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Dead Zone Production Corp.

**THE DEAD ZONE**

"THE COLD HARD TRUTH"

Production #1-3004

Written by

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THE DEAD ZONE

"COLD HARD TRUTH"

CAST

JOHNNY SMITH

JACK JERICHO

BRUCE LEWIS

MARGARET JERICHO

SARAH BANNERMAN

MITCHELL NOZAWA

WALT BANNERMAN

RADIO ENGINEER (JERRY)

J.J. BANNERMAN

DR. MONICA

MEDICAL INTERN

NON-SPEAKING

CHARLES

\*

CONSTRUCTION WORKERS

VOICES ON RADIO

LOCALS/CROWD OF PEOPLE

TIPSY YOUNG WOMAN (THELMA)

BIKERS

GRUFF GUY (BILL)

RADIO STATION RECEPTIONIST

EARNEST YOUNG WOMAN (MARIE)

CHINESE FOOD DELIVERY BOY

FRAT GUY (BRAD)

CHINESE RESTAURANT WAITER

OLD WOMAN

CHINESE RESTAURANT CHEF

MALE CALLER 1

STUDENTS/TEACHERS @ J.J.'S SCHOOL

MALE CALLER 2

SHERIFF'S DEPUTIES

FEMALE CALLER 1

10-YEAR OLD PIANO STUDENT

YOUNG DUDE (CHAD)

TWO FRIENDS OF J.J.

JERICHO'S MAID

JERICHO'S SON (TODDLER BOY)

THE DEAD ZONE

"COLD HARD TRUTH"

SETS

INTERIORS

SMITH HOME  
FOYER/FRONT DOOR  
KITCHEN

BANNERMAN HOUSE  
FOYER/PORCH  
LIVING ROOM  
J.J.'S BEDROOM

RADIO STATION BUILDING  
BUILDING LOBBY  
ELEVATOR  
ROOF  
RADIO STATION OFFICE  
RECEPTION  
BROADCAST BOOTH/  
CONTROL ROOM

ELEMENTARY SHCHOOL  
NURSE'S OFFICE  
CORRIDOR

CHINESE RESTAURANT

JERICHO'S STUDIO APARTMENT

JERICHO'S HIGH-RISE HOTEL SUITE

HOSPITAL EXAM ROOM

JERICHO'S EX-WIFE'S HOUSE

EXTERIORS

BANNERMAN HOUSE  
PORCH

PENOBSCOT COUNTY VISTA

CLEAVES MILLS MAIN STREET

GAS STATION

BIKERS' CLUB

RADIO STATION BUILDING  
STREET BELOW

CHINESE RESTARAUNT

JERICHO'S APARTMENT BUILDING

VEHICLES

JOHNNY'S JEEP  
PICK-UP TRUCK  
HARLEY MOTORCYCLES  
SHERIFF'S CRUISER  
JERICHO'S CAR  
CARS PARKED AT RADIO STATION

THE DEAD ZONE

"THE COLD HARD TRUTH"

TEASER

FADE IN:

1 EXT. WIDE VISTA - PENOBSCOT COUNTY - DAY 1

A familiar Jeep rolls down the highway between Cleaves Mills and Bangor. Over this idyllic vista we HEAR a radio being tuned - bits of news, sports, oldies - regional AM Radio chatter - finally landing on...

MALE DJ (RADIO)  
...and you're back with Jack  
Jericho, the man you love to hate,  
here on "THE COLD HARD TRUTH"...

2 E.C.U. A CIGARETTE BEING LIT 2

Exhaled smoke swirling around a microphone.

JERICHO (O.S.)  
...Charles from Cleaves Mills,  
you're on the air...

A hand, still holding the cigarette, punches a blinking call button.

3 EXT. MAIN STREET CLEAVES MILLS - DAY 3

Several CONSTRUCTION WORKERS stand around a pickup truck drinking coffee, listening to their radio.

CHARLES (RADIO)  
Yeah, I just want to say, I've  
been a mail carrier for fifteen  
years and I don't appreciate the  
way you run down my fellow postal  
workers.

4 E.C.U. A CUP OF COFFEE 4

Being sweetened with a slug of scotch by the unseen Jericho.

(CONTINUED)

4 CONTINUED:

4

JERICHO (O.S.)

Charles... far be it from me to  
disparage the U.S. Mail Service,  
my daily dose of hate mail arrives  
through rain or sleet or Anthrax  
scares...

5 EXT. GAS STATION - DAY

5

Several LOCALS pump gas, the DJ's voice echoing around  
them.

JERICHO (RADIO)

...I was only wondering aloud why  
your fellow postal employees go  
crazy and kill each other with  
such regularity that we had to  
come up with a new verb, "going  
postal." I mean, just what is so  
stressful about making us all  
wait in line endlessly for bad  
service?

6 E.C.U. A HAND

6

Punches the call button, sending Charles to oblivion,  
then punches the next blinking call.

JERICHO (O.S.)

"Tiny" you're on the air.

7 EXT. BIKER CLUB HOUSE - DAY

7

A row of Harley's in front of a scary looking dive.  
Several BIKERS loiter menacingly, listening to the radio  
as their Leader "TINY" talks into a cell phone.

TINY

Yeah bro, this is Tiny from the  
Penobscot chapter of the Vipers,  
I just want to say we all dig  
your show and remind your listeners  
that our local "LOVE RALLY" is  
happening tomorrow, so if they  
want to donate any toys for  
disadvantaged kids they can still  
drop them off at the clubhouse.

8 E.C.U. A WORN PAIR OF SNAKESKIN BOOTS 8

Resting on the edge of the control board. The boots slide off to the ground as Jericho (still unseen) leans in to the mic.

JERICHO (O.S.)

Thanks for the public service announcement "Tiny". It's really touching how you guys take time off your busy schedule of drinking and dealing crank to spread the love.

9 TINY - AT THE CLUBHOUSE 9

Not taking this well.

TINY

Hey. It's for the kids you...

10 BANG! TIGHT ON A CALL BUTTON 10

As another caller is silenced.

JERICHO (O.S.)

Yeah right. More like it's for court-ordered community service.

A hand stubs out an unfiltered Camel and throws open a newspaper.

JERICHO (O.S.)

Let's give the phones a rest and check today's big stories. Hmmmm... Any good plane crashes? ... Here's something...

11 E.C.U. NEWSPAPER PHOTO 11

A car being winched out of the water by a tow truck. Inset tabloid style is a photo of Johnny Smith.

JERICHO (O.S.)

My favorite local celebrity is in the news again. Maine's own Johnny Smith is up to his old headline grabbing tricks -- this time supposedly saving a drowned little girl from a sunken car... *oh really?*

12 ANOTHER HAND PUNCHES A BUTTON

12

Pull back to reveal:

INT. JEEP - JOHNNY AND BRUCE - MOVING

Bruce just shut off the radio.

BRUCE

You don't need to listen to that  
knucklehead.

JOHNNY

This guy's been riding me since I  
got arrested. I want to hear  
what he says.

Johnny punches the radio back on.

JERICHO

(reading)

"According to Penobscot County  
Sheriff Walt Bannerman, Smith's  
visions allowed him to locate the  
vehicle in time for paramedics to  
revive both her and her father."

(derisive)

Sheriff Bannerman can't seem to  
solve a case without calling in  
his human Ouija board Johnny Smith.  
Pretty soon when you dial 911  
around here, you're going to get  
the "Psychic Friends Network."

BRUCE

That's cold...

JERICHO (RADIO)

In fact, why don't we just pin a  
badge on Johnny Smith and cut out  
the middle man since he's already  
doing the Sheriff's job -- maybe  
in more ways than one. Anybody  
seen that hottie wife of Sheriff  
Bannerman's?

Johnny slams on the brakes and grinds to a halt on the  
shoulder.

JERICHO (RADIO)

You couldn't miss her, standing  
by her man on those Bannerman for  
Sheriff signs.

(MORE)

(CONTINUED)

12 CONTINUED:

12

JERICHO (RADIO) (CONT'D)  
Apparently she used to be engaged  
to Johnny Smith but she dumped  
him for the Sheriff during Johnny's  
infamous coma. Now they're all  
"friends". What's up with that?

Bruce punches off the radio, he can see that Johnny is  
starting to lose it.

BRUCE  
Don't listen to that stuff man,  
it'll make you crazy.

Without a word, Johnny puts the car in gear and guns it  
back onto the road, hanging a U-turn.

BRUCE  
John, no... what are you doing?

13 EXT. WPOV OFFICE BUILDING - ESTABLISHING - DAY - VFX

13

Raking up the side of the roughly ten story building, an  
old fashioned radio tower dominating the roof.

14 INT. WPOV OFFICES - RECEPTION AREA - DAY

14

Johnny steps off the elevator in a tight lipped fury,  
Bruce trailing worriedly. They find Station Manager  
MITCHELL NOZAWA, a mild looking Japanese American,  
reviewing messages with a RECEPTIONIST.

Beyond them in the background, seen through the glass of  
the tiny broadcast booth, with his back to us as he  
continues to bark at the world, is Jericho.

JOHNNY  
I want to speak to whoever is in  
charge here.

NOZAWA  
(recognizing him)  
Mitchell Nozawa, station manager.

Johnny sees Jericho, goes straight for him...

CLOSER ON THE BROADCAST BOOTH

As Jericho goes to a commercial, still seen from behind.

(CONTINUED)

14 CONTINUED:

14

JERICHO

...We'll be back with more of the  
Cold Hard Truth after this word  
from one of our brave sponsors...

