

Production Company:
Dead Zone Production Corp.

THE DEAD ZONE

"SHADOWS"

Production #11-3011

Written by

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Directed by

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THE DEAD ZONE

"SHADOWS"

CAST

| | |
|-----------------------------------|----------------------|
| JOHNNY SMITH | DEPUTY ROSCOE |
| SARAH BANNERMAN | LINUS (BOUNCER) |
| WALT BANNERMAN | SALESMAN |
| BRUCE LEWIS | TYLER, EXOTIC DANCER |
| J.J. BANNERMAN | HEAD NURSE |
| | PUNK 1 |
| <u>NON-SPEAKING</u> | PUNK 2 |
| STRIP CLUB | STATE TROOPER 1 |
| CUSTOMERS | |
| DANCERS/STAFF | MOTEL MANAGER |
| FORENSICS TECHS | |
| STATE TROOPERS | |
| SHERIFF'S DEPUTIES/STAFF | |
| ROSCOE'S WIFE & DAUGHTERS (PHOTO) | |
| BIG BIKER | |
| HOSPITAL | |
| STAFF/NURSES/DOCTORS | |
| PARAMEDICS | |
| PATIENTS/ACCIDENT VICTIMS | |
| RIVERSIDE PARK/BANGOR STREET | |
| JOGGERS | |
| DOG-WALKERS | |
| PARENTS & KIDS | |
| PEDESTRIANS | |
| PUNK 3 | |
| KIDS ON HILL TOP | |
| HOMELESS MAN | |
| ELDERLY COUPLE | |

THE DEAD ZONE

"SHADOWS"

SETS

INTERIORS

SMITH HOUSE

LIVING ROOM

MOTEL

OFFICE
HALLWAY
ROOM 11

STRIP CLUB

STAGE
LAP DANCE ALCOVE
BAR

SHERIFF'S STATION

OUTER OFFICE/WAITING AREA
WALT'S OFFICE

HOSPITAL

E.R.
NURSES STATION

VEHICLES

JOHNNY'S RANGE ROVER

UNMARKED POLICE CAR

EXTERIORS

LAKESIDE

BANNERMAN HOUSE
FRONT DRIVEWAY
BACK YARD

MOTEL

STRIP CLUB

BANGOR AREA
STREETS/ALLEY
CRIME SCENE
RIVERSIDE PARK

THE DEAD ZONE

"SHADOWS"

PRONUNCIATION GUIDE

ARCHILOCHUS COLUBRIS

ar-**KI**-lō-kus cō-**LOOB**-ris

("KI" sound as in "kit")

THE DEAD ZONE

"SHADOWS"

TEASER

FADE IN:

1 P.O.V. - A CLOUDLESS BLUE SKY

1

A rectangle of azure so intense it seems to faintly buzz.
Then the source of the buzzing zooms into view:

A HUMMINGBIRD

It hovers for a beat at a pollen-laden WILDFLOWER before
darting away.

JOHNNY (O.S.)

"Archilochus colubris."

EXT. BUCOLIC LAKESIDE - DAY

REVEALING JOHNNY lying on his back chewing a grass stem
and enjoying the complete reprieve from worry that only a
day this perfect can bring. BRUCE and J.J. are fishing
nearby, Bruce helping J.J. rig his line.

BRUCE

You say something?

JOHNNY

Archilochus colubris. Otherwise
known as the ruby-throated
hummingbird. Did either of you
know that of the three hundred
and twenty species found worldwide,
it's the only one that breeds in
eastern North America?

BRUCE

No kidding.

(handing J.J. the rod)

Sounds like your biological dad
is still teaching biology.

J.J. acknowledges this with a matter-of-fact shrug.

J.J.

He knows a lot.

(CONTINUED)

1 CONTINUED:

1

BRUCE

Yeah? Well, I bet he doesn't know about the large creature rumored to inhabit this lake. "Aquatatus Cleaves Millis," possibly a local version of the Loch Ness monster. Better hope you don't hook it.

J.J. just gives him a look.

J.J.

Mister Lewis? You're full of it.

BRUCE

I'm wha...? Did you hear what he just said?

JOHNNY

They say truth is the best defense against libel.

Johnny and J.J. share a smiling biological father-son look as Bruce shakes his head, picks up another rod.

BRUCE

Okay smart guy, twenty bucks says you can't beat this cast.

He casts a good distance across the lake.

J.J.

Whoa, nice one!

BRUCE

All in the wrist, young man.

Johnny steps up, indicates J.J.'s rod.

JOHNNY

May I?
(to Bruce)
All in the wrist, huh?

He casts expertly, the line zipping out.

ANGLE FROM MID-LAKE

as the lure arcs toward us, passing over Bruce's bobber, then landing right in front of us -- with an EXPLOSIVE BOOM. Now our P.O.V. races back along the line to Johnny, where ANOTHER EXPLOSION ramps us into --

2 A VISION: INT. DARK MOTEL ROOM - NIGHT

2

A RED FLASH back-lights the silhouetted forms of TWO MEN engaged in a desperate fight, smashing into furniture and walls before tumbling to the floor. This sequence is shot hand-held, a chaotic one-er that keeps us from seeing either man clearly as they continue to be intermittently backlit by COLORED FLASHES accompanied by distant BOOMS.

Still, one man is clearly the AGGRESSOR, pinning his opponent by the neck with one hand while punching him repeatedly with the other. His VICTIM instinctively reaches for something to defend himself with, his fingers inching past several items that have fallen to the floor -- including a MOTEL KEY with the number 14 etched on the fob, and an open blood-encrusted CLASP KNIFE -- before gripping the base of a broken LAMP. He smashes it into Aggressor's head, stunning him, and at the same time causing him to roll over on his back, so their positions are now reversed.

Victim thinks it's over when suddenly Aggressor grabs him by the throat with both hands, choking him. Victim tries to remove Aggressor's hands, can't, and in self-defense starts choking him as well. And now fear and anger drive Victim over an emotional edge. He lifts Aggressor by the neck a few inches off the floor and then slams his head back down: once, twice, then a third time with increasing force. Finally Aggressor's grip weakens; his hands slip away from Victim's throat. But Victim continues choking him. He's crossed a line, lost himself to the violence.

Finally it's over; Aggressor lays still. Victim stands, takes a few wobbly steps into the bathroom, splashes some water on his face, then reaches to turn on --

A LIGHT SWITCH

His hand leaves a bloody imprint, then we PAN to the MIRROR... and see a bloody haggard face. Johnny's face. As he stares at himself with fatigue, then dawning horror --

3 RESUME: EXT. LAKESIDE - DAY

3

As Johnny reacts to this frightening vision. Bruce doesn't notice, still eyeing Johnny's distant cast.

BRUCE

All right, you the man -- today.
 (checking his wallet)
 Looks like I'll have to get back
 to you on that twenty, though.
 I'm tapped out.

(CONTINUED)

3

CONTINUED:

3

J.J., however, has noticed Johnny's tell-tale look.

J.J.
Johnny... did you just see
something?

(CONTINUED)

3 CONTINUED: (2)

3

JOHNNY
(a beat, then)
Rain. It's gonna rain.

Bruce and J.J. both eye the cloudless sky.

BRUCE
You sure?

JOHNNY
Yeah. We better pack it in.

And as he grimly reels in his line, the bobber racing
through the water, creating a backward arrow, we...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

4 EXT. LAKESIDE - DAY

4

Johnny helps J.J. finish packing a tackle box.

JOHNNY

Why don't you take that to the car and we'll catch up to you?

J.J.

'Kay.

He runs off as Bruce eyes Johnny.

BRUCE

Rain, huh? You sure your psychic barometer ain't busted?

Johnny packs up some more stuff, still very rattled by the vision, not even sure he wants to talk about it.

JOHNNY

To be honest, I'm not sure of anything right now.

BRUCE

What're you talking about?

JOHNNY

I did just have a vision, but it wasn't about the weather.

(beat)

I was fighting with someone. In a motel room, I think. It was dark... chaotic. Couldn't see anything clearly. But I know I was afraid... and angry... very angry...

(beat)

...and I killed a man.

BRUCE

Okay. So you saw yourself killing someone in the future. In self-defense, right?

Johnny nods uncertainly, trying to remember.

JOHNNY

He was attacking me, but then I hit him with something. A lamp. To make him stop.

(MORE)

(CONTINUED)

4 CONTINUED:

4

JOHNNY (CONT'D)

Only he didn't stop, and then I was choking him, and I kept choking him. I just kept choking him, Bruce, even after he...

BRUCE

Hey, easy. Whatever this is, it hasn't happened yet, and we both know it doesn't have to. Now this guy you say you..., did you see his face?

JOHNNY

Like I said, I couldn't see anything clearly.

Something else occurs to Bruce.

BRUCE

Any idea what gave you the vision?

JOHNNY

(shakes his head)
It's like it just hit me out of nowhere.

Neither man knows what to make of this.

BRUCE

Well let's get your smart-ass son home.

Off Johnny, still troubled, as they head to his car...

5 EXT. BANNERMAN HOUSE - DAY

5

SARAH is kissing WALT goodbye as he's about to go to work. Johnny, Bruce and J.J. approach with their gear.

WALT

Guys fish the limit already?

SARAH

Thought you were going to be gone all afternoon.

J.J.

Johnny had a vision. It's gonna rain.

WALT

Rain, huh?

