THE DEAD ZONE

“TIPPING POINT, PARTS 1 & 2”

CAST

JOHNNY SMITH
SARAH BANNERMAN
WALT BANNERMAN
BRUCE LEWIS
REVEREND GENE PURDY
J.J. BANNERMAN

NON-SPEAKING

NURSES & HOSPITAL STAFF
FAITH HERITAGE
    BROADCAST CREW
    SUPPORTERS
LAB TECHNICIAN
STILLSON SUPPORTERS/BANQUET GUESTS
SECURITY GUARDS
HOTEL STAFF
WASHINGTON TYPES AT PRESS CONFERENCE
SECRET SERVICE/PRESIDENTIAL ENTOURAGE
PEOPLE IN BASEBALL STANDS
FUTURE ARMAGEDDON WORLD PEOPLE
WORKERS @ COURTHOUSE
D.C. POLICE

GREG STILLSON
JAMES STILLSON
SONNY ELLIMAN
CHRISTOPHER WEY
REBECCA CALDWELL
RACHEL CALDWELL
JAKE TRUAX
DEPUTY ROSCOE
DR. RAYMOND JAEGGER
PENDRAGON
TWENTY (FUTURE J.J.)
MAN TWO
MAN THREE
REBECCA’S LANDLORD
HUGH SPENCER
LETTICIA PORTER
STAGE MANAGER
BAKER
ASSISTANT
NURSE
SEARCHER
HOSPITAL RECEPTIONIST
ANNOUNCER
STILLSON ASST. GLORIA (VOICE)
ANSWERING MACHINE (VOICE)
DR. SURMAN
TANIA
THE DEAD ZONE

“TIPPING POINT, PARTS 1 & 2”

SETS

INTERIORS

SMITH HOUSE
- ENTRY/FOYER
- LIVING ROOM
- BEDROOM
- HALLWAY
- KITCHEN

CLINIC
- IMAGING LAB/SCANER ROOM
- CONTROL ROOM
- WAITING ROOM

FAITH HERITAGE
- PURDY’S OFFICE

CLEAVES MILLS
- STILLSON’S DISTRICT OFFICE
- COUNTY MORGUE
- BAKERY/GUNSHOP

WASHINGTON, D.C.
- STILLSON’S OFFICE
- GOV’T BLDG/MARBLE STAIRWAY
- REBECCA’S APARTMENT
- APARTMENT BLDG. HALLWAY
- JOHNNY’S MOTEL ROOMS
- JAMES STILLSON’S HOTEL SUITE
- MONITORING/SURVELLIENCE CENTER
- WDCN “REAL 8 NEWS” STUDIO
- WASHINGTON HOTEL
  - LOBBY/FONT DESK
  - BALCONY/STAIRWELL
  - BANQUET HALL/COAT CHECK
  - BAR
  - LADIES ROOM
  - SERVICE CORRIDOR
  - PARKING GARAGE

SHERIFF’S DEPARTMENT
- WALT’S OFFICE
- EVIDENCE LOCKUP
- PURDY’S JAIL CELL

HOSPITAL
- SURGERY PREP ROOM
- POST OP/RECOVERY ROOM
- LOBBY/WAITING AREA
- CORRIDOR

“LARRY KING SHOW” SET

EXTERIORS

SMITH HOUSE

CLEAVES MILLS
- PARK/NEIGHBORHOOD SIDEWALK
- BASEBALL STANDS
- STILLSON’S DISTRICT OFFICE
- USED CAR DEALERSHIP

WASHINGTON, D.C.
- PHARMACY
- COURTYARD PARK
- STREETS
- COURTHOUSE
- WASHINGTON MONUMENT
- WASHINGTON HOTEL
  - FRONT & BACK OF HOTEL
  - ALLEY

EMPTY BEACH

LOADING DOCK (EXISTING FOOTAGE)

FUTURE ARMAGEDDON WORLD

ABANDONED OFFICE BLDG.

HOSPITAL

VEHICLES

STILLSON’S LIMO

BRUCE’S CAR

RACHEL’S CAR

GOVERNMENT CARS

PRESIDENTIAL MOTORCADE

*(no page iii)*
THE DEAD ZONE

"TIPPING POINT, PART ONE"

TEASER

FADE IN:

INT. SMITH HOUSE - BEDROOM - DAY - ON JOHNNY SMITH

sleeping late. With a smile on his face. Then we see why. REBECCA enters, wearing his shirt. She looks better in it than he does. She slips up to Johnny and gently nuzzles him awake.

JOHNNY
(groggy)
...hey...

REBECCA
Hungry?

JOHNNY
On so many levels.

They kiss. Apparently this is not their first night together.

JOHNNY
(can smell it)
What's for breakfast?

REBECCA
It's a surprise...

He playfully touches her arm. We hear a mini-Dead Zone WHOOS.

JOHNNY
Toaster waffles?

REBECCA
(he's right damn it)
Not very psychic. It's all you had.

JOHNNY
Sorry, I wasn't expecting company.

Smiling, Rebecca pulls away.

REBECCA
C'mon, I'll make some bad coffee.

JOHNNY
I love it when you talk like that.
CONTINUED:

She exits as Johnny pulls on some sweats and a t-shirt. Then he reaches for his cane, triggering a REAL WHOOSH. A thunderclap of pain hits Johnny above the left eye. Instantly Johnny senses he's not alone. He turns to see...

INT. JOHNNY'S BEDROOM - CONTINUOUS - CHRISTOPHER WEY

slumped against a wall, looking weary.

JOHNNY
...you... how long have you been there?

WEY
Here? Just a few seconds... but I've been waiting a long time.

Johnny has to fight to control the pain.

JOHNNY
What do you want?

WEY
Reverend Purdy lied.

JOHNNY
What do you mean?

WEY
About Mike Kennedy. You knew something was wrong the night they set you free -- you didn't know what, but you felt it.

JOHNNY
How could you know that? You weren't here.

WEY
I just know, okay. Get the truth from Purdy.

And with that, he drops the cane top, and the VISION ENDS.
Johnny presses the heel of his palm to his forehead, hit with a fresh wave of excruciating pain.

CUT TO:

INT. SMITH HOUSE - HALLWAY/BEDROOM - MOVING WITH REBECCA following her down the hall as she floats two cups of bad coffee back to the bedroom.

REBECCA
I hope you like your coffee black, your milk went out of date two weeks ago... Johnny?

As she rounds the corner into the bedroom...

REBECCA
JOHNNY! Oh my god... Johnny...

A wider view REVEALS what she's reacting to: Johnny passed out on the floor.

OMITTED

EXT. JAEGER NEUROLOGY INSTITUTE - DAY
Establishing. A sleek modern structure.

JOHNNY (V.O.)
I just got a little dizzy that's all...

INT. JAEGER'S OFFICE - DAY
Lots of glass and reflective surfaces. Off to the side, a computer work station with several monitors. Johnny and Rebecca sit in front of a desk covered not in papers and files, but with puzzles and various building toys; a playground for the mind. Across from them sits DOCTOR JAEGER wearing custom surgical greens.

REBECCA
Johnny... you were passed out on the floor.

Jaeger absentmindedly plays with a small wooden finger puzzle as he listens to Johnny and Rebecca.

(CONTINUED)
CONTINUED:

JAEGGER
...and according to your medical records, you've had these blackouts before correct?

JOHNNY
Yes.

