THE DEAD ZONE

"SYMMETRY"

(F.K.A. "JOHNNY'S LADDER")

Production #18-4018

Written by

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Directed by

Rachel Talalay

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CAST

JOHNNY SMITH
WALT BANNERMAN
BRUCE LEWIS
SARAH BANNERMAN
J.J. BANNERMAN
DEPUTY ROSCOE

MAIYA RAYMOND
SIENA RAYMOND (AGE 6)
DESMOND EAMES
COLE
DOCTOR

NON-SPEAKING

SHERIFF DEPUTIES & DEPARTMENT STAFF
HOSPITAL STAFF
THE DEAD ZONE

"JOHNNY’S LADDER"

SETS

INTERIORS

MAIYA’S HOUSE
   LIVING ROOM
   KITCHEN

SHERIFF’S STATION
   WALT’S OFFICE

SMITH HOUSE
   LIVING ROOM

HOSPITAL
   JOHNNY’S ROOM

SMALL MOTEL ROOM

EXTERIORS

BEACH
   PARKING LOT

TOP OF CLIFFS
   BASE OF CLIFFS
   SEA CAVE

DOCK
   MARINA AREA

MAIYA’S HOUSE
   FRONT STOOP
   FRONT LAWN

ROADS

SMALL MOTEL

VEHICLES

JOHNNY’S CAR

MAIYA’S FUNKY CAR (i.e., LIME GREEN VINTAGE BEETLE)

COLE’S CAR (i.e., 2002 MUSTANG GT)

WALT’S CRUISER
FADE IN:

1 EXT. ND LOCATION - DAY

OVER BLACK we HEAR the SOUND of the SURF. At least we think it's the surf. The UNIDENTIFIED IMAGES begin to FLASH through the blackness, REVEALING a VIOLENT STRUGGLE. ONE, TWO, maybe more, INDIVIDUALS in a life or death FIGHT. We don't HEAR any VOICES, just GRUNTS and GROWLS, MOANS and the sense of VIOLENCE. RAW VIOLENCE. As the IMAGES BUILD in SPEED and INTENSITY, it culminates in a

SUPER LOUD WHOOSH

to BLACK, as we HEAR...

WOMAN'S VOICE

Wake up sleepy-head! Breakfast is ready!

2 INT. MAIYA'S HOUSE - FAMILY ROOM - MORNING

Somebody is sleeping on a couch, covered by a blanket. As the blanket is slowly thrown back, we see JOHNNY. He sits up, still in his clothes.

For a moment he's lost in the dream, can't place where he is. An attractive woman in her mid-30s, MAIYA, comes out of the kitchen.

JOHNNY/DESMOND
(looking around)

I forgot where I was. Like a dream.

Johnny notices about a dozen child-like drawings tacked up around the room. Not bad for a kid. Maiya appears with a cup of coffee and hands it to him.

MAIYA

What was it about?

JOHNNY/DESMOND

What?

MAIYA

Your dream.

(CONTINUED)
JOHNNY/DESMOND
I can't remember.
(re: his clothes)
I must have been pretty tired.

MAIYA
It was after 2 when you got here.
I can't thank you enough.

There's a real connection here.

JOHNNY/DESMOND
Listen, Maiya, the phone calls in the middle of the night, the hang ups, it has to be your ex-husband, right? Which means he knows where you are.

Maiya, clearly upset, reflects for a moment.

MAIYA
Remember how I always used to say I wanted an unconventional life, to live on the edge?

JOHNNY/DESMOND
Sounds like Cole's a little too edgy.

Maiya overcome, fights tears.

MAIYA
How did I get into this mess?

JOHNNY/DESMOND
You can't blame yourself.

MAIYA
Cole was... he turned into somebody I don't even know. The things he did... I had to get away from him.

JOHNNY/DESMOND
If he violates the restraining order, you can have him sent to jail.

MAIYA
What about Siena? He's her father. What's it going look like if I have him sent to prison?

(CONTINUED)
JOHNNY/DESMOND
The main thing is that you two are safe.

MAIYA
He said he'd never let me take his daughter away.

A little girl, SIENA, 6, comes running out into the kitchen, her ever-present crayons and drawing pad in tow. She's an old soul in the body of a child.
SIENA
You're still here.

JOHNNY/DESMOND
Good morning.

SIENA
Why did you come over in the middle of the night?

Johnny and Maiya exchange a look, it's clear she doesn't want to worry her daughter.

JOHNNY/DESMOND
(spots the eggs)
I had a craving for your mom's world famous mushroom omelette. Hungry?

SIENA
(sitting down to draw)
I have things to do. Bet you don't know all the things there are to do in Maine.

JOHNNY/DESMOND
I bet I do. I bet I've done them.

Siena shows Johnny her drawings of each activity.

SIENA
We're going blueberry picking. And lobstering. And... Have you ever found buried treasure?

JOHNNY/DESMOND
That one I missed.

Siena flips to a DRAWING of a MAN AND A LITTLE GIRL UNDER A PALM TREE.

SIENA
My daddy told me about how he was going to take me to look for it someday. In the Land of Gold.

Maiya, uncomfortable at the mention of Cole, deflects.

MAIYA
(nickname)
Okay, Picasso, let's get this show on the road. Go get your stuff.

(Continued)

CONTINUED: (4)

SIENA
Ok.

Siena runs out of the room, Maiya eyes her, worried.

JOHNNY/DESMOND
You're doing the right thing.

She touches his face.

MAIYA
I really missed you.

JOHNNY/DESMOND
Me too.

MAIYA
Finish your breakfast, you can lock up.

Maiya grabs a hand-crocheted scarf and starts to wind it around her neck.

Maiya rethinks the scarf, unwinds it, drops it on the kitchen counter. Siena runs past them like a bullet.

SIENA
Bye!

Johnny/Desmond smiles as Maiya waves and heads out after Siena.

ON JOHNNY, standing at the window, watching them go.

POV through window as Siena gets in the back of her mom's distinctively funky car (i.e., a lime green vintage Beetle) and they pull out of the driveway, then we suddenly FLASH CUT TO--

EXT. BEACH / ND LOCATION - DAY

ANOTHER, VIOLENT FLASH OF A PHYSICAL STRUGGLE - ECU: BLACK HANDS grab, then rip away a shirt sleeve as WE FLASH TO BLACK.

INT. JOHNNY'S HOUSE - A LITTLE LATER

FADE UP. REVEALING Johnny's napping on his couch when he's startled awake by the sound of a ringing phone. [PRODUCTION NOTE: ROOM HAS REMNANTS OF WHAT LOOKS LIKE A NOW-CLEANED-UP BIRTHDAY PARTY FROM THE NIGHT BEFORE--FEW STREAMERS, DEFLATED BALLOONS, ETC.] Johnny reaches for

(CONTINUED)
CONTINUED:

the phone.

JOHNNY

Hello?

INTERCUT WITH:

INT. WALT'S OFFICE - SAME TIME

WALT

Still sleeping? I guess I can't blame you after last night. Listen, John, I could really use your help on something.