(CONTINUED)

5 CONTINUED:

5

He squints at the sky, still perfectly blue.

WALT

Well, if it does, it's sure gonna put a damper on the Founder's Day bash. We were expecting a big crowd out at the fairgrounds.

J.J.

Mom, I caught a huge bass. Can we cook it for dinner?

SARAH

(ushering him inside)

Sure, let's have a look at this monster.

J.J.

Bye Johnny.

Bruce is leaning against the door frame in the b.g., something we shouldn't notice particularly, as J.J. holds up his hand to Johnny for a good-bye high-five. Johnny slaps his palm, then rests his hand on the foreground side of the door frame, triggering --

6 *EXT. STRIP CLUB - NIGHT - VISION*

6

Another kinetic one-er (slightly less confusing than the last vision) as we see Johnny, dressed as he was in the previous vision (minus the blood), protesting angrily as he's muscled out the door by a burly BOUNCER.

JOHNNY

I said back off!

BOUNCER

And I said not to bother the girls.

(a final shove)

Now stay out, or we'll definitely have a problem.

He goes back inside as Johnny seethes. His clothes are disheveled from the tussle but he doesn't bother to straighten them. Instead, he pulls out his cell, speed-dials Walt...

The phone BEEPS. An INSERT shows us the battery's low.

JOHNNY

Damn it!

(CONTINUED)

6

CONTINUED:

6

WOMAN'S VOICE

*Don't you hate it when they do
that?*

Johnny turns to see a dancer (TYLER) with long blond hair

(CONTINUED)

6 CONTINUED: (2)

6

approaching from a side alley exit, clutching a skimpy gown around herself, a cigarette in one hand.

TYLER

You're looking for that guy, right?

JOHNNY

You saw him?

Tyler nods, a little scared by his intensity.

TYLER

I was gonna tell you inside, but then Linus got involved. You don't want to bug him when he's doing his job.

JOHNNY

Just tell me about the man.

TYLER

He was in earlier. Made a pass at me, you know, tried to get me to go back to his place with him.

JOHNNY

His place?

TYLER

I guess he was lonely. I mean he had some sob story about his wife leaving him and his boss being on his case, yada, yada, but I don't --

JOHNNY

(impatient)

Did he say where he lived?

TYLER

Said where he was staying. Right across the highway.

And as she points, suddenly, there's a BOOM, followed quickly by a couple more. They both turn to watch FIREWORKS blossoming over the distant Fairgrounds (maybe we can see the top of a Ferris wheel), illuminating a MOTEL across the highway with a distinctive neon SIGN, and a smaller one under it flashing "No Vacancy."

TYLER

*Wow, don't you love fireworks?
And I'm stuck working a double.*

(MORE)

(CONTINUED)

6 CONTINUED: (3)

6

TYLER (CONT'D)

(moving off)

You're cute. If you come back, ask for Tyler. I mostly work afternoons. Private dances are half off before six.

She goes back inside, as Johnny stares at the motel, fireworks continuing to go off overhead. He remembers something, reaches into his coat pocket, and his expression hardens. He takes something out, looks at it...

It's a wicked-looking CLASP KNIFE, with an open, blood-encrusted blade. He looks up again at the motel, his hand falling to his side, the blade glinting. As he walks across the road, fireworks light up the sky...

7 RESUME: EXT. BANNERMAN HOUSE - DAY

7

Johnny reacts to this new seemingly unprovoked vision.

WALT

John? Now what?

JOHNNY

Nothing, I just remembered something.

(trying to sound casual)

They having fireworks at that thing tonight?

WALT

Yeah, which is why I'm hoping you're wrong about the rain. But then you're never wrong, are you?

He heads toward his cruiser, his good-natured remark rattling Johnny even more. Bruce and Johnny start back to Johnny's car, Bruce taking out his cell --

BRUCE

I got a couple of patients today, but I can cancel them.

(off Johnny's look)

Your vision. There must be some clues we can follow up, right?

Johnny eyes his friend uncertainly.

7A MEMORY FLASHES - (BLACK & WHITE)

7A

A rapid jumble of images: Johnny's bloody reflection in

(CONTINUED)

7A CONTINUED:

7A

*the motel mirror... being thrown out of the strip club
(we can see the club sign)... fireworks exploding over
the motel... the knife glinting in his hand...*

7B RESUME JOHNNY - EXT. BANNERMAN HOUSE - DAY

7B

As he looks away, trying to hide his unease. The latest vision, the knife in particular, suggests he may've instigated the fight that ended with him killing a man. But he's not ready to share these new "clues" just yet, even with Bruce.

(CONTINUED)

7B CONTINUED:

7B

JOHNNY

I don't know... Maybe I just need
to sort some things out on my
own...

(off Bruce's wary
look)

...in my head, you know?

BRUCE

You sure you're okay?

JOHNNY

Yeah, don't worry. I got some
errands to run anyway so let's
hook up later.

BRUCE

Your call.

For the moment, he tries to shrug off his concerns as
they climb into --

8 OMITTED
AND
9

8
AND
9

10 INT. JOHNNY'S RANGE ROVER - CONTINUOUS

10

Johnny starts to pull on his seat belt as Bruce fishes
something out of his coat pocket.

BRUCE

Hey, look what I found.

It's a FOLDED TWENTY; he drops it in Johnny's coat pocket.

BRUCE

From my coat pocket to yours.

(beat)

By the way, I could've beat that
cast. Just didn't want you to
look bad in front of your boy.

As Johnny forces a smile and drives off...

11 EXT. MOTEL - DAY

11

Johnny gets out of the Range Rover in front of the motel,
a no-frills economy establishment. He looks up at the
neon sign he saw in his vision -- it now flashes "Vacancy" --
then notes the strip club across the highway.

12 INT. MOTEL - OFFICE - DAY - CLOSE ON A PAPERBACK

12

An old RICHARD BACHMAN novel, then a door chime jingles and the book is lowered, revealing the face of the motel's slacker MANAGER. He eyes Johnny, who's just entered.

MANAGER

Can I help you?

JOHNNY eyes the RACK OF KEYS behind the Manager's head. The key to Room 14 hangs there with a few others.

JOHNNY

No one's checked into Room 14?

The Manager glances over his shoulder at the key, then back at Johnny.

MANAGER

Doesn't look like it.

He watches curiously as Johnny touches the pen tethered to the guest register, then the register itself, running his fingers down the column of signatures.

JOHNNY

I know this may sound like an odd request, but I need to take a look in that room.

MANAGER

You forget something?

JOHNNY

It's more like I'm trying to find something. It's hard to explain, but it'll just take a minute.

The Manager plucks the key off the rack, slaps it down.

JOHNNY

Thanks.

But as he takes the key, again failing to have a vision --

MANAGER

Our nightly rate is forty two fifty, plus tax, which also happens to be our minute rate.

(off Johnny's look)

Cash or charge?

13 INT. MOTEL - SECOND FLOOR HALLWAY - DAY

13

POV ANGLE as door numbers 12 and 13 pass by. Then 14 looms.

(CONTINUED)

- 13 CONTINUED: 13
- JOHNNY pauses outside the door before inserting the key; pauses again before turning it; then enters.
- 14 INT. MOTEL - ROOM 14 - DAY 14
- As Johnny shuts the door, then stands still for a beat, taking in the perfectly ordinary room, his mind trying to reconcile the innocuous setting with:
- 15 MEMORY FLASHES (BLACK-AND-WHITE SEQUENCE) 15
- Jarring cuts of Johnny and the other man fighting, dimly backlit by fireworks flashes, ending with Johnny on his back being pummeled.*
- 16 RESUME 16
- Johnny reacts to the memories, then sees a table lamp.
- 17 MEMORY FLASHES: MORE JARRING CUTS (B&W) 17
- Johnny hits the man with the lamp, stunning him; then he's stabbed and begins to smash the man repeatedly.*
- 18 RESUME 18
- As Johnny tentatively touches the lamp, but doesn't get a new vision. He curses under his breath, frustrated.
- JOHNNY
- Damn it.
- He walks into the bathroom, eyes his reflection in the mirror...
- 19 MEMORY FLASHES (B&W): JOHNNY'S BLOODY FACE IN THE MIRROR 19
- 20 RESUME 20
- Johnny touches the LIGHT SWITCH but again nothing happens; his Dead Zone is drawing blanks, even as memories of his original vision assail him. Moving back to the main room, he finds himself by a window. He looks out... and sees the strip club.

21 INT. STRIP CLUB - DAY

21

The establishment's operating at a decidedly languorous daytime pace, a dancer onstage crouching to perform before a pair of unemployed men, one of whom almost reluctantly parts with a dollar to tuck in her G-string. A few more customers are at the bar, along with Linus, the bouncer, who sips coffee as he scans a racing form. He glances up as Johnny enters.

Johnny looks around, checking out the handful of customers, wondering if one could be the man from his vision; he notes Linus, the bouncer, then stops a Cocktail Waitress.

JOHNNY

Is Tyler working?

She nods toward a booth, where a dancer with LONG BROWN HAIR is trying to engage a morose drunk, her back to us. Johnny's puzzled, remembering her as a blonde.

JOHNNY

Tyler?

He's about to touch her elbow when she turns.

TYLER

Hi. I guess we know each other.

JOHNNY

Someone told me to look you up.
I thought you were a blond though.

She swings her hair; we realize her blond look was a wig.

TYLER

Brunette by day, blond by night.
And your name is...?