JAEGGER
And they're associated with your, "dead zone" the "visions" you've been experiencing since emerging from your coma?

JOHNNY
Not all my visions... just certain ones.

JAEGGER
Fascinating.

Jaeger sets the puzzle down, having solved it as he sat there. Johnny picks up the puzzle to look at it, triggering:

VISION BLAST

A machine gun burst of two-frame visions of brain surgery images. Ouch.

RESUME JOHNNY - INT. DR. JAEGGER'S OFFICE - DAY

He could have done without that. He keeps his reaction to himself as Jaeger continues.

JAEGGER
Johnny, brain damage is not a static condition, it evolves. Sometimes for the better, such as when you emerged from your coma... but more often, we see things take a sudden turn for the worse. These blackouts and memory losses you've been experiencing are actually seizures that indicate serious problems deep within your brain. They could be a precursor to a life threatening stroke, or even worse, you could slip back into a coma.

(CONTINUED)
JOHNNY
I understand that, but I've always felt like I was living on borrowed time since my accident. It's just something I have to live with.

JAEGGER
Maybe not. After carefully reviewing your medical history, I'm cautiously optimistic that we can help you.

JOHNNY
How?

JAEGGER
I think we can cure your "dead zone."

Off Johnny and Rebecca's reaction.

FADE OUT:

END TEASER
ACT ONE

FADE IN:

INT. JAEGGER'S IMAGING LAB - DAY (FORMERLY HIS OFFICE)

Johnny and Rebecca follow Jaeger into his imaging lab, a large clean room featuring a state of the art (plus some) MRI/PET scanner and a smaller adjoining Control Room full of equipment racks and computer monitors, with a window so the operator can view the patient while scanning.

JAEGGER
Medical science has made huge strides Johnny in the study of Neuroanatomy -- the functioning of the brain. With MRI's, and P.E.T. scans, we can now pinpoint and surgically treat brain tumors and strokes that were, until quite recently, inoperable.

REBECCA
Are you saying you think you can remove Johnny's Dead Zone?

JAEGGER
Actually, we would remove the diseased part of the brain causing his symptoms, the headaches, blackouts...

JOHNNY
And my visions?

JAEGGER
My belief is that your visions are a unique state of consciousness arising from a specific part of your brain. Somehow your accident awakened this dormant region. If we can find it, and discover how it works, we may be able to surgically alleviate, or at least control the negative side effects.

JOHNNY
And you think this is possible?

JAEGGER
Let me show you something.
IN THE CONTROL ROOM

Jaeger sits in front of a large flat screen monitor, navigating his way through Johnny's medical history. Thumbnails of various x-rays and MRI results fill the screen. Jaeger clicks a few levels into a scan series, then double clicks on a file, opening a P.E.T. scan series full screen.

JAEGGER
When I was reviewing the records sent over by your doctor, I found this incomplete scan -- the technician wrote a note that this scan was redone because, "patient suffered temporary hallucination during image capture."

JOHNNY
I remember that. I didn't hallucinate, I had a vision of a little girl who had an MRI right before me.

JAEGGER
What did you see?

JOHNNY
Her funeral. She had a brain tumor.

JAEGGER
And you got this vision from touching something she had touched?

JOHNNY
That's how it usually happens.

Jaeger opens a file revealing a 3-D P.E.T. scan that is incomplete, only two thirds of the brain in 3D.

JAEGGER
There, that red blur, that glare -- that occurs nowhere else in all the other scans -- only when you had a vision. Somewhere in that red blur might just be the source of your Dead Zone.

Off Johnny's reaction...

EXT. JAEGGER CLINIC - DAY - JOHNNY AND REBECCA - MOVING

As they head back to the car, Rebecca has to catch up with Johnny, who seems like he can't get out of there fast enough.
CONTINUED:

JOHNNY
...It's not an option. Not for me. Not now.

REBECCA
You heard Doctor Jaeger, these headaches and blackouts are going to get worse. You could die.

JOHNNY
I'll have to take my chances.

REBECCA
I understand why you wouldn't want to lose your gift, but... Johnny please stop so I can talk to you...

Johnny stops. He doesn't want to hear what she has to say because he knows she's going to be right.

REBECCA
What's happening between us, it's great, but it's just beginning... and I can't tell you what to do here. Please, talk to your friends, to people you trust. Talk to Sarah. In the meantime let Dr. Jaeger run the tests he needs to do... at least then you'll be basing your decision on all the information.

Johnny looks at her and relents.

JOHNNY
I'll go through the testing, but I can't promise anything beyond that.

REBECCA
Thank you...

And they continue on to the car.

10A INT. JOHNNY'S HOUSE - NIGHT

Reverend Purdy leans into Johnny's open front door, finding the house dark.
CONTINUED:

PURDY
Johnny? Johnny are you here?
It's Gene. Johnny?

Johnny's voice echoes from back inside the house.

JOHNNY
In the living room.

The view follows Purdy through the dark house, where he finds Johnny sitting in the darkened living room.

PURDY
Johnny? What are you doing in the dark?

Johnny turns on a dim lamp.

JOHNNY
Fighting off a migraine. Thanks for coming. I'm not supposed to drive or I would have come to you.

PURDY
Not a problem. You said you wanted to ask me something?

Johnny studies Purdy for a long beat, making him nervous.

JOHNNY
Why did you lie?

PURDY
What do you mean? ...about the trust fund? I told you. We made some bad investments. You'll be made whole, I promise.

JOHNNY
I don't care about the money. There's something else. Something about Rachel's murder.

(a beat)
The night I was released, after you found Mike Kennedy's suicide note, I knew something was wrong... But I couldn't say anything or I'd land back in jail as the only suspect.
JOHNNY (O.S.)
I got a vision of your future when I touched you... you were having a breakdown, begging for forgiveness. Forgiveness for what?

PURDY
I don't know Johnny... you've seen the future... I haven't.

JOHNNY
The truth will out Reverend. If there's something you know about Rachel's murder or Kennedy's suicide, you need to come forward with it.

Purdy's not ready to go there, not yet. Johnny keeps working him.

JOHNNY
Walt is having Mike Kennedy's body exhumed, they're going over everything again. It's only a matter of time till we know what really happened.

PURDY
Everything I did, I did to protect you.

JOHNNY
I don't need your protection. I need the truth.

PURDY
The truth is, I don't know who killed Rachel Caldwell. Or why Mike Kennedy killed himself. I just know these are not ordinary times, and after I saw what you had written -- about your visions of the future. I was afraid...

Purdy knows he's said too much.

JOHNNY
Afraid of what?

PURDY
Of you...
The CORONER is just finishing a second autopsy on Mike Kennedy when Johnny and Walt arrive. They watch as the coroner covers Kennedy's body, getting a glimpse of his sawed open skull.

DR. SURMAN
You're early Bannerman, my report won't be ready for forty-eight hours.

WALT
But if I know you, you've already made up your mind... what did you find out?

DR. SURMAN
Same as the first time. Probable suicide. I can't rule out homicide to a medical certainty, but there's nothing here to support changing the cause of death.

Johnny looks at the specimen bags, particularly one with a whole lobe of brain.

JOHNNY
Is that what it looks like?

DR. SURMAN
Right frontal lobe. You can see where the bullet passed through. Size of the hole matches the caliber of the gun found in his hand.

WALT
Did you find the slug?

DR. SURMAN
Most of the bullet went straight through and shattered the driver's window. We found it nearby. There were also numerous bullet fragments we removed today.