\*  
\*

JOHNNY

bangs on the glass. Jericho turns, revealing the face  
behind the voice. He reacts to Johnny.

JERICHO

Johnny Smith?

JOHNNY

I don't give a damn what you say  
about me, but my friends are off  
limits.

JERICHO

Ladies and gentlemen, Johnny Smith  
has decided to come down to the  
station personally to lodge a  
complaint.

Jericho has stepped out of the booth, mic in hand, yanking  
the cable along behind him. Bruce intervenes.

BRUCE

C'mon Johnny you don't need this.

NOZAWA

Jack, please, go back inside.

Johnny and Jericho ignore the others. Jericho nods toward  
the "ON THE AIR" light.

JERICHO

C'mon John, you got a problem,  
let's get it out on the air, know  
what I mean?

JOHNNY

Look I'm not doing this. Just  
have some respect and lay off my  
friends, okay?

JERICHO

Respect? For a second rate  
carnival act who passes himself  
off as a real psychic? "Real  
Psychic?" There's an oxymoron  
for you. C'mon Johnny, let's see  
just how good you are. Make a  
prediction.

(MORE)

(CONTINUED)

14 CONTINUED: (2) 14

JERICHO (CONT'D)

Right now, on the air, a freebie  
for our listeners.

Jericho waves the mic in Johnny's face. Johnny bats the  
mic away, triggering:

15 A VISION - FALLING POV 15

*A montage of images; disjointed, mysterious, all sharing  
the same horrific momentum:*

15A - A RED ORB FALLING SILENTLY THROUGH A NIGHT SKYLINE, 15A

15B - A FIST CONNECTING WITH JERICHO'S JAW, 15B

15C - A POV RUSHING TOWARD AN OPEN WINDOW (NIGHT), 15C

15D - POWERFUL, TATTOOED ARMS, SHOVING JERICHO, SNAPPING HIS  
HEAD BACK. 15D

15E - A GLINT OF A WOMAN'S REFLECTION ON THE GLASS OF A  
WINDOW. 15E

15F - A POV SOARING OUT THE WINDOW INTO THE NIGHT - REVEALING 15F  
THE GROUND TEN STORIES BELOW, BEFORE SPINNING INTO A  
BLUR. (NOTE: AND WITH THIS BLUR, OR A SIMILAR DEVICE,  
WE ARE TRANSITIONING INTO A DIFFERENT VISION OF A  
DIFFERENT FALL, THOUGH THIS IS SOMETHING A VIEWER SHOULD  
REALIZE ONLY IN RETROSPECT.)

15G - THE BLUR STABILIZES AS WE CONTINUE TO FALL, AND NOW WE 15G  
REVEAL WHO'S FALLING - IT'S JERICHO - AND WE FOLLOW HIM  
AS HE PLUMMETS TO EARTH, LANDING ON TOP OF A CAR, THE  
WINDOWS EXPLODING OUTWARD ON IMPACT.

16 RESUME SCENE 16

Ripping back out of his eye to reveal Johnny as he releases  
the mic, still reeling from the impact. Jericho continues  
to press Johnny.

JERICHO

C'mon Johnny, one prediction,  
that's all I'm asking...

Bruce is trying to pull Johnny away, but Johnny shakes  
him off.

JOHNNY

That big mouth of yours is going  
to get you killed.

(CONTINUED)

16

CONTINUED:

16

Jericho just laughs in disbelief.

16 CONTINUED: (2)

16

JERICHO

Is that a prediction or a threat?  
Cuz if you want to kill me Johnny,  
you're going to have to get in  
line.

Johnny covers the mic with his hand, locks eyes with  
Jericho.

JOHNNY

It's the truth.

JERICHO

(quietly to Johnny)  
We'll see about that.  
(then into the mic)  
Let's find out what the listeners  
think. Time for an instant poll --  
Is Johnny Smith a fake? Or am I  
a dead man? Lets go to the phones.

Off Johnny and Bruce's reaction...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

17 INT. RADIO STATION - RECEPTION AREA - DAY

17

A CHINESE FOOD DELIVERY KID heads into the offices as Johnny and Bruce exit, followed by an anxious Nozawa. Johnny watches Jericho continue ranting in the b.g.

JOHNNY

(re: vision)

Listen to me. What happened in there... that wasn't an act. He's going to insult the wrong person and get killed. If there's any way you could get him to take this seriously...

Nozawa's dubious, not sure how seriously he takes Johnny.

NOZAWA

I don't know. Jack's got his own mind... and these days it's not too open to conflicting opinions.

(brightening)

Hey, ever considered doing a show of your own?

JOHNNY

You're offering me a job?

NOZAWA

(holds out a card)

We already have an on-air therapist. Why not a psychic? The hours are easy and I'm sure we could make the numbers work in your favor.

JOHNNY

Look I'm really not interested...

BRUCE

(snatching the card)

He may not be interested...

Nozawa moves off as Johnny gives Bruce a look. Then Jericho pops his head out of his booth.

JERICHO

Hey guys, guess what, I'm a psychic.

And he underhands a FORTUNE COOKIE at Johnny, which he catches, sending him into --

18 INT. CHINESE RESTAURANT - NIGHT - VISION 18

*The Chinese delivery boy smashes into a chalkboard that reads "Wednesday Dinner Specials." Reveal Johnny watching as he turns to see what propelled the kid and sees a waiter and a chef wrestling with an angry man in a postal uniform (CHARLES), who has Jericho in a headlock.*

19 RESUME SCENE 19

Johnny reacts to the vision, then cracks open the cookie.

JOHNNY  
(reads)  
"You will embark on an unwanted  
journey."

He turns over the fortune, sees the name of the restaurant -- LUCKY DRAGON CHINESE SEAFOOD RESTAURANT -- and sighs...

BRUCE  
What is it?

JOHNNY  
Don't make any dinner plans.

The elevator has arrived. Johnny and Bruce step in as Johnny's phone rings. He answers.

JOHNNY  
Hello? Yes. Have you called his  
parents? I'll be right there.

Off his worried expression as he shuts the phone.

20 OMITTED 20

21 INT. ELEMENTARY SCHOOL NURSE'S OFFICE - DAY 21

SARAH's already here, sitting next to J.J. on a BENCH as she uses a handkerchief to clean up some dried blood around his nose.

SARAH  
You're not in any trouble, J.J.  
I just want to know why.

J.J. remains stoic, embarrassed to have his mom cleaning him up. The door opens, and J.J. looks up expectantly... then reacts with barely concealed disappointment and a hint of confusion when he sees Johnny.

21 CONTINUED:

21

JOHNNY

Hey, J.J., how you doin'?

J.J.

Fine.

SARAH

He got in a fight. But he's not saying why... to me anyway.

Relieved that's all it is, Johnny peers at J.J.'s slightly bruised face.

JOHNNY

Well, you look better than I did after my first fight. Professional tip: Never try to block a punch with your face.

This gets a slight smile from J.J.... but nothing like the one he greets WALT with as he enters now.

J.J.

Dad!

Johnny stands; Walt is surprised and put off to see him here. He crosses to his son.

WALT

Hey big guy. Heard you had an accident.

SARAH

Not an accident. A fight.

WALT

A fight? Well, you don't look too bad. How's that nose?

J.J.

You should see the other guy.

WALT

That's my boy.

J.J. smiles.

SARAH

Walt... this is serious.

WALT

Of course. I'm just glad he's okay.

(CONTINUED)

21 CONTINUED: (2)

21

There's definite tension here, though both adults are conscious that J.J. is watching them closely, anxiously searching for any signs of reconciliation. Walt turns to Johnny, wondering again why he's here.

WALT

Hey, Johnny. You get a vision or were you just passing by?

JOHNNY

They called me.

SARAH

Can I speak to you outside?

WALT

Sure. Back in a sec, champ.

J.J. watches them go, disappointed, barely noticing as Johnny sits beside him on the bench. A longish beat.

JOHNNY

So. You want to talk about what happened?

(J.J. shakes his head)

Okay, no problem.

Another long beat. Johnny starts nervously tapping his foot. Then he realizes J.J. is unconsciously doing the exact same thing. He stops, a little unnerved by the hint of "like-father-like-son" convergence. A question occurs to J.J.

J.J.

Why are you here?

Caught off guard, Johnny doesn't answer for a beat. Then:

JOHNNY

I guess because I'm on the emergency list. They called me when they couldn't get your Mom or Dad on the phone right away.

J.J.

Oh. Right.

This seems to satisfy him, to Johnny's relief. And from this awkward scene, we go to another:

22 INT. CORRIDOR OUTSIDE NURSE'S OFFICE - DAY

22

Walt and Sarah try to have a private conversation in the

(CONTINUED)

22 CONTINUED:

22

busy hallway; they are forced to play opposite the words, putting on a happy face for the occasional teacher who passes by.

WALT

So who'd he get in the fight with?

SARAH

Eddy Cirillo.

WALT

Cirillo? If he's anything like his dad, I'm sure he started it.

SARAH

They say J.J. went after this kid. And it's not just the fight. His grades are slipping. He won't listen to a word I say. Ever since you left, he's been doing everything he can to get into trouble.

WALT

I'll talk to him.

SARAH

What, like you just talked to him now? He needs more than that... We need more than that. I think we should get some family counseling.

WALT

No. I'm not going to have some stranger tell me what's wrong with my family. I know what's wrong with my family -- and so do you. The question is, what are we going to do about it?

CUT TO:

23 JOHNNY AND J.J.

23

Both tapping their feet in unison again. This time, it's J.J. who notices first, then stops himself, not liking where his thoughts are taking him. Just then, Sarah and Walt return.

