
Of course. Anything I can do to help.

INT. FARMHOUSE / DEN -- A FEW MINUTES LATER -- NIGHT

Rebecca flips through the diary as Janet and Walt watch. Johnny meanwhile looks around the room.

REBECCA
Katy's a bright girl Mrs. Mercer.
She has a talent for writing.
JANET
Yes, ma'am. But please don't believe everything you read in there.

REBECCA
I can tell you love Katy.

JANET
She's my whole world.

REBECCA
You and your husband are separated?

JANET
Yes.

REBECCA
I'm sorry. I know how stressful that can be.

JANET
It's the right decision. But it's been hard on Katy.

WALT
And you're absolutely sure Katy's not with your husband?

JANET
She wasn't in the car with him when he left. Wayne and I have our differences, but he'd never do this.

Rebecca puts a supportive hand on Janet's shoulder.

WALT
We're trying to track him down. He's driving back to Portland.

REBECCA
Katy writes several times about wanting to run away, has she ever done anything like that?

JANET
No. Never. She's a good girl.

As he looks around the room, Johnny is drawn to the
CONTINUED: (2)

fireplace, momentarily mesmerized by the fire. He snaps out of his reverie, and turns to Janet.

JOHNNY
Mrs. Mercer, would you mind giving us a minute?

JANET
(a little worried)
Of course. I'll go make another pot of coffee.

They wait till she exits.

WALT
What do you think?

REBECCA
Katy's a bright kid, going through a tough time. She does mention missing her father, but that's normal considering their recent separation.

WALT
(to Johnny)
Why'd you ask her to leave?

JOHNNY
After the earring, I wasn't sure what would happen when I touch the diary. I didn't want to scare her.

WALT
I was afraid of that.
(concerned)
You ready?

Johnny nods yes. Rebecca watches, concern on her face as Walt hands Johnny the diary; triggering --

FIRST-PERSON VISION: INT. HOSPITAL (1995) - NIGHT

Johnny stands in the corridor of a hospital as paramedics (including RICK FANULI, shaggy hair, late twenties) rush past him with a badly injured patient — JOHNNY HIMSELF.

FANULI
I don't think he's going to make it.

Johnny begins to follow the paramedics, but is distracted by...
CONTINUED:

KATY

standing at the end of the hallway, silent, eyes wide, staring straight through Johnny. Nurses and Doctors rush past, ignoring her as they descend on the room the Paramedics went into. As Johnny walks toward Katy, an incongruous sound begins to grow louder in the background, a distinctive KLAXON, blasting a pattern, two short – one long – two short – one long.

Just as Johnny is about to reach Katy, he feels something hot. He looks down at himself seeing:

HIS HAND

Burned badly, but still holding the charred diary. He drops the diary and the VISION ENDS.

INT. FARMHOUSE / DEN - NIGHT

Walt and Rebecca watch as Johnny drops the diary; flapping his hand in the air as if it were on fire. He recovers almost instantly, but the phantom pain from his vision-burn lingers.

REBECCA

What happened?

JOHNNY

My hand was burned -- in my vision. But the pain was real.

REBECCA

Is that unusual?

Johnny nods.

WALT

Did you see the girl?

JOHNNY

She was at Eastern Maine Medical Center --

REBECCA

Oh no...

JOHNNY

She wasn't hurt. Just standing in a hallway. Waiting.

REBECCA

For what?

JOHNNY

I don't know.
CONTINUED:

WALT
We should head over to the hospital if that's where you saw Katy.

JOHNNY
(beat)
I saw myself there, too. The Paramedics were rushing me into the E.R.

REBECCA
Johnny...

JOHNNY
I couldn't tell what happened, but it looked bad. One of the paramedics said I wasn't going to make it.

REBECCA
Oh my god...

WALT
Listen, Johnny, I don't want you getting hurt. Maybe you should...

JOHNNY
I'll be okay. I'll just be extra careful.

Rebecca looks at Johnny askance; then steps closer. She takes Johnny's hand and looks it over.

REBECCA
How's your hand? Does it hurt at all?

JOHNNY
No.

She notices something about his eyes.

JOHNNY
What?

REBECCA
One of your pupils is bigger than the other. Let's get you checked out while we're at the hospital.
CONTINUED: (2)
Off Walt and Rebecca's reaction.

OMITTED

INT. HOSPITAL CORRIDOR - NIGHT
Johnny leads Walt and Rebecca through the corridor of the hospital.

WALT
We've alerted everybody on staff to keep an eye out for Katy and I've got a couple of deputies going room to room just in case.

Johnny pauses to look at a doorway.

MEMORY FLASH - B&W
Johnny-1996 being wheeled toward the E.R. (from Sc. 12)

JOHNNY (V.O.)
That's where I saw them bring me in.

RESUME SCENE

REBECCA
Any idea what happened to you?

JOHNNY
Couldn't tell. Maybe another car accident. Maybe fire. Either way it didn't look good.

Walt and Rebecca exchange a look of concern.

WALT
What about the girl?

Johnny turns and looks down the corridor toward where he saw Katy in his vision.

MEMORY FLASH - B&W
Katy stands at the end of the hallway (from sc.12). We hear the siren again, but it's buried in the background noise.
RESUME SCENE

JOHNNY
She was over there. Just standing, waiting.

Johnny is lost in thought, remembering something else.

MEMORY FLASH – B&W

Katy again - this time the siren is more distinct.

RESUME SCENE

Johnny still listening...

JOHNNY
There was something else. A weird sound... a siren of some kind.

WALT
Like an ambulance?

JOHNNY
No. Bigger.
(concentrating)
Like an air raid siren.

WALT
An air raid siren?
(then quietly)
What are you saying, Johnny?

JOHNNY
I don't know. I definitely heard it... but nobody in the vision was reacting to it.

WALT
Hmm... well... if you figure it out, let me know. Meanwhile I think the best thing for you to do is stay right here. I've got to get back to the command post at the house. A team from the FBI Missing Person's Unit is meeting me there.

Walt turns to go.

JOHNNY
(as Walt leaves)
Fire. That's what we're looking for.

(CONTINUED)
CONTINUED:

      WALT
        (tossed back)
          We're on it.

Johnny and Rebecca watch Walt exit, then turn to head the other direction.

      REBECCA
          Let's go get you checked out.

INT. HOSPITAL / EXAMINING ROOM - NIGHT

DR. GIBSON deflates a blood-pressure cuff from Johnny's arm. Rebecca watches. The doctor checks his eyes with a flashlight.

      DR. GIBSON
          Your vitals are all good. BP 122/89, heart rate, 64 -- Any numbness? Pain?

      JOHNNY
          No. Just the usual.

      DR. GIBSON
          Still getting those headaches?

      JOHNNY
          Yeah.

      DR. GIBSON
          I sure wish you'd let us put you on some medication.
JOHNNY
I'll take the headaches over the side effects.