Johnny points to another evidence bag.
JOHNNY
These?

DR. SURMAN
Yes.

JOHNNY
Can I touch them?

Surman looks to Walt, as if to say, "Don't ask me this."

WALT
I'll take responsibility.

Johnny opens the bag with the bullet fragments and pours them out on his hand, triggering:

VISION: FOLLOWING THE BULLET (FORMERLY SCENE 60)

As it reforms into a whole bullet, the VIEW RAMPs IN tight on the now spinning bullet and the PERSPECTIVE SHIFTS so we are now watching the bullet unscrew its way backwards out of Mike Kennedy's head. Our view continues to follow the bullet, panning it back to the gun to reveal:

Sonny Elliman, gloved hands wrapped around Kennedy's limp fingers on the gun. The bullet retreats back into the gun as it swallows the muzzle blast and we relive the moment Elliman pulled the trigger. The real time gunblast ends the vision.

RESUME JOHNNY - INT. MORGUE (FORMERLY SCENE 61)

He winces, a sympathetic shock of pain cracking through his skull. Surman reacts to Johnny, then looks over her shoulder to make sure nobody is seeing this.

JOHNNY
AHH... my head.

WALT
You all right?

Johnny nods "yes." He pulls Walt away from the coroner so they can talk privately.

JOHNNY
Elliman. It was Sonny Elliman.

WALT
Security guy, works for Congressman Stillson?

(CONTINUED)
Johnny was knocked out. Elliman put the gun in his hand and pulled the trigger. Why would Stillson want Mike Kennedy dead?

Walt
Let's get Elliman in here and sweat it out of him.

Johnny
Not yet. As soon as we say Mike Kennedy didn't kill Rachel, I become your prime suspect again.

Walt
So, if Mike Kennedy didn't kill Rachel, who did? Stillson?

Johnny nods affirmatively.

Walt (cont'd)
We just have to prove it.

Rebecca enters with a bag of groceries.

Rebecca
Johnny? You home? I bought some groceries. Thought maybe I'd make us dinner tonight... Johnny?

Johnny steps into the kitchen. He's got something on his mind.

Johnny
Hey...

Rebecca gives him a quick kiss as she breezes past on her way to the fridge.

Rebecca
Hey yourself. How you feeling?

Johnny
Okay...

Johnny hesitates, not sure how to put this.
CONTINUED:

JOHNNY (CONT'D)

Rebecca...

REBECCA
What is it?

JOHNNY
(a beat)
I have some bad news, but I want you to know... I'm here for you... and whatever happens, we're going to see this through, together.

REBECCA
What is it?

JOHNNY
Mike Kennedy didn't kill Rachel.

Rebecca lets this news soak in.

REBECCA
What do you mean?

JOHNNY
I had a vision. Mike Kennedy didn't commit suicide. He was murdered by someone working for Stillson, Sonny Elliman. Something Rachel found out while shooting her documentary got her killed.

Rebecca is lost in thought as she processes all this.

JOHNNY
Rebecca... When the truth comes out about Mike Kennedy, that he didn't kill Rachel... I'll be a suspect again... They might arrest me.

REBECCA
We can't let that happen...

(MORE)

(CONTINUED)
13 CONTINUED: (2)

REBECCA (CONT'D)
(she looks Johnny in
the eye)
I know you didn't hurt Rachel...
If it was Greg Stillson, then we
have to prove it. We owe it to
her.

JOHNNY
We'll go over everything again.
Maybe there's something I missed.

13A INT. PURDY'S OFFICE - NIGHT

After hours. Purdy stares at his large ornate bible, reading
and re-reading passages of Revelations. There's something
very OCD about his behavior. Apparently he's got the
spirit.

EXTREME ON THE BIBLE

Apocalyptic phrases and words, as if spinning through his
head in a jumble.

PURDY

Flipping pages, re-reading, as if it would somehow change
if he just keeps checking.

JUST THEN - GREG STILLSON

Appears in the doorway.

STILLSON
Glad to see you're getting some
use out of that bible I gave you.

PURDY
"Congressman..."

STILLSON
(re:bible)
Yes sir, the deluxe edition.
Back when Daddy and I sold the
good book door to door, one of
these deluxe illustrated editions
was the grand slam of sales...
Daddy would sell one of these, he
could lay up drunk for a full
week before we'd have to get back
at it... Good times.

(CONTINUED)
PURDY
What do you want?

STILLSON
I suppose by now you heard they
dug up poor Mike Kennedy?

PURDY
Yes...

STILLSON
Now what do you suppose prompted
that?

PURDY
I'm sure I wouldn't know. You'll
have to ask Sheriff Bannerman.

STILLSON
Did seem awful convenient, Mike
taking the blame for Johnny Smith.

PURDY
What's your point?

STILLSON
My point is, don't let Smith take
you down with him. He and
Bannerman couldn't frame me for
Rachel Caldwell's murder so now
they're poking around Mike
Kennedy's death looking for
something they can use against
me. But they aren't going to
find anything are they? ...are
they?

PURDY
Not from me...

STILLSON
Good. Because the only one who's
going to be hurt by Smith digging
into Mike Kennedy's past is **you**.

Off Purdy's look.

WALT leads Johnny and Rebecca through the rows of cars
until they arrive at Rachel's station wagon.

(CONTINUED)
CONTINUED:

WALT
Here it is.

REBECCA
Didn't you already touch her car?

JOHNNY
Not the inside. The initial vision I got from the door handle led us to the camera. By then I was a suspect.

Johnny opens the driver's door and sits down, but refrains from touching the steering wheel. Rebecca opens the passenger door and sits next to him.

Johnny grips the steering wheel, triggering:

VISION - SPLIT REALITY

INTERCUTTING: Johnny and Rebecca in the parked car in daylight; with Johnny (as the killer) and RACHEL in the passenger seat, the night of Rachel's murder. (The car is pulled off the highway.)

REBECCA
What is it? What do you see?

JOHNNY
Rachel... it must be the night of the murder...

Johnny is behind the wheel as the killer. Rachel, having just been kidnapped from her office and knocked out, suddenly awakens, terrified, and begins to put up a fight. Johnny, as the killer, pulls off his ski mask.

JOHNNY
(as the killer)
What did you tell him?

Rebecca is startled by the sudden change in Johnny's demeanor.

REBECCA
Johnny? What's wrong?

JOHNNY
What did you tell Smith about us?

RACHEL
Nothing. Nothing I swear. Please don't hurt me. Don't hurt me.

(InternalServerError)
CONTINUED:

Her hand finds the camera on the seat next to her and she instinctually fights for her life, bashing Johnny (the killer) repeatedly with the camera. She kicks at Johnny, struggles to open the door, and tumbles out of the car. As Johnny (the killer) takes his hands off the wheel to pursue her, THE VISION ENDS.

RESUME JOHNNY AND REBECCA - INT. RACHEL'S CAR

Rebecca is ready to pounce on Johnny.

REBECCA
Who was it? Who was driving the car?

JOHNNY
I couldn't see his face, but she knew him. The killer kept saying, "What did you tell Smith about us."

REBECCA
You said before you thought she had an affair with Stillson. Maybe he thought she told you...

JOHNNY
He must have thought she told me something worth killing her for...

REBECCA
So it was him.

Johnny and Walt exchange a look, their thoughts echoing Rebecca's.