SARAH

C'mon J.J., let's get you home.

(CONTINUED)

23 CONTINUED:

23

J.J.

I want to go with Dad.

SARAH

Dad's not coming home with us,  
J.J.

J.J.

I want to go with you, Dad.

Walt hesitates. Johnny stares at his shoes, not sure if this is none of his business or all his fault.

WALT

I'll drive him home.  
(then to J.J.)  
But J.J.... that doesn't mean I  
can stay.

J.J.

I know.

Walt walks off with J.J., leaving Johnny and Sarah behind. They exchange a look, but neither one knows what to say.

SARAH

I have to go.

Johnny just nods, and Sarah goes, leaving him alone. He sighs, exhaling like he's been holding his breath for the last five minutes.

24 EXT. LUCKY DRAGON CHINESE SEAFOOD RESTAURANT - NIGHT

24

Johnny's Jeep angle-parked out front, along with several other cars.

BRUCE (V.O.)

(resonant DJ voice)  
And welcome back, ladies and  
gentlemen, to WPOV, where you are  
riffin' with *Da Kid*...

25 INT. CHINESE RESTAURANT - NIGHT

25

Finding Johnny and Bruce burrowed into a back booth. Bruce grabs a handful of crispy noodles as he "riffs."

BRUCE (Cont'd)

...comin' at'chya with the fresh  
sounds and sweet conversation.  
(MORE)

(CONTINUED)

25 CONTINUED:

25

BRUCE (Cont'd)

(beat)

Well, whadaya think?

Johnny just eyes him evenly over his tea.

JOHNNY

Don't Bogart all the noodles.

BRUCE

Thank you. Thank you for your generous support. Now can we order, 'cause I'm starved?

JOHNNY

Not yet.

He turns to look at a booth across the restaurant. It's occupied by Jericho, wearing a WPOV JACKET and smoking while draining a tall Mai Tai, too lit-up to even notice their presence. The Wednesday Specials BLACKBOARD is propped near him. Bruce follows the look, reacts...

BRUCE

Oh man, when were you gonna tell me we were workin'?

JOHNNY

Soon as you finished "riffin".

BRUCE

I still don't get it. We are very much on the ground level here. You said he gets pushed off a tall building.

JOHNNY

(nods)

And if that's where the vision ends, maybe this is where it begins...

And he nods to the door, Bruce following his look to see...

ANGLE - CHARLES THE ANGRY MAILMAN

as he enters and spots Jericho, then heads toward him.

CHARLES

Your name Jericho?

(CONTINUED)

25 CONTINUED: (2)

25

JERICHO  
(quite drunk)  
Sorry, never sign autographs while  
I'm drinking. "Quality Control."

CHARLES  
I don't want your damn autograph.  
I called your show today.

Clearly agitated, he sits down opposite Jericho.

JERICHO  
Oh yeah? Say, you're not one of  
those "disgruntled" postal workers,  
are you?

CHARLES  
As a matter of fact, I am.

And he lunges across the table at Jericho.

WITH BRUCE AND JOHNNY

Bruce starts to rise, but Johnny holds him back.

JOHNNY  
(re: Charles)  
Let's give him a chance to make  
my point.

Bruce gives him a curious look, then looks back at --

THE FIGHT

A waiter, chef and the delivery boy seen earlier are  
converging on the fracas. Charles is throwing little  
rabbit punches at Jericho, who's hanging on to him, not  
trying overly hard to defend himself, as meanwhile --

BRUCE & JOHNNY LOOK ON

Bruce is increasingly alarmed, but we sense Johnny doesn't  
mind letting Charles get a few licks in. To Bruce:

JOHNNY  
Not yet...

And now --

(CONTINUED)

25 CONTINUED: (3)

25

THE DELIVERY KID

is knocked into the SPECIALS BOARD, as in Johnny's fortune cookie vision, and Bruce has seen enough. Rising:

BRUCE

I'll take the mailman.

And as he moves to intervene, Johnny trailing, Johnny sees --

CHARLES

rearing back to deliver the big punch that Johnny now realizes he saw connecting with Jericho's jaw in the falling vision in the Teaser. Only Bruce is moving in between them...

JOHNNY

Bruce, watch out--

But the warning comes too late as the punch hits Bruce instead, knocking him on his ass. The staff finally subdues the disgruntled postal worker as Johnny rushes to help Bruce up.

JOHNNY

Sorry about that. You okay?

(CONTINUED)

25 CONTINUED: (4) 25

BRUCE  
(rubbing his jaw)  
Tell me you didn't see that coming.

26 EXT. RESTAURANT - NIGHT 26

FLASHING LIGHTS strobe the restaurant exterior as a sheriff's deputy stuffs Charles into the back of a cruiser. PULLING BACK to find Jericho being helped across the street by Johnny and Bruce. He sounds less than grateful (and still very drunk).

JERICHO  
You guys stalking me?

JOHNNY  
I told you I had a vision. That big mouth of yours is going to get you killed.

JERICHO  
(slurred)  
Not that again. Why don't you predict something useful, like what pony to bet on in the fourth race tomorrow?

Johnny sighs. They find JERICHO'S CAR -- a beat-up sedan with a WPOV BUMPER STICKER advertising his show -- parked in front of the station, its tires slashed.

BRUCE  
Let me guess, another one of your loyal fans expressing their gratitude.

JERICHO  
At least I know they're listening.

JOHNNY  
C'mon, we'll give you a ride.

27 EXT. JERICHO'S APARTMENT HOUSE - NIGHT 27

An old building in a run-down neighborhood. The Jeep lurches to a stop. Johnny and Bruce turn to look at Jericho. He's passed out.

JOHNNY  
(re: sleeping beauty)  
Great...

(CONTINUED)

27 CONTINUED:

27

BRUCE

Can't we just leave him by the  
curb? Tomorrow's trash day.

JOHNNY

(getting out)  
Just give me a hand.

28 INT. JERICHO'S STUDIO APARTMENT - NIGHT

28

Lights go on to reveal an unmade pull-out bed, heaped  
dishes and take-out containers, and a jumble of packing  
boxes. Bruce looks around the room.

BRUCE

Apparently, being a radio D.J.  
doesn't pay what it used to.

They half steer, half carry Jericho inside and dump him  
on the bed. Bruce rubs his jaw again; he's had enough.

BRUCE

Let's call it a night.

JOHNNY

Give me a minute.

BRUCE

(whatever)  
I'll be in the car.

Bruce exits as Johnny eyes Jericho who's still pretty out  
of it, mumbling to himself occasionally. Johnny's clearly  
not going to be able to make much headway reasoning with  
him tonight. Instead, he lifts Jericho's feet up on the  
bed, then looks around, curious about all the boxes. He  
touches one, hears...

A *CACOPHONY OF ANGRY VOICES*. An 'auditory vision.' He  
pulls his hand away and the voices stop.

The box is taped shut. So are the others. Johnny glances  
at Jericho -- still out cold on the bed -- then tries  
touching a few more... and hears more of the same: more  
voices, all angry, but too jumbled to make out many words,  
though we do hear Jericho's name.

The circuit of boxes brings him to a desk close to the  
bed. He sees an open drawer filled with letters. No,  
not letters, cards -- BIRTHDAY CARDS. They're sitting in  
a stack, looking like they've never been mailed. But as  
Johnny reaches for one... the drawer SLAMS SHUT and Jericho  
GRABS HIS ARM, spinning Johnny to face him --

29 *FALLING VISION - REDUX*

29

*The same disjointed, mysterious montage we saw before: a red orb falling silently through a night skyline; POV rushing toward an open window; tattooed arms, shoving Jericho; the glint of the woman's reflection on the window glass; a POV soaring out the window into the night; the blurring fall ending with Jericho crashing into the parked car.*

*(However, we've lost one image: the punch, which was thrown by the mailman in the fight that just happened. As a result, those tattooed arms now seem to more clearly belong to someone who will push Jericho over the edge.)*

30 RESUME SCENE

30

Jericho is sitting up in bed, drunkenly shouting at Johnny.

JERICHO

I don't want you touching my stuff!

JOHNNY

I'm trying to save your life.

JERICHO

Just get out!

JOHNNY

(at the door)

Mind telling me one thing? What's in all the boxes?

JERICHO

You really wanna know?

And he angrily rips one open, revealing another stack of letters and envelopes, many different postmarks.

JERICHO

My hate mail.

And he smiles an odd smile.

JERICHO

'Night, John.

Johnny closes the door behind him, and we linger on his disturbed, puzzled expression.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

31 OMITTED 31

32 INT. JOHNNY'S KITCHEN - NEXT DAY 32

CLOSE ON A STREAM OF COFFEE as it hits a mug.

JOHNNY (O.S.)

You still take yours black?

And as we pull back and he turns, we reveal his guest:  
Sarah.

SARAH

Yeah...

(rueful)

Guess *some* things don't change.

Johnny brings her the mug, eyeing her thoughtfully. She's  
come here for a reason, but she hasn't disclosed it yet.

SARAH

Thanks.

JOHNNY

(picking up his own  
half-full mug)

Everything okay?

SARAH

Yeah. No. I'm worried about  
J.J. and I just needed someone to  
talk to. I can't seem to talk to  
Walt about anything anymore without  
it turning into a fight.

They each sip their coffee.

JOHNNY

You know Walt's crazy in love  
with you.

SARAH

Is he? Lately it's been hard to  
tell.

JOHNNY

How's J.J. taking all this?

(CONTINUED)

32 CONTINUED:

32

SARAH

That's what I wanted to talk to  
you about... He finally told me  
why he got into that fight.  
Apparently, some kids were teasing  
him about something they heard on  
the radio...

