

Production Company:  
Dead Zone Production Corp.

**THE DEAD ZONE**

"DOUBLE VISION"

Production #06-4003

Written by

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Directed by

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THE DEAD ZONE

"DOUBLE VISION"

CAST

JOHNNY SMITH

WOMAN/ALEX SINCLAIR

WALT BANNERMAN

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  
7<sup>TH</sup> FLOOR HALLWAY  
P.T.S INSURANCE OFFICE  
OUTER LOBBY  
INNER OFFICE

TAXI CAB

UNDERGROUND PARKING GARAGE  
STAIRCASE EXIT  
STAIRWELL

HOTEL SOLEIL  
LOBBY  
RESTAURANT  
BACK BOOTH

SMITH HOUSE  
ENTRYWAY  
LIVING OR DINING ROOM  
BEDROOM

ABANDONED BUILDING  
HALLWAY/ENTRY  
ABANDONED OFFICE

PARKING STRUCTURE

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

HOSPITAL

ENTRANCE  
ELEVATOR  
6<sup>TH</sup> FLOOR HALLWAY  
CHARLIE'S HOSPITAL ROOM

PATROL CAR

SUBURBAN HOUSE  
KITCHEN  
CHARLIE'S ROOM

EXTERIORS

CITY STREETS - BANGOR, MAINE  
STOPLIGHT/INTERSECTION  
PARKING LOT  
SIDEWALKS  
BUS STOPS

INSURANCE OFFICE BUILDING

ABANDONED BUILDING

PARKING GARAGE

GRASSY AREA

HOTEL SOLEIL

HOSPITAL

ENTRANCE  
EMERGENCY ROOM EXIT  
NEARBY PARKING STRUCTURE

SUBURBAN HOUSE

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

FADE IN:

1 TIGHT ON A "TO DO LIST" (INT. JOHNNY'S CAR / EXT. BANGOR STREET - DAY) 1

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)

1 CONTINUED: 1

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.

2 EXT. PARKING LOT - DAY - LATER 2

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:

3 VISION: RIFLE SCOPE POV - FROM INT. ABANDONED BUILDING - DAY 3

*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.*

4 EXT. OFFICE BUILDING FROM VISION - STREET LEVEL - DAY 4

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.

5 INTERCUT: INT. WALT'S OFFICE - DAY - WALT 5

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

(CONTINUED)

5 CONTINUED:

5

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.

6 INT. OFFICE BUILDING - LOBBY - DAY

6

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

7 INT. OFFICE BUILDING - STAIRWELL - DAY - MOVING

7

As Johnny races up the stairwell.

8 INT. OFFICE BUILDING - SEVENTH FLOOR HALLWAY - DAY

8

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...

9 INT. INSURANCE OFFICE - OUTER LOBBY - DAY

9

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.

10 INT. INSURANCE OFFICES - DAY - MOVING WITH JOHNNY

10

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

(CONTINUED)

10 CONTINUED: 10

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.

11 SNIPER POV (FROM INT. ABANDONED BLDG. ACROSS THE STREET) - 11 DAY

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

12 EXTREME ON THE GUNMAN'S EYE (INT. ABANDONED BLDG. - DAY) 12

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

13 JOHNNY AND THE GUARD (INT. INSURANCE OFFICES - DAY) 13

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)

13 CONTINUED:

13

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.

(CONTINUED)

DEAD ZONE: "DOUBLE VISION" - TEASER - 3/4/05 - GREEN 6A.

13 CONTINUED: (2)

13

JOHNNY  
That's what I thought.

FADE OUT:

END TEASER

ACT ONE

FADE IN:

14 GUNMAN'S POV (FROM INT. ABANDONED BUILDING) - DAY 14

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 15

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)

15 CONTINUED: 15

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

16 A HONEY BEE - (INT. ABANDONED BLDG. - DAY) - VISION 16

*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. SHE LOOKS 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.*

17 RESUME - INT. ABANDONED OFFICE - DAY - PRESENT TIME 17

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

(CONTINUED)

17 CONTINUED:

17

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.

17A INT. HALLWAY/ABANDONED OFFICE ENTRY DOOR - DAY

17A

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:

17B *VISION - SAME ENTRY DOORWAY - EARLIER*

17B

*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)

17B CONTINUED:

17B

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.*

17C JOHNNY'S POV - STILL IN VISION

17C

*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.*

17D RESUME JOHNNY AND WALT - PRESENT REALITY

17D

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:

17E VISION - BRIEF FLASH - SNIPER'S POV THROUGH SCOPE

17E

*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.*

17F RESUME JOHNNY AND WALT - PRESENT REALITY 17F

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.

18 EXT. PARKING LOT - DAY 18

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.

19 P.O.V. - SOMEBODY WATCHING JOHNNY 19

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

(CONTINUED)

19 CONTINUED: 19

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

20 RESUME JOHNNY - EXT. PARKING LOT - DAY 20

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

21 *VISION: HIS CAR - MOMENTS BEFORE* 21

*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.*

22 RESUME - EXT. PARKING LOT - DAY - JOHNNY 22

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)

22 CONTINUED: 22

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.