JOHNNY

Johnny.

TYLER

Well, Johnny, would you like to
buy me a drink?

JOHNNY

Actually...

Tyler holds up a finger, shushing him.

TYLER

Say no more. I know what you
want.

She crooks the finger as she turns and starts away,

(CONTINUED)

21

CONTINUED:

21

beckoning Johnny to follow as she smiles back at him. Johnny reluctantly follows, ill at ease in this setting.

NEW ANGLE - LAP DANCE ALCOVE

as she leads Johnny into an adjoining alcove open to the nearby stage and the more distant front door, then indicates a banquette as she picks out a music tape.

TYLER

Just make yourself comfortable, Johnny, and then I'll make you more comfortable.

JOHNNY

(sitting)

Tyler, I really just want to talk --

TYLER

Oh, I love to talk.

She's already gyrating to the music, pulling open the top of her gown. (She'll continue to strip and gyrate closer to an uncomfortable Johnny as the scene continues.)

JOHNNY

I need to know if a man came in and hit on you, then asked you to go back to his place.

TYLER

Every day of my life.

JOHNNY

Today?

TYLER

(seductive)

Not yet.

Now she's dancing very close. Johnny reaches for her waist, hoping to get a vision, but she warns him off.

TYLER

Uh-uh, tiger, no touching.

Embarrassed and frustrated, Johnny shoves his hands into his coat pockets. Somehow that triggers --

22

A VISION: SPLIT REALITY - DAY/NIGHT

22

While the lap dance alcove remains in the present, *the*

(CONTINUED)

22

CONTINUED:

22

rest of the club transforms into a hopping night-time scene: music pumping, dancers mingling on the crowded floor, while another Tyler, in her blond wig, is dancing on stage, spinning around the pole...

Johnny reacts to this new seemingly unprompted vision, then reacts again as he *SEES HIMSELF* enter and intently scan the crowd, then begin stopping customers, cocktail waitresses and dancers and shouting questions we can't hear over the din, at times gesturing to his right forearm, at other times grabbing them, seemingly trying to force visions.

In the alcove, Johnny cranes to look over Tyler's shoulder as she now strips off her top (seen from behind). The music in the alcove clashes with the music in the main room, creating a cacophonous collision of vision and reality. Johnny is sweating, uncomfortable; he doesn't want to be here but it's as if his visions are demanding it. He watches as --

Vision-Johnny approaches the stage, now within earshot as he shouts to Vision Tyler, who has finished dancing and is collecting loose bills. Meanwhile, Johnny's attracted the attention of Linus, who approaches from behind.

VISION-JOHNNY

Hey! You seen a white guy, about five eleven, short light-colored hair, with a tattoo on his right forearm?

Vision Tyler looks confused; Linus grabs his arm.

BOUNCER

That's it for you, buddy.

VISION-JOHNNY

I'm looking for someone.

BOUNCER

You're bothering the girls. You're outta here.

VISION-JOHNNY

The man I'm looking for, he's dangerous. Maybe you can help me.

BOUNCER

You want my help?

And now he grabs Johnny and starts muscling him toward the door.

(CONTINUED)

22 CONTINUED: (2)

22

JOHNNY
Hey, back off!
(at the door)
I said back off!

And the vision ends, exactly where the previous one began.

23 RESUME: LAP DANCE ALCOVE - DAY

23

Johnny still reacting as Tyler stands, slipping back into her gown, as she shuts off the tape player.

TYLER
Feeling more relaxed I hope?
That's twenty, by the way.

Johnny stands, takes out his wallet, still very rattled.

JOHNNY
Tyler, have you seen a white guy,
about five eleven, with short
light-colored hair and a tattoo
on his right forearm?

TYLER
You are a strange one, aren't
you?

JOHNNY
Have you seen him?

TYLER
No, I don't think so.
(as Johnny gives her
a twenty)
The dance costs twenty, but that
doesn't include my tip.

Johnny checks his wallet; just a few singles. Then he remembers something and reaches into his coat pocket, fishes out Bruce's folded twenty. Tyler takes it.

TYLER
Thanks. I've got to go on stage
now, but maybe I'll see you later.

Another disturbing remark in the context of Johnny's visions. He moves off, glancing around again to see if anyone fits the new description. A man at the bar seems a rough match, but as Johnny passes him, we see his sleeves are rolled up: no tattoo. Meanwhile, Linus approaches.

(CONTINUED)

23 CONTINUED:

23

BOUNCER

Sir, there's a two-drink minimum.
Can I have a waitress take your
order?

JOHNNY

No, that's fine. I'm leaving.

Under Linus's watchful eyes, Johnny heads for the front door, glancing back at the bouncer as he's about to exit. As a result, he almost bumps into another man who's entering: a frazzled SALESMAN carrying a battered BRIEFCASE in his left hand, a sports jacket draped over his right shoulder obscuring his other arm.

JOHNNY

Excuse me.

Johnny gives the man a quick glance as he exits, but he seems innocuous enough. Camera stays with the man as he now turns to look after Johnny, the jacket shifting to expose his right forearm. We see part of a tattoo: something an ex-Marine might have (the words "Semper Fi" and maybe some sort of colorful design or symbol, possibly an all-seeing eye in a pyramid, like on a dollar bill).

Then he turns, his anxious (and perhaps indeed hurt and lonely) eyes peering into the gloom of the club, fastening on the comely figure of Tyler.

Off the irony: Johnny has just walked past the man he may kill, but remains oblivious...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

24 INT. SMITH HOUSE - LIVING ROOM - DAY

24

Starting close on an agitated Johnny as he enters from the kitchen with a glass of water --

JOHNNY

I'm telling you, they're out of control!

Revealing Bruce seated at one end of the couch, swiveling to watch Johnny as he pops a prescription pain pill.

BRUCE

They?

JOHNNY

My visions. I have no idea what's triggering them. It's like they're just happening spontaneously.

BRUCE

How is that possible?

JOHNNY

I don't know. But that's not all. This morning, I had a vision of myself killing a man. Later I saw myself being thrown out of this strip club where I went looking for him. And soon after that, I'm seeing myself walking *into* that same club.

(beat)

I'm having these visions of a terrible night ahead of me... but the visions are marching backwards -- towards me.

BRUCE

What's going to happen when they meet?

JOHNNY

I don't know. But in these visions, I'm angry, shouting at people, grabbing at them. I'm carrying a knife, a knife with blood on it. And then I kill a man, Bruce. I kill a man.

BRUCE

In self defense... right?

(CONTINUED)

24 CONTINUED:

24

JOHNNY

I had the knife, Bruce. Maybe he was defending himself from me.

BRUCE

You don't know that. You don't know how that fight starts.

JOHNNY

I know how it ends, with me strangling a man. And I don't stop. I don't stop until he's dead.

BRUCE

(beat, at a loss)

So when is this supposed to happen?

JOHNNY

Tonight. What I don't know is how it starts or why I get a knife and hunt a man down.

He pauses at the other end of the couch.

JOHNNY

That isn't me, Bruce. It can't be.

He jabs the top of the couch for emphasis, triggering --

25 OMITTED
AND
25A

25
AND
25A

26 EXT. CRIME SCENE - NIGHT - VISION

26

Camera is suddenly SPINNING, everything we see TINGED WITH RED. We catch disorienting glimpses of a crime scene: a patch of concrete bordered by shadowy greenery, ringed by police tape. A sheriff's deputy (ROSCOE) works with TWO FORENSIC TECHNICIANS inside the tape; STATE TROOPERS keep a crowd at bay outside.

The location itself could be a park, or maybe part of a street or intersection inside a park. But we can't be sure because we only catch glimpses of a few generic landmarks: a lamp post; a tree and bench; the nearby opening of a pedestrian underpass, which almost looks like the dark mouth of a cave.

Then the spinning slows, color returning to normal as

(CONTINUED)

26

CONTINUED:

26

camera pulls back to reveal in f.g. a SPINNING RED BEACON magnetically mounted on the roof of an unmarked police car, then finds Johnny Smith trying to get past a couple of troopers.

TROOPER 1

Sir, stay behind the tape!

JOHNNY

Call Sheriff Bannerman, he knows me.

TROOPER 1

Sir, stay back or we'll be forced to arrest you.

ROSCOE (O.S.)

It's okay! Let him through.

The troopers let Johnny pass, our jittery hand-held camera moving with him, sharing his P.O.V. as Roscoe moves to intercept him. Behind Roscoe, Johnny can see a forensics tech scraping a sample from a patch of bloodstained cement.

ROSCOE

Walt radioed you'd be coming.

But he sounds more worried than grateful for Johnny's help, and he continues to block him from the crime scene.

JOHNNY

Just tell me what can I touch.

ROSCOE

John, we're all hurting over this. I know it must be a terrible loss.

And now we see it in Johnny's eyes: he has lost someone. Indeed, his anger is the only thing keeping his grief in check. He repeats, his voice tight:

JOHNNY

Roscoe, either get out of my way or arrest me, but one way or another I'm gonna find out what I need to know.

Reluctantly, Roscoe turns to the forensics tech, who indicates that he's pretty much done. Seeing this, Johnny pushes past Roscoe and crouches by the bloodstain. This isn't a stranger's blood; it hurts Johnny just to look at it. Still, he forces himself to touch the still-damp concrete. He reacts to a vision, something clearly awful, but apparently it doesn't tell him enough.