Johnny closes his eyes. He was afraid of this.

(CONTINUED)

32 CONTINUED: (2)

32

SARAH (Cont'd)  
...some talk radio jerk was going  
off about how Walt can't solve a  
case without your help.

Johnny opens his eyes, and now there's anger in them.

JOHNNY  
I can't believe people let their  
kids listen to that idiot.

SARAH  
You know about this?

JOHNNY  
Unfortunately, yes. His name is  
Jack Jericho. He's been using me  
for comic fodder since my arrest.

SARAH  
But you were cleared.

JOHNNY  
Doesn't matter. I'm in the public  
eye. That makes me fair game.  
Unfortunately, he didn't stop  
there.

SARAH  
What do you mean?

JOHNNY  
He also insinuated things about  
you and me.

SARAH  
About us? What kind of things?  
Did he say anything about you and  
J.J.?

JOHNNY  
No, but it's only a matter of  
time. The facts are out there --  
dates, birthdays. If anyone made  
a point of doing the math...

SARAH  
J.J. can't find out this way.  
We've got to be the ones to tell  
him.

JOHNNY  
I know but...

(CONTINUED)

32 CONTINUED: (3) 32

SARAH  
We can't wait too much longer.

Johnny thinks.

JOHNNY  
I'll talk to this guy again, see  
if I can get him to lay off.

PRELAP: ROARING HARLEYS

33 OMITTED 33

33A EXT. RADIO STATION BUILDING - DAY 33A

A half dozen GRIZZLED BIKERS led by Tiny, his "old lady" perched behind him holding a BOOMBOX, pull up on their hogs.

JERICHO (RADIO)  
...Who's this I see coming? Looks  
like Tiny and the "Love Riders."

34 OMITTED 34  
AND AND  
35 35

36 INT. RADIO STATION - BROADCAST BOOTH - CONTINUOUS 36

Jericho is scanning the street with his binoculars. He's cued an appropriate b.g. song like "Born to be Wild."

JERICHO  
The very idea of a bunch of knuckle-  
dragging bikers banding together  
to pursue a higher calling is a  
joke. They're too low down on  
the evolutionary scale...

37 JERICHO'S BINOCULAR POV 37

Of Tiny dismounting at the curb.

37 CONTINUED: 37

His girlfriend's apparently playing the broadcast on the boombox and he looks mightily pissed.

JERICHO (O.S.)

In fact, calling Tiny here a Neanderthal is an insult to Neanderthals. Remember that monkey with the bone in "2001"? No, that's still too kind. Basically, this guy must've crawled up on land on Saturday, traded his flippers for arms on Sunday, and got 'em tattooed on Monday.

And as Tiny looks right up at us, eyes spelling murder...

38 EXT. RADIO STATION BUILDING - DAY 38

As Johnny also pulls up in his Jeep, amidst what's beginning to look like an angry biker convention. As he gets out, a meaty hand lands on his shoulder.

TINY (O.S.)

Hey bro...

38A VISION - LOW ANGLE - JERICHO 38A

*Is being lifted off the ground by two massive tattooed arms, the same tattooed arms from the first vision -- Tiny's arms. We're looking up at both of their faces from below, nothing but blue sky framing them, as Tiny shoves Jericho out of frame.*

38B RESUME 38B

Johnny turns to find himself staring up at man-mountain Tiny, and those tattooed arms.

TINY

What floor is the radio station on?

JOHNNY

Sorry, I'm just here to see my dentist.

And with that he rushes off into the building.

39 INT. RADIO STATION - RECEPTION AREA - DAY

39

Johnny exits the elevator and approaches the front desk, where the Engineer is flirting with the receptionist. Even though we hear Jericho on the air, the broadcast booth is empty, a pre-recorded commercial running. Johnny nods to the empty booth (See Addendum A).

\*

JOHNNY

He didn't just go down, did he?

ENGINEER

Think he went up to the roof.

JOHNNY

The roof?

39 CONTINUED: 39

ENGINEER

Yeah, you know -- smoke, take in  
the view. It's nice up there.

The receptionist nods in agreement, but Johnny's already  
running back to the elevator.

40 EXT. OFFICE BUILDING ROOF - DAY 40

Johnny bangs through a fire door, only to find the roof  
empty. Hearing a COMMOTION -- muffled shouts and curses  
from below -- he rushes to the ledge, looks over and sees:

POV FROM ROOF

Jericho being choked by Tiny ten stories below.

41 EXT. STREET - LOW ANGLE MATCHING VISION 41

As Tiny lifts Jericho then heaves him. JERICHO flies  
like a rag doll and bounces off a car, smacking his head.  
A scrum of bikers converge on him, ready for a good old-  
fashioned beat-down. They're stopped by a shout.

TINY

No! That's enough.

As they all turn to him, surprised.

TINY

Don't descend to his level. We've  
got a Love Rally to get to.

Amid various snorts of assent, they begin mounting up.

JOHNNY rushes out in time to see the bikers roaring off,  
then finds Jericho lying by the curb, groggy and groaning.

42 A SKULL X-RAY IS SLAPPED UP AGAINST AN ILLUMINATED VIEWER 42

MAN'S VOICE (O.S.)

Hmm. Looks like a minor  
concussion.

43 INT. HOSPITAL EXAMINING ROOM - NIGHT 43

A muscular black MALE INTERN is studying the X-Ray while  
Jericho sits on an examining table, a hospital ID BRACELET  
on his wrist. Johnny watches, standing.

(CONTINUED)

43 CONTINUED:

43

INTERN  
(to Johnny)  
You need to keep him awake for  
another eight hours.

JOHNNY  
Eight hours?

INTERN  
If he falls asleep and there's  
swelling, there's a risk he could  
end up in a coma.

JERICHO  
A coma? Does that mean I could  
wake up with psychic powers?  
(grabs intern's arm,  
Johnny-style)  
I see a malpractice suit in your  
future.

The Intern jerks his arm away, then eyes Johnny gravely.

INTERN  
Tell your friend it's especially  
important to avoid injuries that  
could aggravate his condition.

JERICHO  
Yeah? What kind of in--hey!

As Johnny jerks him to his feet. To the Intern:

JOHNNY  
Thank you, and he's not my friend.

As he hustles him away from the Intern's icy stare...

JERICHO  
Where are we going?

JOHNNY  
Just about the last place I want  
to take you.

44 INT. SMITH HOUSE - FOYER - NIGHT

44

Dimly lit. Locks turn, then Johnny leads Jericho inside.

JERICHO  
I didn't ask you to play baby-  
sitter.

(CONTINUED)

44 CONTINUED:

44

JOHNNY

Don't worry. Eight hours from now, you're on your own.

(stops him)

Hold on.

He works an ALARM PANEL until it beeps off. Jericho notes the security cameras.

JERICHO

(firing up a Camel)

What's a psychic need security for anyway -- can't you just use your third eye?

JOHNNY

I'd rather you didn't smoke.

JERICHO

'Course you'd rather. But since it doesn't look like you're gonna throw me out, how about finding me an ashtray?

(entering living room)

Whoa, hold the phone, big-screen TV alert. John, tell me you've got satellite and high def and I'll take back most of the bad things I've said about you.

JOHNNY

Satellite, no H.D.

JERICHO

(plopping on the couch)

You're a stiff and a phony.

Johnny hands him an ashtray.

JOHNNY

I brought you here for a reason. We've got to talk.

JERICHO

Talk, huh? As in really "talk," like on Oprah? C'mon John, my frigging head's pounding like one of those giant Japanese drums. Save the male bonding stuff for later.

Johnny sits across from Jericho.

(CONTINUED)

44 CONTINUED: (2)

44

JOHNNY

So why are you doing it?

JERICHO

Doing what, John?

He opens a vial of prescription painkillers, shakes out a few, then tosses them back with a jolt from his flask.

JOHNNY

That for instance.

JERICHO

What are you, my Mom?

JOHNNY

C'mon, "Jack." Picking fights with postal workers. Antagonizing biker gangs. Obviously, you've got some kind of death wish.

Acting bored, Jericho turns on the TV, starts flipping channels -- and sidesteps the issue.

JERICHO

I just tell it like it is, John. The cold hard truth. And if they had any sense, they'd thank me.

JOHNNY

Instead of sending hate mail?

JERICHO

I worked hard for every one of those letters. And that's something nobody can take from me.

JOHNNY

No. But somebody can take your life. So tell me, is that the plan? Death by talk show?

JERICHO

Oh right, your big scary vision.

JOHNNY

Listen to me, I saw you--

But Jericho cuts him off, flicking off the TV and standing.

JERICHO

No, you listen to me. You want to play psychic head games? Fine.

(MORE)

(CONTINUED)

44 CONTINUED: (3)

44

JERICHO (CONT'D)

Let's see what *my* third eye tells me about the famous Johnny Smith.

(pacing, rapid-fire)

I see a man with more security cameras in his living room than the Bellagio has in its high roller pit... a man so paranoid about people getting into his hermetic little world that he spies on *himself*.

(looking around)

I see a man living in a 10,000 square foot mansion, whose only personal decorating touch is a 42-inch plasma TV. I see a lonely screwed up guy who thinks he's some kind of savior, butting into everyone else's business because it keeps him too busy to take a good long look in the mirror.

And we see Johnny react as each point hits home. Much as he dislikes Jericho, the man's insight commands respect.

JERICHO

And now you want to save me. Save me from... what? Cigarettes and booze? Getting my ass kicked? Or maybe the thing you really want to save me from is *life*, that messy bit of business that everyone else has to deal with. But not you, locked up in Xanadu here, safe from feeling anything that might even approximate a human emotion while you--

JOHNNY

I saw you fall.