INT. WALT'S OFFICE - DAY

Mid-conversation as WALT is filling Johnny in.

WALT

This guy came by earlier to file a complaint, seems an old girlfriend of his is being stalked by her ex-husband.

JOHNNY

(aside)

Must be an epidemic.

WALT

How's that?

JOHNNY

Know anything about the ex?

WALT

He's a pretty rough character. Weapons conviction, assault, he's got a restraining order filed against him. Plus there's an ugly custody battle. I put an APB out on the guy.

JOHNNY

But you want to make sure he doesn't find the ex-wife first.

WALT

The guy who reported her missing hasn't been able to get in touch with her since this morning.

(continues)
CONTINUED:

JOHNNY
Whatever I can do.

WALT
Roscoe's got a photograph of the missing woman. I was able to get the guy to drop off something of hers for you to touch.

Walt pulls a familiar looking SCARF out of his desk drawer. Johnny's expression shifts as he recognizes it. As he grabs the scarf, he's suddenly--

EXT. SKY - FLASH VISION

Falling! POV as a body careens downward, falling off a SEASIDE cliff!

RESUME INT. WALT'S OFFICE - CONTINUOUS

Johnny flashes back, as Walt hands him a photo.

WALT
This is the woman we're looking for. Her name is...

JOHNNY
Maiya. Maiya Raymond.

WALT
That's right. How did you know that?

JOHNNY
I spent last night at her house.

As Johnny stares at the picture.

FADE OUT.

END OF TEASER
FADE IN:

9 EXT. DOCK - MARINA AREA - DAY

As the SHOT PANS the fishing area.

JOHNNY (V.O.)
I checked the blueberry farms and there was no sign of Maiya or her daughter. They mentioned the lobster boats.

10 EXT. DOCK - DAY

Bruce and Johnny walk down the dock.

BRUCE
How well do you know this woman?

JOHNNY
We went to college together. But it's all a little blurry. Feels like a lifetime ago.

BRUCE
Was it something special?

JOHNNY
I'm not sure. She asked me to come over last night.

BRUCE
After the birthday party?

JOHNNY
She was getting these phone calls in the middle of the night. Might be her ex-husband.

BRUCE
Sounds like a real mess.

Bruce continues to smile at him.

JOHNNY
Why are you smiling like that?

(CONTINUED)
BRUCE
Am I smiling?

JOHNNY
Yeah, and it's starting to creep me out.

BRUCE
You want me to stop?

JOHNNY
Yeah, I do.

Bruce stops smiling.

JOHNNY
Thank you.

BRUCE
Whatever you say.

Johnny shows Bruce the photo of Maiya.

BRUCE
She's pretty.

Johnny drops the photo, as he reaches down to pick it up, he loses his balance, grabs onto a piling on the dock to steady himself--

WHITE FLASH TO:

EXT. DOCK - SUNSET - VISION

Johnny as Desmond, and Maiya, looking younger, walk hand in hand down the dock, laughing. They sit on the dock next to the piling, looking out at the water.

MAIYA
I wonder where all those boats are sailing off to. Wish I was on one of them.

JOHNNY/DESMOND
Where do you want to go?
CONTINUED:

MAIYA
Nowhere. Everywhere. Make it up as I go along.

She looks right at him.

MAIYA
Come with me.

JOHNNY/DESMOND
What?

MAIYA
There's something special about you. I see it in your eyes.

JOHNNY/DESMOND
Me? I'm the least special person in this whole college.

MAIYA
Don't do the safe thing. Do something amazing with your life. Go on instincts, feelings--

Johnny/Desmond grabs her impulsively, kisses her. On the movie-perfect romantic moment,

MAIYA
Wow.

As she kisses him back,

WHITE FLASH TO:

EXT. DOCK - RESUME

Out of the vision, Johnny looks at Bruce.

INT. CAR - RESUME - CONTINUOUS

Johnny gets in the car, as we notice Bruce is already there.

JOHNNY
I was here. With Maiya.
(frustrated)
Why can't I remember any of this?

BRUCE
I give up. Why?

(CONTINUED)
Johnny looks at him.

Johnny

Let's go.

INT. CAR - MOMENTS LATER

Johnny's parked.
JOHNNY
It's like this whole chunk of my life doesn't exist. It's like she knew who I was. Like we had this connection.

BRUCE
She sounds perfect.

JOHNNY
She feels perfect.

Again, he looks at Bruce.

JOHNNY
The doctors told me coma patients lose memories, but why is all this coming back to me now?

BRUCE
Yeah, why now?

JOHNNY
Don't you have something else you need to do?

BRUCE
Not a thing. I'm all yours.

He smiles at him again.

JOHNNY
Great. Guess I'm saddled with you.

BRUCE
(secret smile)
Guess so.

JOHNNY
(ignoring, back to business)
Let's head back to Maiya's house. See if I can pick up a clue about where she and Siena might have gone.

EXT. MAIYA'S HOUSE - DAY

Johnny pulls up in Maiya's driveway. As he walks up the (CONTINUED)
CONTINUED:

front path,

FLASH CUT TO:

EXT. BEACH / ND LOCATION - DAY - QUICK CUTS

VIOLENT STRUGGLE IN CLOSE-UPS.

BACK TO:

EXT. MAIYA'S HOUSE - CONTINUOUS

Johnny as Desmond KNOCKS on the door. No answer. After a beat, he reaches for the KNOB. As he opens the door...

JOHNNY/DESMOND
Hello? Anybody home?
INT. MAIYA'S HOUSE - DAY

Camera tracks Johnny as Desmond as he moves through the living room, looks at a row of photos on the mantel: Maiya with Siena at different ages, a younger Maiya and an African-American guy dressed in toga at a frat party. He picks that one up. As a flicker of recognition...

SFX: DOORBELL RINGS

Johnny/Desmond goes to the door.

EXT. MAIYA'S HOUSE - FRONT STOOP - DAY

Johnny/Desmond opens the door to find Maiya's Ex, Cole. He's got an edgy energy to him.

Johnny/Desmond
Can I help you?

Cole stares at Johnny for a long, uncomfortable beat.

Cole
Where's Maiya?

Johnny/Desmond
She's not home.

Cole
You the new boyfriend?

Johnny/Desmond
Who's asking?

Cole
I am.

Johnny/Desmond
I know who you are. You need to stop calling here in the middle of the night.

Cole
I didn't. But I bet you did, to scare her into asking you to come over.

Johnny/Desmond
That's crazy.

Cole
You've always had a thing for her. She told me.

(continued)
CONTINUED:

JOHNNY/DESMOND

We're friends. Maiya's afraid of you. She moved three thousand miles to get away from you.

COLE

Who put that idea into her head?

He grabs Johnny, pulls him out of the doorway. As they struggle,

EXT. MAIYA'S HOUSE - FRONT LAWN

COLE

You poisoned her against me! Filled her head with lies!

JOHNNY/DESMOND

Last night was the first time I talked to her in years!

