THE DEAD ZONE

“DOUBLE VISION”

CAST

JOHNNY SMITH
WALT BANNERMAN

WOMAN/ALEX SINCLAIR
PEDESTRIAN/GUNMAN/FRANK MUNROE
MRS. MUNROE
INSURANCE GUARD
INSURANCE EXECUTIVE/VICTIM
BUILDING MANAGER
CABBIE
MAITRE D’

CHIEF OF MEDICINE/DR. TRUMAN
CHARLIE’S DOCTOR

NON-SPEAKING

YOUNG ALEX (AGE 9)
CHARLIE MUNROE (AGE 7)

INSURANCE RECEPTIONIST, CO-WORKERS & SECRETARIES
HOTEL GUESTS, WAITERS & RESTAURANT CUSTOMERS

NURSES & ORDERLIES
SICK CHILDREN IN HOSPITAL WARD
FATHER ANDREW

CHURCH PARISHIONERS
THE DEAD ZONE

“DOUBLE VISION”

SETS

INTERIORS

SHERIFF’S STATION
  WALT’S OFFICE

OFFICE BUILDING
  LOBBY
  ELEVATOR
  STAIRWELL
  7TH FLOOR HALLWAY
  P.T.S INSURANCE OFFICE
    OUTER LOBBY
    INNER OFFICE

HOSPITAL
  ENTRANCE
  ELEVATOR
  6TH FLOOR HALLWAY
  CHARLIE’S HOSPITAL ROOM

PATROL CAR

SUBURBAN HOUSE
  KITCHEN
  CHARLIE’S ROOM

TAXI CAB

UNDERGROUND PARKING GARAGE
  STAIRCASE EXIT
  STAIRWELL

HOTEL SOLEIL
  LOBBY
  RESTAURANT
    BACK BOOTH

EXTERIORS

CITY STREETS – BANGOR, MAINE
  STEPLIGHT/INTERSECTION
  PARKING LOT
  SIDEWALKS
  BUS STOPS

INSURANCE OFFICE BUILDING

SMITH HOUSE
  ENTRYWAY
  LIVING OR DINING ROOM
  BEDROOM

ABANDONED BUILDING
  HALLWAY/ENTRY
  ABANDONED OFFICE

ABANDONED BUILDING
  HALLWAY/ENTRY
  ABANDONED OFFICE

PARKING STRUCTURE

ST. ELIAS’ CHURCH
  STAIRCASE
  MAIN BALCONY
  SANCTUARY (W/ BLUE SKY
  FRESCO CEILING)

ST. ELIAS’ CHURCH

ST. ELIAS’ CHURCH
THE DEAD ZONE

“DOUBLE VISION”

SETS (CONT’D)

VEHICLES

JOHNNY’S CAR

TAXI CAB

ALEX’ CAR

WALT’S CRUISER

PARKED CARS IN LOTS, STRUCTURES & GARAGES

STREET TRAFFIC
The Dead Zone: "Double Vision" - Teaser - 3/1/05 - Yellow 1.

THE DEAD ZONE

"DOUBLE VISION"

TEASER

FADE IN:

1

TIGHT ON A "TO DO LIST"  (INT. JOHNNY'S CAR / EXT. BANGOR STREET - DAY)

Milk, laundry, lightbulbs, etc. Somebody's having a big day. The view widens to reveal:

JOHNNY

crossing items off his to-do list, his scrap of paper braced against the steering wheel as he drives.

JOHNNY

I need... light bulbs... razor blades... stamps...

Johnny rolls to a stop at the light.

AT THE LIGHT

A hot little car pulls up alongside at the light. The woman behind the wheel makes brief eye contact with Johnny. Striking, late twenties, there's something about her. Johnny smiles politely. She smiles back.

JOHNNY

(to himself)

I definitely need one of those.

Just when Johnny thinks he might have a little thing going here, her expression changes as she reacts to something beyond Johnny, a flash of concern crossing her face.

JOHNNY

Something I said?!

The light changes and he starts forward into the intersection, when suddenly...

BAM! A PEDESTRIAN

Comes flying out of nowhere, running against the light, careening off Johnny's right front bumper. The guy hits hard, a heavy gym bag absorbing the impact. Johnny hops out to check on the guy, but he's already hurrying away.

(CONTINUED)
CONTINUED:

JOHNNY
Hey! You okay?! WAIT!

The woman guns it, cutting Johnny off as she blows through the intersection. We don't know it yet, but she's following that guy.

Johnny watches both of them vanish into traffic, wondering if the whole world's gone mad.

EXT. PARKING LOT - DAY - LATER

Johnny pulls into a space and gets out. He walks around his car to inspect the area the pedestrian bounced off of, discovering a small crease in the fender. Curious, he reaches out and touches the dent, triggering:

VISION: RIFLE SCOPE POV - FROM INT. ABANDONED BUILDING - DAY

Crosshairs pan off a distinctive billboard, then begin floating from window to window of an office building before settling on a VICTIM, a MAN in a coat and brimmed hat.

As the targeted man snaps open the window blinds, the gunman fires twice, hitting the intended victim, killing him instantly.

The VISION PERSPECTIVE SHIFTS, pulling back through the scope to reveal the gunman, wearing the jacket, cap, and gloves of the PEDESTRIAN. But when the gunman looks up from the scope and turns to reveal his face, IT'S JOHNNY, having a first-person vision.

EXT. OFFICE BUILDING FROM VISION - STREET LEVEL - DAY

A multistory office building surrounded by other tall buildings. Johnny stands in front, turning in a slow circle, trying to determine where the gunman might be as he talks to Walt on the phone.

JOHNNY
I'm standing out in front of the building as we speak. It's a little creepy.

INTERCUT: INT. WALT'S OFFICE - DAY - WALT

Talking to Johnny on the phone as he heads for the door.

(CONTINUED)
CONTINUED:

WALT
Can you tell where the shots come from?

JOHNNY
I can't be sure. Wait!

Johnny sees THE MAN WITH THE BRIMMED HAT stride into the main entrance.

JOHNNY
Walt, I see him.

WALT
The shooter?

JOHNNY
The victim. I gotta go...

Johnny heads into the building after the intended Victim.

WALT
Johnny? Hello?
(frustrated)
I'm gonna have to stop takin' these calls.

He grabs his jacket and takes off.

INT. OFFICE BUILDING - LOBBY - DAY

Johnny ducks into the lobby just in time to see the Victim slip into a crowded elevator as the doors shut.

INT. OFFICE BUILDING - STAIRWELL - DAY - MOVING

As Johnny races up the stairwell.

INT. OFFICE BUILDING - SEVENTH FLOOR HALLWAY - DAY

DING. The elevator doors open, revealing the oblivious Victim with the distinctive hat. He heads down the hall toward a large formal entry for "P.T.S. INSURANCE".

Just as the Victim exits frame, a winded Johnny blows through the fire escape door. He catches a glimpse of the entry door swinging shut. He rushes for the door...
INT. INSURANCE OFFICE - OUTER LOBBY - DAY

Upscale corporate waiting room, large enough for a receptionist and a guard. The receptionist buzzes Victim through the door to the inner offices. Just as the door shuts behind him, Johnny enters through the outer door -- and is stopped cold by the guard.

GUARD
Whoa, whoa, whoa. Can I help you?

JOHNNY
Did a guy go by here wearing a hat?

GUARD
Do you have an appointment?

JOHNNY
Look, there's something very bad about to happen. A man is going to be shot.

The guard exchanges a concerned look with the receptionist, then subtly draws a canister of pepper spray.

GUARD
I'm going to ask you to step outside.

JOHNNY
You don't understand, there's going to be a shooting...

GUARD
(re: pepper spray)
I will use this...