23 EXT. ANOTHER BUS STOP - DAY 23

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

24 INT. CAB - MOVING - DAY 24

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.

25 INT. JOHNNY'S CAR / INT. UNDERGROUND PARKING GARAGE -  
MOVING - DAY 25

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

(CONTINUED)

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25

CONTINUED:

25

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

ALEX'S CAR

led here by his vision from the bus stop sign.

(CONTINUED)

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25 CONTINUED: (2) 25

Her car is parked right next to a staircase exit.

26 EXT. PARKING GARAGE - DAY 26

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.

27 MEANWHILE BACK AT ALEX'S CAR - INT. UNDERGROUND PARKING 27  
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:

28 VISION - JOHNNY STILL TOUCHING THE CAR 28

*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)

28 CONTINUED: 28

*THE VISION ENDS.*

29 RESUME INT. UNDERGROUND PARKING GARAGE - DAY - JOHNNY 29

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.

30 INT. PARKING GARAGE STAIRWELL - MOVING WITH ALEX 30

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.

31 SPLIT SCREEN - INT./EXT. PARKING GARAGE STAIRWELL - DAY 31

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".

32 CONTINUOUS - INT. PARKING GARAGE - DAY - JOHNNY 32

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

33 *BEES (VISION)* 33

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

34 *EXT. GRASSY AREA - DAY* 34

*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)

34 CONTINUED: 34

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

35 RESUME JOHNNY - AT THE STAIRWELL DOOR - INT. PARKING GARAGE - DAY 35

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

36 EXT. HOTEL SOLEIL - DAY - ESTABLISHING 36

Johnny checks the valet stub before heading into the hotel.

37 INT. HOTEL - DAY 37

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)

37 CONTINUED: 37

The guy holds up a navy blue dinner jacket.

JOHNNY  
The lady said?

38 INT. HOTEL RESTAURANT - DAY - CONTINUOUS 38

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 39

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)

39 CONTINUED:

39

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.

(CONTINUED)

39 CONTINUED: (2)

39

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?

(CONTINUED)

39 CONTINUED: (3)

39

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 --

40 EXT. HOTEL - DAY - LATER

40

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.

(CONTINUED)

40 CONTINUED:

40

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?

(CONTINUED)

40 CONTINUED: (2)

40

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?

(CONTINUED)

40 CONTINUED: (3)

40

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...

40A INT. JOHNNY'S HOUSE - NIGHT

40A

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.

(CONTINUED)

40A CONTINUED:

40A

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...

40B OMITTED

40B

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...

41 OMITTED

41

42 *FLASHBACK OF HER VISION - STREET CORNER - THAT MORNING*

42

*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?

43 OMITTED

43

43A RESUME INT. JOHNNY'S HOUSE

43A

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)

43A CONTINUED:

43A

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.

(CONTINUED)

43A CONTINUED: (2)

43A

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:

44 VISION - UNDER A BLUE SKY - DAY

44

*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)

44

CONTINUED:

44

*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.*

45

OMITTED

45

45A

RESUME INT. SMITH HOUSE - NIGHT

45A

*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:

45A

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  
THRU  
53

46  
THRU  
53

54 EXT. HOSPITAL - NIGHT

54

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)

54 CONTINUED: 54

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 think she went?

JOHNNY

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

55 INT. HOSPITAL LOBBY - NIGHT 55

An OLDER DOCTOR is lead 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.

56 EXT. HOSPITAL PARKING LOT - NIGHT - ALEX VISION 56

*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.*

57 INT. HOSPITAL LOBBY - NIGHT 57

Johnny and Walt are still talking to the Chief of Medicine.

(CONTINUED)

57 CONTINUED:

57

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?

58 INT. HOSPITAL ELEVATOR - ALEX VISION

58

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

59 RESUME INT. HOSPITAL LOBBY - NIGHT - JOHNNY AND WALT

59

Watch the floor indicator climb to the sixth floor.

JOHNNY

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

(CONTINUED)

59 CONTINUED:

59

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

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

60 INT. HOSPITAL SEVENTH FLOOR HALLWAY - NIGHT - ALEX VISION 60

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?

61 AT THE ELEVATOR - INT. SIXTH FLOOR HOSPITAL HALLWAY - NIGHT 61

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 --

62 VISION - ALEX'S VIEW OF INT. HOSPITAL HALLWAY - NIGHT 62

*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...*

63 THE DOCTOR FROM HIS VISION - INT. HOSPITAL ROOM - NIGHT (REALITY) 63

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

64 INTERCUT: GUNMAN'S POV (FROM INT. UNKNOWN LOCATION NEAR HOSPITAL)- NIGHT 64

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.

DEAD ZONE: "DOUBLE VISION" - ACT TWO - 3/1/05 - YELLOW 35.