COLE

Then why'd she leave?!

JOHNNY/DESMOND

Because she thought you were dangerous!!

The guy CLOCKS him hard. As Johnny/Desmond's consciousness FADES TO BLACK...

FADE BACK UP ON:

21 EXT. MAIYA'S FRONT LAWN - DAY

Johnny/Desmond comes to, he looks over to see a car backing out, Cole at the wheel. Johnny/Desmond gets up and staggers back into the house. As he reaches for the doorknob, FLASH CUT TO:

22 EXT. BEACH / ND LOCATION - DAY

ECU: The VIOLENT STRUGGLE, as a HAND GRABS A HANDFUL OF HAIR.

BACK TO:

23 EXT. MAIYA'S FRONT LAWN - RESUME

Johnny tries to turn the doorknob, but it's locked this time. He rings the doorbell. No answer. Suddenly the door swings open--

(CONTINUED)

23 CONTINUED:

DESMOND, African-American, 34, stands there. His hand is bandaged and his face bruised. He gives Johnny the once-over.

JOHNNY
Who are you?

Desmond eyes him warily.

DESMOND
Desmond... Eames. I'm a friend of Maiya's.

JOHNNY
How did you get in there?

DESMOND
Maiya let me in. I've been trying to reach her all day.

Johnny looks wary, gestures towards the lawn.

JOHNNY
There was a guy--big blond dude?

Desmond's eyes scan all around.

DESMOND
Cole was here? Did you see him?

JOHNNY
He just took off.

DESMOND
Are you Johnny Smith?

JOHNNY
How do you know my name?

DESMOND
I was expecting you. Come in.

Johnny glances behind him, then enters.

24 INT. MAIYA'S HOUSE - CONTINUOUS

(CONTINUED)
DESMOND
Sheriff Bannerman told me you might be able to help.

JOHNNY
You spoke to Walt?

DESMOND
When I took him Maiya's scarf. He said you'd need something of hers to touch.

Johnny eyes his surroundings -- weird, he was just here, but somehow it all feels different.

JOHNNY
I was here last night.

He seems unsure even as the words leave his mouth.

JOHNNY
She called me. She was afraid Cole had followed her.

DESMOND
That's strange.

JOHNNY
What do you mean?

DESMOND
She called me, too. I came over and spent the night on the couch.

JOHNNY
You slept on the couch?

DESMOND
Then this morning, after she and Siena left, Cole shows up. Sonofabitch sucker punched me.

Rubs his cheek.

JOHNNY
Cole punched you?

Johnny's mind is racing now, as he starts coughing, then sputtering.

DESMOND
Dude, are you okay?
Johnny gets up and staggers up against the door. He's choking as he reaches for his throat. Desmond comes up close to his face, it seems bizarre.

DESMOND
What's wrong? What's happening to you?

JOHNNY
I can't breathe!

FLASH CUT TO:

EXT. BEACH / ND LOCATION - DAY

CU as THE VIOLENT STRUGGLE CONTINUES, and a PAIR OF HANDS SNAKE AROUND A THROAT,

FLASH BACK TO:

EXT. MAIYA'S HOUSE - DAY

Johnny/Cole is suddenly on the outside of the door. He tries to turn the doorknob. It's locked. He rings the doorbell. Frustrated, he kicks it. The door OPENS.

DESMOND stands there. Johnny is hostile to him.

DESMOND
Can I help you?

JOHNNY/COLE
Where's Maiya?

DESMOND
She's not home.

JOHNNY/COLE
You the new boyfriend? (beat, as Johnny fights through)

What is this?

DESMOND
Who's asking?

JOHNNY/COLE
I am. (beat, as Johnny fights through again)

I didn't mean that.

(CONTINUED)
DEAD ZONE: "Symmetry" - ACT ONE - 8/11/05 - WHT-3 15A.

25A CONTINUED:

DESMOND
I know who you are. You need to stop calling here in the middle of the night.

JOHNNY/COLE
I didn't. But I bet you did, to scare her into asking you to come over.

DESMOND
That's crazy.

JOHNNY/COLE
You've always had a thing for her. She told me.

DESMOND
We're friends. Maiya's afraid of you. She moved three thousand miles to get away from you.

JOHNNY/COLE
Who put that idea into her head?

Johnny grabs Desmond, pulls him out of the doorway. As they struggle,

25B EXT. BEACH / ND LOCATION - DAY

FIGHT FLASH

26 EXT. MAIYA'S HOUSE - DAY

Johnny's standing over Desmond's unconscious body, looking down at him, horrified.

JOHNNY
What have I done? What's happening to me?

SARAH'S VOICE
It's okay. Everything will be fine.

Johnny spins around, but can't see Sarah. Johnny can't put any of this together in his mind.

JOHNNY
Sarah--are you here? You have to help me.

(MORE)

(CONTINUED)
JOHNNY (CONT'D)
I think I'm losing my mind...

Johnny reaches out blindly, as we FLASH INTO....
Desmond has vanished and Johnny watches as Sarah talks to Vision Johnny's unconscious body in a hospital bed. Sarah is holding Vision Johnny's hand.

SARAH
You need to concentrate on the sound of my voice.

Johnny seems confused by what he's seeing.

BRUCE'S VOICE
It just keeps getting stranger and stranger, doesn't it?

REVEAL BRUCE
Standing on the other side of Johnny.

JOHNNY
What happened? Why am I in a hospital bed.

SARAH
You're in the hospital, Johnny. You were hurt.

Bruce gestures as if to say, 'there ya go!'.

JOHNNY
I don't understand. I keep seeing the same things, but from different perspectives. It's like I'm stuck in...

BRUCE
What?

JOHNNY
(it hits him)
In a vision. It's like I'm in some kind of... vision loop.

BRUCE
How do you get out?

JOHNNY
I don't know. I just don't know.

Off this bizarre moment, we...

FADE OUT.

END OF ACT ONE
ACT TWO

FADE IN:

EXT. MAIYA'S HOUSE/HOSPITAL ROOM - DAY

Pick up as an incredulous Johnny stares at Sarah holding Vision Johnny's hand. Bruce is here too.

JOHNNY
If I really am trapped in a vision, this conversation has to be part of it.

BRUCE
Makes sense... I guess.

SARAH
Johnny, just keep listening to the sound of my voice. You were found lying beside your car near the coast highway. Some kids saw you and called the police.

JOHNNY
I don't remember driving to the coast.

SARAH
You took a blow to the head. The doctor's are worried that you might slip back into a coma.

JOHNNY
(slight sense of panic)
No. That can't happen.

BRUCE
Calm down. Can you remember where this all started?
JOHNNY  
I was... I woke up and she was making breakfast.  
(light bulb goes off) 
That's it. I was trying to find her. I was trying to find Maiya.

BRUCE  
Keep going.

JOHNNY  
She's missing and I was trying to find her. That must be the key to all this.

BRUCE  
How can you find her if you're in the hospital?