Johnny makes a bold decision. He grabs a clipboard off the counter and holds it up as he reaches over and buzzes himself in. The guard blasts the pepper spray, which Johnny deflects with the clipboard as he rushes through the inner-office door. The guard coughs after catching some of the spray deflected back off the clipboard.

INT. INSURANCE OFFICES - DAY - MOVING WITH JOHNNY

As he rushes down the corridor checking each office, bumping into startled secretaries and office workers as he goes --

(CONTINUED)
Johnny
Sorry. Excuse me. Look out!

Then Johnny spots the Victim crossing the hallway at the far end of the corridor.

Johnny
Mister! You! Wait!

Before Johnny can move, he's pushed from behind and knocked down as SOMEONE rushes past him.

Woman
Comin' through!

Without stopping, she casts a curious glance back at Johnny, as he gets up off the floor --

Woman
Sorry.

Johnny
(taken aback)
You?

It's the WOMAN from the car earlier. She keeps moving.

Sniper pov (from int. abandoned bldg. across the street) - day

As he zeros in on the MAN IN THE HAT, the intended Victim is suddenly knocked out of harm's way.

Extreme on the gunman's eye (int. abandoned bldg. - day)

Looking up from the scope, a single eye betraying surprise.

Johnny and the guard (int. insurance offices - day)

Rush into the office as the intended Victim and his rescuer untangle themselves. (We'll learn later her name is ALEX.)

Alex
You all right?

Victim
What the hell is your problem?

She attempts to straighten his crushed hat.

(continued)
CONTINUED:

ALEX
Your hat kind'a took a hit.

JOHNNY
Everybody stay away from the windows. The gunman might still be out there.

VICTIM
Gunman? Would somebody please tell me what's going on?

ALEX
(to Johnny)
You saw him, too?

JOHNNY
Who are you?

The Guard hurries into the room.

GUARD
Alright, both of you outside!

The Guard hustles them both out into the corridor full of CURIOUS OFFICE WORKERS. Alex scans the hallway ahead.

GUARD
We'll see what the police have t'say about this.

ALEX
I'd love to stick around, but I have a previous engagement.
(to Johnny)
See you later.

She smiles, then bolts away up the corridor. The Guard is too old and too slow to give chase.

GUARD
I know what you look like, young lady!

JOHNNY
I don't suppose you'd consider writing this off as a failed security drill?

The Guard slaps a handcuff on his wrist.

(continues)
JOHNNY
That's what I thought.

FADE OUT:

END TEASER
ACT ONE

FADE IN:

14 GUNMAN'S POV (FROM INT. ABANDONED BUILDING) - DAY
Looking down into the window of the insurance agency, the room now empty, police tape visible across the door. The viewpoint SNAPS BACK WIDE TO REVEAL:

15 INT. ABANDONED OFFICE - DAY
Johnny and Walt stand at the window in an empty floor of a building overlooking the insurance building.

JOHNNY
This is the same view from my vision. The shooter was here.

MANAGER'S VOICE
Impossible.

REVEAL the BUILDING MANAGER, standing a few feet behind them.

WALT
Why?

MANAGER
The floor was locked up.

JOHNNY
You always keep empty offices secured?

MANAGER
We had an intruder this morning.

JOHNNY
Let me guess... female? Short brown hair? Twenty-five-ish?

MANAGER
Unbelievably hot?

JOHNNY
(to Walt)
That's the one.

WALT
The girl from the insurance office?

JOHNNY
Yeah.

(Continued)
He kneels down and runs his hand along the edge of the window...

Crawling on the back of Johnny's hand. He swats the bee off his hand, but it's just a vision, the scope of which widens to REVEAL:

SAME ROOM - EARLIER

Johnny is startled to find ALEX suddenly next to him, looking off through the window toward the insurance office. Her look shifts, eyes fixed on the edge of the roof. Still in the vision, Johnny follows her look, and sees:

THE GUNMAN

From his vision. As the two of them watch (sharing a vision). The gunman fires at the insurance building, killing the Insurance Executive.

ALEX

recoils in horror, looking away from the shooting as she turns toward Johnny. SHELOOKS STRAIGHT AT JOHNNY, reacting as if she sees him.

ALEX

Who are you?

A voice distracts her.

MANAGER

Hey! You can't be in here!

It's the manager, finding her earlier that day. As she spins to look at him, THE VISION ENDS.

Johnny finds himself back with Walt and the Manager, wondering what the hell that was.
JOHNNY
She was here with the gunman.

WALT
When?

JOHNNY
(puzzled)
When he shot the man in the Insurance building.

WALT
But he never fired that shot.

JOHNNY
In my vision he did. Something changed.

Off their stumped looks.

INT. HALLWAY/ABANDONED OFFICE ENTRY DOOR - DAY

Johnny and Walt step out of the empty office, pausing as the Manager locks the door behind them.

WALT
(to the manager)
Thanks for your time.

He shakes the manager's hand.

MANAGER
No problem. And it was a pleasure meeting you, Mr. Smith.

He reaches out to shake Johnny's hand. Johnny reluctantly shakes, triggering:

VISION - SAME ENTRY DOORWAY - EARLIER

The Manager escorts Alex out of the building earlier that day, as VISION JOHNNY watches.

MANAGER
I'm sorry but nobody is allowed up here unescorted.

(CONTINUED)
ALEX
I was looking for someone. A man with a black gym bag?

MANAGER
I haven't seen him. Now, if you'll just come this way.

The Manager takes Alex by the arm and starts walking away as THE VISION FREEZES. Vision Johnny walks around the frozen Alex, studying her. The Manager was right. She is unbelievably hot.

Then something beyond her catches Johnny's attention.

JOHNNY'S POV - STILL IN VISION

His view crashes in on the distant fire escape door, where The Gunman, also frozen in the vision, watches Alex and the Manager through the crack of the open door. Vision Ends.

RESUME JOHNNY AND WALT - PRESENT REALITY

Johnny comes out of the vision looking toward the door.

JOHNNY
He was here. The gunman.

Walt and the Manager follow Johnny over to the fire escape door, now shut.

JOHNNY
He was watching the whole time... he touched this door.

Johnny reaches out, touching the door where he saw the shooter's hand holding the door open, triggering:

VISION - BRIEF FLASH - SNIPER'S POV THROUGH SCOPE

A chaotic POV through a rifle scope settles on a new victim, A DOCTOR. It's too quick to make out any identifying details about the location. We just have time to make out the fuzzy bear on his stethoscope before the gunman fires two quick shots, killing the doctor.
Johnny comes out of the vision, turning to Walt.

JOHNNY
There's going to be another shooting. A doctor.

WALT
When? Where?

JOHNNY
I don't know. He's got a fuzzy bear on his stethoscope.

WALT
Fuzzy bear?

JOHNNY
This sounds crazy, but it's going to happen... I know it.

Walt drops Johnny off back at his car.

WALT
I'll start the ball rolling, see if I can find a connection between the Insurance agent and this mystery doctor. I'll call you later.

JOHNNY
(distracted, troubled)
Right.

A BEE is buzzing Johnny. He swats at it absentmindedly.

Walt drives off.

JOHNNY
...damn bees.

As Walt drives away. The perspective WIDENS TO REVEAL, Alex, watching Johnny discretely from a distance.

(CONTINUED)
CONTINUED:

She's got a blackberry, as she keeps an eye on Johnny.

RESUME JOHNNY - EXT. PARKING LOT - DAY

Unaware that he's being watched, he reaches the driver's side door and opens it, triggering:

VISION: HIS CAR - MOMENTS BEFORE

ALEX is here, looking in the window of his car, snooping around. Hearing people coming, she looks up, sees Johnny and Walt approaching in the distance, the VISION ENDS.

RESUME - EXT. PARKING LOT - DAY - JOHNNY

Comes out of the vision, looking around -- SPOTS HER.

ALEX

Surprised, she ducks back out of sight. Johnny starts to walk in her direction.

JOHNNY

Hey! I need to talk to you!