(CONTINUED)

26 CONTINUED: (2)

26

JOHNNY

What else? I need to touch
something else.

ROSCOE

We found another bloodstain over
there. Could be from the perp.

He indicates where the other forensics tech is shutting
his evidence kit by the base of the statue. Johnny crosses
to the spot, Roscoe following, speaking awkwardly...

ROSCOE

They say surgeons shouldn't operate
on their own family, right?

But Johnny isn't listening, crouching now over this smaller
bloodstain, extending his fingertips again...

ROSCOE

So maybe, you know, you should
leave this one to us.

Johnny makes contact... has a vision...

JOHNNY

(aloud to himself)
Tossed it... tossed it and ran...

As he crosses to some bushes, Roscoe following --

ROSCOE

Unless what you're looking for...

CLOSE ON JOHNNY, crouching with his back to Roscoe, who
can't see what he's doing, as he pulls out a clasp knife
with a blood-encrusted blade, then reacts to another
vision.

ROSCOE

...is revenge.
(beat)
Johnny?

JOHNNY

(re: vision, to himself)
The strip club... I know you were
there but where are you now?

He stares at the knife a beat; we sense part of him wants
to just take it and bolt. Instead, he controls his anger
and stands, turning to Roscoe with it. Roscoe reacts.

(CONTINUED)

26 CONTINUED: (3)

26

JOHNNY

It's the murder weapon.

Roscoe nods to one of the forensic techs, who takes it with gloved hands, starts to bag it.

JOHNNY

Tell Walt to meet me at the Woodbine Hotel. That's where he'll be.

ROSCOE

*Where who'll be?
(then realizing)
Look, just wait a minute while I call this in.*

But Johnny's already rushing off.

ROSCOE

Johnny?

Roscoe takes a few steps after him, bringing the spinning beacon back into the f.g. --

ROSCOE

Johnny!

And as camera again picks up the spinning motion of the beacon, we find ourselves back in --

26A RESUME - JOHNNY'S LIVING ROOM

26A

Camera circles Johnny as he absorbs this latest vision.

JOHNNY

It just happened again... another vision... only this time I gave Roscoe the knife, I didn't take it with me.

BRUCE

(confused)

The knife? Look, I don't know what's going on here any better than you do, but maybe you better sit down.

JOHNNY

*No... I can't.
(crosses to a phone)
Bruce... it's revenge... that's why I'm after this guy.*

(CONTINUED)

26A CONTINUED:

26A

BRUCE

Revenge? For what?

Johnny's already dialing.

JOHNNY

He said a surgeon never operates
on someone in his own family.

BRUCE

Who did?

JOHNNY

Roscoe. I was at a crime scene.
Someone had been killed.

BRUCE

(understanding)
"Family."

Johnny nods as the line is picked up.

JOHNNY

Sarah?

27 INTERCUT: EXT. BANNERMAN BACK YARD - DAY

27

Sarah is gardening, J.J. helping by digging holes with a
trowel. She reacts to the alarm in Johnny's voice.

SARAH

Johnny? What is it?

JOHNNY

Is J.J. there?

SARAH

Yes, he's helping me in the garden.

JOHNNY

I want you to take him inside and
lock the doors. I'll call Walt,
have him send a patrol car over.

Sarah glances nervously back toward the house.

SARAH

Johnny, what's going on? Are we
in danger?

(CONTINUED)

27 CONTINUED:

27

JOHNNY

It's probably nothing, but I just want you to sit tight until I make sure. I'll explain later, but for now please just do this.

SARAH

Sure. Of course.

JOHNNY

I'll call you soon.

We end the intercut as Johnny hangs up and grabs his coat.

BRUCE

So where are you going now? Make that where are we going now?

JOHNNY

To report a murder.

28 INT. SHERIFF'S STATION - DAY

28

CLOSE ON A DESK CLOCK sandwiched between a PHOTO of Roscoe with his wife and two young daughters, and a novelty NAMEPLATE that says "World's Best Deputy." The clock reads after five (assuming this is late spring, sunset will come late).

MAN'S VOICE (O.S.)

They cleaned out the trunk.

REVEALING Roscoe at his desk, taking a report from an exasperated robbery victim -- it's the Salesman Johnny passed by at the strip club.

SALESMAN

I just went into a... bar for a drink. And when I got back...

ROSCOE

The car, it was a rental, right?

SALESMAN

Screw the car! They took my luggage, my sample cases, everything.

(holds up a battered
briefcase)

All I've got left is this lousy briefcase.

(CONTINUED)

28

CONTINUED:

28

ROSCOE

I can take the report, but that's
about all. We're pretty swamped
with the holiday and convention --

(CONTINUED)

28 CONTINUED: (2)

28

SALESMAN

No, you don't understand. This has already been a really, really bad day. My wife...

(he stops himself)

Okay, that's not your problem. But if I don't get those samples back, I can't make any sales. If I don't make any sales, I'm going to lose my job. And if I lose my --

ROSCOE

Sir, I said we're gonna try but the fact is we're very short-staffed.

SALESMAN

Then I want to talk to your boss.

ROSCOE

Afraid he's already got company.

He indicates Walt, entering with Johnny and Bruce.

SALESMAN

Great. Why do *they* get special treatment?

MOVING WITH WALT, JOHNNY AND BRUCE

as Walt leads them to his office. Johnny again passes the Salesman having no clue it's the same guy he saw himself fighting and killing in the motel room.

WALT

For Chrissakes, John. I've got local cops camped outside my house. Meanwhile Sarah's inside scared to death, and now you're telling me this is all because of *some* crime that may happen *some* place *sometime* tonight?

JOHNNY

Not just any crime. A murder.

WALT

And you think the victim could be Sarah or J.J.?

JOHNNY

Roscoe implied it involved family.

(CONTINUED)

28 CONTINUED: (3)

28

WALT

He did?

(realizing)

Right. In the future.

He leads them into his office, shuts the door.

28A INT. WALT'S OFFICE - CONTINUOUS

28A

WALT

Guess you better start at the beginning.

Johnny and Bruce trade looks.

BRUCE

The "beginning." That's a little tricky, huh?

WALT

Why's that?

JOHNNY

Because my visions haven't shown me that murder. They began with me killing a man, in revenge.

Walt's taken aback, but Bruce is still concerned by the way Johnny is presenting this.

BRUCE

You keep acting like you're a murderer too, but you don't know that.

JOHNNY

I know what I saw.

BRUCE

Sure. Just don't assume it's the whole story.

He puts a reassuring hand on his friend's shoulder. It's the first overt contact we've seen between them, and as Johnny turns to Bruce, *BRUCE DISAPPEARS. Johnny's in --*

29 A VISION - INT. WALT'S OFFICE/SHERIFF'S STATION - NIGHT

29

Johnny turns now at Walt's voice to see Walt now on the phone, wearing the same uniform but looking tired and drained. His words have an edge that masks his own pain.

(CONTINUED)

29

CONTINUED:

29

WALT

Tell County we're sending them over tonight, and I want them in separate cells, separate wings if possible. Less chance they have to compare notes the better.

He hangs up as another Johnny (Vision-Johnny) bursts in.

WALT

John...

Vision-Johnny gestures angrily to the window that connects to the main office.

VISION-JOHNNY

Are those your suspects?

Walt opens the Venetian blinds to reveal TWO WHITE STREET PUNKS with SHORT BLEACHED HAIR giving statements on opposite sides of the office. Both have tattooed arms, one with the words "White Power" on his forearm. Observer-Johnny moves beside Walt to peer at them too.

WALT

Yeah. We grabbed them up in a biker bar about five blocks away.

VISION-JOHNNY

Well you grabbed up the wrong guys. They didn't do it.

Normally, Walt would take him at his word, but Vision-Johnny's manic, angry attitude raises doubts.

WALT

Well, that's what they said before they clammed up, but I've got reason to believe they did.

VISION-JOHNNY

I saw the killer, Walt, remember?

Walt picks a police report off his desk, reads --

WALT

"Caucasian male; approximately five eleven; short light-colored hair; tattoo on right forearm; age indeterminate."

Clearly adding up to a less than specific portrait. Vision-Johnny reacts defensively.

(CONTINUED)

29 CONTINUED: (2)

29

VISION-JOHNNY

It was dark, it was...
(frustrated)
It wasn't like a line-up, okay,
but I saw enough.

WALT

Yeah? Well maybe you should take
another look.

He indicates the window again, through which we can see
the two punks being stood up, about to be taken to jail.

WALT

Either of those two could match
your description, right down to
the tattoos. Plus, we've got
witnesses who put them at the
scene, they both have records
that include assault, and one of
them even had blood on his shirt.
We're still waiting on the DNA,
but the blood type's a match.

VISION-JOHNNY

(emphatic)
It's not them.

WALT

Look, I know what you're going
through.

VISION-JOHNNY

Do you?

Walt's stung. But then again we may be wondering why he
can be any cooler about this than Vision-Johnny. It can
only mean that neither J.J. nor Sarah was the victim.

WALT

Yeah, I do. And bad as this is,
I know you're making it worse by
blaming yourself.
(beat)
John, you did everything you could.

VISION-JOHNNY

Are you gonna listen to me or
not?

WALT

Right now I think you're too close
to this to be objective.

(CONTINUED)

29 CONTINUED: (3)

29

VISION-JOHNNY

Now you're gonna interpret my
visions for me?

WALT

I'm just saying, based on that
description, you could be wrong
about those two.