JOHNNY  
I can't. Unless...  
(beat) 
I keep seeing this fight. If this really is a vision, it's possible whatever happened to me hasn't happened yet.

BRUCE  
Why didn't I think of that?

Bruce smiles, which makes Johnny think...

JOHNNY  
If that is the future, I might be able to stop it, if I can just find Maiya. But if I'm stuck in a vision, what are you doing here?

BRUCE  
(playful) 
Maybe I'm not here. I mean, in reality.

JOHNNY  
You mean I'm making you up in my mind? Like my own voice coming back at me? My own thoughts?

BRUCE  
Why do you think?
JOHNNY
I think I just figured out why you keep smiling at me like an idiot.

SARAH
Hang on, Johnny. I'll be here waiting for you. I don't want to lose you again.

FLASH CUT TO:

EXT. BEACH / ND LOCATION - DAY

Another FLASH CUT OF THE ATTACK!

JUMP TO:

INT. JOHNNY'S CAR - DAY

Johnny is suddenly driving. There's nobody in the passenger's seat. He seems both disappointed and relieved.

JOHNNY
Where could she be?
(racking his brain)
What do I know about her?

Suddenly a PARTY FAVOR HORN blasts in his ear! He spins around to FIND Bruce sitting behind him in the back seat, SMILING.

BRUCE
Happy birthday, Johnny!

Johnny tries to keep control of the car.

JOHNNY
That's great. Why don't you just drive us into a tree while you're at it?

BRUCE
Wasn't me.

JOHNNY
Yeah, I figured that out.

Johnny looks up into the rear-view mirror, but Bruce is gone. Suddenly, he gets the party favor blasted at him again, but now from the passenger seat.

REVEAL Bruce, now magically sitting beside him.

(CONTINUED)
BRUCE
Happy birthday, Johnny Boy!

JOHNNY
You need to stop saying that.

BRUCE
Like I said, it wasn't me.

JOHNNY
If you're my subconscious, why do I keep wishing myself a happy birthday? What does my birthday have to do with any of this?

BRUCE
We gotta find Maiya, right?

JOHNNY
Something tells me that's the only way to save myself.

BRUCE
(excited)
What are we gonna do? Find that dude that popped you in the eye? We gonna kick his ass?

JOHNNY
We aren't going to do anything. You're just here for moral support.

BRUCE
I can do that. But I'd like to try out some karate moves I learned in high school.

Bruce chops his hands through the air with the playful energy of a kid.

JOHNNY
It's Judo and I learned it at the Y.M.C.A. If you're going to be me, at least get it right.

BRUCE
Whatever. The fact is you don't find Maiya, you might be lookin' at another long, dark, sleep.

Johnny knows he's right. Hell, it's his own fear.
JOHNNY
We have to go see Walt.

BRUCE
Walt? What for?
JOHNNY
Because I can't think of any place
else to start. Can you?

Bruce shrugs, then blasts him with the party favor again.

BRUCE
Happy birthday to... us! Get it?
Happy birthday to you and me.

Johnny is not amused.

BRUCE
(stop laughing, deadpan)
Dude, you need to seriously lighten
up.

Johnny just shoots him a look as he reacts and we FLASH
CUT TO...

EXT. BEACH / ND LOCATION - DAY

ANOTHER VARIATION on the ATTACK SEQUENCE.

INT. WALT'S OFFICE - DAY

Walt is checking something in a file cabinet, as
Johnny/Desmond ENTERS (hand bandaged--PRODUCTION CHOICE).
Bruce isn't with him as he steps into the office. Walt
sees Johnny, but there's an odd feeling of distance.

WALT
I didn't expect to see you back
so soon.

He walks away as Johnny/Desmond follows.

JOHNNY/DESMOND
I got kind'a turned around. I
wanted to see if you'd heard
anything about Maiya?

WALT
Same thing I told you before.
We're looking for her.
He walks away again. Johnny is beginning to get an uncomfortable vibe. Again, he follows.

JOHNNY/DESMOND
I was just wondering if maybe you could assign a few more people to the search? Make it a priority case?

Walt looks at him with a hard expression.

WALT
I know you're worried about your friend, but I already told you, we're looking for her. All my deputies have copies of her picture. That's all I can do.

Again Walt walks away. Johnny seems totally confused now.

BRUCE'S VOICE
Y'ever get the feeling you might be invisible?

REVEAL BRUCE
He's sitting on the desk next to Johnny. Walt does not see him.

JOHNNY
What do you mean?

BRUCE
Come on, what's it gonna take, a lightning bolt from Heaven? The guy isn't seeing you.

JOHNNY
Me?

BRUCE
(knocks on Johnny's head)
Hello?! You see anybody else around here?

He's right. Johnny looks around, then steps over to the glass window and checks his reflection. Bruce is suddenly standing beside him.

REFLECTION - DESMOND
He sees Desmond's image staring back at him.

(Continued)
Oddly, Bruce has no reflection at all.

DESMOND'S REFLECTION
(in Johnny's VOICE)
That's why Walt is acting funny.
He thinks I'm Desmond.

RESUME BRUCE AND JOHNNY

Standing side by side.

BRUCE
You are Desmond. I mean, you're you, but you're also... It's complicated.

Walt walks back into the room.

WALT
Still here?

JOHNNY/DESMOND
Look, Sheriff, I know you don't know me, but I'd really appreciate it if you'd tell me what's going on? Please, it's important.

(CONTINUED)
Walt turns to him.

JOHNNY/DESMOND
What about Johnny Smith?

WALT
What about him?

Johnny hesitates, as suddenly Bruce is REVEALED sitting on top of the file cabinet.

BRUCE
Uh-oh. You opened a big can'a worms now.

WALT
What about John?

JOHNNY/DESMOND
I just know he's concerned about finding Maiya. Don't you think you ought'a consider him?

WALT
Johnny'll find you if he needs you. He can take care of himself.

BRUCE
If he only knew the truth.
CONTINUED: (4)

JOHNNY/DESMOND
Shut up!

Walt TURNS...

WALT
Excuse me?

Bruce puts his hand up to his mouth like a child with a secret.

JOHNNY/DESMOND
Uh, I'm sorry to bother you.

WALT
Go home. We'll find her.
Everything'll be all right.

Walt walks away. As Bruce suddenly appears standing next to Johnny.

BRUCE
That's what he thinks. What now
Birthday boy?

Johnny thinks, then grabs the photo and looks at it.

JOHNNY
I need to go somewhere and think.

BRUCE
Good idea.

JOHNNY
I wasn't asking your opinion.

Johnny walks away.

BRUCE
Now you're mad at me? That doesn't even make sense.

EXT. BEACH / ND LOCATION - DAY

ANOTHER FLASH CUT of the VIOLENT STRUGGLE. HANDS GRABBING and CHOKING.
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EXT. MAIYA'S HOUSE - FRONT LAWN

Johnny/Cole is in the middle of the fight with Desmond.

JOHNNY/COLE
You poisoned her against me!
Filled her head with lies!

DESMOND
I haven't talked to her in years!