Seeing him coming, she exits in a hurry.

JOHNNY

(to himself)

Great, she's running again.

Reluctantly, he takes off after her.

SHORT FOOT CHASE

Alex crosses a busy street.

Johnny exits the structure behind her.

Alex heads for a city bus.

Johnny crosses the same busy street.

Alex passes the bus, then hooking the bus stop sign pole swings herself into the bus just as the doors are closing.

Johnny runs to catch the bus, but it pulls away.

(CONTINUED)
CONTINUED:

Alex, watches him back, giving him a playful smile. He's frustrated for a beat, then gets an idea, crossing the street to the bus stop. He touches the bus stop pole she touched. We hear a small WHOOSH. A smile crosses Johnny's face.

JOHNNY
Gotcha.

EXT. ANOTHER BUS STOP - DAY

Following Alex as she jumps off the bus and hails a cab going in another direction.

INT. CAB - MOVING - DAY

Alex jumps in.

ALEX
Cross-town. Hotel Soleil.

CABBIE
Hotel Soleil. You got it.

They drive a ways, then...

ALEX
No wait. Go east.

CABBIE
Yes, ma'am. East.

They turn and drive on, then...

ALEX
(casually, like she does everyday)
I'll tell you when to turn. Make a right... up here... no wait... changed my mind. Hang a left at the light. Go west 'til I say...

The cabbie adjusts his rearview mirror slightly to keep a better eye on his odd passenger.

INT. JOHNNY'S CAR / INT. UNDERGROUND PARKING GARAGE - MOVING - DAY

Meanwhile, Johnny walks through a parking garage, scanning the parked cars, looking for something.
Continued:

Seeing what he's looking for, he stops...

Alex's car

led here by his vision from the bus stop sign.
CONTINUED: (2)

Her car is parked right next to a staircase exit.

EXT. PARKING GARAGE - DAY

As the cab rolls to a stop across the street.

ALEX
Stop at the corner.

CABBIE
Lady, you realize I just drove you in a giant circle?

ALEX
I know, wasn't it fun? Keep the change.

She hands him a twenty.

CABBIE
Yes, ma'am. Anytime you want to go nowhere, Marcel's your man!

He drives off as Alex scans the area for any sign of Johnny, then heads toward the parking garage.

MEANWHILE BACK AT ALEX'S CAR - INT. UNDERGROUND PARKING GARAGE - DAY

Johnny looks inside her car, finding generic clutter. CANDY BAR WRAPPERS, CD'S, ETC. Something tucked under the windshield wiper catches his eye, a parking stub for a HOTEL SOLEIL VALET. He takes the stub, touching the car, triggering:

VISION - JOHNNY STILL TOUCHING THE CAR

Johnny hears bounding footsteps approaching from inside the stairwell door. He straightens himself briefly, then sits back against her car, waiting for --

ALEX
Who bursts out of the exit door and runs smack into a waiting Johnny, to her shock and dismay.

JOHNNY
(smugly)
Forget where you parked?

(CONTINUED)
THE VISION ENDS.

RESUME INT. UNDERGROUND PARKING GARAGE - DAY - JOHNNY

Comes out of the vision, back at the instant he touched the car, Alex yet to arrive. He steps over to the stairwell door, but as he's about to touch it, he HEARS her approaching footsteps. Stepping back, he straightens himself just like in the vision, then sits back against her car to wait for her to come through the door.

INT. PARKING GARAGE STAIRWELL - MOVING WITH ALEX

As she bounds down the stairs, oblivious to Johnny waiting for her. She reaches the bottom of the stairs, extending her hand for the door, but when she touches it, she stops cold.

SPLIT SCREEN - INT./EXT. PARKING GARAGE STAIRWELL - DAY

Her on one side, him on the other. Her thoughtful, him smug. We see her hesitate -- does she sense Johnny's presence?

A silent beat passes. Johnny starts to get worried when she doesn't come through the door like he saw. He steps up to the door, carefully touching it. In the split screen we see them on both sides of the door, frozen, "listening".

CONTINUOUS - INT. PARKING GARAGE - DAY - JOHNNY

Starts to open the door, but stops when he notices:

BEES (VISION)

Pouring out from under the door. Without warning, a swarm rises up around him, and the vision MATCH MOVE MORPHS TO:

EXT. GRASSY AREA - DAY

Where the bees rise away from him, regrouping into a dense swarm before moving off away from Johnny.

Johnny follows the swarm across the field, watching in horror as it descends on a NINE-YEAR-OLD GIRL. She runs, but the bees overtake her, suffocating her like some kind of formless dark spirit.

(CONTINUED)
The girl stares up at the sky. Johnny steps toward her as the BEES RISE UP AGAIN, swarming Johnny as THE VISION ENDS.

RESUME JOHNNY - AT THE STAIRWELL DOOR - INT. PARKING GARAGE - DAY

He comes out of the vision, the swirl of bees vanishing as he gets his bearings.

EXT. HOTEL SOLEIL - DAY - ESTABLISHING

Johnny checks the valet stub before heading into the hotel.

INT. HOTEL - DAY

Johnny drifts over to the restaurant, trying to look nonchalant as he checks out the well-dressed clientele.

MAITRE D'

Mr. Smith?

JOHNNY

(surprised)

I'm Mister Smith.

MAITRE D'

You're table is ready, sir.

JOHNNY

Table?

MAITRE D'

Your four-thirty reservation.

JOHNNY

Ah, yes. My reservation. Of course.

MAITRE D'

Forty-two tall?

JOHNNY

Excuse me?

MAITRE D'

Jacket size. The lady said you'd prefer blue.

(CONTINUED)
CONTINUED:

The guy holds up a navy blue dinner jacket.

JOHNNY
The lady said?

INT. HOTEL RESTAURANT - DAY - CONTINUOUS

Johnny is led to a secluded booth in the back where he discovers Alex waiting for him.

ALEX
Mr. Smith... so glad you could make it.

Off Johnny's look...

FADE OUT:

END OF ACT ONE
ACT TWO

FADE IN:

39 INT. HOTEL RESTAURANT - DAY - RIGHT WHERE WE LEFT OFF

Johnny seems frozen in thought as he sizes this woman up.

ALEX
I see you're not wearing handcuffs.  
I take it you talked your way out of trouble?

JOHNNY
The local Sheriff is a friend.

ALEX
You don't say?  
(beat) 
Don't just stand there. Pour me some of this fantastic wine. I hope you approve?

Against his better judgment, Johnny settles into his seat.

JOHNNY
(re: the bottle) 
Penfolds Shiraz? That's my...

ALEX
...Favorite. Spooky, isn't it?

Johnny pours, keeping one eye on Alex.

MAITRE D'
Is everything alright?

ALEX
Perfect.

JOHNNY
I don't have a menu.

ALEX
Not necessary. I've already ordered for you.

JOHNNY
But...

Another waiter appears, setting down a steak dinner in front of Johnny.

(CONTINUED)
MAITRE D'
New York strip. Rare. Blackened on the outside. Baked Potato, sour cream no chives. Candy glazed carrots...

JOHNNY
What? No...

The waiter sets down a side of...

MAITRE D'
...creamed spinach.

She nailed it and she knows it.

JOHNNY
Okay, you've got my attention.

ALEX
You're angry? Because you can get something else. Prime rib! You love Prime rib -- end cut, right?

JOHNNY
Stop it.

ALEX
Or sea bass! Broiled with lemon butter!

JOHNNY
This isn't going to work.

Johnny gets up and takes off the jacket.

ALEX
Wait... I'm sorry. I try too hard sometimes. It's my cross to bear. I'll be good, I promise. Just don't go. Please.

He sees her for the first time. The real her. He slips the coat back on and sits down.

ALEX
It's been so long since I've been able to talk to someone like you.
JOHNNY
You mean, you're a...