(as Johnny scoffs)

Look, why not go home for a while,
try and get some distance? At
least wait until the lab results
come back before jumping in.

VISION-JOHNNY

If I don't jump in, this guy could
get away. You want to wait around,
fine. I'll get him myself.

He starts for the door, but Walt grabs his arm.

WALT

You'll "get him"? I thought that
was something else you were trying
to avoid.

(releasing him)

I've already had one hate crime
tonight. Doing something rash
isn't going to bring Bruce back.

Vision-Johnny eyes him a beat, then exits. And off our
Johnny's stunned expression...

BRUCE (O.S.)

John?

30 RESUME - PRESENT - INT. WALT'S OFFICE - ON JOHNNY

30

As he finds himself still looking at Bruce.

BRUCE

What is it, man?

Johnny doesn't reply, the pieces starting to fall into
place as he relives the moments that triggered the earlier
visions -- and now realizes they all involved indirect
contact with Bruce.

31 MEMORY: EXT. LAKESIDE - DAY (BLACK AND WHITE)

31

Bruce rigs J.J.'s fishing rod. FAST-FORWARD to the moment
where Johnny takes the rod from J.J. and casts, then --

32 MEMORY: EXT. BANNERMAN HOUSE - DAY (B&W) 32

Bruce leans against one side of the door frame in the b.g. as Johnny rests a hand on the opposite side --

33 MEMORY: INT. JOHNNY'S RANGE ROVER - DAY (B&W) 33

Bruce drops a folded twenty into Johnny's jacket pocket.

34 MEMORY: INT. STRIP CLUB - DAY (B&W) 34

Tyler tells Johnny not to touch, and he shoves one of his hands into the same pocket.

35 OMITTED 35

36 MEMORY: INT. SMITH HOUSE LIVING ROOM - DAY (B&W) 36

Johnny jabs the couch to make a point as Bruce sits at the opposite end.

37 MEMORY: INT. SHERIFF'S STATION - DAY (B&W) 37

Bruce puts a reassuring hand on Johnny's shoulder, triggering Johnny's latest vision. And now we --

38 RESUME - INT. WALT'S OFFICE 38

Johnny still eyeing Bruce, who's now alarmed. Walt looks puzzled and concerned too.

WALT

John, did you just have another vision?

(when Johnny nods)

Do you know who the victim is?

And as Johnny turns back toward Bruce, fixing him with a troubled gaze, and Bruce reacts, we...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

39 INT. WALT'S OFFICE - DAY

39

Having learned the awful truth, Bruce is doing the pacing now, trying his level best not to lose it.

BRUCE

This is... this is... par for the course with you, right?

(off their looks)

I mean you've seen people die in visions before, and almost every time you were able to save them.

(then)

"Almost." I had to say "almost," didn't I?

WALT

The only times Johnny couldn't save someone, it's because they ignored his warnings.

BRUCE

And my ears are wide open. So why are we freaking?

WALT

We're not.

BRUCE

'Course we're not.

JOHNNY

Only here's the problem...

BRUCE

Now I'm freaking.

JOHNNY

Remember how we say, "change one detail and all of life changes"?

BRUCE

Meaning the future, sure.

JOHNNY

Only I've already taken any number of actions, changed any number of details, and so far the future hasn't changed. It's still headed right for us.

(CONTINUED)

39 CONTINUED:

39

BRUCE

Meaning my murder.

Johnny nods reluctantly, turns to Walt --

JOHNNY

You thought it was a hate crime,
and you'd arrested a couple of
young street punks. But I thought
the killer was someone else.

WALT

Did you describe him?

JOHNNY

Not too well. White, about five
eleven, short light-colored hair,
and some kind of tattoo on his
right arm.

BRUCE

A tattoo, great, we're making
progress. In fact, just by talking
about this we've probably changed
the future. But aren't you two
detectives forgetting something
obvious?

(off their looks)

Me. You said I was the cause of
all these visions. Well here I
am. You want to fill in the
blanks, just touch me again.

He holds out his arm like a challenge, but we sense he's
really aching to be reassured. When Johnny hesitates --

BRUCE

Don't worry about me. I don't
think the news can get much worse.

Johnny grasps his arm, triggering --

40 A VISION: EXT. CRIME SCENE - NIGHT

40

A vision that breaks from the established pattern. Instead of taking another measured step back in time, it leaps us directly to the moment of the murder itself as we see a series of fragmented images of Bruce being stabbed repeatedly, all EXTREME CLOSE-UPS that prevent us from seeing his assailant. A FINAL IMAGE shows us Bruce being cradled in someone's arms, gurgling up blood as he tries to say something.

41 RESUME: INT. WALT'S OFFICE - DAY

41

As Johnny releases Bruce's arm as he reacts to this psychic barrage, putting a hand on the wall to steady himself.

JOHNNY

It's still happening.

BRUCE

You saw it? You saw me being murdered?

Johnny nods reluctantly.

JOHNNY

You being stabbed... and dying, yes.

Bruce just shakes his head.

WALT

Could you see the killer this time?

JOHNNY

No. Just Bruce... and the knife.

WALT

What about the location?

Johnny struggles to place the scene.

JOHNNY

It was outside. An intersection... or some public space... but the vision was just too...
(implied: chaotic)

WALT

Then we'll have to make do with what you did see.

Swinging into action, he leads them back into the main office --

41A INT. SHERIFF'S STATION - OUTER OFFICE - CONTINUOUS

41A

WALT

We'll put you with a sketch artist, see if we can't work up some drawings of those two punks you said I arrested. You got a decent look at them, right?

(CONTINUED)

41A CONTINUED:

41A

JOHNNY

(nods, remembering)

You said they had records that included assault.

WALT

(moving to a computer)

Then they'd be in the computer. That tattoo can give us an additional cross-reference point.

BRUCE

But if we already know they're the wrong guys...?

WALT

Doesn't mean we can't turn up the right guy. Johnny sees a face or a tattoo, something might click.

(off screen message)

Damn, the server's down. But it should be back up pretty soon.

BRUCE

(to Johnny)

Okay, so while he trolls his database, what do we do?

JOHNNY

This time, "we" aren't doing anything. You're staying right here, for the rest of the day and all night if necessary.

BRUCE

Uh-uh. No way.

WALT

(working the computer,

re: Johnny)

Listen to him. He's making sense for a change.

BRUCE

Yeah, and what if you're partly right and it *is* a hate crime? If I just hide here, some other black man might get killed in my place. No way I'm gonna let that happen.

WALT

Sounds like you're jumping to a lot of conclusions.

(CONTINUED)

41A CONTINUED: (2)

41A

BRUCE

Am I? Based on the little we do
know, can you tell me I'm wrong?

(CONTINUED)

41A CONTINUED: (3)

41A

His anger, another natural reaction to this unnerving situation, is beginning to trump his fear. But not Johnny's.

JOHNNY

Please, for my peace of mind,
just stay here while Walt and I
see what else we can find out.

A beat as Bruce reluctantly accepts this.

BRUCE

So how you gonna do that?

Johnny considers.

JOHNNY

By getting a step ahead of my
visions.

Off which...

42 INT. HOSPITAL E.R. - DAY

42

Moving with Johnny as he pushes open a swinging door, holding onto it for an extra beat as he tries to get a vision. He walks through the crowded waiting area, glancing at a WALL CLOCK that shows the time to be 6:15 (still daytime, again assuming this is late spring). He heads toward the admissions desk where --

A HEAD NURSE is doing paperwork. She sees Johnny approaching, pausing to touch an empty gurney, and figures him for a loon. Without looking up from her work:

HEAD NURSE

Can I help you, sir?

JOHNNY

I hope so. This hospital's the
designated trauma center for the
entire Bangor area, am I right?

HEAD NURSE

Mmm-hmm. And as you can see,
we're pretty busy, so unless you're
suffering from some trauma of
your own... a *physical* trauma...

But meanwhile Johnny has noticed her paperwork --

(CONTINUED)

42 CONTINUED:

42

JOHNNY

Is that the rotation schedule?
 (when she looks up)
 When does the night shift begin?

Now the Nurse is getting genuinely peeved.

HEAD NURSE

It began at six.

JOHNNY

So everyone working here now will
 be working all night?

HEAD NURSE

Yes. Now what is it you want?

JOHNNY

I need to speak with the attending
 physician.

HEAD NURSE

I'm afraid I can't have you
 bothering the doctors. Now unless
 you have a genuine medical
 emergency --

Impatient himself, Johnny grabs her arm, triggering --

43 A VISION: INT. HOSPITAL E.R. - NIGHT

43

Once again, we're moving with Johnny through the double doors, only now CAMERA is HAND-HELD, and though our subjective P.O.V. is somewhat less frenetic than the earlier one-er visions, it mirrors Johnny's anxiety.

He glances at the WALL CLOCK -- it's now 9 P.M. -- as he approaches the Head Nurse, who's standing with a clipboard and directing traffic in the much busier E.R. She stops two paramedics who are wheeling in a car accident victim:

HEAD NURSE

*Take her to Curtain Three.
 (to another nurse)
 Page Dr. Alonzo and let him know
 we've got more victims coming in
 from that highway pile-up.*

They move off as Johnny reaches her.

(CONTINUED)

43 CONTINUED:

43

JOHNNY

*Excuse me... I'm looking for my
friend... Bruce Lewis... I think
he may've been taken here.*

The Nurse checks her clipboard...