And somehow this simple statement stops Jericho cold.

JERICHO

What?

JOHNNY

I saw you falling from a tall building. Ten stories, maybe more.

Jericho remains silent, clearly disturbed. Johnny senses he's touched a nerve, but he's not sure why.

(CONTINUED)

44 CONTINUED: (4)

44

JOHNNY

What's wrong, Jack, fresh out of rants? Or are you thinking maybe, just maybe, someone else is telling the cold hard truth for a change?

In response, Jericho flips on the TV again.

JERICHO

Actually, I was thinking you could at least order some movie channels. Man cannot live on basic cable alone.

The doorbell rings as Johnny stares at him, stymied.

45 ANGLE ON FRONT DOOR AS IT OPENS, REVEALING WALT

45

His cruiser is in the driveway, light bar flashing.

JOHNNY

Walt?

WALT

It's J.J. He's missing.

As Johnny reacts...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

46 INT. WALT'S CRUISER - NIGHT

46

Walt driving, Johnny beside him, Jericho in the back.

JERICHO

I can't believe this.

(when they turn)

I can't believe I'm doing a ride-  
along with Sheriff Bannerman...

I'm about to meet the lovely Sarah --  
all my favorite characters from  
"As the Psychic Turns."

WALT

(to Johnny; disgusted)

Tell me again why your friend's  
here?

JOHNNY

It's a long story, but basically  
he's got a concussion and I've  
got to keep an eye on him.

(a glance at Jericho)

And he's not my friend.

JERICHO

And I thought we were bonding.

JOHNNY & WALT

Shut up!

Jericho sits back, Johnny turns to Walt...

JOHNNY

So what happened?

WALT

Sarah thought he was upstairs  
doing his homework, but when he  
didn't come down for dinner...

JOHNNY

Did he take anything?

WALT

His jacket. But his bike's still  
in the garage, so he couldn't  
have gone too far. Unless...  
unless someone picked him up.

JOHNNY

It's not your fault, Walt.

(CONTINUED)

46 CONTINUED:

46

WALT

It isn't? I should've been there.

Johnny doesn't know what to say. Jericho's been listening, and now he breaks the silence, his tone no longer flippant.

JERICHO

I ran away when I was nine.

(off their looks)

My parents had just told me they were getting divorced. They'd been separated but I guess I thought they'd get back together again, like always.

And now we shoot from the front, watching Walt's face and Johnny's as Jericho continues.

JERICHO (Cont'd)

So that night I packed my Cub Scout knapsack with extra underwear, my catcher's mitt and my pet turtle, and took off. I got as far as the Little League field, then I realized not only did I have no clue where I was going, I didn't really want to leave. They were still my parents, broken up or not. So I went home.

(beat)

I'm sure your boy will be okay, Sheriff.

Walt nods, moved and grateful, as Johnny eyes Jericho thoughtfully, wondering at this uncharacteristic display of empathy.

47 INT. BANNERMAN HOUSE - NIGHT

47

A distraught Sarah is letting them in as she updates Walt.

SARAH

I've called all his friends' families. No one's seen or heard from him.

WALT

I've got my guys checking the video parlors, the train station, anywhere he might've gone.

And right now they're just two worried parents, their differences put aside. Sarah reacts to Jericho.

(CONTINUED)

47 CONTINUED:

47

JOHNNY

Sarah, this is Jack Jericho.

Jericho's been hanging back. He nods somewhat sheepishly.

SARAH

(whispering to Johnny)  
Isn't he the one on the radio...  
the one who...?

And now it's Johnny's turn to nod sheepishly.

SARAH

Why's he here?

JOHNNY

It's a long story. Maybe I should  
check upstairs, see if I can get  
any hits off of anything.

WALT

I'll make another run around the  
block.

Sarah's phone rings. She goes to answer. As Johnny heads  
for the stairs, Jericho trailing...

48 INT. J.J.'S BEDROOM - NIGHT

48

Johnny enters and begins touching various objects; nothing  
tells him what he needs to know. Our focus, though, is  
on Jericho, who remains silent, thoughtful and troubled  
as he takes in the room, its childish furnishings, toys,  
etc. We sense it's all affecting him. He sees an open  
window, frowns...

JERICHO

You shouldn't leave windows open.

JOHNNY

If it's bothering you, close it.

Jericho moves to do so, then notices something: a smudge  
on the sill.

JERICHO

Hey... Mister Psychic.

Johnny comes over, notes the smudge, touches it... WHOOSH.  
He reacts, surprised, then pokes his head out the window.

49 EXT. BANNERMAN HOUSE - ROOF - NIGHT - CONTINUOUS 49

The dormer window protrudes over the steeply sloping roof. Holding onto the window frame, Johnny looks around to the side... and sees J.J. sitting on the roof, knees tucked under his chin.

JOHNNY

Hey, J.J.

J.J.

Hey, Mister Smith.

Jericho pokes his head out the window too.

JERICHO

You mean he's been up there all along?

JOHNNY

Guess so.

Johnny climbs out.

JOHNNY

This seat taken?

J.J.

(shrugs)

I should've figured you'd find me. Who's your friend?

JOHNNY

Long story. And he's not my friend.

(a beat)

This is your secret spot, huh?

(another shrug)

Guess we've all got our secret places. I've got one too.

J.J.

You do?

JOHNNY

Yup.

J.J.

Is it on your roof?

JOHNNY

Well, if I told you, it wouldn't be a secret anymore, would it?

A beat, then J.J. starts to open up a little.

(CONTINUED)

49 CONTINUED:

49

J.J.

Are my mom and dad mad?

JOHNNY

No, but they were pretty worried.

J.J.

I heard them looking for me. But I just wanted to be by myself for a while... to think, you know?

JOHNNY

What are you thinking about?

J.J.

I dunno... just thinking.

(a beat)

Can you really tell the future?

JOHNNY

Sometimes. Why?

J.J.

Are my parents going to get a divorce?

JOHNNY

(a long beat)

The truth is J.J.... that's not something I can predict... only your mom and dad can answer that. But there is something I know for sure. No matter what happens, your mom and dad love you, and that's never going to change.

J.J. nods, a little comforted. But just a little.

JOHNNY

Think you're ready to come back down?

A beat, then J.J. nods again. Johnny helps him back to the window.

50 INT. J.J.'S BEDROOM - NIGHT - CONTINUOUS

50

As Johnny helps J.J. inside, Walt and Sarah are entering with Jericho following.

SARAH

Honey! You had us worried sick.

(CONTINUED)

50 CONTINUED: 50

She hugs him tight.

WALT

No kidding. What were you doing  
up there?

J.J.

Nothing...

And as J.J. pulls his father into the family hug...

FINDING JERICHO

hanging back by the door, reacting to this family reunion,  
uncharacteristically moved. He looks over at...

JOHNNY

who's also standing apart from the scene, feeling shut  
out again, and yet wondering now whose fault that really  
is. He turns to the door... and sees Jericho's gone.  
He's immediately worried.

51 INT. BANNERMAN HOUSE - FIRST FLOOR - NIGHT 51

As Johnny comes down the stairs, glances around. He  
notices the front door is open, Jericho having disappeared  
into the night. He steps onto the porch, looking for  
him, but finds only his discarded HOSPITAL I.D. TAG. He  
picks it up, triggering:

52 *REPRISE FALLING VISION* 52

*Faster. Farther. More horrific. More real. The woman's  
face is more distinct. The red orb more mysterious.  
Jericho's fall ending with even more impact!*

53 OFF JOHNNY 53

As he comes out of it, profoundly worried now...

54 EXT. WPOV OFFICE BUILDING - NEXT DAY - ESTABLISHING 54

Johnny's Jeep parked out front.

55 INT. RADIO STATION - RECEPTION AREA

55

Johnny is following Nozawa around as he tends to business.  
A feel-good therapist D.J., DR. MONICA, is in the booth.

NOZAWA

I'm not sure I understand, Mister  
Smith. Are you saying he's  
dangerous?

JOHNNY

Only to himself. I think he might  
actually *want* someone to kill  
him. He's using his radio show  
to fulfill a death wish.

NOZAWA

After yesterday, that doesn't  
surprise me.

JOHNNY

Maybe if you could just take him  
off the air, for a little while,  
until he can get some help...

NOZAWA

Actually, I can do better than  
that. I left him a message this  
morning. He's fired.

JOHNNY

Fired?

This is more than Johnny wanted, and he immediately worries  
what the effect on Jericho will be.

NOZAWA

Low ratings. Yesterday's little  
fracas clinched it. I'm trying  
to run a radio station, not remake  
"The Wild One."

(indicates DJ booth)

I've got Doctor Monica covering,  
but my offer still stands if you're  
interested.

JOHNNY

Isn't there anyone he's close to  
who could help him? A family  
member, or a friend?

(CONTINUED)

55 CONTINUED:

55

NOZAWA

I'd say you're the closest thing  
to a friend he's got right now,  
and if you see him, tell him he  
can pick up his junk, along with  
his last check.

He indicates a couple of TAPED PACKING BOXES near the booth. Johnny moves closer, sees an AWARD PLAQUE that's sitting on top of one of them. It says, "1994 COMMUNICATOR OF THE YEAR." As he picks it up...