REBECCA
Tell her about your hand.

JOHNNY
I saw my hand burned in a vision, but I felt real pain. Gone now though.

DR. GIBSON
You're not just being a tough guy? It's really gone?

JOHNNY
Yes.

Dr. Gibson looks to Rebecca for confirmation --

REBECCA
-- he had a vision of himself being admitted to this hospital.

DR. GIBSON
Because of your brain injury?

JOHNNY
No. It looked like I had an accident of some kind.

DR. GIBSON
(studying him)
I'd like to admit you and run a full set of CAT scans. According to your chart, you missed your last two follow up exams. The blackouts, phantom pain... these might be significant.

JOHNNY
Not tonight. We're trying to find a missing girl... Are we done?

Gibson gives him a hard look.
INT. HOSPITAL - WAITING ROOM - NIGHT

Johnny and Rebecca enter the waiting room, where a few people wait for loved ones. Johnny tries a few objects in the room, then touches the frame of the door, triggering --

INT. HOSPITAL WAITING ROOM (1995) - SPLIT REALITY VISION

A dozen different people waiting.

On the present-day side of the split reality, Rebecca watches as Johnny's face lights up; overcome with emotion.

On the 1995 side of the vision, Johnny approaches a woman seated in the corner, distraught --

JOHNNY

Mom?

VERA SMITH doesn't hear or see Johnny. She is being consoled by a younger REVEREND PURDY:

PURDY

I talked to the doctor, and they're bringing in the best neurosurgeon in the state. We have many reasons to be hopeful, Vera.

VERA

Pray with me, Gene. Pray for my Johnny.

(Continued)
CONTINUED:

Vera and Reverend Purdy clasp their hands in prayer. Johnny's attention turns to a lovely young woman leaning against the wall, trying not to cry: Sarah Bracknell.

IN THE REALITY HALF OF THE VISION

Johnny turns to Rebecca:

JOHNNY
My mom... she's here, in my vision... and Sarah... it must be the night of my accident nine years ago... but...

Johnny reacts to something Rebecca can't see.

REBECCA
(worried)
Johnny? You okay?

JOHNNY
I don't know...

WHAT JOHNNY IS LOOKING AT

Katy is walking among the people in the waiting room, passing right by Vera, Purdy and Sarah. Johnny follows her, looking down at the floor where he sees:

Katy's footprints are a trail of damp impressions, as if the linoleum were made of mud; and then her last several steps leave watery traces before her trail disappears around a corner. He bends down to touch one of the wet footprints, FIRE SUDDENLY SHOOTING UP HIS ARM. He jumps up and the VISION ENDS.

RESUME - INT. HOSPITAL - WAITING ROOM

As Johnny recoils back into Rebecca, shaking off the vision.

JOHNNY
Something's wrong.

REBECCA
What's the matter?

JOHNNY
I saw my mother.
REBECCA
In your vision?

JOHNNY
(nods)
And Sarah, and Reverend Purdy. 
The vision I had at the farmhouse. 
Where I'm injured? It's not from the future. I was seeing myself nine years ago... But that's not what's wrong.

REBECCA
What is it then?

JOHNNY
Katy Mercer was in the same vision. 
Walked right through the waiting room. Right here. Left a trail of wet footprints.

Johnny kneels down to the floor and runs his hand along the spot where Katy seemed to have left wet footprints; it's perfectly dry.

REBECCA
But nine years ago, Katy would have been two years old?

JOHNNY
But there she was, looking like she does today, walking through a vision from 1995. Somehow my brain is confusing the two.

REBECCA
Why would that be?

JOHNNY
I don't know.

Off their somber looks, a horrific image of Katy's fate flashing through their minds...

FADE OUT:

END OF ACT ONE
DEAD ZONE: COLLISION - ACT TWO - 2/13/04 - YELLOW

ACT TWO

FADE IN:

19 INT. HOSPITAL CORRIDOR - NIGHT

Johnny and Rebecca puzzle through the vision he had --

REBECCA
I want to help you figure this out... Part of your vision is straightforward --

JOHNNY
- the night of my accident --

REBECCA
Right. 1995. Set that aside for a minute.

JOHNNY
Okay.

REBECCA
The other part, the Katy Mercer part -- it's not something that really happened?

JOHNNY
It's not something that could ever happen.

REBECCA
So it's more like dream imagery?

JOHNNY
Could be. But that's not how my visions normally work.

REBECCA
You said yourself this was different. Sometimes our dreams are a way for the unconscious mind to tell us something. Maybe your visions are sending you some kind of message.

JOHNNY
But what does Katy have to do with the night of my accident?

REBECCA
Something about her situation resonates for you. Even for myself, searching for this girl keeps making me think of Rachel.

(CONTINUED)
JOHNNY
So my visions of Katy are triggering visions of the night of my accident.

REBECCA
And visions of your accident evoke Katy.

JOHNNY
(considers this)
And this could be my Dead Zone trying to tell me something? But what?

REBECCA
What else stood out about the vision?

JOHNNY
When she was walking... she left wet footprints.

REBECCA
Water?

JOHNNY
Maybe...

Johnny starts to dial his cell phone. Announcements in the hospital P.A. indicate a trauma patient is arriving by ambulance.

REBECCA
Who are you calling?

JOHNNY
Walt. Maybe it means Katy's near a body of water. It's a stretch but...

(in phone)
Walt. It's Johnny. I think the fire might start near a body of water... I don't know what kind of water: river? lake? pool?

While he's on the phone a team of paramedics rush by, with a badly-injured woman; among them is E.M.T. Rick Fanuli, nine years older, and with shorter hair.
CONTINUED: (2)

JOHNNY
...I wish I knew more, too.
(then, seeing Fanuli)
Wait, I have to go.

Johnny hangs up and runs after the gurney; at the door to the E.R. the paramedics hand off the patient to waiting doctors, who take her into the emergency room. After the hand-off Rick walks to the counter. Johnny stops him --

JOHNNY
Excuse me. Sir?

RICK
Yeah?

JOHNNY
Hi, my name's Johnny Smith. Can I ask you a couple questions?

RICK
(slightly in awe)
I know who you are, Mr. Smith. I've been following your story in the news for years. I was the first guy at your accident scene. I'm Rick Fanuli.

JOHNNY
Nice to meet you, Rick.

Johnny reaches out to shake Rick's hand, triggering --

VISION: INT. BACK OF RESCUE VEHICLE (1995) - NIGHT

We're back to the night of the accident; Johnny-2004 sits in the back of a rescue vehicle. Johnny babbles.

JOHNNY-1995
...Save many many lives...

RICK
That's my job.

JOHNNY-1995
...Too much to do...