65 THE GUNMAN (INT. UNKNOWN LOCATION NEAR HOSPITAL) - NIGHT 65  
Spooked, he turns to go.

66 JOHNNY (INT. HOSPITAL ROOM - NIGHT) - CONTINUOUS 66  
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

ACT THREE

FADE IN:

67 INT. HOSPITAL ROOM - NIGHT

67

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?

(CONTINUED)

67 CONTINUED:

67

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)

67 CONTINUED: (2) 67

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.

68 EXT. HOSPITAL PARKING LOT - WALT'S PATROL CAR - SUNRISE 68

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)

(CONTINUED)

68 CONTINUED:

68

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.

69 EXT. SUBURBAN HOUSE - DAY

69

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?

70 INT. SUBURBAN HOUSE - KITCHEN - DAY - LATER

70

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...

(CONTINUED)

70

CONTINUED:

70

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

71

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)

71 CONTINUED: 71

MRS. MUNROE

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

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

72 VISION - A QUICK FLASH (INT. BEDROOM - MORNING) 72

*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.*

73 RESUME JOHNNY AND THE OTHERS - INT. BEDROOM - DAY 73

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.

74 ALEX - CONTINUOUS - VISIONS MIXED WITH REALITY 74

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)

74 CONTINUED: 74

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

75 INT. SUBURBAN HOUSE - KITCHEN - SECONDS LATER 75

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.

76 INT. ST. ELIAS' CHURCH - DAY

76

A small group of PARISHIONERS pray as a PRIEST approaches the alter 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

ACT FOUR

FADE IN:

77 EXT. ST. ELIAS' CHURCH - DAY 77

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.

78 *ALEX'S POV - EXT. CHURCH - DAY - ALEX VISION* 78

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

79 RESUME JOHNNY, ALEX, AND WALT - EXT. CHURCH - DAY - CONTINUOUS - SOME VISIONS MIXED WITH REALITY 79

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)

79

CONTINUED:

79

*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.

80

INT. CHURCH - DAY

80

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

(CONTINUED)

80 CONTINUED: 80

confused Parishioners back outside. Alex is quietly focused up on the stairs.

81 INT. CHURCH - DAY - ALEX VISION 81

*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.*

82 JOHNNY AND WALT - INT. CHURCH - DAY 82

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.

83 FOLLOWING ALEX (INT. CHURCH - DAY) 83

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,

84 CHARLIE (INT. CHURCH - DAY) - ALEX VISION 84

*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.*

85 RESUME ALEX (INT. CHURCH - DAY) 85

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

86 INT. CHURCH SANCTUARY - DAY 86

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)

86 CONTINUED: 86

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.

87 JOHNNY - CONTINUING UP THE STAIRS (INT. CHURCH - DAY) 87

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

88 INT. CHURCH BALCONY - DAY - JOHNNY VISION 88

*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.*

89 RESUME JOHNNY (INT. CHURCH BALCONY - DAY) 89

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.

90 INT. CHURCH SANCTUARY - DAY - CONTINUOUS 90

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)

90 CONTINUED:

90

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...

91 FLASHBACK - HER AND JOHNNY (INT. JOHNNY'S HOUSE) - NIGHT 91

She sees herself hand the epi-pen to Johnny.

ALEX

Just in case.

92 RESUME ALEX - INT. CHURCH SANCTUARY - DAY

92

A look of utter despair crosses her face as she realizes what happened.

93 MEANWHILE - INT. CHURCH BALCONY - DAY 93

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:

94 VISION - INT. CHURCH SANCTUARY - DAY 94

*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.*

95 RESUME JOHNNY - INT. CHURCH BALCONY - DAY 95

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.

96 POV THROUGH SCOPE (INT. CHURCH - DAY) 96

As Munroe tries to target first Father Andrew, then Walt, but he's too late to find a clean shot.

97

RESUME JOHNNY - INT. CHURCH BALCONY - DAY

97

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)

97 CONTINUED:

97

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.

98 ALEX - INT. CHURCH SANCTUARY - *INCLUDING VISIONS*

98

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.*

99 RESUME JOHNNY AND MUNROE - INT. CHURCH BALCONY - DAY

99

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)

99 CONTINUED:

99

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)

99 CONTINUED: (2)

99

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.

100 JOHNNY - INT. CHURCH SANCTUARY - DAY

100

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)

100 CONTINUED:

100

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)

100 CONTINUED: (2) 100

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.

101 INT. CHARLIE'S HOSPITAL ROOM - DAY 101

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)

101 CONTINUED: 101

She walks away. As Johnny glances back at Alex.

102 EXT. HOSPITAL - DAY - LATER 102

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)

102 CONTINUED:

102

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)

102 CONTINUED: (2)

102

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.

102A OMITTED  
AND  
102B

102A  
AND  
102B

103 OMITTED

103

FADE OUT:

END OF ACT FOUR

THE END