JOHNNY/COLE
Then why'd she leave?!

DESMOND
Because she thought you were
dangerous!

Even as the words leave his mouth, and Johnny/Cole CLOCKS
Desmond hard,

Johnny fights against his natural instincts as Cole.

JOHNNY
What am I doing? What's going on
inside me?

Bruce is REVEALED behind him. He suddenly seems
frightened, like a child in danger.

BRUCE
This is bad. I think we should
go.

JOHNNY
I must be Cole. Something keeps
switching me from body to body.
I can feel them inside me, their
energy, their anger. I have to
keep control.

BRUCE
That's good, but I still think we
should go.

JOHNNY
(looks around)
I think you're right.

Johnny takes off, but this time he runs across the street
and gets into a 2002 Mustang GT. Bruce never moves.

INT. MUSTANG - CONTINUOUS

Bruce is already waiting in the passenger seat as
Johnny/Cole jumps into the car.

(CONTINUED)
JOHNNY
This is crazy.

BRUCE
Yeah. But look at this car. I always wanted a Mustang.

JOHNNY
Me too. (then) Could we focus here?

BRUCE
Sorry. What now?

Johnny looks into the rear-view mirror.

REFLECTION
As he sees Cole's eyes staring back at him.

RESUME INT. CAR
Johnny looks around and notices a receipt folded and stuck into the ash tray. He picks it up and unfolds it.

BRUCE
What is it?

JOHNNY
It's a motel receipt. Cole must be staying somewhere near the coast.

BRUCE
Hey, that's where Sarah said they found your body.

JOHNNY
Yeah.

BRUCE
Listen, maybe we ought'a leave it alone. I mean, there's no point looking for trouble, right?

JOHNNY
Don't you get it? Our only... My only chance to get out of this insanity is if I find Maiya. And who wants her nearly as bad as I do?

(CONTINUED)
CONTINUED: (2)

BRUCE
Me?

Johnny gives him a look,

BRUCE
Cole.

JOHNNY
Now you're starting to get it. I bet...

Johnny digs into his pocket and pulls out a motel room key.

JOHNNY
Let's go check my motel room.

Johnny fires up the engine.

Johnny takes one last look in the mirror, then...

COLE'S REFLECTION

COLE
(in Johnny's voice)
If we can't find her. Maybe he can.

THE MUSTANG
As the car tears away from the curb.

EXT. SMALL MOTEL - LATER

Johnny/Cole climbs the stairs to the second floor and looks for the room number matching the key. He stops in front of ROOM 225 and inserts the key. Suddenly, Bruce steps out through the door. He startles Johnny, who isn't amused.

JOHNNY
Would you not do that?

BRUCE
Come on, it's fun.

JOHNNY
You mean I can do that?

BRUCE
It's a vision, right?

(CONTINUED)
CONTINUED:

JOHNNY
Yeah.

BRUCE
So live a little.

Johnny hesitates, then reaches out and sticks his arm through the door.

JOHNNY
That's so strange.

BRUCE
This is the world we live in... or don't live in... I'm not sure anymore. Come on in, the water's fine!

Bruce dives head first through the door. Johnny hesitates, then walks through behind him.

INT. HOTEL ROOM - CONTINUOUS

As Johnny walks through the door from the other side,

BRUCE
Fun, isn't it?

Johnny picks up on the energy of the room.

JOHNNY
I can feel him.

Bruce sees TWO AIRLINE TICKETS on the night table. And a TRAVEL BOOK about Peru. A BROCHURE that says "Incan Treasure: Visit the LAND OF GOLD."

BRUCE
Looks like he's planning a trip. There are only two tickets.

As Johnny stares at the brochure, emotions begin churning inside him. As he channels Cole's rage, he violently shoves the bed out of the way, revealing a SUITCASE underneath it.

BRUCE
Whoah. This guy's twelve angry men rolled into one.

(CONTINUED)
Johnny/Cole tosses the suitcase on the bed, violently rips through it until he stops, and lifts out a HANDGUN. He steps back holding the gun, sits on the end of the bed.

BRUCE
He wouldn't be crazy enough to kill somebody, would he?

Johnny looks up into the mirror across from him:

REFLECTION
And we now SEE the real Cole staring back at us. Bruce has vanished. Johnny/Cole has a dark, menacing look in his eyes. As he chambers the bullets and cocks the gun,

Off this creepy, dangerous moment, we...

FADE OUT.

END OF ACT TWO
Johnny and Bruce are in Cole's hotel room. The gun is on the bed. Johnny is staggered by what he has just learned from being Cole.

JOHNNY
Cole came here to get his daughter and it looks like he's prepared to do anything to make it happen.

BRUCE
We still don't know how you ended up in the hospital.

JOHNNY
But we know I wasn't shot. So that means we've still got a chance to stop this.

BRUCE
That's good. All we have to do now is find this Maiya person.
(beat)
What's wrong?

JOHNNY
You have to ask?

BRUCE
I wouldn't, if you'd just think straight.

JOHNNY
I feel like I'm missing something.
CONTINUED:

JOHNNY/COLE
Damn it. There has to be something here!

He looks up, as we REVEAL Bruce watching him from across the room.

JOHNNY
What?

BRUCE
I know you said you were in control of these other energies, but you might want to take a look around.

Johnny calms down, looks around, as we REVEAL the entire room has been ransacked.

JOHNNY
Cole did this. He must have been looking for something to help him find Maiya.

BRUCE
Same mission, different agenda.

JOHNNY
Any suggestions?

BRUCE
Let's bake a birthday cake.

EXT. BEACH / ND LOCATION - DAY

ECU FIGHT FLASH: ANOTHER FLASH OF THE FIGHT.

INT. JOHNNY'S HOUSE - DINING ROOM - NIGHT


JOHNNY
My own house? What the hell am I doing here?

Bruce appears, grinning.

BRUCE
There's no place like home.

(CONTINUED)
Johnny quickly finds a mirror and sees...

**REFLECTION**

His own.

**JOHNNY**

I'm me. I mean, I'm us.

**RESUME JOHNNY**

He turns away trying to figure it out.

**JOHNNY**

This was last night. My birthday party. Why am I here? This has nothing to do with finding Maiya.

**BRUCE**

Maybe it does, maybe it does.

Johnny shoots him a look and walks out into the foyer.

Johnny sees Walt, Sarah and JJ with Vision Johnny by the door, the last of the party guests.

Bruce leans over to Johnny, a drink in hand.

**BRUCE**

Those Bannermans. Always the last to leave.

Johnny ignores him, watches himself say good-night to his friends.

**VISION JOHNNY**

Thanks, you guys. This was great.

Sarah gives him a hug.

**SARAH**

'Night, Johnny. Happy birthday.

She heads out the front door. Walt slaps him on the back.

**WALT**

Good night, old man.

Walt starts out. JJ shyly slips a small gift wrapped in comics into Vision Johnny's pocket.

**JJ**

This is from me. It's dumb.

Vision Johnny smiles at him.