RICK
Don't worry about a thing. I'll take care of you. Relax now.
INT. HOSPITAL CORRIDOR (1995) - NIGHT

URGENT PAGES for doctors are broadcast on the intercom; distant SIRENS whine; and Johnny-2004 watches as Rick-1995 and other paramedics speed past, pushing a gurney carrying a very bloodied Johnny-1995.

Then, all sound drops out; and the corridor is suddenly empty, except for Johnny-2004. He turns around and sees --

KATY

At the far end of the corridor, shivering, seeming to look right through Johnny. He walks toward her; she steps through a door. Johnny follows.

INT. SURGERY PREP ROOM (1995) - NIGHT (CONTINUOUS)

Katy is gone; what Johnny-2004 sees instead is Johnny-1995's broken, bloodied body; all around him doctors and nurses prep for surgery.

In an omniscient wide view, Sarah pushes through, ducking around an orderly who tries to stop her; she takes Johnny-1995's broken hand in her own --

SARAH

Oh, Johnny.

Johnny-1995 opens his eyes a sliver; it's unclear if he knows where he is. He barely is able to whisper something to Sarah, and she bends close to listen, BUT WE DO NOT HEAR WHAT HE SAYS.

SARAH

What Johnny? ...Yes.

(listens more)

Yes. We'll find him. Don't worry about that now.

DR. McDOUGALL, 40's, a surgeon, interrupts --

DR. McDOUGALL

Ma'am. You can't be back here --

Johnny-1995 is struggling to say something; Sarah leans

(CONTINUED)
CONTINUED: 

down to listen -- neither we, nor Johnny-2004 can hear what he says. The doctors block her and an orderly starts to pull her away --

SARAH
I'll always love you, Johnny.

The orderly pulls Sarah away, into the hall. Johnny-2004 stays behind; when there are no more civilians in the room, Fanuli leans to one of the nurses and whispers --

RICK
(whispering)
Best thing that could happen to this guy is if he could let go.
CONTINUED: (2)

The doctors rush Johnny-1995 into the O.R. and the vision ends.

RESUME - INT. HOSPITAL CORRIDOR - NIGHT

Johnny and Rick are still shaking hands; Johnny's right forearm and hand are charred black. Johnny pulls his blackened hand away from Rick, startled --

RICK
What's the matter?
(no reply)
You just had some kind of psychic premonition or something didn't you?

Johnny examines his hand; it's perfectly normal, now.

JOHNNY
Or something.

RICK
Cool.

JOHNNY
Rick, were you the one who pulled me from my car?

RICK
No one pulled you out of the car. You were already clear of the wreck when I got there. You must have crawled out on your own.

JOHNNY
Who called 911?
RICK
An old lady driving past, called from the gas station up the road. I'm positive I was the first guy on the scene.

REBECCA
Are you sure?

RICK
I wouldn't forget something about that night. It's my brush with greatness: I'm the guy who saved Johnny Smith's life.

JOHNNY
By the way, Rick, thanks.

RICK
No thanks necessary, it's my job.

Johnny's phone rings.

CUT TO:

23 INT. VOLUNTEER FIRE HOUSE - NIGHT

WALT
(into phone)
Johnny... listen up... is this the siren you heard?

Walt holds up his phone to pick up the DISTINCTIVE SIREN blowing from a Klaxon inside the fire house.

24 INTERCUT: JOHNNY AND REBECCA - HOSPITAL

Johnny strains to hear his phone.

JOHNNY
Yes. That's it.
CONTINUED:

WALT
That's the volunteer fire alarm
for South County. I'm rolling on
a fire with them right now.

JOHNNY
Is it near water?

WALT
(into phone)
Yes. South shore of Fieldstone
Pond.

RESUME HOSPITAL - JOHNNY, REBECCA, RICK

JOHNNY
I'll meet you there.
(then to Rebecca)
The siren I heard in my vision
was for a volunteer fire
department. They've got a fire
near Fieldstone pond. This could
be it.

RICK
I just got the call. You can
ride with me.

EXT. MOBILE HOME - NIGHT

Strobing red lights illuminate the spray of firehoses
extinguishing the last flames of a fire that has nearly
destroyed a mobile home; thick white smoke billows into
the night.

A second building on the same property is unscathed; a
firetruck and several patrol cars are parked nearby.
Rick's rescue vehicle pulls up and Johnny and Rebecca get
out, just in time to see --

WALT AND SOME FIRE FIGHTERS
Rush into the smoldering mobile home.

JOHNNY
flags down Roscoe.
CONTINUED:

JOHNNY
Anyone in there?

ROSCOE
We don't know yet.

INT. SMOLDERING MOBILE HOME - NIGHT

Steam and smoke fill the air of the tiny, charred mobile home; Walt uses his gloved hands and the ax to rip open every cupboard and closet, but it's all so burned, and the smoke so thick, it's impossible to tell if anyone is in amongst the wreckage.

EXT. MOBILE HOME - NIGHT

Walt staggers out; soot clings to his face and his clothes. Several hopeful fire fighters look to him for an answer; he shakes his head back and forth; he didn't find her.

WALT
I couldn't see anything.

Johnny approaches the smoking wreckage and lays a hand on a beam. Nothing: no hit, no whoosh.

JOHNNY
She's not in there.

WALT
Thank God. I was afraid we were too late.

JOHNNY
What now?

WALT
We keep looking.

NEAR THE RESCUE VEHICLE

Johnny joins Rebecca.

REBECCA
Well at least we know she wasn't in there...

JOHNNY
I don't know what's wrong with me.
REBECCA
You're doing everything you can.

JOHNNY
But it's not enough. Katy's still out there somewhere.
(a beat)
I've got to find out what it is about the night of the crash -- why my visions keep taking me there.

REBECCA
Is there anybody else who was there after your accident? Anybody who might know more about what happened?

JOHNNY
Actually, there is. The last person I spoke to that night.

Johnny gets out his phone and starts to dial.

OMITTED

INT. HOSPITAL - WAITING ROOM - NIGHT
Johnny and Rebecca stand when Sarah enters the waiting room.

JOHNNY
Sarah. Thanks for coming.

SARAH
I got down here as fast as I could.

REBECCA
Hello Sarah.

SARAH
Hi.

JOHNNY
(re: Rebecca's presence)
I was helping Rebecca pack when Roscoe came and got me, she's been a huge help.

SARAH
Walt told me... that poor girl. What can I do to help?

(CONTINUED)
JOHNNY
I have to ask you something. I need you to help me remember something about the worst night of my life...

SARAH
...the night of your accident...

JOHNNY
You were the last person I spoke to that night.

SARAH
Yes. After we... were together at the carnival. What does this have to do with the missing girl?

JOHNNY
I'm not sure yet. But in my vision, we talked again, later, here at the hospital, what did I say to you?

SARAH
Oh, Johnny... It was so chaotic. I was terrified... I thought you were going to die... you were so out of it... It's been nine years...

Rebecca is watching this, surprised to find out the full extent of Johnny and Sarah's relationship.

