

THE DEAD ZONE

"THE HOUSE"

Production #1006

Story by
Michael Piller & Shawn Piller
Dec 28/01

Teleplay by
Michael Piller - Mar 8/02

Revised Teleplay by
Michael Piller - Mar 18/02

Directed by
James Contner

	Shooting Script	Apr 11/02
Blue Pages: 3,8,16,24-25,28,29,32-36,46,49,51&51a		Apr 22/02
	Pink Pages: 36	Apr 22/02

Copyright © 2002 Lions Gate Television. All rights reserved. No portion of this script may be performed, published, sold or distributed by any means, or quoted or published in any medium, including on any web site, without prior written consent. Disposal of this script copy does not alter any of the restrictions set forth above.

THE DEAD ZONE

"THE HOUSE"

TEASER

FADE IN:

- 1 EXT. MAINE STOCK - DAY - ESTABLISHING 1
- 2 EXT. SMITH NEIGHBORHOOD - DAY - CLOSE ON THREE KIDS 2

playing army... slithering on their stomachs through bushes and foliage. These are ERIC, 9, JIM, 7 and most particularly LINDSAY, 10, a girl who never has, never will play with dolls. Eric has a pair of binoculars... whispers excitedly...

ERIC
Visual contact!

LINDSAY
Let me see...

A brief struggle for binoculars...

JIM
No, it's my turn...

LINDSAY
It's your turn when I say it's your turn.

JIM
(above a whisper)
Not fair.

LINDSAY
Shut up, they'll hear you.

She puts the glasses to her eyes...

P.O.V. (BINOCULAR MATTE)

Johnny is in work clothes, restoring a vintage Jeep in his driveway; Bruce's car is parked behind it. We can't hear what they're saying but BRUCE is handing Johnny a tool...

LINDSAY (O.S.)
He... he looks so... weird.

(CONTINUED)

2 CONTINUED: 2

Johnny does something mechanical under the hood...

RESUME KIDS

Jim grabs the binoculars... looks through them... repeating
as little kids do --

JIM
He looks so weird.

RESUME P.O.V. (BINOCULAR MATTE) - JOHNNY AND BRUCE

All whispers:

ERIC (O.S.)
Is it true about the cane, you
think?

LINDSAY (O.S.)
What about the cane?

ERIC (O.S.)
That he uses it to kill rats in
his basement?

LINDSAY (O.S.)
Why would anyone use a cane to
kill rats, stupid?

ERIC (O.S.)
Because it's fun?

Suddenly Johnny looks directly over at them...

JIM (O.S.)
He's looking over here!

3 NEW ANGLE - FAVORING JOHNNY AND BRUCE'S POV - OF THE KIDS 3
DUCKING FOR COVER

Johnny and Bruce pretending not to look.

BRUCE
Yeah, it's them again, all right.

JOHNNY
When did I turn into Boo Radley,
huh?

He shakes his head...

(CONTINUED)

3 CONTINUED:

3

BRUCE

Maybe you should talk to some of
their parents.

JOHNNY

The parents are more afraid of me
than the kids are. People walk
their dogs on the other side of
the street.

BRUCE

Good news for your lawn, man.
It's all how you look at it.

Johnny tries to start the jeep... it cranks but doesn't
turn...

BRUCE

Why don't you just buy a new one?

JOHNNY

This one's the perfect fit for
me. Out of commission for a few
years, needs to be rebuilt from
the inside out but still a classic.

He cranks it up again... in the background the mailman
arrives and Bruce takes the mail... the car still won't
start...

JOHNNY

(to the car)
We'll get there, Nellie Belle.

BRUCE

Good luck. Got to get to the
hospital.

Bruce hands Johnny his mail as he gets into his car, starts
the engine on the first try...

BRUCE

(re: the engine)
Modern technology.

And drives off while Johnny walks to the mailbox and gets
his mail as he waves good-bye.

4 BACK WITH THE KIDS

4

Lindsay has the glasses again...