FADE OUT:

END OF ACT ONE
DEAD ZONE: TIPPING POINT - ACT TWO - 5/10/04 - WHITE-3

ACT TWO

FADE IN:

20 EXT. AN EMPTY BEACH - DAY

Pristine. New England dunes. We find Johnny. Alone. Lying on his back in the sand, wearing sweats and a t-shirt.

REBECCA
Can you feel the warm sand Johnny?

Dressed in a bikini, Rebecca appears sitting on the sand next to Johnny.

JOHNNY
Actually all I feel is cold metal... but keep going...

21 ALTERNATE VIEW REVEALS: INT. JAEGER IMAGING LAB - CONTINUOUS

Rebecca sits with Johnny as he lies back in the same position he is on the beach, except now he is on the patient-sled about to be fed into the P.E.T. scanner. His body strapped down, his head locked into a halo.

JOHNNY
...It helps just to hear your voice.

REBECCA
Try and imagine yourself listening to the waves... smell the salt air... feel the sand between your toes...

22 MIXED REALITY - THE MRI ON THE BEACH

Johnny is concentrating on Rebecca's words, trying to will himself out of that hospital room.

JOHNNY
I'm feeling it...

REBECCA
Good. They're going to insert something into your neck now, but I want you to ignore the pain... just picture yourself lying on that warm sand...

As a NURSE inserts a nasty looking catheter into an artery in Johnny's neck...

(CONTINUED)
CONTINUED:

JOHNNY
Aaargh...

REBECCA
Stay on the beach Johnny... let the pain go... and come back to me on the beach...

JOHNNY ON THE BEACH - INTERCUTTING

JOHNNY EXPERIENCES himself on the beach, Rebecca gently rubbing his chest with her hand.

REBECCA
How does that feel?

JOHNNY
Much better...

IN THE IMAGING LAB

Her hand coming to rest on his chest, Rebecca looks to Dr. Jaeger who signals they are ready.

REBECCA
They're getting ready to start now Johnny, so I have to go... but I want you to stay on the beach... listen to the waves, feel the warm sand... and just drift away...

JOHNNY ON THE BEACH

Eyes closed, resting on a dune, a smile on his face.

JOHNNY IN THE SCANNER

Wrapped tight in velcro straps, immobilized as he begins the journey into the jaws of the scanner.

JAEGGER AND REBECCA - IN THE CONTROL ROOM

She joins Jaeger in the control booth.

JAEGGER
Nice job... I know it hurts like hell, but any anesthesia would alter the scan. You've done this before?
CONTINUED:

REBECCA

Just a little guided imagery. I use it sometimes on the traumatized kids I work with.

Jaeger and a LAB TECH start navigating their way through a series of on-screen menus. Through a window, they watch Johnny in the next room, now completely inside the scanner.

JOHNNY ON THE BEACH

Still buried in sand. Jaeger's voice echoes from somewhere down the beach.

JAEGGER

We're going to inject the radioisotope now Johnny. You may hear a little noise from the scanner, just try to ignore it...

A low buzz-buzz-buzz becomes perceptible to Johnny.

JOHNNY IN THE SCANNER

Inside the scan room, the BUZZ-BUZZ-BUZZ is deafening as a powerful electron gun blasts Johnny's skull.

CONTROL ROOM

Jaeger and Rebecca watch as the first batch of scans, each representing a slice of Johnny's brain, are displayed on the monitors. With a few keystrokes, Jaeger combines the slices into a three dimensional view of Johnny's brain, which he manipulates with a track-ball, viewing the scan from several angles.

JAEGGER

Great. We have an excellent baseline.

(then to Rebecca)

You can see the areas of brain activity, the brighter colors, here in the frontal lobe. We're literally "seeing" him imagine your beach.

REBECCA

Incredible...

Jaeger signals the nurse in the room with Johnny, who wheels over a heavy lab cart with a small vice bolted to the top. In the vice: a baseball.

(CONTINUED)
CONTINUED:

JAEGER
(into his headset)
Johnny we're going to try and
trigger a vision now by touching
an object to your hand, but I
want you to just relax and let
the vision happen... ready?

JOHNNY ON THE BEACH

Happy as a clam...

JOHNNY

Ready.

JOHNNY IN THE SCANNER

As the lab technician maneuvers the vice-gripped baseball
so it touches Johnny's hand, triggering:

JOHNNY ON THE BEACH

The baseball in his hand. We HEAR THE ROAR OF A CROWD...

VISION - BASEBALL STANDS

Doctor Jaeger sits in the crowded bleachers with his TEN
YEAR OLD SON. As Johnny watches from the row behind them,
Jaeger and his son jump to their feet along with the rest
of the crowd, cheering a home run. In SLOW MOTION, Jaeger's
son stretches with his mitt to reach the incoming home run
ball...

JAEGER

Hits the "scan" button, firing off a scan.

VISION - RESUME STANDS

Johnny watches as Jaeger's kid snags the ball away from
the pushy adults around him.

JOHNNY ON THE BEACH

Smiles at the kid's victory...

(CONTINUED)
CONTINUED:

JOHNNY

Yessssss....

IN THE CONTROL BOOTH

Jaeger and Rebecca watch as another series of scans becomes a 3-D model of Johnny's brain.

JAEGGER

What did you see Johnny?

JOHNNY

Your son catching a home run.

JAEGGER

(blown away)

...that's... right...

Jaeger puts both scans up on the screen, rotating them for comparison. In the VISION SCAN Johnny's brain is essentially dark, except for a blurry glow from deep inside.

JAEGGER

(to Rebecca)

There... look... that glow near the amygdala - this area of the brain integrates the senses and links our emotions to memories...

But the image is very undefined. We need to evoke a stronger vision. He said only certain visions cause his seizures. What triggers them?

Off Rebecca's concerned look...

JOHNNY'S CANE

Being tightened into the vice. The view widens to reveal the Nurse moving it into position near Johnny's hand.

JAEGGER

We're going to try another vision now Johnny.

REBECCA

How's the beach?

JOHNNY ON THE BEACH

JOHNNY

All I need is a Pina Colada.
REBECCA AND JAEGER

Exchange a look. Jaeger nods to the Nurse, who pushes the plunger sending another load of radioisotope into Johnny's brain, then very carefully moves the cane top closer...

ON THE BEACH - IN THE MRI

Johnny reacts to the splitting headache that accompanies the radioisotope hitting his brain.

EXTREME ON THE CANE TOP - (IN THE LAB)

As it touches Johnny's hand, triggering:

VISION - JOHNNY ON THE BEACH

Suddenly sits up, as the beach around him MORPHS INTO:

VISION - THE FUTURE

Christopher Wey is tied to a chair in front of Johnny, holding the cane top in a hand tied to the arm of the chair. Looking around, Johnny realizes they are in a small dark room, Wey being held captive by somebody...

WEY
(to somebody)
He's here...

JOHNNY
Who did this to you?

WEY
Nevermind that... the camera... the dead girl's camera...

JOHNNY IN THE SCANNER

lying frozen deep inside the machine. A heart monitor ALARM goes off, the technician looking to Jaeger for instructions.

JAEGER AND REBECCA

Rebecca looks at the monitor that shows Johnny's vital
CONTINUED:

signs as a series of medical alarms sound off.

REBECCA
Something's wrong. Stop the test.
CONTINUED: (2)

JAEGER

Wait!

He hits the scan button one last time.