REBECCA
Sometimes our memories can be merciful... we forget painful moments... at least consciously.

JOHNNY
(to Sarah)
That's why I asked you to meet me here.

(CONTINUED)
JOHNNY
I thought maybe you being back
here might help your memory... or
my visions... maybe I can see
something you forgot.

Johnny puts out his hand.

SARAH
I remember being so scared...

Sarah takes his hand, triggering:

INT. HOSPITAL WAITING ROOM - NIGHT (SPLIT REALITY VISION)

Johnny finds himself standing beside Sarah-2004 seeing
Sarah-1995 in his vision, as she was the night of the
accident, pacing nervously. Nearby are Vera and Reverend
Purdy.

Sarah-2004, in the reality side of the vision tries to
think what happened next:
I sat out here, with your mother and Reverend Purdy, almost all night. It felt like forever.

On the vision side of the split-reality, Sarah-1995 sees the doctor gesture to Vera and Reverend Purdy; she walks over to join them.

Sarah-1995 puts a supportive hand on Vera's shoulder to comfort her. Purdy-1995 listens intently. The doctor speaks quietly.

**DR. MCDougall**

Mrs. Smith? Do you want to sit down?

**VERA**

No. Just tell me about my son.

**DR. MCDougall**

The impact of the crash was quite substantial. His femur suffered two fractures; we put several pins into his left foot. (the really bad news) He suffered extensive contusions to the brain. We're still trying to relieve some of the swelling but he hasn't regained consciousness. Unfortunately with the severity of his injuries it's likely he never will.

Sarah reacts.

Sarah arriving at the hospital, soaked from the rain, and her own tears, as she hurries down the hallway, stopping to ask a doctor directions, before hurrying on.
RESUME WAITING ROOM VISON -

As Sarah listens to the doctor give Vera the bad news.

VERA
Is my boy going to live?

The doctor chooses his words carefully.

DR. MCDougall
You may be asked to make some difficult choices about how to proceed if he does not regain consciousness for an extended period.
31B CONTINUED:

PURDY
Are you saying he may be in a coma?

DR. MCDougall
Yes.

Sarah feels the impact of the doctor's "yes".

31C VISION - INT. SURGERY PREP ROOM - SARAH
dodges an orderly as she rushes into the prep room, ignoring the busy doctors and nurses that move around her. (This scene covers the same action as sc. 22, but is tighter, more from Sarah's perspective.) She takes Johnny's hand, looking into his face. This time in the vision, we see their eyes meet.

SARAH
Oh Johnny...

JOHNNY
(barely audible)
Sarah... there was a man...

SARAH
Yes...

JOHNNY
...he saved me...

SARAH
Yes. We'll find him. Don't worry about that now.

JOHNNY
...the man...

Dr. McDougall interrupts.

DR. MCDougall
Ma'am. You can't be back here --

31D RESUME WAITING ROOM VISION

As Dr. McDougall continues, the tragedy deepening for Vera and Sarah.
Dr. McDougall

(then to Vera)
If he does not regain consciousness
You may be asked to --

Vera

(she knows where he's going with that line)
-- No! No matter what -- I want you to do everything. Everything to keep my boy alive.

Dr. McDougall
You don't have to decide right now. You need to consider the quality of life in his condition --

Purdy
Mrs. Smith has made up her mind.
If there's even the smallest possibility that Johnny will pull through, you have to take every measure to keep him alive.

Sarah slowly sits down, a state of shock gripping her as she begins to realize her life, and Johnny's, will never be the same.

Vision - Sarah and Johnny - Surgery Prep Room

(Again a closer version of Sc. 22) As the orderlies prepare to wheel Johnny into surgery, he keeps trying to speak to Sarah, and she leans in close to hear the last words he will say for six years.

Johnny
...tell the man... I'm just a school teacher...

And then Sarah tells Johnny the last words he'll hear for six years...

Sarah
I'll always love you Johnny.

Johnny-2004 watches as Sarah is pried away from Johnny 95, a doctor gently keeping her from following as Johnny is wheeled into surgery.

As Sarah is taken out one direction, and Johnny 95 is taken out the other, Johnny-2004 finds himself alone in the prep room.
Continued:

Behind him something moves. Johnny turns around to see:

A DOORWAY

Blue light arcing from some unseen source inside the room. Johnny walks toward the light, not sure what he'll find inside the room. As he reaches the threshold of the room the blue light illuminates his face and he reacts with a mixture of awe and horror to what he sees --
CONTINUED:

JOHNNY'S POV: POST OP RECOVERY ROOM

Johnny-1995 lies near death, his battered head held together by bandages, a tangle of tubes and wires helping him cling to life.

Next to his bed stands Katy, looking impassively at Johnny-1995 as a cascade of 10,000 volt blue sparks shower the room.

As Johnny-2004 watches, the sparks suddenly touch off an explosion, the room suddenly replaced by a WALL OF FIRE that surrounds Johnny-2004 as the VISION ENDS.

INT. HOSPITAL - WAITING ROOM - NIGHT

Johnny pulls his hand off of Sarah; he's back in the waiting room. He looks at Sarah; looks at Rebecca; then looks --

AT HIS REFLECTION

In a glass window; Johnny's face is deeply scarred with third-degree burns.

BACK TO SCENE

Johnny backs up, horrified; he puts his hands to his face; then he looks again --

IN THE REFLECTION

He's fine now; no burns at all.

SARAH

Johnny --

He's disoriented and blacks out for a second. Johnny leans on Rebecca and Sarah for support. Off Johnny's stunned look...

FADE OUT:

END OF ACT TWO
FADE IN:
INT. HOSPITAL WAITING ROOM - NIGHT
Johnny leans on Rebecca as she steers him to a chair in the waiting room. Sarah notices the gesture; she may realize there's more between Johnny and Rebecca than even they know.

SARAH
Johnny, what happened? Are you okay?

JOHNNY
I saw an explosion. I was burned. My face...

Rebecca touches his face. Sarah notices.

REBECCA
Are you in pain now?

JOHNNY
No. The pain fades with the vision.

SARAH
Johnny, you've got to be careful. You can't keep doing this to yourself.

REBECCA
You're getting worse with every vision.

Rick notices Johnny's distress; rushes across the room --

RICK
Hey, Mr. Smith -- you okay?

JOHNNY
(ignoring the question)
Listen, I need you to radio Sheriff Bannerman. Tell him Katy's going to be found near a downed power line. That's where the fire will start.

RICK
Okay. You got it.
Rick steps back and pulls out his emergency radio to make the call. As Rebecca comforts Johnny, he turns his attention to Sarah --

JOHNNY
I keep seeing myself on the night of my accident, but I also see myself burnt.

SARAH
But you weren't burnt that night, Johnny.

JOHNNY
I know. Rick said I must've crawled out of the car before it exploded. It doesn't make sense.