He stops, unable to say it.

ALEX
Starts with P. Ends in C. It's on the tip of your tongue.

JOHNNY
A Psychic.

ALEX
That wasn't so hard, was it?!

JOHNNY
That's how you knew my name?

ALEX
Actually, I googled that. It's amazing what you can find out about someone from a license plate number.

JOHNNY
Why all the cat and mouse intrigue if you knew we'd eventually end up here?

ALEX
I had to find out if you were the real deal.
(realizing)
Where are my manners? My name is Alex. Alex Sinclair.

She extends a hand to Johnny to shake, he hesitates.

ALEX
Right. Your thing is touch.

JOHNNY
My 'thing'?

ALEX
Your talent, your power.

JOHNNY
How did you know that man was going to be shot?
ALEX
I could ask you the same question.
(beat)
Can't we just enjoy each other's company for a little while?

Johnny doesn't admit it, but he'd also like to have a nice lunch without dealing with the harsh reality of his life. He nods.

ALEX
Thank you. You mind?

She reaches over, cuts a piece of steak and takes a bite.

ALEX
Oh my God! You have to try this. It's to die for!

She stabs a piece and offers it to Johnny, who hesitates then takes a bite.

ALEX
Well?

JOHNNY
It's... good. Very good.

Alex smiles as they both enjoy this fleeting moment of calm --

EXT. HOTEL - DAY - LATER

Johnny and Alex walk along the sidewalk.

ALEX
Thanks for picking up the check.

JOHNNY
It's the least I could do, considering you made reservations.

Johnny notices a bee in front of him and swipes at it.

ALEX
What's wrong?

JOHNNY
Bees.

ALEX
Bees?

JOHNNY
I keep seeing them everywhere.
ALEX
(calm, but...)
Where?

JOHNNY
It's alright, it's gone now.
(noticing)
You look like you're going to hyperventilate.

ALEX
I have a thing about... Bees.

JOHNNY
In the parking garage. I had a vision of a little girl... she was attacked by a swarm of bees...
(realizes)
That was you.

ALEX
I was seven. Stung over ninety percent of my body. I went into anaphylactic shock. Since then I'm hyper-allergic.

JOHNNY
That's pretty serious.

ALEX
Not if you carry this...

She pulls an epi pen out of her coat pocket.

ALEX
When I first went into shock, my heart stopped, before they revived me.

JOHNNY
That's when you started seeing things differently?

ALEX
Is this where you warn me this town isn't big enough for two psychics?

JOHNNY
It does beg the question. Why Maine?
ALEX
Seemed like a nice place to visit. It was on my list of things to do before I...

JOHNNY
Die?

He's seen into her now and she isn't so easy with it. A HOMELESS MAN approaches them.

HOMELESS MAN
Spare change for some supper?

Alex pulls a few dollars and gently puts them in his hand.

ALEX
There's a shelter two blocks from here. Hot food and blankets.

HOMELESS MAN
Bless you.

ALEX
Don't turn your back on the man with the eye patch.

HOMELESS MAN
...man with the patch.

He shuffles away, stealing one last curious glance back. Johnny studies her for a beat. She's beautiful.

JOHNNY
You're not what I expected.

ALEX
Funny coming from someone who sees everything. That was you I saw in that abandoned office, wasn't it?

JOHNNY
Yeah, it was.

ALEX
What was that anyway?
JOHNNY
As far as I can tell, we both saw the same moment in time from
different perspectives -- you saw me in the future, while I saw you
in the past.

ALEX
Makes my head spin just thinking about it.

JOHNNY
(thinks a beat)
I'm working with the Sheriff to try and stop this gunman. Could really use your help.

ALEX
Why ask? You already know what I'm going to say.

JOHNNY
Good manners. He's going to meet me back at my house.

ALEX
Is this like a first date?

JOHNNY
I don't know, let's find out.

She smiles as they continue walking up the walk...

INT. JOHNNY'S HOUSE - NIGHT

Alex follows Johnny into front entryway.

ALEX
I'm impressed. I half expected you to live above a storefront with a giant neon palm-print out front.

JOHNNY
Sorry to disappoint you, but my crystal ball's in the shop being repaired.
ALEX
You live here alone?

JOHNNY
I do.

She casually touches and picks up objects as she moves through the place.

ALEX
That wasn't the plan though, was it?

JOHNNY
Maybe it's better if we don't get too deep, too soon.

ALEX
Sorry, occupational hazard.

She explores onward, each step deeper into the house another step deeper into Johnny.

ALEX
(out of the blue)
Who's J.J.?

Johnny is taken aback. He's not used to being on the receiving end of this.

JOHNNY
(a beat)
He's my son.

ALEX
You're a very loving father.

JOHNNY
You reading my mind again?

ALEX
It doesn't take extraordinary abilities to see some things.

There's a powerful, unspoken moment of connection between them, then...
JOHNNY
How did you wind up in that abandoned building?

ALEX
The little boy brought me.

JOHNNY
Little boy?

ALEX
He was standing on the sidewalk this morning...

---

FLASHBACK OF HER VISION - STREET CORNER - THAT MORNING

We see a silent visual of what she describes.

ALEX (V.O.)
I was coming out of a store when I bumped into this man. When I turned around, there was this boy standing there, crying, saying something about how his Daddy needed help. I waited with him until the man returned, but when I asked about it, he looked at me like I was crazy, and when I turned around again, the boy was gone.

The flashback ends on Alex's concerned look as the man gets in his car and drives away.

JOHNNY (V.O.)
The man was the shooter?

---

RESUME INT. JOHNNY'S HOUSE

ALEX
I was following him when I saw you at the traffic light. I tracked him as far as the building's lobby. That's when I saw you again in that strange vision.

(CONTINUED)
Johnny takes a beat to puzzle things out in his head.

JOHNNY
So the boy was really a vision? 
Is that how it works with you?

ALEX
It's always a little bit different. 
Usually it's connected to an emotion. Someone's scared, angry, 
in pain... Doesn't happen all the time. But when it does. 
It's like my brain opens up. Like I'm in a waking dream.

JOHNNY
Do you think you'll see the boy again?

ALEX
You tell me?

She offers Johnny her hand...

JOHNNY
You sure about this?

ALEX
No. But do you have a better idea?

He obviously doesn't, as he slowly reaches for her hand, but...

ALEX
Wait...

She hands him the epi-pen.

ALEX
When I was a kid, my big sister, 
Anne, used to tell me if you die in a dream, you'd die in real life. Just in case.

Johnny takes the epi-pen in one hand, reaching out to her with the other.

JOHNNY
Ready?

She nods yes.
THEIR FINGERS

hover, then touch, triggering:

NOTHING - NADA - ZIP

They seem surprised. They touch fingertips again. Still...

JOHNNY

Nothing.

Johnny reaches out and gently grips her arm... but to no effect. She touches his face.

ALEX

I've got an idea.

JOHNNY

Why does that terrify me?

She composes herself, looking deep into his eyes. She's going to kiss him.

ALEX

For the greater good?

JOHNNY

For the greater good.

She kisses him passionately, as the connection triggers:

VISION - UNDER A BLUE SKY - DAY

Alex breaks the kiss and steps back from Johnny, both of them finding themselves under a deep blue sky full of spectacular white clouds. (The sky goes from horizon to horizon, the ground beneath them dark and shadowy.)

A sound draws Johnny's attention, and he looks over to see...

VISION ALEX

Looking up at the blue sky, oblivious to Johnny. Feeling something wet, she raises her hand and sees that it's bleeding. She wheels around, looking right through Johnny. Her breathing becomes labored, her hand going up to her throat, tearing at her collar as she tries to get more air, coughing and choking with shock induced asthma.

(CONTINUED)
Johnny's first thought is the epi-pen, and he looks down to the hand he's holding it in, but it's gone. In a reflex, he pats himself down wondering where it went, then realizes this is a vision -- and there's nothing he can do but watch as Alex begins turning blue from lack of oxygen.