(CONTINUED)
Continued: (2)

VISION JOHNNY
(hand into pocket)
Bet it isn't.

JJ stops his hand.

JJ
Don't look now, okay? Later.

Vision Johnny smiles at JJ's pre-teen embarrassment.
Can't show emotions, not cool.

VISION JOHNNY
Okay. Thanks though.

As JJ leaves and Vision Johnny waves good-night out the front door, then looks at the mess and shuts off the lights and climbs the stairs.

A gleeful Bruce drags Johnny over to a FISH TANK.

BRUCE
You always wanted a fish tank.

Johnny looks in the tank. A fish floats belly-up on the surface.

JOHNNY
They cost extra to do that?

BRUCE
You can't hurt my feelings. I'm you, remember?

JOHNNY
How could I forget?

He's about to turn away when he sees something. Looks closer.

CU: inside the fish tank, a small diver is peering into a
tiny treasure chest.

JOHNNY
Buried treasure.

BRUCE
Buried what?

JOHNNY
Siena talked about searching for buried treasure. I forgot about that.

BRUCE
Where do kids go to look for treasure?

Johnny looks back at the fish tank.

JOHNNY
The beach. Sarah said they found me on the coast highway.

Bruce reappears on the other side of him.

BRUCE
That's great! Maine has 3,478 miles of coastline. Where do we start?

Johnny ponders the problem, as...

EXT. BEACH - DAY

ECU FIGHT FLASH: ANOTHER FLASH CUT.

INT. MAIYA'S HOUSE - NIGHT

The house is neat again. Johnny as Maiya is pulling framed photos out of a cardboard box, looking for one in particular. He pulls one out.

INSERT SHOT: Photo of Maiya and Siena AT THE BEACH.

Suddenly, the phone rings, catching Johnny/Maiya off guard.

JOHNNY/MAIYA
Hello.
(beat)
Who's there?

(CONTINUED)
His expression changes to alarm. He hangs up quickly.

JOHNNY/MAIYA
There was nobody there.

BRUCE
Strange.
SIENA O.C.

Mom?

Johnny/Maiya reacts, suddenly looking across the room into a wall mirror and seeing,

REFLECTION - MAIYA

MAIYA
(in Johnny's VOICE)
Oh my God. Look at me.

Siena comes in, looking sleepy, carrying her sketch pad.

RESUME JOHNNY

As he turns away from the mirror.

JOHNNY/MAIYA
Did the phone wake you? I'm sorry. Everything's okay. Go back to sleep, sweetie.

He looks at Bruce and shrugs.

SIENA
I can't sleep. I need a story.

JOHNNY/MAIYA
Okay, but... Mommy doesn't have time now. (thinking, then)
I know. Why don't you draw me a picture!

Bruce shoots him a thumbs up.

SIENA
Of what? Of Daddy and the Land of Gold?

JOHNNY/MAIYA
(deflecting)
Of me and you. How's that sound?

As Johnny/Maiya reaches for the phone, Siena shows Johnny a drawing from the pad.

SIENA
I'll draw the treasure beach.
Since we're going there tomorrow.

Bruce and Johnny exchange a look. That's it.
CONTINUED: (3)

That's where they went.

EXT. BEACH - DAY

FIGHT FLASH. MORE QUICK CUT ACTION.

INT. MAIYA'S HOUSE - DAY

The house is a mess again. Johnny as Vision Johnny is standing in the middle
CONTINUED:

of the chaos, holding Siena's drawing. Bruce pops in.

    JOHNNY/VISION JOHNNY
    (calls)
    They're at Treasure Beach!

Desmond comes out of the bedroom, also mid-search, more papers in his hand. Johnny is startled to see him.

    BRUCE
    (a la birthday party)
    Surprise! Thought you were Cole again, but you're you.

    JOHNNY
    I came here with Desmond to look for a clue.

    BRUCE
    And you got it. Treasure Beach.

    DESMOND
    You had a vision?

Bruce pops out. Johnny/Vision Johnny nods. As he and Desmond rush out,

    CUT TO:

EXT. MAIYA'S HOUSE - CONTINUOUS

Desmond and Johnny/Vision Johnny pass Bruce casually rocking in a rocking chair (or glider). Bruce waves.

    BRUCE
    Good luck!

INT. JOHNNY'S CAR - DAY

Johnny jumps in the car, starts it.

Through the windshield, sees Desmond come hurrying out of the house towards him.

EXT. BEACH / ND LOCATION - DAY

FIGHT FLASH: EVER-EXPANDING VISIONS OF THE STRUGGLE.
Johnny/Cole looks up from the dashboard as someone gets in the car next to him.

Johnny/Cole
(growls)
So close now I can feel her.

He looks over, expecting Desmond. But it's Bruce. Bruce smiles.

Johnny reacts,

Johnny
What are you doing here?

Realizes he's in a different car. He looks out the windshield towards what should be Maiya's house. But he's not right in front of Maiya's house. The Range Rover is. He's parked across the street.
CONTINUED:

JOHNNY
Wait a second. That's my car.

Sees Desmond get into the Range Rover.

Johnny quickly looks up at the rear view mirror. Sees Cole's face looking back at him.

JOHNNY
No. This can't be happening. I'm Cole again.

BRUCE
(smiles)
I can see.

JOHNNY
He came back to the house. She wasn't there. So he waited. Like he knew.

BRUCE
Knew what?

JOHNNY/COLE
That I'd lead him right to her.

His eyes narrow menacingly as he follows the Range Rover.

EXT. BEACH - DAY

See the whole beach. Empty. Still. Quiet.

FLASH: Something pushed off the cliff. A FEMALE SCREAM.

SMASH TO BLACK.

THEN, FADE UP ON:

INT. HOSPITAL - DAY

Johnny's POV: Bruce, Walt and Sarah's faces come into focus, looking deeply concerned.

With a gasp! Johnny sits up, awake.

JOHNNY
I led him right to her...

He looks into the face of Sarah, who is holding his hand.

(CONTINUED)
Relief floods over her.

SARAH
Thank God, Johnny.

Bruce's face comes into view with a strained smile.

BRUCE
Look who's awake.

He sees how shaken Johnny is. Johnny coughs.

BRUCE
Relax, man. It's gonna be okay now.

Johnny catches his breath, manages to see the room clearly. Just like Sarah and Bruce said in his vision. Some beeping hospital machines.

JOHNNY
What happened?

SARAH
You need to rest.

JOHNNY
Tell me!

WALT
A woman was being stalked by her ex.

JOHNNY
Maiya.

WALT
Maiya Raymond.

JOHNNY
The beach.

WALT
That's where we found you.

Johnny's eyes dart around as he recalls the events of the day.
JOHNNY
I saw it. Treasure Beach.

SARAH
Johnny, you have a concussion.
The doctor said you need to--

JOHNNY
(interrupts)
Cole was watching the house. He
followed us. That's how he found
her. What happened? Tell me.
Where's Maiya?

Bruce and Walt exchange a look.