RESUME VISION - FUTURE

Wey and Johnny back in the room.

JOHNNY

What about the camera?

Before Wey can answer, a hardened TWENTY YEAR OLD MAN carrying an assault rifle enters the room.

TWENTY

Who are you talking to? Is he here?

The young man looks around the room. Johnny is right in front of him, but the man can't see him. Johnny studies his face.

JOHNNY

Who is this? Do I know him?

WEY

You should, he's...

But the young man quickly knocks the cane top out of Wey's hand with the butt of his gun, ENDING THE VISION.

JOHNNY ON THE BEACH

He panics and struggles as he is sucked under the surface of the sand.

JOHNNY IN THE SCANNER

Rebecca joins the technician as they scramble to pull a convulsing Johnny from the scanner. As soon as they get him out and sit him up, the vital sign monitors begin to return to normal.

REBECCA

Are you all right?

JOHNNY

(pained but recovering)

I think so... what happened? Did it work?
JAEGGER - BACK IN THE CONTROL BOOTH

Is looking at the monitor, an expression of awe on his face. Johnny manages to get to the control booth with Rebecca to lean on.

JAEGGER

... there it is.

WHAT THEY SEE ON THE MONITOR

Another 3-D model of Johnny's brain, but this time, there at the center, clearly defined in a concentrated red glow, is an uncharted structure deep inside Johnny's brain, his Dead Zone.

Off Johnny's reaction...

EXT. NEIGHBORHOOD SIDEWALK - DAY

Johnny and Sarah walk along a tree covered street.

SARAH
They really think they know what causes your visions?

JOHNNY
This Doctor Jaeger has a theory, but that's all it is, a theory.

SARAH
And you could actually see it?

JOHNNY
He thinks my "dead zone" is some kind of anomaly deep inside my brain. It's the source of my visions. It's also the source of my headaches and blackouts.
Sarah
Is it something they can treat?

Johnny
If they can isolate it, they might
be able to operate.

Sarah
What would that do to your visions?

Johnny
Stop them. Maybe.

(a beat)
Listen, Sarah... there's something
I need to ask you...

Sarah
Yes?

Johnny
If something happened... and I
wound up in the hospital... if
I'm not able to, I want you to be
the one to decide whether to
operate.

Sarah lets that soak in.

Johnny (cont'd)
I know it's a lot to ask...

Sarah
Of course I'll be there for you.
Whatever you need, always. We're
your family, J.J., Walt, and I.

Johnny
There's one more thing... Sarah --
if it ever comes to it -- don't
leave me in another coma. Pull
the plug... promise me...

Sarah
Johnny, I...

She nods yes, and silently mouths "promise", unable to
bring herself to even say it out loud.

Sarah
Have you told Rebecca?

Johnny
Yeah. She's been great. She's
been through a lot. We both have.

(MORE)

(Continued)
JOHNNY (CONT'D)

(a beat)
For the first time since you and I... there's somebody I really care about... This operation... I dream about getting rid of these visions... having a normal life with somebody like Rebecca...

(a beat)
But a part of me knows it just isn't possible.
SARAH
Of course it's possible. You're a father now... J.J. loves you... You have this wonderful girl who's crazy about you. I can see it in the way she looks at you. Everyone can.
(beat)
If you want a life with her, then fight for it.

Off Johnny's reaction.

EXT. WASHINGTON D.C.

Establishing.

INT. STILLSON'S CONGRESSIONAL OFFICE - NIGHT

Behind closed doors. After hours. Cigars. Booze. This is where business gets done. Stillson is here, holding court with his new legislative pals, including JAKE TRUAX and the others from Johnny's voting machine vision in "Finding Rachel, Part One."

Truax hands Stillson a fresh drink and pulls him aside, purposefully snubbing JAMES STILLSON, who swallows his reaction. It's a bitter pill.

TRUAX
Get yourself another drink Jimmy, I just need Greg for a minute... thanks.

JAMES
I've got some thoughts on those amendments when you guys are through.

Truax just shines him on, focused only on Greg.

TRUAX
(just to Greg)
Listen, Greg, I think I speak for everyone here when I say we're all impressed with the work you've done for us on the "Justice For All" bill... our re-naming it "Rachel's Law" will help with your constituents back home.
CONTINUED:

Truax checks to make sure nobody can hear them, his tone darkening.

TRUAX
But something has come to our attention that is cause for concern. A friend over in the justice department told me the Penobscot County Sheriff is having the FBI crime lab re-examine evidence in the Rachel Caldwell murder. We wouldn't want an over-zealous Sheriff to re-open her murder investigation. Who knows what peripheral issues might come to light.

STILLSON
Don't worry. I've got it under control.

CUT TO:

INT. REVEREND PURDY'S OFFICE - NIGHT

After hours. In a wide view of the office, we see Purdy at his desk, methodically feeding papers into his shredder. From the looks of it, he's been at it all night, a huge pile of shreddings cascading across the floor. As the view moves closer, we see that Purdy is having some kind of breakdown; hair disheveled, eyes dull, his affect flat and emotionless as he continues to shred. As the view moves closer still, we see just how gone Purdy is when we reveal what he is shredding -- his Bible.

EXT. PARK - DAY (FORMERLY EXT. CEMETERY)

Two young blonde girls, ten and five years old, playing on swings, rising and falling out of frame in slow motion. Happy. Laughing. Rebecca and Rachel in happier times. Each in turn dip out of frame, only to rise back up as their older selves, still happy in a perfect world. Rebecca in particular seems happy in a way we've never seen her, because she's with her sister. She throws her head back and laughs, swinging up with all her might as Rachel swings past disappearing out of frame. But when Rebecca reaches her apex and begins her descent, her expression changes, something suddenly very wrong. Where Rachel was a second ago, now only an empty swing remains, arcing past Rebecca on her way down.

(CONTINUED)
Confused, Rebecca jumps off her swing, looking everywhere for her sister as the VIEW WIDENS TO REVEAL: Rachel is gone, vanished.

REBECCA
Rachel!!!
And in her eyes, we see that she knows, life is not fair, or neat, or easy, and it may take more than Johnny's promise to bring Rachel's killer to justice. Off her soulful look of doubt...

FADE OUT:

END ACT TWO
FADE IN:

Walt leads Johnny and Rebecca through the shelves of boxed up evidence, checking a clipboard as he looks for the Rachel Caldwell case evidence. Walt finds the boxes he's looking for.

WALT
Here it is.

He pulls three large file boxes off the shelf, cutting off the official seals before opening them.

WALT
Make it quick. District attorney Schweigel would have my head on a stick if he found out.

JOHNNY
I know. I wouldn't ask if I could think of any other way.

Johnny and Rebecca sort through the evidence: personal items of Rachel's, her purse, car keys, a jacket.

WALT
What exactly are you looking for?

JOHNNY
Something I never touched...

Johnny lifts an evidence bag containing Rachel's video camera.

JOHNNY
...the murder weapon.

Rebecca eyes the bloodstained camera as if she's afraid of it.
CONTINUED:

WALT

Let's get this over with.

Walt puts on a pair of rubber gloves, then slices open the sealed bag. He holds the camera out for Johnny, who passes his hand over the controls, before suddenly latching on to the handgrip like it was magnetic, triggering:

A MACHINE GUN BURST OF VISIONS

A rapid fire montage of images from the night Rachel was kidnapped. Out of the maelstrom of images, a single vision suddenly emerges --

VISION - LOADING DOCK - NIGHT

Johnny witnesses a reprise of the vision he had the first time he bumped into Rachel. Four men, right in front of Johnny, including Stillson, looking down off camera, talking about a woman.