HEAD NURSE

Was he in the accident?

JOHNNY

*Accident? No, he was assaulted.
I was with him but we became
separated... and when I got back,
he'd already been taken away.*

*The Nurse finds Bruce's name on her list; her expression
becomes grave.*

HEAD NURSE

*Yes... I see we did have an assault
victim. Are you a family member?*

JOHNNY

*No! I told you I'm his friend.
John Smith. My name's John Smith.
Now where is he? Is he in surgery?*

*The Nurse can't stop herself from glancing at a curtained-
off bed.*

HEAD NURSE

Mister Smith, I'm sorry.

JOHNNY

*You're...?
(realizing)
No...*

HEAD NURSE

*Our trauma team did everything it
could --*

JOHNNY

No!

HEAD NURSE

*-- but his wounds were just too...
Mister Smith?*

*Ignoring her, Johnny crosses to the curtain and jerks it
open, revealing Bruce's body, all but his face and
shoulders covered by a blood-stained sheet.*

(CONTINUED)

43 CONTINUED: (2)

43

HEAD NURSE

I know this is difficult, but I'm afraid I have to ask you some questions. Someone will have to contact his family...

She goes on talking but her voice fades under as Johnny moves to Bruce's side. Devastated he looks at his friend, speaks to himself...

JOHNNY

Bruce... Bruce I'm so sorry. I thought I was doing the right thing. Goddamn it, who did this to you? Who did this?

He reaches out and grips Bruce's arm, then reacts to a wrenching vision, a vision that can only be Bruce's murder. As he squeezes Bruce's arm tighter and tighter...

HEAD NURSE (O.S.)

Mister Smith...?

(beat)

Sir, you're hurting me.

(then)

Let me go!

44 RESUME PRESENT - INT. HOSPITAL E.R. - DAY

44

Johnny comes out of the vision to find himself squeezing the nurse's arm. He releases her and steps back, still reeling from the vision. Then, as she and other hospital workers and patients watch, he rushes out.

45 INT. SHERIFF'S STATION - DAY

45

STARTING CLOSE ON A COMPUTER SCREEN which shows a mug shot of a neo-Nazi type with close-cropped blond hair, along with a thumbprint and picture of a tattoo.

WALT (O.S.)

C'mon John, take another look.

REVEAL Johnny anxiously glancing at the wall clock, which shows the time be a little after seven. Bruce is sipping coffee, looking over Walt's shoulder.

JOHNNY

I've looked at all of them, okay? I don't recognize any of those faces, or the tattoos.

(CONTINUED)

45 CONTINUED:

45

WALT

We could widen the search region.
The guy could be a transient.

JOHNNY

We'd be wasting time.
(glancing again at
the clock)
If this is gonna happen, it's
gonna happen soon.

BRUCE

How do you know that?

JOHNNY

In my last vision at the hospital,
it was 9 o'clock, so we're talking
sometime in the next two hours.

WALT

Only it can't happen, can it,
long as Bruce stays here.

Johnny nods uncertainly, still rattled by his last vision
of Bruce dead at the hospital. Roscoe approaches.

ROSCOE

Walt. Got a big pile-up on I-95.
Tractor-trailer jackknifed and
about five cars plowed into it.

WALT

Send Rafferty and Mitchell.

ROSCOE

They're already out at the
Fairgrounds doing crowd control.
State police are asking for you.

Walt sighs and grabs his jacket, turns to Johnny and Bruce.

WALT

Look, I gotta go deal with this,
so just sit tight. Both of you.
I'll be back as soon as I can.

He exits. Bruce turns to Johnny.

BRUCE

So what now?

JOHNNY

You heard the man. We wait.

(CONTINUED)

45 CONTINUED: (2) 45

But as he glances nervously at the wall clock...

46 INT. SHERIFF'S STATION - DAY - A LITTLE WHILE LATER 46

A BIG BIKER in handcuffs struggles as he's muscled to a desk by a couple of deputies. PULL BACK to reveal Johnny and Bruce watching as they sit on a bench, on the periphery of the busy action of the station.

BRUCE

Well, at least we picked a good spot for people watching.

He catches Johnny glancing up at the clock again.

BRUCE

You might try it yourself.

JOHNNY

Sorry. Guess I'm a little antsy.

Suddenly, the biker rears up, having pulled a KNIFE from one of his boots. The deputies grab him amidst ad-libbed shouts of "knife!" "Hold him down!" Etc.

BRUCE

Damn!

Johnny instinctively grabs Bruce's elbow, prompting --

46A A VISION: EXT. CRIME SCENE - NIGHT - QUICK FLASHES 46A

A MAN'S HAND clenching a heavy object (a piece of pipe, but we can't see it clearly) descends in a blow... the SALESMAN'S TORSO hits the pavement... a BLOODY CLASP KNIFE clatters onto the pavement... a MAN'S HANDS lift the prone SALESMAN by the neck and smash him back into the pavement. Though we can see enough of the victim to realize it's the Salesman, all we see of the attacker is his hands.

46B RESUME - INT. SHERIFF'S STATION - DAY 46B

In the b.g., the knife is wrestled away and Roscoe berates the other officers.

ROSCOE

Who frisked him? Who frisked him?

BRUCE

Well that was exciting.

(CONTINUED)

46B CONTINUED:

46B

Then he notes Johnny's expression, sees his hand letting go of his elbow.

BRUCE

You just saw something, didn't you?

JOHNNY

Yeah... someone being assaulted.

BRUCE

Me?

JOHNNY

I don't think so. But I saw the same knife.

It only takes Bruce a moment to see the significance of this. In his mind at least.

BRUCE

The same knife but a different victim? John, your visions just made my point. We hide out in here, we're just letting someone else get hurt or even killed in my place.

JOHNNY

We don't know that. All my visions have shown me --

BRUCE

All they've shown you is that one way or another, we can't avoid Fate, and sitting here isn't helping. I mean does this feel right to you?

JOHNNY

Doesn't matter how it feels.

BRUCE

No? Since when? You're not acting like yourself, man.

JOHNNY

Maybe I'm acting like a guy who just saw his best friend lying dead under a sheet soaked with his own blood.

BRUCE

Nice. Thanks for sharing that.

(CONTINUED)

46B CONTINUED: (2)

46B

JOHNNY

Look, I don't want to scare you any more than I already have, but if that's what it takes to keep you safe, I will.

BRUCE

Keep me safe. Sure that's the only reason we're here?

JOHNNY

What are you talking about?

BRUCE

I'm remembering something you told me back at your house, how the Johnny Smith you saw killing that other man *couldn't* be you.

Johnny doesn't answer, but it's clear he's hit a nerve.

BRUCE

You're thinking if we leave here, you could end up killing someone in revenge, and that scares you almost as much as the thought of me dying. But I'm telling you now, whatever you think your visions are showing you, that man *isn't* you.

JOHNNY

Then maybe you don't know me as well as you think.

A beat, then Johnny begins to confess something that's been preying on him all day.

JOHNNY

Remember that magazine from the future, the one Wey showed me?

BRUCE

The one with you on the cover... and the headline, "Will This Man Destroy the World?"

JOHNNY

(nods)

It made me wonder how all of this -- Armageddon... this mission I seem to be on -- might change me.

(MORE)

(CONTINUED)

46B CONTINUED: (3)

46B

JOHNNY (CONT'D)

Maybe I'll be fighting so hard to save the world that at some point I'll cross a line and become as dangerous as Greg Stillson, maybe even more dangerous.

BRUCE

John, you're never gonna become Greg Stillson.

JOHNNY

I didn't think so either. Or at least as long as that fear was tied to some distant future, I could push it to the back of my mind. But now I've seen how I could cross that line in one night. Tonight maybe. And that changes everything.

BRUCE

So don't cross that line. Promise yourself, promise *me*, that you won't, no matter what happens.

(beat)

And maybe the best way to make sure of that is to face the future -- our future -- head on.

On Johnny as the truth of this sinks in. Then:

JOHNNY

If none of this had happened, any idea where would you'd be right now?

BRUCE

(considers, then)

Probably would've gone for a run, like I do most nights.

JOHNNY

You always run the same route?

BRUCE

(nods)

Yeah.

Johnny tosses Bruce his jacket.

JOHNNY

Show me.

(CONTINUED)

46B CONTINUED: (4)

46B

And as they exit...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

47 EXT. CLEAVES MILLS/BANGOR AREA - EVENING 47

Day has turned to night as Johnny's car rolls slowly through an urban neighborhood of low buildings.

48 INT. JOHNNY'S RANGE ROVER - EVENING 48

Bruce gives directions while Johnny keeps an eye out for anything familiar from his visions. Both men are jumpy.

BRUCE

Make a right by that bookstore.

JOHNNY

I didn't realize you were such a big runner.

BRUCE

Yeah, well it's not just for the exercise, it's a great way to get to know your neighborhood... long as you don't get stabbed to death.

(looking ahead)

Looks like we're gonna have to walk... or run... from here.

49 OMITTED 49
AND AND
50 50

51 EXT. RANGE ROVER - EVENING 51

As it approaches a dead end by a river-front park.

52 INT. RANGE ROVER - CONTINUOUS 52

Johnny stops the car.

BRUCE

This park goes along the river for about a quarter mile. When I can, I try and time it so I catch the sunset.

Johnny looks at the horizon, now dark.

(CONTINUED)

52 CONTINUED:

52

JOHNNY

Looks like we just missed it.