WALT
You were lucky. That kind of
rage. I don't think anyone could
have stopped him.

JOHNNY
She's dead? Maiya's... dead?

On Johnny's despair,

FADE OUT.

END ACT THREE
FADE IN:

INT. HOSPITAL - MINUTES LATER

Pick up with guilt-ridden Johnny still reeling from his realization. He's getting dressed.

VISION JOHNNY
Why couldn't I see that? I led him right to her.
(beat)
I made this happen.

BRUCE
Cole did this, not you.

WALT
We still have a problem, John.

VISION JOHNNY
What?

SARAH
Cole's taken Siena. The police have no idea where.

WALT
I've put out an APB and a full Amber Alert. We don't think he would hurt his own daughter, but...

VISION JOHNNY
I have to find her.

As Vision Johnny gets up, a DOCTOR comes in.

DOCTOR
You're awake, that's good.

VISION JOHNNY
I need to go.

Johnny reaches for his clothes, starts getting dressed (pulls on his pants, hospital gown still on top).

DOCTOR
Mr. Smith, I have to warn you. A concussion, with a previous history of brain injury, is a very serious situation.

VISION JOHNNY
A little girl's life is at stake.

DOCTOR
I can't tell you how dangerous this might be.

(CONTINUED)
WALT
I'll be with him, Doctor.

The doctor hesitates a beat, then exits.

VISION JOHNNY
We've got to find Cole. The last place anyone saw him was at the beach? Treasure Beach.

Walt nods. Johnny reaches for his personal effects on the table next to his bed—wallet, keys, watch.

VISION JOHNNY
We'll start there, see if I can get a hit off something--

He stops, halted by the sight of a SMALL GIFT, wrapped in a sheet of comic book paper resting next to his watch on the bedside table. He reaches for it, an odd feeling washing over him, almost like a sixth sense.

VISION JOHNNY
What's this?

SARAH
A birthday present. From JJ. With everything that happened... you didn't get a chance to open it yet.

Johnny slips off the paper (it comes off easily) and holds a PENKNIFE in his hand. He sits back down heavily on the bed, staring at the penknife (SUBTEXT: he realizes it could've helped him).

A voice comes from the doorway.

OBSERVER BRUCE
Happy Birthday, Johnny.

Johnny suddenly finds himself standing in the doorway with Observer Bruce, looking at Vision Johnny sitting on the bed.

The Johnny in the doorway realizes,

JOHNNY
I'm still in the vision.

He takes it in.

JOHNNY
This is what happens if I don't change this.

He looks at Bruce, as it dawns on him.

(CONTINUED)
JOHNNY
There's still time. I can save her.
EXT. BEACH - DAY

FIGHT FLASH

EXT. BEACH PARKING LOT - A FEW MINUTES LATER

The Mustang glides discreetly into the parking lot.

INT. COLE'S MUSTANG

From the reflection on the car window, we see that Johnny is Cole, at the wheel of the Mustang. Through his windshield, in the distance he's watching Vision Johnny and Desmond. They are standing next to Maiya's car. Vision Johnny has just touched it. Vision Johnny and Desmond split up.

Once they are out of sight, Johnny/Cole gets out of the car.

EXT. BEACH

FIGHT FLASH. IT'S GOT EVEN MORE INTENSITY TO IT.

JUMP TO:

EXT. BEACH (EXACT LOCATION PRODUCTION CHOICE) - LATER

Johnny as Maiya is alone, playing a game of hide-and-seek with Siena, who's hiding O.C.

JOHNNY/MAIYA

Ready or not, here I come!

He starts searching for Siena, doesn't see her.

JOHNNY/MAIYA

Hey, Picasso, think I'm getting warmer...

Suddenly Johnny/Maiya's smile fades as his eyes light on someone in the distance. It's Cole. Johnny/Maiya sees Cole, but Cole doesn't see Johnny/Maiya. Johnny/Maiya pulls out a cell phone, tries to dial.

INSERT SHOT: CU PHONE: No service.

As Johnny/Maiya's expression clouds with fear,
Johnny/Maiya, amped by seeing Cole, enters the cave, worriedly searching for Siena.

Johnny/Maiya
Hey, Siena, you in here?

No answer. Johnny/Maiya's eyes dart around, panicked, as he doesn't see Siena, tries to keep the tremor out of his voice.

Johnny/Maiya
(sing song)
Come out, come out wherever you are...

Suddenly Siena comes rushing out from around a corner. Johnny/Maiya sighs with relief.

Siena
Look, Mommy, treasure!

Johnny/Maiya comes closer, looks into the palm of Siena's little hand, sees a sparkly piece of rock.

Johnny/Maiya
Pyrite.

Siena
Pirate's treasure.

Johnny/Maiya kneels down, talks calmly but firmly to Siena.

Johnny/Maiya
Listen, Picasso, I need you to do something for me. Stay right here, okay?

Siena
But it's your turn to hide.

Johnny/Maiya
You get another turn, okay? Stay hidden until I come back. Promise?

Siena nods, hides. Johnny/Maiya hates leaving her, but it's the safest thing. As Johnny/Maiya leaves the cave stealthily,
EXT. BEACH - DAY

FIGHT FLASH. EVER EXPANDING.

JUMP TO:

EXT. CLIFFSIDE

Maiya is making her way quickly but stealthily along the cliff towards the parking lot. Suddenly, she turns and Johnny as Cole is there. Maiya recoils in fear.

MAIYA
What are you doing here?

JOHNNY/COLE
We need to talk--

MAIYA
Stay away from me!

JOHNNY/COLE
I just want to see Siena.

MAIYA
You lost that right when you--

JOHNNY/COLE
Where is she?!

MAIYA
You're in violation of the restraining order.

JOHNNY/COLE
You can't keep my daughter from me.

MAIYA
If you leave now. I won't say anything. Press any charges. Just please, go.

Johnny fights to express himself, but Cole's natural energy is stronger now for some reason.

JOHNNY/COLE
I have a right to see her!

MAIYA
No, Cole, you don't--
CONTINUED:

JOHNNY/COLE
You don't understand. I don't want to hurt anyone.

As he lunges for her--

MAIYA
Cole, stop--!

She jolts back, her foot slips and, as she falls with a scream...

EXT. BEACH

FIGHT FLASH

POV BODY FALLING (FROM TEASER--NOW WE KNOW IT'S MAIYA)
CONTINUED:

careening towards the sand.

EXT. BEACH - DAY

Johnny looks up and sees Maiya fall from the cliff. As he runs down the beach after her.

EXT. CLIFFSIDE - DAY

FIGHT FLASH. WIDER, MORE REVEALING.

EXT. BEACH

Johnny/Cole looks over the edge, then runs down the cliff path towards the beach.

EXT. BEACH - DAY

FIGHT FLASH. MORE FRANTIC.