STILLSON

No one else knows about her, huh?

TRUAX

Nobody outside present company.

The view ramps into Johnny as he turns, swinging around 180 degrees to reveal what the men are looking at: A DIGITAL VOTING MACHINE.

STILLSON

May I?

TRUAX

That's what we're here for.

[As originally written for "Finding Rachel, Part One:" Stillson reaches forward, the VIEW MOVES TO REVEAL what the men have been salivating over: not a woman, but a small computer kiosk -- one the new digital VOTING MACHINES. Seen on the screen: a menu of the candidates from the Congressional election. Stillson's hand circles the screen sensuously.]

STILLSON

Let me ask a stupid question. Does it even matter which one of these I pick?

The men laugh.
TRUAX
Of course it matters. Every vote counts...

STILLSON
Yeah, just some count a little more than others.

TRUAX
In a close election like yours, it all gets down to margin of error, which our friend here manipulated in your favor. Undetected, of course. The digital equivalent of a hanging Chad.

Johnny watches as Stillson caresses the screen. The vision SPEEDS FORWARD IN TIME -- pausing for Johnny to see:

STILLSON
And there's no paper trail?

MAN THREE
Only the one we generate.

Stillson touches the screen next to his name, registering a vote for himself. He stares at the screen, transfixed.

MAN TWO
Better than sex isn't it?

Stillson throws a look to Man Two.

STILLSON
You, my friend, need to get out more.

The men all laugh. The vision SPEEDS FORWARD AGAIN. James Stillson steps up, putting a hand on his son's shoulder.

JAMES STILLSON
Nothing can stop us now, Son.

The sound of a DOOR OPENING off screen draws everyone's attention.
They all look worried, except for Stillson, who recognizes the person at the door. Johnny turns and sees Rachel poke her head in the door.

RACHEL
I'm sorry, I was just looking for the exit.

STILLSON
(smiling)
No, no, it's okay, c'mon over, we're just finishing up here...

Johnny notices how underlings deftly shut everything up to conceal it from Rachel, who is carrying her video camera down at her side like it's not on.

TIME SPEEDS FORWARD and Stillson is introducing Rachel to the group of men.

STILLSON
Gentlemen, I'd like you to meet Rachel Caldwell, my next communications director...

THE VISION FREEZES, giving Johnny a chance to study everyone's reaction to Rachel. It's like one of those Dutch Masters Tableaus, every face riveted on RACHEL, but all of them telling a different story. Rachel smiles at Truax as Stillson introduces her. Johnny walks among the frozen men, reading their expressions. Several of the men are staring at her breasts, but JAMES STILLSON is glancing sideways at her, eyes narrowed, clearly suspicious. Johnny's study ends on Stillson, frozen mid smile, his eyes cast down, not at Rachel's body -- but at the camera in her hand. Johnny follows Stillson's gaze and sees what Stillson sees, the red recording light, frozen mid blink...

THE VISION UNFREEZES, and in real time, the scene plays completely different, everyone covering their true reaction to this sheep in their midst. It's smiles all around as THE VISION ENDS.

Johnny drops the camera like a hot potato, Walt snatching it out of his hands.

REBECCA
What did you see?
JOHNNY
Rachel and Stillson. I saw this before... the first time I bumped into her. They're with a group of men. They're looking at one of those new computerized voting machines when she walks in on them with her video camera running. It might be what go her killed.

REBECCA
So he was rigging the voting machines and she caught him?

WALT
I can't go accusing Stillson of voter fraud without some rock solid evidence.

REBECCA
I don't want Stillson fined for election fraud, I want him in jail for the rest of his life for murder.

JOHNNY
Maybe there's some other angle to look at this from, another way in for a vision.

REBECCA
What about Stillson?

WALT
He's not going to let Johnny anywhere near him.

REBECCA
There might be a way. He's been wanting to talk to me about endorsing this bill he's trying to get passed, "Rachel's Law." He's here in Bangor for the next few days, I could arrange a meeting. You could be my chaperone.

WALT
You'll need one.

Off Johnny's look...
Purdy's office is full of television equipment as he prepares for a live broadcast from his desk. Purdy sits brooding as the last minute preparations swirl around him, the office full of TECHNICIANS and a few SUPPORTERS. A STAGE MANAGER approaches, counting down...

STAGE MANAGER
...and we're back in five-four-three...

And he mimes the "two-one" before the cameras come on. A music cue heralds the beginning of the broadcast as a pre-recorded announcer intones...

ANNOUNCER (V.O.)
And now, live from his office with a special message of hope and salvation, the founder of Faith Heritage Ministries, Reverend Gene Purdy...

PURDY
Thank you. All of you, both those here at Faith Heritage, and all of you watching at home. We are blessed by your continued support...

But then Purdy stops, as if he's gone up on his lines. There's a long pregnant pause as he considers what he is about to do.

PURDY
For more than twenty years I have witnessed the good news to you and you have placed your faith in me. Today I come before you to say, I am not worthy of that faith. I have sinned. A grievous sin that cannot go unpunished...

The Faith Heritage workers look at each other, wondering what's going on.

PURDY
I have given false witness against a colleague of mine, a man who recently took his own life, Mike Kennedy...
Johnny and Rebecca are watching a replay of Purdy's speech on the news, his broadcast playing in a window surrounded by CNN-type graphics.

PURDY
...In a misguided effort to help secure the release of Johnny Smith, a man who I believe is a true prophet of God and was falsely accused of murder, I forged a suicide note stating that Mike Kennedy was responsible for the murder of Rachel Caldwell...

Johnny and Rebecca react.

REBECCA
When did this happen?

JOHNNY
A few hours ago -- during one of his televised crusades.

Watching the same news cast.

PURDY
I know that what I did was a sin, and I accept whatever punishment God and Caesar wish to bring upon me. I am resigning my directorship here at Faith Heritage, effective immediately. Good Night. And God Bless.

STILLSON
Son of a bitch...

As the news moves on, Johnny shuts off the TV.

JOHNNY
That's what he needed to confess... He wrote the suicide note.

REBECCA
What's going to happen now?

Johnny looks to Rebecca, wondering himself.
EXT. STILLSON'S LOCAL CONGRESSIONAL OFFICE - NEXT DAY

A storefront on a quaint stretch of Main Street. A large STILLSON banner fills the window.
INT. STILLSON'S INNER OFFICE - DAY

Stillson is just wrapping up a phone call...

STILLSON
... I'm back on the last flight,
I just have a little business to
wrap up here. Thanks. You too.

His secretary buzzes him.

STILLSON
Yes, Gloria?

GLORIA
(on speaker box)
Ms. Caldwell is here.

STILLSON
Great. Send her in.

Stillson is getting up and rounding his desk, a salesman's
smile on his face as the door opens, revealing:

REBECCA AND JOHNNY

Walking in together, catching Stillson off guard. He
darkens for a flash when he sees Johnny, but quickly
recovers.

STILLSON
Rebecca... and Smith...

REBECCA
I asked Johnny to come along, I
hope that's not a problem.

STILLSON
Not for me. But I have to admit
I'm a little surprised after
Reverend Purdy's announcement
last night... Seems to me you're
a suspect again, aren't you?