But he makes no move to exit. Bruce eyes him.

BRUCE

We're doing the right thing, man.
You gotta believe that.

Johnny nods, tries to push aside his fears for both of them.

JOHNNY

Then let's do it.

And as he opens his door...

53 OMITTED
AND
5453
AND
54

55 EXT. PARK - NIGHT

55

Street lights are on as Johnny and Bruce walk along, passing joggers and dog-walkers; a family with young kids; other pedestrians. They reach a small paved open area with a bench and a tree. Johnny stops, feeling a tightening in his gut.

BRUCE

John...?

But Johnny is looking around, noting a lamp post, the nearby pedestrian tunnel. He's hit again by --

56 MEMORY FLASHES (B&W)

56

Of the crime scene vision: that same SPINNING POV offering glimpses of the same landmarks.

57 RESUME JOHNNY - EXT. PARK - NIGHT

57

Also turning as he takes it all in. Another dog walker crosses between them and the river. Three young men, all wearing watch caps, sit on some nearby bleachers drinking beer out of paper bags and laughing. Once again, the placid scene contrasts with Johnny's violent recollections.

(CONTINUED)

57 CONTINUED: 57

JOHNNY

This is it. This is the place.

BRUCE

You sure?

Johnny's eyes fall on a familiar patch of concrete.

JOHNNY

Yeah. I'm sure.

58 *MEMORY FLASH (B&W)* 58

A distraught, manic Johnny pushes past Roscoe to crouch by the bloodstained concrete, reaches out for a vision.

59 RESUME JOHNNY 59

Now crouching in the same place. But this time his touch yields nothing. He stands as Bruce eyes the spot.

BRUCE

Why do I feel like someone just walked over my grave?

Johnny doesn't answer, instead moving to touch a bench, then the lamp post, his frustration and alarm growing.

JOHNNY

I'm still not getting anything.

BRUCE

Did you expect to?

JOHNNY

We shouldn't be here. This is crazy.

BRUCE

'Course it's crazy. "Crazy" has been the theme of both our lives since you came out of that coma. Why should today be any different?

Johnny takes out his cell.

BRUCE

Who you calling?

JOHNNY

Walt. At the very least, we can get some back-up.

(CONTINUED)

59 CONTINUED:

59

But before he can complete the call, they react to a girl's O.S. SCREAM. A charged look between them, then they race in the direction it came, through the pedestrian tunnel.

60 AT THE OTHER END OF THE TUNNEL

60

They hear the shriek again, only now it's followed by laughter. They see the cause: a BUNCH OF boys and girls playfully roughhousing as they play a Hacky Sack game. Relieved, Bruce puts his hand on Johnny's shoulder...

Only now Johnny notes something else happening back where they came from. A Salesman sits dejectedly on the bench by the tree, setting his battered briefcase beside him. Meanwhile, a man in an ARMY JACKET is ambling up behind him. Something about the scene commands Johnny's attention; maybe it's the man on the bench, something familiar about him...

JOHNNY

Bruce...

But before the thought can fully form, Bruce turns and they both see Army Jacket jerk an object from his pocket (a piece of PIPE, but we can't see it clearly) and whack Salesman hard across the head. Johnny and Bruce react as Salesman goes down.

BRUCE

That's it! It's happening!
(shouts)

Hey!

Army Jacket turns and sees them, then grabs the Salesman's briefcase and takes off. Bruce tenses, about to take some action, but Johnny stops him, having made a snap judgment that the mugger is the man he's been seeking -- the man who would've attacked Bruce, but instead attacked the Salesman. He doesn't want Bruce anywhere near him.

JOHNNY

I'll take the mugger, try'n see
where he's going. You help that
guy.

BRUCE

You sure?

JOHNNY

Yeah.

He takes off, and as he does so CAMERA pulls back slightly -- to REVEAL ANOTHER JOHNNY standing there watching him go.

(CONTINUED)

60 CONTINUED:

60

We're in a vision; a vision that started when Bruce touched Johnny's shoulder. This new Johnny ("Observer-Johnny") watches Bruce head toward the fallen Salesman, then we CUT TO --

61 VISION-JOHNNY

61

Now chasing after Army Jacket, CAMERA tracking with him as he passes various people, among them a DOG-WALKER, an ELDERLY COUPLE on a bench, and a HOMELESS MAN looking for bottles in the trash. With his bad leg, he's hard-pressed just to keep the mugger in sight, and now the man scrambles over a low stone wall, dropping the briefcase, then keeps running. Vision-Johnny rushes toward the wall, not seeing the last person he passes, who once again is --

OBSERVER-JOHNNY

now watching from the edge of the path. CAMERA hangs back with him as he turns to see Vision-Johnny reach the wall, winded, leg throbbing, only to see the mugger tearing ass out of the park. Giving up on the chase, he picks up the briefcase... and reacts to a frightening vision (a vision neither we, nor the Johnny watching from within this vision, see, but the import of which is clear).

VISION-JOHNNY

Bruce!

He's already turning to run back, Observer-Johnny reacting to his look of alarm, when THE SCENE FREEZES.

Vision-Johnny is frozen in mid-step, as Observer-Johnny now turns and starts to rush back through the frozen surroundings. He passes the same people Vision-Johnny passed going the other way, now all frozen, and arrives back at the open area to see the three young men frozen as they approach Bruce, who's crouched by the fallen Salesman. Now he recognizes two of them as the Punks from his vision in Walt's office. One of them (Punk 1) has an unopened clasp knife in one hand. Then the scene UNFREEZES, Bruce oblivious to the approaching threat as he checks on the Salesman, who's lying face down.

BRUCE

Man, are you all right?
(the Salesman groans)
Don't move, okay? I'll get help.

Bruce sees a CELL PHONE in a holster on the man's belt, but as he starts to remove it --

(CONTINUED)

61 CONTINUED:

61

PUNK 1 (O.S.)
(sarcastic)
"Wassup Dawg?"

Bruce turns, startled.

PUNK 2
Yo, check it out. The spade's
robbing that dude.

BRUCE
No, I'm not. I'm trying to help
him.

PUNK 1
Yeah, help yourself to his wallet.
Wrong move, spade.

He flicks out the knife blade. Bruce rises, holding out
his hands placatingly.

BRUCE
Hey!

And is promptly sucker punched by Punk 3 as Johnny watches
helplessly.

PUNK 2
That's it! Kick his ass!

They converge on Bruce, who struggles to hold his own,
knocking down Punk 3, then managing to knock the knife
out of Punk 1's hand. Meanwhile --

THE SALESMAN

starts to pick himself up, and Observer-Johnny, now
revealed crouching beside him, sees his fear and confusion,
and something else: the tattoo on his right forearm. In
an instant he realizes that this is the man he's been
seeking, the real threat. And in that moment, Bruce is
SLAMMED into the Salesman, knocking him back down. The
man hasn't even had a chance to take in the fight; he
just thinks he's still being attacked by whoever originally
brained him. Panicked, and enraged, he sees --

(CONTINUED)

61 CONTINUED: (2)

61

THE KNIFE

lying on the ground. In anger and desperation he grabs it, turning and STABBING Bruce as Observer-Johnny reacts, stunned as he realizes how this actually happens. Bruce tries to ward off this new attacker, which only heightens the Salesman's fear, and the rage fanned by that fear. He goes berserk, stabbing Bruce again and again as Observer-Johnny watches in horror. Even the Punks are freaked and run off. A beat, then the Salesman rises, stares at the bloody knife in his hands as if emerging from a fog, then runs off too, tossing the knife in the bushes as he goes. Bruce rolls weakly onto his back as now Observer-Johnny sees --

VISION-JOHNNY

hobbling around a turn in the path, then reacting to the awful sight and rushing to his bleeding friend's side.

VISION-JOHNNY

Bruce!

Vision-Johnny crouches, cradling Bruce's shoulders, while Observer-Johnny hovers behind him like an anxious spirit.

VISION-JOHNNY

Bruce...

(reacts to all the
blood)

Oh no, no...

BRUCE

John... that you?

Bruce's eyes open but we sense his sight is already fading, and now those dimming eyes seem to look past Vision-Johnny to our Johnny, who's watching with an expression that is just a step removed from Vision-Johnny's utter anguish.

VISION-JOHNNY

Yeah, I'm here. Just hang on,
buddy, I'll get an ambulance.

But as he fumbles for his cell, Bruce continues speaking as if to our Johnny; or in other words, to the air...

BRUCE

John, if you can hear me, you
gotta remember...

VISION-JOHNNY

I can hear you but don't talk...

(CONTINUED)

61 CONTINUED: (3)

61

BRUCE

*...remember your promise, John.
No matter what happens remember...
who you are.*

Then his eyes close, and as Observer-Johnny lowers his head, Vision-Johnny is convulsed by grief.

VISION-JOHNNY

Bruce.... Bruce!

CAMERA does a 360 around this Pieta-like tableau, then once again Johnny finds himself --

62 OMITTED
THRU
6862
THRU
68

69 STANDING BESIDE BRUCE IN THE TUNNEL

69

Bruce has just put his hand on Johnny's shoulder. Knowing he's just been given another chance to save his friend, Johnny looks back toward --

HIS P.O.V. - ARMY JACKET

again clubs the Salesman from behind --

BRUCE

That's it! It's happening!
(shouts)
Hey!