56 INT. HOTEL SUITE - NIGHT - VISION - CLOSE ON A WOMAN

56

*Young and pretty, a WEDDING RING visible as she adjusts Jericho's formal bow tie. He also looks younger and happier; he's smoking a CIGAR. She teases him playfully:*

WOMAN

*You're not going to insult them  
for giving you an award, are you?*

JERICHO

*(Groucho)*

*I refuse to belong to any club  
that would have me as a member.*

WOMAN

*That's the spirit.*

*And the vision ends on her smile, but in an odd way: a glint of another woman's REFLECTION -- or is it the same woman? -- briefly shimmering over, only this face is contorted in horror, hands half covering a mouth frozen in a silent scream...*

57 RESUME JOHNNY

57

As he turns back to Nozawa...

JOHNNY

He has a wife... or an ex-wife.

NOZAWA

Well, you know, he did mention an  
ex once or twice.

The receptionist holds up a phone for him. As he walks away:

(CONTINUED)

57 CONTINUED:

57

NOZAWA  
(re: Engineer)  
Talk to Jerry, he might know how  
to get ahold of her.

Off Johnny, studying the award, as we PRE-LAP the muted  
sound of a piano student playing a hesitant waltz.

58 CLOSE ANGLE - A POST-IT WITH A STREET ADDRESS 58

PULLING BACK to reveal Johnny checking it as he sits in his Jeep. He's parked by the curb alongside:

59 EXT. JERICHO'S EX-WIFE'S HOUSE - DAY 59

A modest two-story affair. The piano music stops. A long beat, then the door opens and MARGARET JERICHO, older now and careworn, ushers out a ten-year old girl carrying music books. As he gets out of the Jeep, Johnny watches Margaret bend to zip the girl's jacket a little tighter, then stroke her hair. We can see the affection in the gestures, and the loneliness.

MOVING WITH JOHNNY as he heads up the front walk, calling to Margaret as she's about to close the door.

JOHNNY

Ms. Jericho? Hi, my name is John Smith.

MARGARET

And my last name isn't Jericho any more. What do you want?

JOHNNY

I was hoping I could talk to you about your ex-husband, Jack.

She's taken aback by the mention of his name.

MARGARET

I'm sorry. That was a long time ago. It's not something I want to discuss.

JOHNNY

I understand. If you won't talk to me, maybe you could give him a call. He's in a kind of bad way and could really use a friend.

MARGARET

I haven't talked to Jack in years and I'm not about to start, no matter what kind of trouble he's in. I'm sorry you wasted your time. Goodbye.

She shuts the door and locks it. Defeated, Johnny takes a few steps down the walk... then goes back, reaches out and touches the door with his fingertips. A Dead Zone WHOOSH as --

60 VISION - OUR VIEW MOVES THROUGH THE DOOR 60

*To find Margaret leaning on the other side and sobbing quietly. Camera lingers on her a beat, then reverses its motion, going back through the door to find --*

61 JOHNNY 61

realizing there's clearly still some deep connection between Jericho and his ex-wife. But that doesn't make it any easier to reach her. He takes a CARD for the radio station from his wallet, slips it under the door.

62 INTERCUT: ANGLE INSIDE THE DOOR 62

as it slips under. Margaret, still crying, looks down.

JOHNNY

Ms. Jericho, if you change your mind, you can reach him through the radio station. I'm sorry I bothered you.

As he walks away, camera lingers a beat on Margaret, still looking at the card but making no move to pick it up.

63 EXT. BANNERMAN HOUSE - DAY 63

Johnny pulls up to find J.J. playing STREET HOCKEY with TWO FRIENDS out front. Johnny gets out and approaches.

JOHNNY

Hey, J.J.

J.J.

Hey, Johnny.

JOHNNY

Your mom home?

J.J. shakes his head as he passes the ball to a friend.

J.J.

She had a job interview, she'll be back in a little while.

(a little suspicious)

Why do you want to see her?

JOHNNY

Just wanted to tell her something.

He picks up a hockey stick lying on the curb.

(CONTINUED)

63 CONTINUED: 63

JOHNNY  
Hey, pass it here.

J.J. smiles, shoots him the ball. But as it hits Johnny's stick, we RAMP from it up the stick to Johnny and into --

64 INT. BANNERMAN LIVING ROOM - DAY - VISION 64

*Where Johnny, Walt and Sarah sit with J.J. -- and we don't need to hear the words to know that J.J. has just been told Johnny is his father. He looks from Sarah, to Walt, to Johnny, a look of betrayal growing across his face as he shakes his head "no". Sarah tries to wrap him in a motherly hug, but he pulls away and runs out, confused and devastated. Walt looks to Johnny and Sarah, then goes after him. Sarah squeezes Johnny's arm supportively, then follows, leaving him alone, his own expression as pained as his son's. It went about as badly as it could.*

J.J. (O.S.)  
C'mon, shoot it back!

*Vision Johnny turns as we --*

65 RESUME SCENE 65

Looking very unsettled, Johnny shoots the ball back.

JOHNNY  
Tell your mom I stopped by, okay?

J.J.  
'Kay.

He's already back into his game, shouting and laughing with his friends. Johnny gets back in his Jeep, watches J.J. for a beat, then his eyes track --

65A THE RED BALL 65A

as it skitters from stick to stick.

66 OMITTED 66

67 RESUME JOHNNY 67

The ball recalling something else: the mysterious falling orb. Another fragment of the visionary puzzle he's trying to piece together.

(CONTINUED)

67

CONTINUED:

67

But now his phone rings, snapping him out of it. He answers.

JOHNNY

Bruce?

68 INTERCUT: EXT. WPOV OFFICE BUILDING - DAY 68

Phone to his ear, Bruce is pushing through a crowd of people, some rushing ahead of him, all looking up.

BRUCE  
I found him.

JOHNNY  
Where?

BRUCE  
Turn on your radio.

JOHNNY  
He's back on the air?

BRUCE  
Yeah, only this time he's the one calling in.

Johnny punches on the radio.

JERICHO (RADIO)  
No, Mitch, you listen to me.

69 EXT. WPOV OFFICE BUILDING ROOF - DAY 69

CLOSE ON A PORTABLE RADIO, sitting on a ledge, nothing but sky and a hazy cityscape beyond it. A pair of faded snakeskin cowboy boots step over it.

JERICHO (O.S. & RADIO)  
That shiny new Beemer of yours?  
You cut me off and I'll do a swan dive right into it.

As we reveal Jericho pacing on the ledge, talking on his cell, seemingly oblivious to the dizzying drop.

JERICHO  
And, folks, what could be more appropriate than a swan dive on this, my swan song, the very last installment of...

70 INT. JOHNNY'S JEEP - DAY 70

JERICHO (RADIO, Cont'd)  
"The Cold Hard Truth" with Jack Jericho.

And as Johnny steps on the gas and roars away...

END OF ACT THREE

ACT FOUR

FADE IN:

71 EXT. RADIO STATION BUILDING - NIGHT 71

Darkness is falling as Johnny pushes his way through a small but growing crowd, all looking up. Many people are listening to headphones or portable radios; a few aim videocams. A DAD holds up his SON, who points to the roof. Walt and Bruce are waiting to usher Johnny inside.

WALT

Looks like your friend really went off the deep end. He's been asking for you.

JOHNNY

(once again, weary)  
He's not my... never mind.

BRUCE

He's demanding that you get your ass on the air... his words.

Johnny reacts as Walt holds a door open, telling Bruce:

WALT

Stick with John. I'll be up on the roof.

72 INT. RADIO STATION - RECEPTION AREA - NIGHT 72

Uproar among the small staff. A COUPLE OF COPS are up here too. Nozawa leads Johnny and Bruce toward the broadcast booth, where Doctor Monica is at the mic.

NOZAWA

Doctor Monica's been trying to talk sense to him.

73 INT. BROADCAST BOOTH - CONTINUOUS 73

Without much success it seems, as they enter to find her coming unglued.

DOCTOR MONICA

Now, Jack, let's be honest...

73

CONTINUED:

73

JERICHO (V.O.)

Sure, Doc, and why don't you start by telling your listeners how your husband left you, your kids disowned you, and that the reason you keep talking about good sex is to remind yourself what it felt like -- back in junior high.

DOCTOR MONICA

(losing it)

You can't talk to me that way you sonofabitch!

NOZAWA

Doc, this is Johnny Smith, the man Jack's been--

DOCTOR MONICA

He's all yours. I don't have to take this crap!

She storms out in tears, the latest victim of Jericho's vitriol. The three men look after her, then Johnny eyes the D.J. desk and its myriad controls uncertainly. Bruce takes charge, sliding in behind the console.

BRUCE

Don't worry, I'll hook you up.  
(for Nozawa's benefit)  
I practically ran my college radio station.

A cop raps on the glass, needing to speak with Nozawa.

NOZAWA

Good luck.

He exits as Johnny sits in front of the microphone, then leans forward tentatively.

JOHNNY

Jack?

And that single resonant word causes a FEEDBACK HUM that Bruce quickly brings under control as we --

74

INTERCUT: EXT. RADIO STATION BUILDING - ROOF - NIGHT

74

Jericho is still pacing on the ledge, Walt and his deputies keeping their distance, remaining in the rooftop doorway.

(CONTINUED)

JERICHO

John! Glad you could make the party. I was just about to blow out the candles.

JOHNNY

(takes a breath)

Jack--

JERICHO

(rapid fire)

--"Jack, you don't have to do it!" "You've got so much to live for!" "Think about your loved ones!" Please, John, don't demean yourself. I didn't ask you here to "talk me down."

JOHNNY

No? Then why?

JERICHO

To bear witness to the fulfillment of your prophecy, of course! That's right, folks, we all owe this hugely entertaining spectacle to the one and only Man From Cleaves Mills.