JOHNNY
I didn't kill Rachel and you know
it.

STILLSON
We'll let the Justice Department
sort that out. Bannerman's
investigation was so inept, I've
asked the U.S. Attorney's office
to take over the investigation.

(Continued)
REBECCA
I have complete faith in Johnny.

STILLSON
I understand but... I was really hoping to speak to you alone.

REBECCA
You can say whatever you have to say in front of him.

STILLSON
Heck he probably already knows what I'm going to say, don't you?

Johnny doesn't give him a response. Just a cryptic smile that bothers Stillson.

REBECCA
You said you wanted to talk to me about this crime bill?

STILLSON
Ms. Caldwell, Rebecca... I asked you here because we are on the verge of passing "Rachel's Law" and I want you to be a part of the bill signing ceremony. The president is going to be there, and your presence would mean a great deal to me, and all the other victims of crime out there who feel alone with their grief.

REBECCA
I'm sorry, Congressman. But I don't think I'm going to be able to join you for your bill signing.

STILLSON
Did you know, after what happened to your sister, I added an amendment to make it a federal crime, subject to the death penalty, to kill a state or federal campaign worker.

Stillson stares straight at Johnny as he says that, then turns his attention back to Rebecca.
CONTINUED: (2)

STILLSON
I hope you'll reconsider. I don't know what your friend here has been telling you about me, but it's not true.

Rebecca just stares at him, seething at his boldness, more sure than ever that he killed her sister.

JOHNNY
You have her answer.

Stillson squares off with Johnny.

STILLSON
I knew you were capable of some despicable things, but preying on a grieving young woman after killing her sister, that's pretty damn low. What are you really here for anyway? Trying to get one of your "visions?"

Johnny doesn't say anything, but responds by silently extending his hand, presenting it to Stillson. Stillson just stares at the outstretched hand.

STILLSON
I'm not afraid of you.

Stillson clasps Johnny's hand, their eyes locked...

VISION - ARMAGEDDON

Like a recurring nightmare, death and destruction seem to emanate from Stillson, as fire and darkness descend on Washington D.C.

JOHNNY EMERGES FROM THE VISION

As Stillson pulls his arm away from Johnny's grip. Hit hard by the vision, Johnny falters, and Rebecca reaches out to steady him.
Continued:

For an instant, Johnny is touching Stillson and Rebecca at the same time. We HEAR a Dead Zone Whoosh and Johnny is stricken, not by a visual vision, but by a vision of pain, his own pain, coming in a future tied to the two people he is touching. He lets go of Stillson and fights to maintain his composure, turning to go, but getting only a few steps before drops to one knee, the pain like an axe to the head. He looks to Rebecca, then passes out, collapsing to the floor.

REBECCA

Johnny!

STILLSON

Now what? This part of his act?

REBECCA

Call 911... please.

Stillson looks at Johnny on the floor, shaking his head as he casually dials 911. Off Rebecca's desperate look...

Fade Out:

End Act Three
FADE IN:

INT. EXAMINING ROOM - JAEGER CLINIC - DAY

Johnny sits on the edge of an examining table, looking haggard as he buttons up his shirt, having just been examined by Dr. Jaeger. Rebecca watches from nearby.

JAEGER
Johnny, these seizures are becoming more devastating each time. We need another round of scans to precisely map your brain. In the event you need emergency surgery, there won't be time. Have you designated someone to give consent in the event you can't?

JOHNNY
Yes. Sarah Bannerman.

JAEGER
Good. We'll be ready to start in a few minutes.

Jaeger exits, leaving Johnny and Rebecca alone for the first time since he collapsed in Stillson's office. Rebecca watches Jaeger leave, then turns to Johnny.

REBECCA
Johnny... what was it? What did you see when you touched him?

Johnny can't look her in the eye, what does he say?

REBECCA
Did you see him kill her?

Johnny looks at her for a long beat, thinking, then...

JOHNNY
I don't know how to tell you... or if I even should...
REBECCA
Whatever it was, I can handle it. Tell me...

JOHNNY
...I didn't see your sister when I touched Stillson, I saw a vision I've gotten before from him... a vision of the future... a future I'm certain he causes...

REBECCA
What?

JOHNNY
Washington D.C. -- destroyed by fire. Widespread death and destruction. Maybe the end of civilization. And Greg Stillson is somehow responsible.

REBECCA
...my god...

Rebecca is stunned, unable to comprehend what she just heard.

JOHNNY
Now you see why I don't tell a lot of people about this. You and Bruce are the only ones who know.

Rebecca's mind is spinning.

REBECCA
But if you're still seeing this vision in Stillson's future, it must mean he doesn't go to prison for killing my sister... He must get away with it.
JOHNNY
We can't let that happen. We have to do whatever it takes to stop him.

Just then, a NURSE interrupts.

NURSE
We're ready for you Mr. Smith.

Johnny looks into Rebecca's eyes and sees the fear and confusion.

INT. WAITING ROOM - DAY

BRUCE sits waiting as Rebecca comes out and joins him, sitting down next to him, a stunned look on her face.

BRUCE
You okay?

REBECCA
Not really.
(a beat)
Bruce... Is it true? What he says about Stillson?

BRUCE
He told you didn't he...

She nods yes, still in a state of shock. Bruce studies her.

BRUCE
I've never known his visions to be wrong.

REBECCA
What are we supposed to do?
CONTINUED:

BRUCE
Help him any way we can.

REBECCA
But what if something happens to Johnny?

BRUCE
Then I don't know... Follow our hearts and hope we do the right thing.

The view pushes in on Rebecca as she thinks what the "right thing" might be. Bruce's words are still ringing in Rebecca's ears when the nurse comes out again.

NURSE
(to Rebecca)
He's asking for you.

INT. IMAGING LAB

Rebecca finds Johnny being strapped to the sled again, his head being bolted into a halo.

REBECCA
You okay?

JOHNNY
Yeah, but they told me this was going to be even more painful than last time... I was hoping you could send me to that beach again...

REBECCA
Of course.

The nurse smiles at Rebecca and slides a chair up to her, then excuses herself.

JOHNNY
How about you? You okay?

She shakes her head "no."

JOHNNY (CONT'D)
It's going to be all right. Just keep moving forward.

She nods in agreement then sits next to him, careful not to touch him.

(CONTINUED)
CONTINUED:

REBECCA
Close your eyes... I want you to
go back in your mind to your quiet
place, the beach I took you to
before... tell me what you see...

Johnny remains alert and conversant throughout this next
sequence... not zombie-like... as Rebecca plants her
"suggestions."

JOHNNY
The sun... it's very bright, the
sand is so clean and white...

REBECCA
Good. Now I want you to picture
me covering you in warm sand...

JOHNNY'S IMAGINATION
He's back on a desolate stretch of Cape Cod. Rebecca sits
next to him, a calming hand on his chest.

RESUME JOHNNY AND REBECCA - IMAGING LAB
Johnny drifts off with his eyes shut, but Rebecca's
expression as she watches him seems at odds with her
mellifluous tone of voice.

REBECCA
Instead of any pain, I want you
to feel the sand in your toes...
smell the salt in the air... listen
to the crashing waves... can you
do that for me?

ON THE BEACH - IN THE SCANNER

JOHNNY
(just relaxed)
...for you, anything...

Rebecca thinks for a beat, looking around to see if they
are alone.