As before, Army Jacket turns, sees them, then grabs the Salesman's briefcase. Once again, Bruce tenses, but this time Johnny gives him a different direction --

JOHNNY

You take the mugger. I'll help
the vic.

BRUCE

You sure?

JOHNNY

It's a racial thing, I saw it.
Now go, and don't try to play
hero, okay?

(CONTINUED)

69 CONTINUED:

69

BRUCE

Don't worry.

Bruce takes off. Johnny eyes the fallen Salesman, then the Punks who have yet to notice the crime and are still hanging at their park bench. But he's not about to take any chances and takes out his cell, speed-dialing --

JOHNNY

Walt.

69A INTERCUT: INT./EXT WALT'S CRUISER - NIGHT

69A

An alarmed Walt on the phone.

WALT

John? Where are you? I was about to put out an APB on your car.

JOHNNY

I'm in a park by the river, at the end of Sixth.

(anticipating his
next question)

We're both okay, but there's someone else who needs an ambulance.

WALT

It's on it's way and so am I.
Don't do a thing 'till I get there.

Johnny hangs up, thinking he's got things under control, only to react as he sees --

70 OMITTED

70

71 HIS POV - THE PUNKS

71

Starting toward the Salesman, Punk 1 taking out his knife. Apparently the skin color of their prey doesn't matter as much to this pack of hyenas as Johnny thought.

JOHNNY

realizes he has no choice but to intervene to protect a man who in different circumstances would've killed Bruce. He rushes toward --

(CONTINUED)

71 CONTINUED:

71

THE SALESMAN

As Johnny arrives ahead of the approaching Punks, who react as though he's trying to cut in line. He holds up his phone --

JOHNNY

Hey! I've already the called the police. Everything's under control.

PUNK 1

What's your problem? We were just going to help the guy.

PUNK 2

Yeah, what'd you think, we were gonna rob him?

Johnny can't help but eye the closed knife Punk 1 still has in his hand.

JOHNNY

Please, just back off and give him some room.

The Punks exchange looks, then Punk 1 flips out the blade.

PUNK 1

How about you back off, gimp?

He holds out the blade, expecting Johnny to run, then cries out in surprise and pain when Johnny instead whacks it out of his hand with his cane.

(CONTINUED)

71 CONTINUED: (2)

71

PUNK 1

Kick his bitch ass!

Now the other two punks attack Johnny as meanwhile --

THE SALESMAN

gets to his knees, only to be inadvertently knocked down again by Johnny just as he was by Bruce in the vision. Once again he's panicked and enraged, thinking now that it's Johnny who mugged him. Once again, he sees the knife on the ground, grabs it, and turns, slashing Johnny in the arm. Johnny cries out and wheels, grappling with the man as meanwhile he's hit by --

72 A MEMORY FLASH: INT. MOTEL ROOM - NIGHT (B&W)

72

The fight from the first vision: the two shadowy figures smash into walls and furniture, then tumble to the ground.

73 RESUME - JOHNNY AND THE SALESMAN GRAPPLE ON THE GROUND

73

Johnny's managed to knock the knife loose but his attempt to defend himself is just making the panicked Salesman flail more wildly. Johnny tries to get through to him --

JOHNNY

Stop it! I'm trying to help you!

But the man is beyond reason, and we sense that Johnny too is being pushed toward an emotional edge, both by this increasingly desperate fight and his memories of the one it parallels. Forced onto his back, he sees --

THE PUNKS LOOMING OVER THEM

like bloodthirsty spectators at a dog fight, egging the Salesman on as he pins Johnny by the throat with one hand, then pulls back his fist...

PUNK 1

Go for it, man!

PUNK 2

Bash his head in!

74 MEMORY FLASH: INT. MOTEL ROOM - NIGHT (B&W)

74

A FIST smashes Johnny in the face.

(CONTINUED)

- 74 CONTINUED: 74
- Johnny's shadowy assailant, now revealed to be the Salesman, has him pinned in the same way and is pummeling him. Johnny reaches for something to defend himself with, his fingers about to close on the lamp when we cut back to --*
- 75 THE PRESENT 75
- Where Johnny's outstretched fingers now grasp the PIPE the mugger used to club the Salesman. He swings it up, just as --
- 76 MEMORY FLASH: INT. MOTEL ROOM - NIGHT (B&W) 76
- Johnny smashes the Salesman with the lamp, briefly gaining the upper hand, and then pauses, only now --*
- 77 THE SALESMAN'S HANDS GRAB HIM AROUND THE THROAT 77
- In self-defense, Johnny begins choking the Salesman as well. It's as though the future that Johnny's foreseen is somehow catching up with him in the present; he may've changed the time and place, but he can't escape this appointment with destiny, as we continue to INTERCUT:
- 78 MEMORY FLASHES: INT. MOTEL ROOM (B&W) 78
- Johnny and the Salesman choking each other, Johnny becoming more violent, slamming the Salesman's head on the floor --*
- 79 AS IN THE PRESENT 79
- Johnny slamming the Salesman's head on the pavement as he gives in to that same empowering rage, starts to cross that awful line as the Punks, changing sides without missing a beat, now egg him on --
- PUNKS
Kill him! Kill him! Kill him!
- CAMERA pushes in on Johnny, until all we see of the Salesman are his fingers ineffectually clawing at Johnny's face, then falling away.
- PUSHING IN CLOSER, until Johnny's eyes fill the screen and we can HEAR his rage, like an amplified ROAR, against which --
- A LONE VOICE struggles to make itself heard:

(CONTINUED)

79 CONTINUED:

79

BRUCE (V.O.)
*John, if you can hear me, you
 gotta remember...*

As Johnny's eyes blink --

80 MEMORY FLASH: (B&W)

80

*Johnny hovers over Vision-Johnny, who's cradling the dying
 Bruce, and this time -- whether by coincidence or some
 strange design -- it indeed seems as though Bruce is
 talking to him.*

BRUCE (CONT'D)
*...remember your promise, John.
 No matter what happens remember...
 who you are.*

81 RESUME TIGHT ON JOHNNY

81

As something changes in Johnny's eyes. The ROARING sound
 abates somewhat and now he sees --

THE SALESMAN, eyes bulging from fear and lack of oxygen,
 his hands weakly trying to break Johnny's death grip --

JOHNNY'S EXPRESSION registers awareness of what he's doing --
 what he's doing to another human being, and to himself.
 The roaring fades, he releases his grip and sits back,
 pale and spent, while the Salesman remains sprawled on
 his back, gasping.

A POLICE SIREN scatters the Punks as the CAMERA moves up
 and away, framing the two men in the arena-like circle of
 concrete lit by the street lamps, then finding the larger
 ring of surrounding trees, then the curve of the dark
 river, until finally we...

FADE OUT.

FADE IN:

82 EXT. LAKE - DAY

82

A WHIRRING SOUND accompanies a shot of a fishing lure
 arcing out over the still water and landing with a splash.
 A beat as the bobber settles on the surface, then it's
 tugged back toward shore, where we...

FIND JOHNNY, slightly bruised, his arm bandaged, slowly
 reeling in the line as he stands alone at the lake's edge.

(CONTINUED)

82 CONTINUED:

82

BRUCE (O.S.)

They biting?

Johnny turns to see Bruce approaching.

JOHNNY

Not for me.

BRUCE

Figured I might find you here.
'Case you didn't know, that guy
dropped his charges against you.
Walt had a little talk with him,
about what might've happened,
kinda sobered him up.

Johnny nods, looking pretty sobered up himself.

JOHNNY

What might've happened, huh?

BRUCE

Yeah, but didn't, thankfully for
all concerned.

Johnny watches his line, chewing over something in his mind.

JOHNNY

You know, on the way here I passed
an accident. A car had gone up
on a sidewalk, hit a bus stop. I
stopped, asked if anyone had been
hit, and the cops said no.

(turning to him)

But imagine if you were sitting
on that bench. Suddenly...

(beat)

Life can be like that. That
sudden. That unpredictable. Now
factor in the end of the world.

BRUCE

So what're you saying?

(CONTINUED)

82 CONTINUED: (2)

82

JOHNNY

I can't see the whole future,
just the pieces my visions show
me. I don't know what's gonna
happen. And if I can't trust my
own actions...

BRUCE

Whoa...

JOHNNY

I almost lost it. Became that
other person. Crossed that line.

BRUCE

Only you didn't. You're no Greg
Stillson, John. You're a good
man, and a good man remembers
where that line is.

(CONTINUED)

82 CONTINUED: (3)

82

JOHNNY

Or maybe I was just lucky you
were there to remind me.

BRUCE

Me? I was half way downtown
chasing that mugger. How could I
remind you?

(off his pointed look)

In a vision? But I thought in
your last...

(realizing)

You mean something I said when I
was... when I was *dying*?

JOHNNY

(nods)

It was like you knew it was a
vision, and that when it was over,
I'd still need your help.

BRUCE

So something I said when I was
dying in a vision of a future
that never happened...?

He shakes his head at the weirdness of this. Then:

BRUCE

Guess it proves one thing. It
always pays to listen to me.

But his quip fails to change Johnny's somber mood.

JOHNNY

And what if you're not there next
time?

BRUCE

I'll always be there, man. Trust
me. And more importantly, trust
yourself.

JOHNNY

I wish I could.

He casts again. Both men turn to watch the lure land,
then remain silent as Johnny starts to reel it in. Off
the moment, quiet but no longer peaceful...

FADE OUT.

END OF ACT FOURTHE END