(to Johnny)

When you told me how you saw me going out -- not with a bang or a whimper but after achieving my own personal terminal velocity -- I gotta admit, it struck a chord.

JOHNNY

Nobody wants you to do this, Jack.

JERICHO

Let's just see about that, shall we? All right, campers, it's time for another "Cold Hard Truth" poll! Do I stay or do I go? Suicide jump or suicide chump? Next ten callers decide. Go ahead and spin a record, Johnny, while the folks at home make up their minds.

And indeed Bruce cues up a record (in an ideal world, The Clash's "Should I Stay or Should I Go?"), to Johnny's disbelief.

74 CONTINUED: (2)

74

JOHNNY

What are you doing?

BRUCE

Buying us some time. I've worked enough suicide hotlines to know he's not joking. Our call board's already filling up with unfriendly voices. We need a plan.

JERICHO (RADIO)

C'mon, John, I know those calls are coming in. Punch a button, let's hear one.

Johnny's feeling the pressure, knowing he can't talk Jericho down unless he understands clearly what got him up there. Then his eyes fall on...

THE PACKING BOXES MARKED "JERICHO"

They trigger a desperate hope.

JOHNNY

grabs one of the boxes, then punches the first of a row of blinking call buttons.

JOHNNY

Umm, okay, we have, um...

Bruce holds up a piece of paper for him to read.

JOHNNY

...Thelma in Bangor. You're on the air.

TIPSY YOUNG WOMAN

Yeah, I've been listening to this guy for a year and all he does is trash people day in, day out. I think he should jump.

As Johnny tears open the box...

JERICHO (RADIO)

Thank you Thelma from Bangor. That's it people, don't hold back. Keep 'em coming, John.

(CONTINUED)

74 CONTINUED: (3)

74

CLOSE ANGLE - ONE OF THE BOXES

Office supplies, old calendars and files, yellow pads, souvenirs, miscellaneous junk. Johnny paws through it as he punches another button...

JOHNNY

Bill from Plymouth: you're on the air.

GRUFF GUY

I called in from my body shop, and Jericho made me sound like a schmuck. The guys all laughed their heads off. I hope he lands on *his* head.

Meanwhile, John rips open the second box, finding more of the same bric-a-brac. Johnny's frustration is growing.

JOHNNY

I guess that's a vote for "jump." Who's next?

EARNEST YOUNG WOMAN

Hi, my name's Marie, and I abhor violence of any kind -- but in this case...

Johnny angrily dumps the contents of the box on the floor. He stands over the mess, at a loss, then something catches his eye: a flash of color in an unsealed envelope. It's a child's birthday card. As Johnny picks it up --

75 INT. JERICHO'S APARTMENT - NIGHT - VISION

75

*Jericho, alone with a half-empty bottle of scotch. He starts to write a note in the card, but can't get past the name "Aaron." He gives up, tosses the card in his TOTE BAG to finish another time -- then he reaches over, and slams shut the drawer full of similar birthday cards we saw earlier.*

76 RESUME SCENE

76

Johnny opens the card, still blank except for the name -- a letter that was apparently never sent -- and suddenly something clicks in his head. To Bruce:

JOHNNY

Take over.

(CONTINUED)

76 CONTINUED:

76

BRUCE

Take over? Where are you going?

But he's already out the door, card in his hand. Bruce looks at all the flashing lights, then hits a button.

BRUCE

"Cold Hard Truth," you're on the air.

77 EXT. RADIO STATION ROOF - NIGHT

77

Jericho standing quietly now on the ledge, listening to his radio, staring out at the twinkling cityscape.

FRAT GUY (RADIO)

Hey, man, my whole fraternity took a vote, and we say he takes the dive, so does that count for more than one?

BRUCE (RADIO)

Not a lot of love in that house, is there Brad?

FRAT GUY (RADIO)

Hey, if the guy wants to take a header off a building, that's his business. We just want to watch it on the tube, right dudes?

(laughter)

JOHNNY (O.S.)

At least we know you're not doing it for them.

Jericho turns to see Johnny approaching, Walt hanging a little distance behind him, holding Johnny's cane.

JERICHO

John? You abandoned your post.

JOHNNY

I just wanted to talk to you, face to face.

JERICHO

That's close enough. I'm serious.

JOHNNY

I know you are. I think I also know why.

(CONTINUED)

77 CONTINUED:

77

Johnny steps onto the ledge, a few yards from Jericho.

JERICHO

John, I'm warning you, back the hell off.

JOHNNY

Tell me about Aaron...

He holds out the card. Jericho recognizes the card and reacts, suddenly weary, as if the very word "Aaron" sapped him of his strength.

CLOSE ON - THE CARD HELD OUT IN THE AIR BETWEEN THEM

as Jericho's hand, almost unwilling, comes up to grasp the other edge of it. And as he does so, camera does a 180 around Johnny, who now finds himself in --

78 INT. HIGH-RISE HOTEL SUITE - NIGHT - VISION

78

*He's watching a YOUNGER JERICHO, wearing a tux (it's still before the awards ceremony alluded to in the earlier hotel vision) and arguing with his agent on a hotel telephone. A MAID is cleaning up in the b.g.*

YOUNGER JERICHO

*Ari, if they want to go national, fine, but the hell with this "let's try-it-for-a-few-months" crap.*

*And now a YOUNGER MRS. JERICHO walks by, holding a TODDLER BOY who's clutching a TOY (Teddy Bear, action figure, etc). She deposits him on the floor, says to Jericho --*

YOUNGER MRS. JERICHO

*Watch him for a moment, will you?*

*Younger Jericho nods absently, goes back to his phonecall.*

YOUNGER JERICHO

*Look, either they commit to a long-term deal or they can screw themselves.*

*Meanwhile, the maid reacts to a smelly old cigar sitting in an ashtray on a table by the windows. She opens a window to let the odor out, then picks up the ashtray and exits... and now we see a RED BALL sitting on the same table, right by the window sill.*

(CONTINUED)

78 CONTINUED:

78

*VISION JOHNNY*

*reacts to the ball, then turns to look at the boy, a terrible realization dawning. Jericho, meanwhile, continues his phone diatribe...*

(CONTINUED)

78 CONTINUED: (2)

78

YOUNGER JERICHO

*Ari, I don't care whether you  
like the deal, what matters is  
whether I like it.*

*And meanwhile, the boy, bored with his toy, has spied the ball, and clambers up on a couch to reach for it. He accidentally knocks it onto the window sill, starts to climb out further after it, perilously close to the edge...*

YOUNGER JERICHO

*That's right, you work for me. I  
call the shots.*

*And now he turns, finally seeing the danger.*

YOUNGER JERICHO

*Aaron, no!*

*And he drops the phone as he rushes after his son, reaching out for him as we transition into excruciating SLOW MOTION, his fingertips almost brushing the boy's clothing.*

*And then the boy is gone. Jericho rushes to the window and looks down, a wave of vertigo gripping him and we realize that the fall in Johnny's vision was his son's, a fall that Jericho has experienced every day of his life like a waking nightmare. He turns away, sees his wife's horrified REFLECTION in the adjacent window glass as she begins to scream, and we --*

79 RESUME RADIO STATION ROOF - NIGHT

79

JOHNNY

*Oh my God, Jack. I had no idea.  
It wasn't just you I saw fall --  
it was your son, too.*

*Jericho holds the phone away so he's not broadcasting.*

JERICHO

*His name was Aaron. He would've  
been ten years old. Just about  
the same age as your son.*

*Johnny reacts, surprised Jericho knows this. Jericho sees his reaction and laughs.*

JERICHO

*Oh, come on Johnny. The second I  
saw you and J.J. together you  
think it wasn't obvious? Does he  
know?*

(CONTINUED)

Johnny's lack of an answer speaks volumes.

JERICHO

Well. I guess we have more in common than I thought. Both of us know what it means to lose a son. The only difference is -- I can't get mine back.

(takes a beat to regain his composure)

But you still can. How's that for some cold hard truth?

JOHNNY

Jack...

JERICHO

Don't worry, Johnny. Your secret will die with me.

(beat)

Not a day goes by that I don't relive that moment, imagine what it must've felt like, how *he* must've felt, during those last few seconds of life.

JOHNNY

It was an accident. You couldn't have known the maid opened the window.

And now Jericho backs away from him, suddenly angry.

JERICHO

Do you think that changes anything?  
Do you think your *knowing* changes anything?

And indeed if Johnny thought this visionary epiphany would defuse Jericho's suicide plans, he's mistaken. For as Jericho inches closer to the edge...

OLD WOMAN (RADIO)

...He's a sinner and I say jump.

JERICHO

Numero Nine and Closer my God to Thee.

He backs still closer to the edge, the city spreading out on both sides of him, and laughs. Walt, meanwhile, seeing that Jericho is about to jump, talks quietly to a deputy.

79 CONTINUED: (2)

79

WALT

Stay close. If he goes, I don't want him taking John with him.

JOHNNY

Listen, Jack. You don't need to do this.

JERICHO

C'mon, Bruce, we're dyin' out here! Where's that tenth caller?

80 INT. RADIO STATION - BROADCAST BOOTH - NIGHT

80

Where Bruce is desperately screening calls, punching through the call board trying to find at least one sympathetic voice.

BRUCE

Cold Hard Truth--

MALE CALLER 1 (V.O.)

--What's he waiting for?

BRUCE

--Cold Hard--

FEMALE CALLER 1 (V.O.)

--He told my sister to--

BRUCE

--Cold--

MALE CALLER 2 (V.O.)

--You wanna know my opinion?  
Good riddance to--

BRUCE

--Cold Hard Truth--

TENTATIVE WOMAN'S VOICE (V.O.)