SARAH
But what does this have to do with Katie?

JOHNNY
I saw Katie in my hospital room. There were sparks. She looked at me, and then the room exploded. There has to be a connection between me and Katie. I must be missing something. Okay... in my vision, the last thing I said to you was '...there was a man, he saved me.'

SARAH
Yes. Yes, I remember that now.

JOHNNY
Do you know what I meant?

SARAH
No. I don't know. You were so out of it, Johnny. I guess I just thought you were talking about a Paramedic.

JOHNNY
Did anyone talk to me after you?

SARAH
No. You went straight to surgery.

(Continued)
Johnny stands, a plan of action beginning to form. He crosses to Rick.

JOHNNY
Listen... you have to take me to the accident site, I need you to show me exactly where you found me, where my car landed, everything.

RICK
Why?

JOHNNY
I need to go back and relive the worst night of my life... 'cause the only one who knows what happened to me that night... is me.

RICK
Okay.

Off Sarah and Rebecca's worried looks.

Johnny and Rebecca ride in the back of the rescue vehicle, where paramedics or patients would ordinarily be. It's pretty bumpy. Rebecca studies Johnny, who is lost in thought, a worried expression on his face.

REBECCA
Don't worry Johnny, we're going to find her.

JOHNNY
I hope you're right.

REBECCA
(a beat)
I didn't realize you and Sarah were so close.
JOHNNY
We were engaged. Had our whole life planned out. But then...

REBECCA
You lost a lot that night didn't you?

JOHNNY
You mean besides six years of my life?

(a beat)
I can't blame her for not waiting. Nobody expected me to ever wake up. She met Walt here at the hospital while she was visiting me. Guess in a weird way you could say I introduced them.

REBECCA
Life isn't fair is it?

JOHNNY
No it isn't.

Johnny reaches out and takes her hand, each of them finding comfort from the other. After a beat.

JOHNNY
Hey, Rick. This isn't the same ambulance you were driving in 1995, is it?
RICK (O.S.)
It sure is. Two bond measures in a row got shot down. Maine frugality.

Johnny starts to touch various items in the rescue vehicle, hoping to get a hit. Johnny touches a stretcher, triggering --

VISION: EXT. CRASH SITE - 1995 - NIGHT - N.D.S. TO REVEAL

The rescue vehicle is parked at the site of Johnny's car wreck on that rainy night in 1995. Johnny-2004 watches as Rick and another paramedic haul his broken body up into the emergency vehicle.

Johnny-1995 is barely conscious; trying to speak.

RICK
(to other paramedic)
I can't believe this guy's still alive.

JOHNNY-1995
(mumbling)
The man.

RICK
(teasing)
You bet. I'm the man.

JOHNNY-1995
The man!

RICK
I know, I'm the man. But you just relax now, buddy.

A look of terrible pain crosses Johnny's bruised face as he's hoisted into the Rescue Vehicle, the doors slamming behind him.

INT. RESCUE VEHICLE

As Rick secures Johnny's stretcher.

RICK
(to other paramedic)
Give me another hundred cc's of Nembutal. This guy's hallucinating.
Johnny-2004 watches as the other paramedic stands and opens one of the medical supply cabinets --

**IN THE CABINET**

is Katy; she's crammed in and just barely fits inside; she looks scared and uncomfortable. When the medical supply door closes, Johnny sees himself reflected in the glass --again horribly burned.

**RESUME: INT. RESCUE VEHICLE - NIGHT**

Johnny, holding his head, blacks out momentarily, Rebecca catching him before he tips over.

**REBECCA**

Hey -- Johnny, you okay?

Johnny shakes off the vision, pulling himself together.

**REBECCA**

You're bleeding.
Johnny winces, in severe pain; a rivulet of blood trickles down from Johnny's eardrum onto his neck; just like a head trauma patient. Rebecca finds a tissue and wipes off the blood.

JOHNNY
My head feels like it's going to explode.

REBECCA
I'm worried about you. Every time you have a vision of that night, it's taking more out of you.

JOHNNY
I have to keep going. I have to.

REBECCA
Johnny... I know how you must feel. You can't lose this little girl. You feel like you're the only one who can save her. Just like you felt you could save Rachel.

This lands with Johnny. He knows she's right. But it doesn't matter.

JOHNNY
I should have saved her...

REBECCA
You think you're alone in that feeling? You think a day goes by that I don't beat myself up because I wasn't there for her? But the truth is, despite your abilities, you're just one man. Maybe it's not your visions causing these symptoms, maybe it's this burden you carry around with you. This enormous responsibility you've taken on. You can't save everyone Johnny.

Johnny dials his cell phone.

JOHNNY
I know... but I still have to try.
JOHNNY
(then into phone)
Walt... Johnny... got another
detail... She's in some kind of
confined space, a closet, or
crawlspace...

INTERCUTTING:

INT. VOLUNTEER FIRE DEPARTMENT GARAGE - NIGHT

Walt stands at a makeshift command post as the FIREMEN
clean up behind him.

WALT
...or refrigerator, or well...
I'll get that out to everybody
right away. But listen, Johnny,
I just got off the phone with
Sarah. She's very worried about
you. So am I.

JOHNNY (PHONE)
I'll be okay. I've got Rebecca
looking out for me, and my own
private E.M.T.

WALT
I want you to turn around and get
back to the hospital. Let Doctor
Gibson run some more tests. We
can't afford to lose you. I've
got every available resource in
Maine looking for this girl.
You've given us plenty to go on,
we can take it from here.

JOHNNY (PHONE)
Thanks Walt, but it's not just
about Katy. I have to find out
what happened that night for
myself.

Intercut Walt and Rebecca's worried reaction...
EXT. JOHNNY'S CRASH SITE - NIGHT

The ambulance pulls to a stop by the side of the road; Johnny and Rebecca are exit the rear of the vehicle. Rick joins them.

It's an eerie night; anything could happen; a light fog hanging in the air evokes strangeness and uncertainty.

Johnny is trepidatious: this is, after all, where the worst thing that ever happened to him, happened.

JOHNNY
This is it?

RICK
This is it.

Just seeing the place, even nine years later, sends a chill through Johnny.

JOHNNY
I never drive this way anymore.

REBECCA
You okay?

Rick walks them through the crash area.

RICK
The semi jack-knifed over there.

Johnny stares, as if seeing it new for the first time --

JOHNNY
Where was my car?

(CONTINUED)
CONTINUED:

RICK
Down there. You must have flipped three or four times after impact. It didn't look like anybody could possibly have survived...

Johnny tentatively walks to where Rick is pointing.

JOHNNY
Right here?

RICK
I'm sure of it.

Johnny takes a beat to collect himself, looks to Rebecca for a dose of strength, then jabs his cane into the ground.