She struggles to stay standing but can't, falling to her knees, then the ground, her body wracked by spasms as she desperately tries to draw a last breath, the anaphylactic shock sealing her throat shut.

Johnny kneels at her side, unable to help her, but still wanting to stay close. He watches as she dies, her body convulsing, then growing still, her eyes lifeless.

Hearing something he looks up and sees:

ALEX

Watching from a distance as Johnny kneels over her dead vision-self. Horrified she turns to run, Johnny calling after her.

JOHNNY

Alex! Wait!

But his voice is drowned out by the sound of BUZZING. Johnny looks down toward the sound coming from vision-Alex, just in time to see a SWARM OF BEES burst out of her mouth, engulfing Johnny, ENDING THE VISION.

Johnny fights off the last of the bees as they evaporate around him, leaving him back in his living room, Walt shaking him out of the vision.

WALT

Johnny? Johnny, you okay?

Johnny becomes cognizant of his surroundings, surprised to find Walt there.

WALT

You alright?

(CONTINUED)
45A CONTINUED:

JOHNNY

Alex?

WALT

Who?

JOHNNY

You didn't see her? She was just here.

WALT

I didn't see anybody. Johnny, listen. I think I found the shooters next target.

Off Johnny...

46 OMITTED

46 THRU 53

54 EXT. HOSPITAL - NIGHT

Johnny and Walt stride toward the hospital, both of them scanning their surroundings.

WALT

The insurance agent from this morning handles all the claims from this hospital.

JOHNNY

So?

WALT

So, maybe there's a connection between him and the doctor from your vision.

JOHNNY

I wish Alex was here.

WALT

So she really is a psychic?

JOHNNY

You seem disappointed?

(CONTINUED)
CONTINUED:

WALT
It's hard enough getting my head wrapped around one know-it-all. I'm not sure I can handle two of ya. Where do you think she went?

JOHNNY
I don't know, but she was scared of something. Something she saw about me.

INT. HOSPITAL LOBBY - NIGHT
An older doctor is led up to Walt and Johnny by a security guard.

CHIEF OF MEDICINE
Doctor Truman, Chief of Medicine.

WALT
I'm Sheriff Bannerman. This is Johnny Smith.

CHIEF OF MEDICINE
What can I do for you, Sheriff?

WALT
We need help locating one of your physicians.

CHIEF OF MEDICINE
What's the problem?

JOHNNY
We think he might be in imminent danger.

EXT. HOSPITAL PARKING LOT - NIGHT - ALEX VISION
An intense looking seven-year-old boy with soulful eyes walks bravely across the parking lot, holding someone's hand as he leads them toward the entrance. It's the boy from Alex's vision. The view widens to reveal: Alex, holding the boy's hand, wide-eyed as she's led inside the hospital.

INT. HOSPITAL LOBBY - NIGHT
Johnny and Walt are still talking to the Chief of Medicine.

(CONTINUED)
CONTINUED:

JOHNNY
The doctor we're looking for has a small stuffed animal on his stethoscope. A bear.

CHIEF OF MEDICINE
You mean, like this?

His stethoscope has a little red Elmo attached to it.

CHIEF OF MEDICINE (CONT'D)
This is a children's hospital, all of our doctors decorate their stethoscopes.

Johnny is distracted by something he sees beyond the man.

JOHNNY
What the hell?..?

JOHNNY'S POV

As Alex comes through the front entrance -- alone -- moving across the lobby and into the elevator.

JOHNNY

takes off after her, seeing her step onto the elevator just as the doors close.

WALT
Johnny?

INT. HOSPITAL ELEVATOR - ALEX VISION

As Alex rides up, she's no longer alone in the elevator, the Little Boy still with her, a resolute look on his face.

RESUME INT. HOSPITAL LOBBY - NIGHT - JOHNNY AND WALT

Watch the floor indicator climb to the sixth floor.

JOHNNY
It was Alex. She must be here looking for the shooter.

(CONTINUED)
CONTINUED:

WALT
You wait for the elevator, I'll take the stairs.

Walt exits for the stairs while Johnny nervously punches the call button.

INT. HOSPITAL SEVENTH FLOOR HALLWAY - NIGHT - ALEX VISION

With the Little Boy still leading the way, Alex passes a sign near the elevator -- Pediatric Neurology Ward.

As Alex and the Boy walk along, she begins to hear whispering and muffled laughter. CHILDREN begin to appear, stepping into the hallway, dressed in hospital pajamas -- at first in ones and twos, but soon a small PARADE of sick kids begin to follow her, surrounding her and tugging at her, vying for her attention, laughing. (It's strange, not like a scene from a horror movie). She tries to shush them...

ALEX
(whispering)
Go back to your rooms, go on now... you'll wake up the others...

The Boy continues pulling Alex along through the growing crowd. As she passes each open door we see the real patients in their respective beds.

THE DOCTOR WITH THE FUZZY BEAR

on his stethoscope, from Johnny's vision, steps out of a room down the hall, smiling at Alex as he turns to continue his rounds. He doesn't seem concerned about the kids. That's strange.

ALEX AND THE BOY

The Boy, seeing the DOCTOR up ahead, doubles his efforts to pull Alex along, but the crowd of kids surrounding her is too much.

ALEX
What is it? What do you want from me?
Johnny jumps out and immediately sees Alex, halfway down the OTHERWISE EMPTY HALLWAY.

JOHNNY
Alex!

She looks back at him, fear in her eyes. He runs to her, finding Alex pressed against the wall, trying gently to get herself away from something he can't see.

JOHNNY
What's going on? Is it the boy? Is he here?

She extends a hand to Johnny -- TRIGGERING --

Sharing Alex's vision, Johnny suddenly finds himself surrounded by these children -- now desperate for attention from him.

JOHNNY
My God, who are these children?

ALEX
They're patients. I'm reacting to their emotions... their fear and their desperation... they're reaching out to me...

Johnny extricates himself from the crowd of kids, following the Boy as he leads him down the hall and through a doorway into one of the hospital rooms where Johnny sees...

THE DOCTOR FROM HIS VISION - INT. HOSPITAL ROOM - NIGHT (REALITY)

Using his fuzzy bear stethoscope to check a bed-ridden child.

INTERCUT: GUNMAN'S POV (FROM INT. UNKNOWN LOCATION NEAR HOSPITAL) - NIGHT

The gunman watches the same scene from a different perspective. As the doctor steps away from the kid and moves toward the window, Johnny is already on the move. Just as the crosshairs find their target, Johnny kills the lights, dives for the doctor, knocking him down.
THE GUNMAN (INT. UNKNOWN LOCATION NEAR HOSPITAL) - NIGHT

Spooked, he turns to go.

JOHNNY (INT. HOSPITAL ROOM - NIGHT) - CONTINUOUS

Johnny holds the doctor against the wall.

JOHNNY
You okay, Doc?

DOCTOR
What's going on? Who are you people?

ALEX (O.S.)
Johnny! Johnny, come quick!

Johnny joins her on the other side of the room where he finds Alex standing over a patient on a ventilator.

JOHNNY
What's wrong?

ALEX
It's him. It's the boy from my vision.

Johnny looks down and sees the Little Boy lying peacefully in the bed.

FADE OUT:

END OF ACT TWO
FADE IN:

INT. HOSPITAL ROOM - NIGHT

Some mother's little boy, now a tangled mess of horrific tubes and wires, lies motionless, more dead than alive.

DOCTOR (O.S.)
His name is Charlie Munroe.

The VIEW WIDENS TO REVEAL the Doctor, Johnny, Alex, and Walt, standing vigil outside Charlie's hospital room.

DOCTOR (O.S.)
He was playing with some friends on a pond when he fell through the ice. He was under for nearly 20 minutes. We were able to save his life, but his brain didn't survive.