Hello? Who is this?

And as Bruce pauses, hearing something different in this tentative voice...

81 EXT. RADIO STATION ROOF - NIGHT

81

CLOSE ON ONE OF JERICHO'S HEELS as it inches out over the edge, the abyss yawning on all sides.

(CONTINUED)

81 CONTINUED:

81

JOHNNY

Jack, wait. If you jump, who's going to tell us the cold hard truth? Think of your fans. They won't have anyone to hate.

JERICHO

You're kidding right?

JOHNNY

I had to try something.

JERICHO

I'm going to miss having you to kick around, Johnny.  
(to phone)  
C'mon Bruce, last call.

Johnny's cell rings. As he answers, we hear a subtle Dead Zone WHOOSH.

JOHNNY

Bruce?

82 INT. RADIO STATION - BROADCAST BOOTH

82

BRUCE

Guess who called in?

83 RESUME ROOFTOP

83

Johnny listens, then makes a decision.

JOHNNY

Put her through on my line.

A beat, then he holds out the phone to Jericho.

JOHNNY

It's your ex-wife. She wants to talk to you.

A glimmer of something passes over Jericho's face, but then he considers and his expression hardens again.

JERICHO

Guess what John? I'm through talking. Tell her I said goodbye.

And he launches himself backwards over the edge! Walt and the deputy rush forward, grabbing hold of Johnny, even as Johnny watches, horrified as --

84 JERICHO FALLS 84

Looking up, a strange smile on his face.

85 EXT. STREET - NIGHT 85

People scatter, screaming, as Jericho SMASHES into the roof of a parked car, blowing out the windows and setting off the alarm.

86 RESUME ROOFTOP - JOHNNY 86

Still staring aghast, the alarm echoing up from the street. Walt grips his shoulder.

WALT

It's over.

And indeed it is... the vision, that is... as the scene now resets itself and Johnny once again finds himself with his phone to his ear as he eyes Jericho. This time, he makes a different decision.

JOHNNY

Wait. Bruce, put her on the air.

A beat, then Margaret's voice comes over Jericho's radio.

TENTATIVE WOMAN'S VOICE (RADIO)

Jack? Can you hear me?

(beat)

Jack, it's me, Margaret.

And this time, Jericho is caught unawares by a voice he hasn't heard in years. For a moment, he doesn't think, just reacts. Seeing this, Johnny presses him gently.

JOHNNY

Go ahead. Take the call.

And after a beat, Jericho slowly raises his cell phone.

JERICHO

Margaret...

87 INTERCUT: INT. JERICHO'S EX-WIFE'S HOUSE - NIGHT 87

Margaret on the phone. (And we can grab this shot in the Bannerman house, anywhere that's quick and easy, because the point is we've got to see her; she can't be just another voice on the radio.)

87 CONTINUED: 87

MARGARET  
Jack... why are you doing this?

JERICHO  
You *know* why.

MARGARET  
No, I don't. I really don't.  
Can you at least try and tell me?

88 INT. CONTROL ROOM - CONTINUOUS - BRUCE LISTENING 88

To silence. And then a couple of halting words:

JERICHO (MONITOR)  
It's just...

And as Jericho's voice catches and echoes, we see:

89 QUICK MONTAGE OF REACTIONS 89

Everyone listening in stunned silence.

- JOHNNY standing still on the ledge...

- BRUCE, his finger on the volume control...

- THE CROWD watching silently, suddenly worried about Jericho...

- WALT and his men, poised...

- SARAH watching a live TV NEWSCAST (a simple videocam POV of the roof from street-level, with overlaid station I.D.).

- MARGARET on the phone, holding a picture of her and Jericho with Aaron.

MARGARET  
Jack...?

90 RESUME ROOFTOP 90

JERICHO  
Margaret... I...

Jericho's feet are still at the very edge; it seems like he could go either way.

(CONTINUED)

90 CONTINUED:

90

MARGARET (RADIO)

...I know, Jack. I know. We never  
talked about it. Not really. We  
couldn't. But maybe now we can...

JOHNNY watches as Jericho's feet shift... WALT tenses...  
and then finally Jericho steps back onto the roof.

Walt and the deputies immediately rush in, guide him away.  
Johnny steps down too, exhaling with relief. He watches  
as Jericho sits on an old crate, the deputies forming a  
protective cordon around him, then starts talking on his  
cell. Realizing that it's a conversation that deserves  
privacy, Johnny pulls out his own cell, speed dials.

JOHNNY

Bruce... no one needs to hear  
this.

91 INT. RADIO STATION - CONTROL ROOM - CONTINUOUS

91

Bruce is already selecting a record.

BRUCE

I'm way ahead of you.  
(hangs up)  
And this is Da Kid, signing off  
for Jack Jericho. Got something  
different for your ears. More  
Truth, this time from the King of  
Soul.

And he plays something smooth, something appropriate,  
maybe not from Solomon Burke, but it's definitely got  
some soul in it.

92 EXT. RADIO STATION BUILDING - NIGHT

92

The crowd, emotionally drained, starts to break up, a few  
people glancing up at the roof as police usher them away.

93 EXT. RADIO STATION ROOF - NIGHT

93

Johnny pockets his phone, is about to leave...

JERICHO

John...

He's lowered his own phone for a moment... means to say  
something to Johnny but now words just fail him. Johnny  
understands.

(CONTINUED)

93 CONTINUED: 93

A long look and a nod between the two men, then Johnny heads for the rooftop door as we...

FADE OUT:

And over an interlude of darkness, we hear:

YOUNG DUDE (RADIO)  
So c'mon, man what do you think  
of the Sox's chances this year?

FADE IN:

94 INT. RADIO STATION - BROADCAST BOOTH - DAY 94

A HAND sweetens a cup of coffee with a packet of sugar.

JERICHO  
Ah Chad, they say hope springs  
eternal. They also say there's a  
sucker born every minute. So  
what do you think that makes you?

And it sounds like Jericho is being his old bad self, setting up poor Chad for the kill.

CHAD (V.O.)  
(nervous chuckle)  
I don't know, man.

A beat as Jericho takes a sip, savors it...

JERICHO  
An optimist, Chad. An optimist.  
(beat)  
I guess there's always reason to  
hope that things can be turned  
around. Case in point: A sudden  
surge in ratings, and a radio  
show and its host are back on the  
air. Turning a life around is  
harder. For that we have to be  
willing to face some hard truths  
about ourselves... and take some  
risks. Step onto a ledge, or off  
of one, as the case may be.

And as he plays a song, source becomes soundtrack over --

95 INT. BANNERMAN HOUSE - DAY 95

Walt, Sarah, Johnny and J.J. gathered in the living room.

(CONTINUED)

95 CONTINUED:

95

It's the prelude to the scene we witnessed in Johnny's vision. Johnny and Walt stand together, looking uncomfortable, while Sarah sits across from J.J.

J.J.

Am I in trouble?

The grownups laugh, breaking the tension.

SARAH

No honey. It's nothing like that. We just have something to tell you... Don't worry, it's a good thing. Something we should have told you a long time ago -- but we wanted to wait until you were old enough to understand...

JOHNNY

...She means until we were old enough...

Walt gives Johnny a look. J.J. finds himself with three adults smiling at him. This only makes him more worried.

J.J.

(still worried)

...yeah... okay....

SARAH

You know J.J., you're so lucky to have such a wonderful Dad, who loves you more than anything in the world. We both do, and that's never going to change.

Walt watches, a bundle of mixed emotions. Johnny squeezes his shoulder.

SARAH

(on the verge of tears)

...But you're even luckier than you know. Some kids don't have any dad to love them, but you...

(a beat)

...You have two dads. And both of them love you very much.

We see this soak in on J.J.'s face. He looks to Walt, searching his face for an answer to the questions swirling in his head, then, as the penny drops, he looks to Johnny.

J.J.

What do you mean, two dads?

(CONTINUED)

95 CONTINUED: (2)

95

SARAH  
Johnny is your biological father.

J.J.  
...What? No... wait...

Sarah tries to wrap him in a hug, but he pulls away, turning to Walt.

J.J.  
...That's not true... Dad?

Walt's expression tells J.J. what he doesn't want to hear.

J.J.  
No. I don't believe you...

JOHNNY  
J.J. --

But J.J. is overwhelmed. He pulls away from Sarah and, like in Johnny's earlier vision, pushes past Walt and runs to his room, slamming the door. Walt looks to Johnny and Sarah, then goes after J.J., leaving Sarah and Johnny alone. Johnny looks devastated. Sarah squeezes his arm.

SARAH  
I should...

Johnny nods, understanding the Bannerman family needs to be together now. Sarah follows Walt and J.J. into the bedroom, leaving Johnny alone, fulfilling his vision. Sad and drained, Johnny picks up his cane and turns to go, but before he reaches the door, Walt pokes his head out of the bedroom door.

WALT  
Johnny wait. J.J. has something he wants to ask you.

Walt ushers a tentative J.J. out the bedroom door. J.J. sticks close to Walt, wiping his eyes as he gets up his nerve.

JOHNNY  
What is it J.J.?

J.J.  
What am I supposed to call you?

JOHNNY  
Johnny. Just Johnny.

Johnny reaches out to put a hand on J.J.'s

(CONTINUED)

95 CONTINUED: (3)

95

shoulder, and his touch seems to comfort J.J., releasing a flood of pent up emotion in both of them, and as Walt and Sarah watch through tears, the touch develops into a hug that's been a long time coming.

FADE OUT:

END OF ACT FOUR

THE END