OMITTED

JOHNNY-2004 - STILL IN THE VISION

SUDDENLY BURSTS INTO FLAMES flames, as quickly as if he'd been soaked in gasoline; he burns horrifically, twisting his body as he tries to fight the flames consuming his flesh, but it's no use, the fire is too hot. He tries to run, but falls to the ground, still on fire.
RESUME PRESENT DAY REALITY - CRASH SITE - NIGHT

Rebecca and Rick watch as Johnny suffers from the unseen flames, then topples to the ground in a heap. (Repeating the action of himself on fire so we can pick a cut point.) Once he collapses to the ground, Johnny lies perfectly still; no smoke, no flames, as if he never burned at all.

Rebecca rushes to his side --

REBECCA
Johnny!

Rick rushes to his side, does a quick check of his pulse.

RICK
I'll get my kit.

Herushes off to the truck. Rebecca bends over Johnny.

REBECCA
Johnny? Johnny?
(to Rick)
He's not breathing!
(then)
Johnny!

Off her terrified reaction...

FADE OUT:

END OF ACT THREE
ACT FOUR

FADE IN:

EXT. JOHNNY'S CRASH SITE - 2004 - NIGHT

Seconds after we left them last. Johnny lies on the ground unconscious, with Rebecca kneeling at his side. She feels for a pulse.

REBECCA
I'm not feeling a pulse.

Rebecca tips Johnny's head back to clear his airway, then begins CPR, first with two breaths, then chest compressions.

REBECCA
C'mon, Johnny... C'mon...

(to Rick)
Hurry!

She cradles Johnny's face, pausing before the next breath, their lips almost touching as she tries to communicate with whatever is left of Johnny's consciousness.

(CONTINUED)
CONTINUED:

REBECCA
You're not doing this to me
Johnny... BREATHE!!

Another round of breaths and chest compressions, then...

JOHNNY

abruptly comes to, eyes popping open, startling Rebecca
as he suddenly sits up, coughing for air. Rebecca
reflexively throws her arms around him.

REBECCA
Johnny! Thank God...

JOHNNY
I'm okay... I'm okay...

REBECCA
I thought you were dead.

Johnny soaks in the hug for a beat, getting his bearings.
Rick returns with his kit and a portable defibrillator.

RICK
This psychic thing's a bitch,
huh?

Rick gives him a quick checkup.

JOHNNY
My whole body was on fire.

Rick takes Johnny's pulse, checks his pupils.

RICK
You went into cardiac arrest.
This ever happen to you before?

JOHNNY
No. It's the vision. I keep
reliving that night, but I can't
see past the fire. I've got to
try again.

REBECCA
You've got to stop this, Johnny,
before you kill yourself --

(CONTINUED)
JOHNNY
The man. The man I kept talking about that night. He's the key to the whole thing. If I don't get past this, if I don't figure out who he is -- Katy will die.

REBECCA
Maybe I can help you see what you need to see without the pain.

JOHNNY
How?

REBECCA
Sometimes, the kids I work with are crippled emotionally, stuck from moving forward with their lives by some trauma they've repressed... I try to help them remember what happened, relive the experience in a safe environment so they can get past it.

JOHNNY
Can you help me remember that night? Guide me through it somehow?

REBECCA
I don't know. I can try. First let's get you back to the hospital.

JOHNNY
No. The answer is here. I know it.

REBECCA
Fine. I'll do it. But first sign of trouble and we go back.

Off Johnny's nod...

CUT TO:

EXT. CRASH SITE - LOWER ROAD - MINUTES LATER

Rick has moved the truck down to the crash site. The headlights illuminate Johnny and Rebecca as they sit on the ground, facing each other. Rick returns from the truck with a portable EKG and finishes hooking Johnny up as Rebecca preps him.
JOHNNY
What are you going to do, hypnotize me?

She holds his hands, her thumbs against his palms.

REBECCA
No. I'm just giving you a lifeline; if things get bad, feel my hands in yours. No matter where your visions take you, your body will know you're still sitting here safe with me.

JOHNNY
Okay...

REBECCA
I'm going to talk you through it.

JOHNNY
Okay.

REBECCA
Now close your eyes...

Johnny takes one long last look into Rebecca's eyes, then closes his eyes.

REBECCA
(then slowly, deliberately)
Slow your breathing down. Relax your body. Calm yourself more with each breath... as much as you can, ignore your surroundings. When you are ready, I want you to try again to have a vision of that night. But this time, when the vision comes, I want you to tell me what you're seeing. If you feel yourself starting to black out again, what do you do?
ON THEIR ENTWINED HANDS
Johnny squeezes her hands gently in his.

ON THE TWO OF THEM
face to face.

REBECCA
That's it. Remember, I'm right here with you. Ready?

Johnny nods yes. Rebecca and Rick exchange a quick glance. Rick has the defib paddles fired up -- he's ready too.

REBECCA
All right Johnny, whenever you're ready...

lets go of her left hand, reaching out to touch the ground, triggering:

A VISION: JOHNNY AND SARAH - THE NIGHT OF THE ACCIDENT
(GET FROM THE PILOT)
Getting out of the Caddy, running up to Sarah's front door. She's laughing.

INTERCUT: JOHNNY AND REBECCA - CRASH SITE 2004
Johnny looks off to the side, as if he can see himself and Sarah in the rain. Rebecca studies Johnny.

REBECCA
What is it? What do you see?

JOHNNY
I'm saying goodbye to Sarah... the night of the accident.
47  VISION: JOHNNY AND SARAH - THE NIGHT OF THE ACCIDENT
    (FROM THE PILOT)

He kisses her goodnight.

    JOHNNY (O.S.)
    I thought it was "goodbye, I'll be back in ten minutes." I didn't realize it was goodbye forever.

48  JOHNNY AND REBECCA - CRASH SITE 2004

Sitting together. Rick is gone, it's as if they're the only ones left in the world. Johnny looks off in the distance, a sad smile on his face.

    REBECCA
    I can tell you love her very much.

Johnny suddenly reacts to something he sees, squeezing Rebecca's hand. She reacts.

    REBECCA
    What is it?

49  JOHNNY'S POV - CRASH SITE 2004

Katy standing right next to him.

    JOHNNY
    Katy...

Then she's gone.

50  JOHNNY AND REBECCA - CRASH SITE 2004

Johnny looks, but doesn't see Katy now.

    REBECCA
    You see Katy?

    JOHNNY
    Just for a second... she's gone...

    REBECCA
    That's okay... let her go for now... I want you to concentrate again on your breathing... relax... and when you're ready, go back to that night...

Before she can finish, Johnny gets another vision from

(CONTINUED)
CONTINUED:

the ground...

VISION - INT. CADILLAC - NIGHT OF THE ACCIDENT - 1995 (FROM THE PILOT)

Johnny-1995 behind the wheel, the rain pounding the windshield.

REBECCA (O.S.)
What are you seeing now?