EXT. BEACH

Johnny sees the body lying on the sand, rushes up to it, as he turns it over,

EXT. BEACH - PRESENT

FIGHT FLASH

EXT. BEACH

Johnny is Desmond now, running down the beach towards something we can't see.
EXT. BEACH - DAY

Johnny turns the body over. It's HIMSELF (Johnny/Maiya).

Suddenly, his head is yanked back.

He turns to see his attacker--HIMSELF (Johnny/Cole).

They struggle,

Johnny/Cole pulls out his gun, Johnny knocks it out of his hand. It lands on the sand. As Johnny lunges for it, Johnny/Cole moves towards Johnny/Maiya. Johnny turns and moves to protect her, reaches for her arm. As he touches her, Johnny/Cole's hands snake around Johnny's throat.

Johnny/Cole is grabbed by Johnny/Desmond.

There is a moment when they are all touching.

FREEZE FRAME

ON THE TABLEAU OF FOUR JOHNNIES

Reveal Johnny and Bruce standing nearby. They watch as POP! The true identities emerge: Maiya, unconscious on the ground.

Cole, strangling Johnny.

Desmond, trying to pull Cole off Johnny.

JOHNNY
One touch. Three lives.

BRUCE
Four, including yours.

JOHNNY
That's why I kept switching from person to person. My brain is deprived of oxygen.

BRUCE
Four lives bound by one.

Johnny and Bruce vanish as

SUPER LOUD WHOOSH!

The end of the episode-long vision.

(CONTINUED)
And we return to:

EXT. BEACH - PRESENT

We're at last in REAL TIME now as Johnny is indeed being strangled by Cole while trying to save Maiya, Desmond bravely trying to pull Cole off.

ON JOHNNY, ABOUT TO PASS OUT,

MEMORY FLASH:

INT. JOHNNY'S HOUSE - NIGHT

Post-birthday party, JJ shyly slips something in Johnny's pocket.

JJ
Don't look now, okay? Later.

SMASH BACK TO:

EXT. BEACH - PRESENT

Johnny calls upon the last bit of strength left within his fading consciousness. He must change the future.

ON JOHNNY'S HAND, reaching into his pocket and pulling out JJ's gift, the gift he forgot he had in his pocket. He rips the comic book paper off with his mouth, revealing

A PENKNIFE

He flips the blade out STABS COLE IN THE LEG!

Cole screams in pain, lets go of Johnny.

It throws off the balance, the outcome is changed. Cole wheels around, gives Desmond a last shove to the ground, spies his gun a few yards off, the surf creeping towards it...

Johnny, clutching his throat, gasps for a second, then gets to his feet, yells to Desmond.

JOHNNY
Maiya!

As Desmond stumbles to her side.
Johnny's goes after Cole when suddenly--

    SIENA
    Daddy...!

Cole sees Siena racing towards him down the beach.

In one SWIFT MOVE, Cole grabs his gun from the sand, scoops Siena into his arms.

    JOHNNY
    Cole! Wait!

Cole stops, pivots on his heel to face him. Siena tightly in his grasp, looks frightened. He points the gun at Johnny.

    COLE
    Stay back!

Johnny stops, hands up in submission.

    JOHNNY
    Don't do this--

    SIENA
    Daddy--

    COLE
    It's okay, baby.

Siena spies Desmond behind Johnny, an unconscious Maiya in his arms.

    SIENA
    Mommy? Is she hurt?

    JOHNNY
    Your Mommy's okay.

Maiya comes to, sees what's happening.

    MAIYA
    Cole! Siena--Omigod!

Cole points the gun at Maiya and Desmond.

    COLE
    All I want is my daughter. You gave me no choice. You took her away.

Cole starts backing away, dragging Siena with him.

(CONTINUED)
She starts to cry.

SIENA
No...

COLE
Don't cry, baby, it's gonna be okay. We're gonna go to the place I told you about... just like I promised you.

JOHNNY
This isn't the way to The Land of Gold.

Cole reacts: how could you know that?

JOHNNY
Peru. Incan Treasure. Every father wants to make his child's dreams come true.

COLE
Who are you?

JOHNNY
A father like you. Someone who knows what it means to have lost time with his child. But isn't that better than losing her altogether?

COLE
You don't know me.

JOHNNY
(ironic smile)
I do. Better than you think. Put the gun down. We can talk.

COLE
There's nothing to talk about.

JOHNNY
There is. The future. Siena's and yours.

COLE
We're gonna make a new life together.

(CONTINUED)
JOHNNY
You're free to go. But you're going to have to do it alone.
Siena stays.

Cole puts a protective arm around Siena, pulling her roughly against him, still waving the gun.

ANGLE ON WALT APPEARING FROM A HIDDEN LOCATION behind Cole, we see him approaching stealthily, gun drawn.

COLE
It isn't fair.

JOHNNY
Then let's make it right.

(CONTINUED)
COLE
I just wanted her to know me.

After a beat, he lets go of Siena's hand, gun still trained on Johnny.

Maiya instinctively reaches for her.

MAIYA
Please, Cole...

JOHNNY
(to Siena)
It's going to be okay. I promise.
Let her go, Cole. This isn't the way to keep her.

Cole stares at Johnny, knows he's already lost her. Johnny looks at Siena.

JOHNNY
Hey, Picasso. C'mere.

Siena looks back at Johnny. Cole doesn't move to stop her. She runs towards Johnny. As Johnny takes her in his arms,

WALT O.C
Freeze!

Cole freezes, drops his gun. Walt, Roscoe and the DEPUTIES move in, guns drawn.

Maiya, bruised but able to walk, bolts up, rushes towards Siena.

MAIYA
Siena!

Maiya gathers her daughter in her arms. As Johnny looks at the hard-earned reunion, knows how it would have turned out,

TIME CUT:

EXT. BEACH PARKING LOT - DAY

(CONTINUED)
Continued:

Desmond and Maiya cross in from where they have been giving their statement to Roscoe. Maiya has Siena by the hand.

DESMOND
This is Johnny Smith, the psychic who helped us find you.

Maiya smiles up at Johnny, words failing, tears of gratitude in her eyes.

SIENA
Do you know my Mommy?

JOHNNY
No. But I feel like I do.

He smiles at Maiya.

MAIYA
How can I ever thank you...?

Johnny smiles, no thanks necessary.

SIENA
You can have my picture.

As she proudly passes it to him, CLOSE ON the child's DRAWING of her mom, hair wild, flying across the sky, Siena in tow, flying away from a man who's small down below on the ground...

WALT
Don't forget this. Crazy, huh? Last night we were celebrating your birthday, today you were just hoping to see another one.

Walt hands Johnny the penknife that made all this possible. Johnny looks at it more closely, is stunned for a beat.

JOHNNY
Do you know where JJ got this?

WALT
He found it in a box of old stuff at your place. Shined it all up for you.

JOHNNY
I thought it looked familiar. It was my father's.

(Continued)
WALT
No kidding? I guess there's a certain symmetry to that.

JOHNNY
Symmetry. Yeah, you could call it that.

ON JOHNNY, fingering the penknife in his hand...

FADE OUT.

END OF ACT FOUR

THE END