REBECCA
That's good, because I have
something else I want you to do
for me, and when it's done, I
want you to forget I asked... Can
you do that?

(CONTINUED)
RESUME INT. LAB

Rebecca continues, speaking very casually to Johnny.

REBECCA
...good... Johnny... if you see a vision of my future, you will see me planning a surprise birthday party for you... the only visions you will see of my future will be about this birthday party... can you do that?

JOHNNY
(casually)
...sure...

REBECCA
Now I want you to forget I asked you to do this, or you will spoil the party, and you don't want to do that do you?

JOHNNY
...no...

REBECCA
What did we just talk about?

JOHNNY
The beach... you told me to listen to the crashing waves...

Rebecca reacts, wondering, did it work?

ON THE BEACH - IN THE MRI

Johnny and Rebecca, alone on the dunes.

REBECCA
Keep listening to the waves Johnny, hear only the waves, smell the salt air...

Just then the nurse returns, bringing us back to...

RESUME IMAGING LAB

As the nurse enters.
CONTINUED:

NURSE
(whispering)
We're ready to start.

REBECCA
...feel the sand between your toes...

Off Johnny's blissful expression, and Rebecca's troubled eyes...

INT. SHERIFF BANNERMAN'S OFFICE - DAY

Walt is pencil whipping some paperwork when Roscoe interrupts.
CONTINUED:

ROSCOE
He's here.

WALT
Send him in.

Roscoe rolls his eyes, then steps aside, ushering Reverend Purdy into Walt's office. Purdy hasn't shaved and wears a suit, but no tie or belt.

WALT
Reverend Purdy. Where's your lawyer?

PURDY
I don't have one. I want to be punished for my sins.

Off Walt's incredulous look...

INT. SMITH HOUSE - DAY

Rebecca enters with Johnny, but pauses in the entryway.

JOHNNY
Thanks for driving me home. Can you stay?

REBECCA
I really wish I could, but if I leave now I can still catch a connecting flight back to D.C. I need to straighten some things out at work before I come back.

JOHNNY
Rebecca, don't worry about what the doctors say, I'm not backing off on Stillson.

REBECCA
I know. I better get going...

JOHNNY
Yeah, right... um, listen... I know it seems insane to think about us with everything that's going on... but... I love you.

REBECCA
I love you too...

And they kiss goodbye, triggering:
VISION - INT. "BAKERY" - NIGHT

Johnny is sitting in an odd bakery, watching as Rebecca enters and walks over to the glass case of odd black and white pastries, where a "BAKER" stands behind the counter. The Baker is kind of grizzled as bakers go, and he's smoking a cigarette.

REBECCA
Yes, I'd like to buy a birthday cake...

BAKER
Sure. Do you have something in mind?

REBECCA
I need something small. What about that one?

BAKER
Excellent choice. German chocolate. Comes in silver or black icing. Have you ever eaten cake before?

REBECCA
A long time ago..

BAKER
Do you need a box of candles to go with that?

Off Johnny's amused expression as the VISION ENDS.

RESUME JOHNNY AND REBECCA - INT. SMITH HOUSE

As they break the kiss.

JOHNNY
Whatever you're thinking, you're not going to get away with it...

Rebecca is taken aback, but then...

JOHNNY
Don't worry, I'll act surprised. And just for the record, I like chocolate cake with white icing.

Rebecca exhales, realizing her suggestion to Johnny worked.

REBECCA
(recovering)
I'll keep that in mind. I have to go.

(CONTINUED)
CONTINUED:

JOHNNY
Hurry back...

REBECCA
I will.

Johnny watches Rebecca walk off.

OMITTED

DARKNESS

Then the door opens and the light comes on, revealing the interior of a near empty refrigerator. Beer. Pickle chips. Salsa.

JOHNNY (O.S.)
Pathetic.

The view WIDENS TO REVEAL:

INT. SMITH HOUSE - KITCHEN - NIGHT

Johnny stares into the refrigerator, as if something might magically appear. Then it hits him. Another headache. Bad. He folds from a wave of pain emanating from above his left eye. He sucks it up, straightening back up as he fights off the pain, managing to shut the refrigerator door.

Feeling like he might black out, he crosses to his cane, and grabs hold of the nob, triggering:

VISION - FUTURE - ABANDONED OFFICE BUILDING - DAY

Johnny finds himself at a large broken window, looking out over a sunblasted panorama of destruction.

WEY (O.S.)
Welcome back, Smith...

A familiar voice from behind sends a chill through Johnny and he turns to see...

CHRISTOPHER WEY

Strapped to a chair, looking weak and ready to give up,
DEAD ZONE: TIPPING POINT – ACT FOUR – 4/21/04 – BLUE

CONTINUED:

the cane top glinting in his immobilized hand.

JOHNNY
What's going on?

WEY
Why don't you ask yourself?

JOHNNY
What the hell are you talking about?

Just then, the Twenty Year Old Man enters, alerted to Johnny's presence by Wey's voice. He knows Johnny is there but cannot see him.

TWENTY
Is he here?

WEY
Yeah, he's here.

Twenty shouts back over his shoulder to somebody outside the room.

TWENTY
It's time.

Twenty steps out of the room and returns with a fifty-something man; white hair, sunglasses, and a fire scarred face. The man is being led by the Twenty year old, his hand on the younger man's shoulder as he is brought in -- apparently blind. Johnny is stunned when he realizes who he is meeting...

JOHNNY'S FUTURE SELF

Circa 2016. He takes off his sunglasses, revealing his pink, radiation burned eyes. He blindly reaches out for Wey, and finding his arm, follows it down to the cane top in his hand. Future Johnny grabs the cane top, triggering a vision with a WHOOSH. Suddenly able to "see" he turns to find Our Johnny standing nearby.

FUTURE JOHNNY
There you are. We've been waiting for you.

JOHNNY
Who the hell...
FUTURE JOHNNY
Oh, I'm you all right. You have no idea how much trouble I went to to get you here.

JOHNNY
What happened to... you... me?

FUTURE JOHNNY
Everything you're afraid of? Happens.

JOHNNY
No...

FUTURE JOHNNY
There's still time.

A distant explosion rocks the building.

FUTURE JOHNNY
...but not much.

TWENTY
We've got to go.

FUTURE JOHNNY
(to Twenty)
Not yet J.J.
(off Johnny's reaction)
Yeah, that's him.

Johnny looks at his grown son, shocked, proud, and terrified all at once. Then another explosion. Closer this time.

TWENTY
We really have to go.

JOHNNY
What do you want from me?

FUTURE JOHNNY
Too much. But you've got to do it.

JOHNNY
I'll do it. Just tell me.

Future Johnny leans close, speaking in a hushed tone to his present day self.

FUTURE JOHNNY
When the time comes, do not save Rebecca.
Johnny looks at himself in shocked disbelief. Before Johnny can ask why, ANOTHER EXPLOSION rocks the room, shattering the large window, ENDING THE VISION.

RESUME JOHNNY

lying unconscious on his kitchen floor, alone.

After a beat, the sound of a bell tinkling intrudes. The sound carries across the cut to reveal:

INT. GUNSHOP - NIGHT

The bell above the entry door ringing as Rebecca enters the "bakery" now revealed to be a small gunshop. In an echo of Johnny's vision, the "Baker" stands behind a counter full of guns. He looks up and nods hello to a frightened, but resolved, Rebecca.

FADE OUT:

END ACT FOUR

END OF PART ONE