INTERCUTTING:

JOHNNY AND REBECCA - CRASH SITE - 2004

Sitting together.

JOHNNY
That night... I'm in my car...
It's raining... I don't want to be here again...

VISION - INT. CADILLAC

Johnny driving as Rebecca's voice leads him toward his appointment with destiny.

REBECCA (O.S.)
Johnny... I know this is hard.
But you've got to keep driving.
You can't stop.

He looks into approaching headlights...

JOHNNY-2004
I see it. The truck.

Lightning flashes.
JOHNNY-2004'S POV - IN THE REAR VIEW MIRROR

Katy, revealed in the cold blue light, sitting in the backseat of the Caddy.

JOHNNY-2004 - INT. CADDY

Turns back to see Katy looking straight ahead, both of them hurtling toward oblivion.

JOHNNY-2004

Why didn't I go slower -- or take a different route... WHY DIDN'T I STAY WITH SARAH...

(scared)

I... don't... want to crash.

REBECCA (O.S.)

It's okay. I'm with you, Johnny.

JOHNNY AND REBECCA - EXT. CRASH SITE 2004

Rebecca looking at Johnny, who stares ahead of him as if he sees the truck coming.

REBECCA

Don't be afraid Johnny. It's not much farther now... You have to get past this to see where you're going...

VISION - INT. CADDY

The headlights of the truck flood through the windshield of the Caddy, Johnny accepting his fate as we hear the TRUCK HORN and the SOUND OF THE IMPACT...

55A

MOMENT AFTER IMPACT - ULTRA SLOW MOTION

Johnny's world explodes in a hyper-realistic expansion of the moment of impact. Johnny pitches forward, three inches that seem like forever, a human crash test dummy as the car tumbles and disintegrates around him. It's horrific and beautiful.

FADE OUT:
OVER BLACK -

REBECCA (O.S.)
Johnny? Johnny where are you?

FADE IN:

VISION - INT. CADDY - POST CRASH

Upside down. Shredded steel and glass. Fuel hissing on hot metal. Find Johnny-1995 hanging upside down, covered in blood, the first glimmer of consciousness returning, and with it, the pain...

JOHNNY AND REBECCA - EXT. CRASH SITE 2004

Johnny, eyes closed, fingers digging into the rocky soil, tries to explain what he's experiencing.

JOHNNY-2004
My leg, I can't move my leg. Get me out of here... Help me... somebody... God it hurts...

Johnny grits his teeth, unable to endure the pain; then abruptly grabs a fistful of dirt and stands up, startling Rebecca and Rick. They watch as Johnny walks away, apparently seeing the wrecked car ahead of him.

VISION - SPLIT REALITY - CRASH 1995 / JOHNNY-2004

Johnny-2004 sees the car, upside down, wheels spinning, ten feet away. Something distracts him, he turns to see...

JOHNNY-2004 POV OF 1995

The OLD LADY who will call 911 slows down and reacts with horror at the carnage she sees before driving off again.

JOHNNY-2004
The lady. The one who calls 911!

RESUME SPLIT REALITY

He turns back to the crash in front of him, then looks around again in desperation.
JOHNNY-2004
But where is the man? There's no
time left... Where is he?

Johnny-2004 looks around, walking right up to the hissing
wreck. Sees -- dripping gas -- smoke --

JOHNNY-1995

hanging upside down in the wreck. Drifting in and out of
consciousness. Mumbling to himself in agony. Opening
his eyes, half-dead Johnny-1995 sees SOMEBODY'S FEET
approaching.

JOHNNY-1995
Help me... I can't move... Hey, you!
With Rebecca and Rick watching, Johnny-2004 reacts, a strange realization barely beginning to dawn on him. He bends down out of frame...

MATCH CUT TO:

Johnny 1995, is still hanging upside down, when Johnny-2004 leans down and peers into the wreck.

JOHNNY-1995
Help me!
(them seeing Johnny-2004)
Oh my God, I'm dead. I've left my body, I'm dead.

JOHNNY-2004
No-no-no, you're not dead...
Wait... You can see me?

JOHNNY-1995
I can't move my legs...

JOHNNY-2004
(to himself)
He can see me...

Rebecca and Rick react, confused, watching Johnny on his knees, talking to his unseen self.

REBECCA
It was you, Johnny... You were the man...

Johnny-1995 starts to black out.

JOHNNY-2004
It's okay. I'm here now... You've got to get out. There isn't much time. The car's going to blow up. Unbuckle your seat belt.

Johnny-1995 struggles to stay conscious -- to stay alive -- He unbuckles his seat belt and drops the last few inches to the ground, but is still stuck.

(CONTINUED)
JOHNNY-1995

Get me out!
CONTINUED: (2)

JOHNNY-2004
I can't. You have to do it yourself.

JOHNNY-1995
I can't move. God it hurts.

JOHNNY-2004
Your left arm is still good.
Pull it out.

Johnny-1995 struggles; extends his arm; pulls himself forward, letting out a ROAR of pain as he rips his injured leg free -- Johnny 2004 grabs his own leg, as if he too can feel the pain.

JOHNNY-1995
My leg... I can't do this...

JOHNNY-2004
Yes you can. You have too much to do. Many lives are depending on you.

JOHNNY-1995
I'm just a schoolteacher --

JOHNNY-2004
Not any more. You have a destiny...

JOHNNY-1995
I just want to go back to my life... I want to be with Sarah...

JOHNNY-2004
I can't do that... God knows I wish I could... but it's just not meant to be.

JOHNNY-1995
Then let me die...

JOHNNY-2004
Sorry, can't do that either... but it's going to be okay. We have a huge job ahead of us. More than you and I could ever imagine. But, if you don't get out of this car, you're going to die, and me with you, and all the people we're destined to save are going to die, including a little girl named Katy... So come on...

Johnny-2004 reaches into the car --

(CONTINUED)
THE HANDS

of the two Johnnys draw closer and closer together. The gap between them narrows, then the fingers touch, triggering --

MONTAGE: JOHNNY'S REASONS TO LIVE:

INT. HOSPITAL - 1997
Sarah holds a newborn baby...

INT. HOSPITAL - 2002
Johnny grips Dr. Tran's hand...

INT. JOHNNY'S HOUSE - 2003
Johnny's sole night of passion with Sarah...

EXT. STILLSON RALLY - 2004
Johnny meets Rachel...

INT. BANNERMAN HOUSE - DAY - 2004
Johnny hugs J.J...

INT. SMITH HOUSE - DAY
Johnny embraces Rebecca...

EXT. WASHINGTON D.C. - 2015
A ball of fire obliterates our nation's capital...

RESUME VISION - POST CRASH 1995 - NIGHT
Johnny-1995 pulls his hand away from Johnny-2004. Thick black smoke pours out of the hood of the Caddy; it's almost ready to blow.

JOHNNY-2004
Get the hell out! Now, Johnny.
Now!