ALEX
He looks so... peaceful.

JOHNNY
Is he in a coma?

DOCTOR
Not exactly. The ventilator keeps his body alive, but there's no higher cognitive function.

JOHNNY
There must be some chance for recovery?
DOCTOR
I'm sorry. The best we can do is not prolong his suffering.

ALEX
Wouldn't a person have to be alive to suffer?

The Doctor is thrown a bit by the question.

DOCTOR
His mother signed the papers to have him removed from life support.

WALT
And the father?

DOCTOR
He refused.

WALT
Have you ever had a run in with him?

DOCTOR
Several.

Walt and Johnny share a knowing look...

WALT
We have reason to believe he might be planning to kill you.

DOCTOR
What? How do you know?

Alex touches the boy's hand.

ALEX
Charlie told us.

WALT
I'm going to need a name and address for the father.

DOCTOR
I can put you in contact with the mother, they're recently divorced.

The doctor and Walt exit, leaving Johnny and Alex behind.

ALEX
Maybe you can see something?

(CONTINUED)
Johnny considers her frustration, then gently reaches out and touches Charlie's head, the way only a father imagining his own son would. He shakes his head.

EXT. HOSPITAL PARKING LOT - WALT'S PATROL CAR - SUNRISE

Alex leans up against the outside of Walt's patrol car, her eyes shut, exhausted. She wakes up as Johnny approaches, pulling two cups from a paper bag.

JOHNNY
We're heading over to the mother's house.

ALEX
That's not going to be fun.

A look passes between them. It's not often they meet somebody who knows what this is like.

JOHNNY
Why did you take off? It was me, wasn't it?

ALEX
The vision of my death, I've seen it nearly every day since I was a little girl.
(a beat)
In the vision, there's always somebody trying to help me, somebody I could never quite see... until today.

JOHNNY
You think I'm going to be there when you die?

ALEX
You always have been, I just didn't know it was you.
(beat)
ALEX
I've tried everything I could think of to keep myself from being under that particular blue sky. And after all that running, here I am with you.

JOHNNY
Maybe you should keep running.

ALEX
Something tells me it isn't going to be that easy.

EXT. SUBURBAN HOUSE - DAY
Walt's patrol car is parked in front of the Munroe house.

WALT (V.O.)
We know this is hard for you, Mrs. Munroe. But if there's anything you can remember?

INT. SUBURBAN HOUSE - KITCHEN - DAY - LATER
Mrs. Munroe sits at the kitchen table. Alex sits at the table with her, comforting her while Johnny and Walt stand.

MRS. MUNROE
We were a family once. Happy, I think.

JOHNNY
When was the last time you saw your husband?

MRS. MUNROE
Ex-husband. It was a week ago at the insurance arbitration.

ALEX
Arbitration?

MRS. MUNROE
Once Charlie was declared...
70 CONTINUED:

She falters...

ALEX

It's alright, take your time.

MRS. MUNROE

Once he was declared brain dead, the insurance company refused to continue paying for his care.

WALT

What about a law suit?

MRS. MUNROE

It was thrown out of court. Our last hope was arbitration, but we lost. That's when Frank snapped. I've never seen him so angry... so hopeless.

JOHNNY

Do you know where he is?

She shakes her head "no."

WALT

We appreciate your time.

Walt and Johnny start to leave, then...

ALEX

Would it be alright if I looked at Charlie's bedroom?

Mrs. Munroe seems surprised by the question. So do Walt and Johnny. She's uneasy, but...

ALEX

It might help.

71 INT. SUBURBAN HOUSE - BEDROOM - DAY

With Johnny, Walt, and Alex behind her, Mrs. Munroe opens the door TO REVEAL that the room has been trashed, Charlie's belongings destroyed in some kind of rage.

ALEX

My God.

(CONTINUED)
CONTINUED:

MRS. MUNROE
I came home from church on Sunday and found it like this.

Johnny steps into the room, touching the debris, triggering:

VISION - A QUICK FLASH (INT. BEDROOM - MORNING)
The father (our gunman), berserk with grief, nearly finished destroying his son's room. He drops to the floor, drunk, angry, spent and ultimately weeping. It's tragic to watch.

RESUME JOHNNY AND THE OTHERS - INT. BEDROOM - DAY

JOHNNY
Your husband was here.

Mrs. Munroe breaks down and exits, Walt following.

JOHNNY
Is the boy here?

Alex looks around at the chaos that was once a boy's room, shakes her head "no."

ALEX
Not anymore.

Johnny begins working his way around the room, passing his hand over the debris, looking for visions.

ALEX - CONTINUOUS - VISIONS MIXED WITH REALITY

Something catches her eye, distracting her. A small crucifix on the floor. She picks it up, gently setting it on a table. Turning her attention back to the room something new catches her attention -- another crucifix, up on the wall. She reacts, "Was that there before?"

Now she notices a statue of the Virgin Mary. And another crucifix. The room seems suddenly full of icons.

ALEX
That's strange.

JOHNNY
What?

From Johnny's perspective, the only religious object (CONTINUED)
CONTINUED:

visible is the crucifix Alex set on the table. Alex looks from Johnny to the crucifix. Johnny reaches for the crucifix...

INT. SUBURBAN HOUSE - KITCHEN - SECONDS LATER

Johnny and Alex enter, joining Walt and Mrs. Munroe.

JOHNNY
What church do you attend?

MRS. MUNROE
St. Eilas'.

JOHNNY
Does your husband attend mass?

MRS. MUNROE
Not since Charlie was hurt. Frank said any God who'd let a child suffer like that didn't deserve to be worshiped.

She shows them a photograph on the refrigerator.

TIGHT ON THE PHOTO

A first Communion picture of Charlie and his parents posing with a smiling priest, FATHER ANDREW.

MRS. MUNROE (O.S.)
This was taken at Charlie's first Communion. After the accident, Frank begged Father Andrew for a miracle. He was consumed with rage when the miracle didn't happen.

Johnny takes the photo, running his finger along an inscription on the back from Father Andrew: "Best wishes, Father Andrew."

WALT
You thinkin' what I'm thinkin'?

JOHNNY
We need to warn this priest.
INT. ST. ELIAS' CHURCH - DAY

A small group of PARISHIONERS pray as a PRIEST approaches the altar to begin services. The VIEW CONTINUES on, finding FRANK MUNROE sitting in the back row of the church, kneeling, seemingly in prayer. He makes a final sign of the cross, then stands, picking up the gym bag as he walks unseen to the staircase that leads to the balcony.

FADE OUT:

END OF ACT THREE
DEAD ZONE: "DOUBLE VISION" – ACT FOUR – 3/1/05 – YELLOW 44.

ACT FOUR

FADE IN:

EXT. ST. ELIAS' CHURCH – DAY

Johnny, Alex, and Walt walk towards the church.

ALEX
Some kind of service going on.

JOHNNY
There's the priest.

THEIR POV – THROUGH THE FRONT DOOR

Father Andrew at the altar, leading a prayer Mass.

ALEX
Captivated by something she sees at the back of the church.

ALEX'S POV – EXT. CHURCH – DAY – ALEX VISION

Charlie stands in the doorway of the church, beckoning her with his silent presence.

RESUME JOHNNY, ALEX, AND WALT – EXT. CHURCH – DAY – CONTINUOUS – SOME VISIONS MIXED WITH REALITY

Johnny notices Alex watching something.

JOHNNY
What is it?

ALEX
Charlie is here.

Walt looks, but of course nothing is there. Alex begins walking toward the back door. Johnny stops her.

JOHNNY
Alex wait... If Charlie's here, his father must be here, too.

WALT
I'll call for backup. You two stay here.

Walt heads back towards his car.

(Continued)
CONTINUED:

Alex looks to the back door, where little Charlie beckons her with his sad eyes, then turns, disappearing into the church.