(MORE)
CONTINUED:

JOHNNY-2004 (CONT'D)
You can't die... You have too much to do.

Johnny-1995, his leg crushed, uses every drop of strength left in his broken body to crawl away from the smoldering Cadillac; Johnny-2004 remains just out of reach -- yelling, coaching him every inch of the way.

JOHNNY-2004
Keep going! You can't stop. Not yet.

REBECCA AND RICK - PRESENT REALITY

Watch Johnny 2004 coaching his unseen self to crawl away from the wreck.

INSIDE THE WRECK

The fire spreading, fingers of flame nearing the pool of gas.

JOHNNY-2004 / JOHNNY-1995 - SPLIT REALITY

Johnny 2004 begging himself to keep going as he crawls toward an embankment.

JOHNNY-2004
Don't stop! WE CAN'T DIE. IT'S NOT OUR TIME. WE HAVE TOO MUCH TO DO...

Finally, Johnny-1995 collapses on the edge of a hill just as --

THE CADILLAC BLOWS UP

JOHNNY 1995 is illuminated in the brilliant orange glow. As the FIREBALL BOILS UPWARD IT MORPHS INTO A DIFFERENT FIREBALL --

A SECOND FIREBALL

Rolls backwards, sucking back into itself, time running back to the moment of ignition TO REVEAL:
Her father's car, hidden from the road, upside down in almost the identical position as Johnny's 95 crash.

Johnny 2004 watches as SPARKS from a power pole damaged in the crash RAIN BACKWARDS, lifting into the sky, away from the pool of gas surrounding the car.

Time begins to run forward again as Vision-Johnny walks around the car. A slow stream of gasoline leaks from the gas tank and pools below.

Johnny sees Katy's DAD hanging upside-down behind the wheel, unconscious.

A THUMPING SOUND

draws Johnny to the trunk. He can hear Katy inside and sees her fingers clawing at a small opening.
CONTINUED:

KATY
(muffled)
Help... somebody, please ... HELP!

VISION JOHNNY
(knowing she can't hear him)
Hang on Katy. Hang on.

JOHNNY

scrambles from the crash site up to the road, looking to see where he is. The VISION ENDS.

EXT. JOHNNY'S CRASH SITE - 2004 - NIGHT

Johnny, exhausted but re-energized with adrenaline, comes out of the vision and turns to Rebecca.

JOHNNY
I know where Katy is.

REBECCA
How? What happened?

They rush toward Rick's rescue vehicle --

JOHNNY
I'll tell you on the way. Get Walt on the radio. She's been in a car accident. Lake Millimagasset -- near the South Docks. We don't have much time.

They jump into Rick's vehicle.

RICK
That's not far. We'll probably beat them there.
EXT. MILLIMAGASSET SOUTH DOCKS - NIGHT

Rick's rescue vehicle stops as Johnny, Rebecca and Rick jump out, grabbing a pry bar and an ax as they scramble down the embankment to the upside-down car.

KATY (O.S.)
(muffled)
Help! Somebody, please... HELP!

JOHNNY
Katy! Katy, we're here. Don't be afraid. We're going to get you out.

KATY (O.S.)
Hurry. My dad... I think he's hurt.

JOHNNY
Rick, you get the dad, we'll get Katy.

As Rick scrambles down to the Dad, Johnny and Rebecca start in on the trunk, using the pry bar.

THE POWER POLE
Shifts, tugging at the wires, sending the first few sparks showering down.

JOHNNY AND REBECCA
Johnny jams the pry bar into the gap where the trunk lid is bent.

REBECCA
Hang on Katy, it won't be long now.

JOHNNY
Help me.

Rebecca joins Johnny, both of them putting everything they've got into prying open the trunk.
THE UPSIDE-DOWN DRIVER'S SIDE WINDOW

is SMASHED; Rick knocks out the shattered glass and begins to pull Katy's unconscious father out of the car.

REBECCA AND JOHNNY

work together trying to open the trunk of the upside-down car; using the pry-bar and the ax in unison --

JOHNNY

One, two, three -- push! One, two, three -- push!
CONTINUED:

THE TRUNK LID

Prys open a fraction; then finally gives way enough to see --

KATY

through the crack; her eyes filled with terror.

JOHNNY

Hang on, Katy. We're going to get you out of there.

RICK

Pulls Katy's unconscious father out of the car, and hauls him away in a fireman's carry.

JOHNNY AND REBECCA

continue trying the trunk --

JOHNNY

One, two, three -- PUSH!

The trunk opens enough that Katy is able to scurry out. Johnny lifts her to one hip, and carries her to safety, just as --

THE ELECTRIC WIRE

snaps; it drops to the ground; and --

JOHNNY, REBECCA AND KATY

are illuminated by the brilliant orange light of the explosion.

RICK AND KATY'S FATHER

are also illuminated.

THE FIREBALL

boils upward.
EXT. MILLIMAGASSET SOUTH DOCKS - DAWN

Half a dozen rescue vehicles gather around the aftermath. As Johnny and Rebecca watch the firemen mopping up from a safe distance, they fall silent, wondering what all this means. After a beat an exhausted Walt approaches.

WALT
Just heard from the hospital. Katy and her Dad are going to be alright.

REBECCA
So why was she in the trunk? Was he kidnapping her?

WALT
No... she was mad at her mom and wanted to go live with her dad, so she climbed in the trunk when they were arguing. He never knew she was there.

Somebody calls Walt from off screen.

WALT
I've got to go... Johnny?

Johnny gets a bear hug from Walt.

WALT
Another good day's work.

JOHNNY
I'll send you my bill.

WALT
Ms. Caldwell...

REBECCA
Good night Sheriff. Get some rest.

Johnny and Rebecca watch Walt go.

JOHNNY
By the way, thanks.

REBECCA
For what?

JOHNNY
For saving my life... twice.

REBECCA
Twice? I only performed CPR once.

(CONTINUED)
CONTINUED:

JOHNNY
That was the first time. The second time was when you gave me the strength to save myself.

REBECCA
So you were the man you saw the night of your accident?

JOHNNY
I guess my first vision was of myself.

REBECCA
(what do you say?)
...that's ...wow...
(thinks more)
How does...?

JOHNNY
You're asking the wrong guy.

Their eyes meet. On an impulse, Rebecca kisses Johnny. It's a small kiss, but it means a lot, and it catches Johnny off guard.

REBECCA
Thank you.

JOHNNY
For what?

REBECCA
For being who you are. For showing me that good things can still happen.
(a beat)
After Rachel died, I wasn't sure that was possible.

JOHNNY
(empathetic)
Come here.

Their defenses long since abandoned to exhaustion, Rebecca puts her head against Johnny's chest as he wraps her in protective hug. They watch the sun start to come up across the lake, neither of them knowing what lies ahead.

FADE OUT:

END OF ACT FOUR

THE END