ALEX
He wants me to follow him.

JOHNNY
You can't go in there. We don't know where Frank might be.

Moved by his concern, Alex turns to Johnny and touches his face reassuringly.

ALEX
I'll be okay... I've seen the end...
   (then looking up)
   ... and it's not like this.

Johnny follows her look up to the Canadian-gray sky and understands.

INT. CHURCH - DAY

Walt, Johnny, and Alex slip through a side door at the back of the church, moving very carefully as they keep an eye out for Munroe.

All three are startled when the back door opens behind them, another half-dozen Parishioners arriving for mass.

JOHNNY
This is place is starting to get crowded.

WALT
(whispering)
We have to get these people out of here, John.

JOHNNY
Tell them there's a gas leak.

WALT
I'm not real comfortable lying through my teeth in a church.

JOHNNY
Considering the alternative, I think the big guy will understand.

Johnny and Walt snap into action, quietly herding the
confused Parishioners back outside. Alex is quietly focused up on the stairs.

INT. CHURCH - DAY - ALEX VISION

Alex sees the Little Boy at the top of a nearby staircase. Oblivious to everything else, she follows the Boy up the stairs, drawn by the power of her vision.

JOHNNY AND WALT - INT. CHURCH - DAY

As they struggle to deflect a growing number of PEOPLE from entering the church without making a scene. Johnny turns back to check on Alex, just in time to see her turn the corner at the first landing, disappearing around the bend as she continues upward.

JOHNNY

Alex?

Johnny follows after her, leaving Walt behind. By the time Walt turns around, Johnny and Alex are gone.

FOLLOWING ALEX (INT. CHURCH - DAY)

Up the stairs, moving cautiously as she reaches the doorway to the balcony. She looks out across the balcony, finding it empty. Then she sees,

CHARLIE (INT. CHURCH - DAY) - ALEX VISION

Peeking at her from inside a sanctuary off to the side of the main balcony. As soon as she sees him, he turns and continues on, disappearing deeper into the sanctuary.

RESUME ALEX (INT. CHURCH - DAY)

Following Charlie, compelled by the vision. Unafraid, she enters the sanctuary.

INT. CHURCH SANCTUARY - DAY

Alex finds herself in a small windowless room, lit entirely by a large display featuring hundreds of devotional candles, each one representing a prayer for the dead.

She looks around the small room, but Charlie is nowhere to be seen.

(CONTINUED)
CONTINUED:

Behind her, a shadow moves, darting out of the sanctuary -- Frank Munroe. Suddenly, the door slams shut, locking her inside. She tries the door. It's locked. As she turns back to face the candles and size up her situation, we can see the panic growing in her face as it becomes harder and harder to breathe. She realizes she's having a reaction to something. Something big.

JOHNNY - CONTINUING UP THE STAIRS (INT. CHURCH - DAY)

Reaching the balcony door. He pushes the door open and sees...

INT. CHURCH BALCONY - DAY - JOHNNY VISION

Munroe kneeling at the edge of the balcony, his gun resting on the railing as he FIRES three quick shots. Turning away from the carnage below, he sees Johnny, and raising his gun FIRES -- ending what we now know is a VISION.

RESUME JOHNNY (INT. CHURCH BALCONY - DAY)

He comes out of the vision, taking a beat to regain his composure. A noise draws his attention toward the sanctuary door where he sees...

FRANK MUNROE

Hunkered down on the floor, beginning to assemble his gun. Behind him, the door knob to the sanctuary RATTLES.

JOHNNY

Ducks back out of sight to think, considering his lack of options.

INT. CHURCH SANCTUARY - DAY - CONTINUOUS

As the candles continue to burn brightly around her, Alex tries the lock again, driven by a desperate need to breathe. In a burst of panic and frustration, she shakes the door violently, clawing at the lock, cutting herself in the process.

She looks down at the gash in her hand, and for a moment, forgets about breathing when she realizes the cut in her hand is just like the one in her recurring vision.

(CONTINUED)
As she looks up from her hand, the asthma-like attack comes back with a vengeance. She knows she doesn't have long before she passes out, dropping to her knees, knocking over some of the candles as she goes down. The room spins and she finds herself on the floor, looking up at the ceiling, reacting with awe at what she sees.

ALEX'S POV - A DARK BLUE SKY WITH WHITE CLOUDS

The blue sky from her vision turns out to be a fresco painted on the domed ceiling of the sanctuary.

ALEX

Lips turning blue from lack of oxygen, she sees:

A CANDLE ON THE FLOOR

with an unmistakable honeycomb pattern in the wax. The label on the bottom of the candle reads: "100% real beeswax" above a honey bee logo.

ALEX

Looks at the cut on her hand, the ceiling, the candles -- and somehow has the presence of mind to shake her head at the irony, even cracking a smile through her agony. If she could draw a breath, she'd laugh. Fortunately, now that she knows what the problem is, she has a solution, reaching into her pocket for her epi-pen.

But it's not there. She checks and re-checks her pocket, the smile gone from her face as she thinks back...

FLASHBACK - HER AND JOHNNY (INT. JOHNNY'S HOUSE) - NIGHT

She sees herself hand the epi-pen to Johnny.

ALEX

Just in case.

RESUME ALEX - INT. CHURCH SANCTUARY - DAY

A look of utter despair crosses her face as she realizes what happened.
MEANWHILE - INT. CHURCH BALCONY - DAY

Johnny peeks through the balcony door, watching as Munroe calmly finishes assembling his rifle. Munroe sits on the floor with his back against the sanctuary door.

From where he is, Johnny can see the Mass down below as well. He notices Walt below, pulling people quietly out of harm's way.

Johnny looks back at Munroe who finishes loading his rifle, gets up and starts to cross the balcony. Johnny can see that Munroe will get there before everyone is safe below.

Thinking fast, Johnny fishes into his pocket, coming up with a handful of change. Just as Munroe is about to discover Walt speaking to Father Andrew at the alter, Johnny throws his handful of coins off into the shadows at the back of the balcony. The loud noise distracts Munroe, turning him around.

JOHNNY

Reaches into his pocket and comes up with another handful of coins, and something else, the epi-pen, triggering:

VISION - INT. CHURCH SANCTUARY - DAY

Johnny watches as Alex gasps her last breaths on the floor. He notices the cut on her hand and the beeswax candles, then follows her gaze up past him to the ceiling, seeing the blue sky as the VISION ENDS.

RESUME JOHNNY - INT. CHURCH BALCONY - DAY

He comes out of the vision and looks to the sanctuary door, now knowing Alex's dire condition -- but Munroe is still between Johnny and her.

MUNROE

Still looking in the direction of the noise, satisfies himself that nobody is there, then finishes his walk to the edge of the balcony, just in time to see the last few people hustled out the door by Walt and Father Andrew.

POV THROUGH SCOPE (INT. CHURCH - DAY)

As Munroe tries to target first Father Andrew, then Walt, but he's too late to find a clean shot.
RESUME JOHNNY - INT. CHURCH BALCONY - DAY

Watching, wondering how Munroe will react.

MUNROE

angered and confused by his lack of targets, retreats from the edge of the balcony, crossing back toward the sanctuary door, cocking his gun. As he reaches for the lock...

JOHNNY

has no choice, jumping out into the open, his hands in the air.

    JOHNNY

Wait!

Munroe spins toward him, his weapon leveled at Johnny.

    MUNROE

Who are you?

    JOHNNY

That's not important. But what you're about to do is.

    MUNROE

What do you know about me?

    JOHNNY

I know you're angry. I know this can't be what Charlie would want.

Munroe is surprised Johnny knows his name. Up close, Munroe looks younger, more distraught parent than angry psycho.

    MUNROE

You know my boy?

    JOHNNY

Not personally. But I know he still loves you, he doesn't want you to die.

    MUNROE

That some kind of sick joke?

He raises the rifle.

(CONTINUED)
CONTINUED:

JOHNNY
Hear me out. The woman you locked in that room. She came here because Charlie asked her to.

MUNROE
My son is dead...

JOHNNY
I don't believe that. I don't think you do either. His body, his flesh might seem dead, but his heart is still alive.

ALEX - INT. CHURCH SANCTUARY - INCLUDING VISIONS

Barely alive, her lungs convulsing in tiny shallow breaths, but her eyes still react to Johnny's remark. Then suddenly, she stops struggling and her eyes soften as she sees something.

It's Charlie. Alex's eyes follow him as he kneels down next to her and whispers in her ear.

RESUME JOHNNY AND MUNROE - INT. CHURCH BALCONY - DAY

Still squared off outside in the balcony. Johnny keeps inching forward as they talk. Walt appears behind Johnny, just out of Munroe's line of sight. He draws his gun, ready to shoot if he has to.

JOHNNY
I know you're angry. I have a son Charlie's age. If the world turned its back on him, I'd do whatever it took to keep him safe.

MUNROE
He's just a kid. Insurance company turned him out. Doctors want to pull the plug... even God looked away.

JOHNNY
But she didn't. She saw him exactly like he was.

MUNROE
Who?

(CONTINUED)
JOHNNY
The woman behind that door. She's a psychic, Frank.

MUNROE
What?

JOHNNY
I know it sounds strange, but it's true. She sees people in pain, people in the darkest times of their lives. She saw Charlie. He led us here... to you.

Munroe wrestles internally.

MUNROE
Why should I believe you?

JOHNNY
Open that door. You're going to find my friend on the floor. Dying.

MUNROE
How?

JOHNNY
She's having an allergic reaction and she needs this medicine.

He holds up the epi-pen.

MUNROE
Why should I listen to you?

JOHNNY
Because, if she dies, she'll never be able to tell you why Charlie sent her.

Munroe considers things, his eyes filling with tears...

MUNROE
He was such a good kid. It shouldn't have happen to him, it should have happened to me.

Slowly lowers his gun, just slightly, keeping it trained on Johnny as he opens the door behind him.

Inside, just like Johnny said, he finds Alex on the floor, barely hanging on as she looks up at him.

(CONTINUED)
CONTINUED: (2)

MUNROE
Can you hear me?

Munroe searches her desperate eyes, thinking a beat before turning back to Johnny.

MUNROE
All right. Give it to her.
(then louder)
But you try anything, I'll kill you both.

WALT
Stealthily approaching from the other side of the balcony, cocks his gun, inching forward for a clean shot.

JOHNNY - INT. CHURCH SANCTUARY - DAY
Rushes to Alex's side. He pulls the cap off the epi-pen with his teeth and jabs it in her thigh.

JOHNNY
Hey, I bet you thought I forgot about you? It's okay... just relax and let it do its job.

ALEX
Goes rigid, every muscle in her body contracting as the epinephrine courses through her veins, purging her blood of the bee allergen. Almost instantly, she sucks in a huge breath as her throat begins to open.

MUNROE
Watches Alex come back to life, his gun still pointed at Johnny.

MUNROE
She okay?

JOHNNY
I think so... thank you, Frank.

Alex nods yes, then looks to Munroe, grabbing his leg. She works hard to speak between gulps of air.

MUNROE
What's she saying?

(CONTINUED)
He eases down close to listen, as Alex fights to speak.

ALEX
Charlie... wanted to tell you... don't be sad... he's okay... will see him again someday...

Munroe considers this for a beat, then raises his gun angrily.

MUNROE
You think I'm somekind'a fool?

Walt appears behind Munroe, but Johnny raises his hand to keep him away.

ALEX
(still fighting for air)
He said he's sorry... about your camera...

Stunned, Munroe can't seem to move.

MUNROE
My camera?... How could you...?

JOHNNY
Camera?

MUNROE
I got it for my birthday. Charlie took it without asking. He had it around his neck when he fell through the ice.

Munroe finally breaks down.

MUNROE
I just want him back, that's all. I just want my little boy.

ALEX
He knows that. He knows how much you love him.

JOHNNY
Give me the gun, Frank. Let's end this before somebody get's hurt.

Frank slowly offers the gun to Johnny. Walt deftly arrests Frank, who offers no resistance.

(CONTINUED)
Johnny kneels down next to Alex, who looks up. Above them, a beautiful blue sky full of white clouds, frozen in time, their power over her gone.

ALEX
I've never seen a more beautiful sky.

JOHNNY
Yeah, it's one of kind alright.

INT. CHARLIE'S HOSPITAL ROOM - DAY

Charlie remains suspended between life and death, his mother sitting at his side, rubbing his hand lovingly.

The VIEW WIDENS to reveal Johnny and Alex, standing across the bed from her.

MRS. MUNROE
I want to thank you for what you did for Frank. He's not a bad man...

ALEX
I know.

JOHNNY
What about Charlie?

MRS. MUNROE
I've decided I'm not going to sign those papers. Not after everything that's happened. I just don't know how I'm going to get up every day and face this.

She heads for the door...

JOHNNY
Mrs. Munroe?

She stops and turns. Johnny steps to her and gives her a hug, taking a moment to whisper something in her ear.

Alex wipes tears from her eyes as Mrs. Munroe looks up at Johnny, smiling and patting his hand.

MRS. MUNROE
Thank you.

(CONTINUED)
She walks away. As Johnny glances back at Alex.

EXT. HOSPITAL - DAY - LATER

Johnny and Alex walk out of the Emergency Room exit and head for her car, Alex almost fully recovered by now.

JOHNNY
Sure you're going to be okay?

ALEX
The sun is shining, the birds are singing...

She notices a parking ticket on the windshield of her car and picks it up.

ALEX
And I got a parking ticket. What more could a girl ask for?

They share a smile. It's awkward.

JOHNNY
I wish you'd reconsider and stick around for a few days.

ALEX
I would... but a funny thing happened on the way to my death. Somebody gave me back the rest of my life.

JOHNNY
I guess you'll just have to go live it then.

ALEX
Yea, I guess so.

Another awkward BEAT, then...

ALEX
Look, I'm not very comfortable at good-byes. Usually, I just take off before things get too deep.

JOHNNY
Is that what this is... too deep?

They lean in like they're going to kiss, but both hesitate -- apparently wary of touching again.

(CONTINUED)
ALEX
I can't.

JOHNNY
Better not tempt fate.

ALEX
Who needs the grief?

They retreat back into their own personal space, then at the same time they grab each other and kiss. When they finally break, they seem to each take an individual inventory of themselves...

JOHNNY
You okay?

ALEX
Seem to be. You?

JOHNNY
Everything's in place.

Now it's time for the truth.

ALEX
You realize this would never work... you and me.

JOHNNY
Absolutely. How could two people that can see everything about each other ever hope to keep a relationship fresh and new?

ALEX
There would be no surprises.

JOHNNY
No anticipation.

ALEX
Like a book you've already read.

JOHNNY
Nobody could make that work.

There's another lull, then...

JOHNNY
It might be fun trying, though.

Alex's expression says it all.

(CONTINUED)
JOHNNY
You're right. We've both got work to do.

She gets in her car.

ALEX
Can I ask you something?

JOHNNY
Something you don't already know?

ALEX
What did you say to her?

JOHNNY
Who?

ALEX
Charlie's mother. You whispered something to her. What was it?

JOHNNY
(beat)
I told her it was time for her to rest... I told her she'd done everything she could do and the rest was up to God.

She smiles in agreement, studying Johnny one last time.

ALEX
You aren't what I expected.

JOHNNY
Back at ya.

And off she drives. The SHOT PULLS HIGH AND WIDE as Johnny walks off alone, his fate and those of countless others still resting firmly on his shoulders.