(CONTINUED)

4 CONTINUED:

4

JIM

You think he saw us?

LINDSAY

Oh, he knows we're here.

ERIC

How do you know?

She lowers the glasses, Eric takes them.

LINDSAY

Because he's psychic, stupid.

JIM

What's 'psychic' anyway?

Eric looks through the glasses --

ERIC

Hey!

P.O.V. (BINOCULAR MATTE) - NO SIGN OF JOHNNY

ERIC (O.S.)

Where'd he go?

RESUME

LINDSAY

Give me those.

She looks...

P.O.V. (BINOCULAR MATTE) - LOOKING FOR JOHNNY

no luck...

LINDSAY (O.S.)

You lost him, Eric. He could be anywhere.

ANGLE - WITH LEGS AND A CANE IN FRAME BEHIND THEM

JOHNNY

He could even be right behind you.

KIDS

AAAAAAAHH!

(CONTINUED)

4 CONTINUED: (2) 4

They scramble out of the bushes and run for their lives. Moving to Johnny's face watching them go... smiles, but it's a defensive smile that speaks to his isolation...

5 INT. SMITH HOUSE - DAY 5

As Johnny enters, moves into the living room and begins to thumb through the mail, typical collection junk mail, some catalogues, bills, and a manilla envelope from a lawyer... Johnny reacts to that one and opens it...

CLOSE - ON THE DOCUMENTS

A cover letter from a law office briefly states that these documents have been in their possession for several years and are forwarding them for Johnny's files. We don't have to read that... but as Johnny flips through them, we can see the papers are related to his mother's estate, including her signed will.

JOHNNY - CLOSE

as Johnny touches the will, suddenly the silence is interrupted by the CREAK of a wood floor... Behind him, we see - but he doesn't - the legs of a child in short pants crossing the foyer shrouded in shadows. Johnny reacts, turns too late to see anything...

MOVING WITH HIM

as he moves into the hallway... listens... nothing...

JOHNNY

Hello...?

He hears a footstep and turns too late to see anything, but out of the corner of his eye --

ANGLE - THE STAIRWAY

One of the shadows barely moves before it disappears into the darkness going up the stairs... Johnny reacts...

JOHNNY

Okay, gang. Fun's over. Not in my house, okay?

Begins to climb the stairs...

(CONTINUED)

5 CONTINUED: 5

TOP OF THE STAIRS

he pauses...

P.O.V. - DOWN A LONG UPSTAIRS HALLWAY

Barely a glimpse of a shadow disappearing into the master bedroom...

JOHNNY

moves down the long hallway...

JOHNNY

I'm not fooling around now.

...reaches the master bedroom.

6 INT. MASTER BEDROOM - CONTINUOUS 6

Vera Smith's old bedroom - not a room that Johnny goes in often - curtains are drawn; it's dark, gloomy... he moves inside, looks around...

JOHNNY

I know you're in here...

He walks through the dark room... moves to the bathroom door which is closed... he opens it slowly... the door creaks as he does... he switches on the light and enters...

7 INT. BATHROOM - DAY 7

Tiled with antique porcelain fixtures - all sparkling white. Johnny looks around curiously at the empty room and is about to leave when he hears a gurgle from...

THE DRAIN IN THE TUB

The gurgle continues as...

JOHNNY

leans down to look at

(CONTINUED)

7 CONTINUED:

7

THE DRAIN

as a trickle of blood backs up into the tub...

JOHNNY

reacts as...

THE TRICKLE BECOMES A FLOOD

Blood filling the tub... and faster, punctuated intercuts with --

JOHNNY - CLOSE-UPS - FREEZE FRAMES

reacting with horror as...

THE TUB OVERFLOWS

and blood spills all over the white tiled floor and...

JOHNNY

recoils back into the bedroom trying to escape....

THE RIVER OF BLOOD

coming toward him from the bathroom door... but as it reaches...

JOHNNY

it disappears as the vision ends and...

NEW ANGLE - JOHNNY

reacts... looks back into the bathroom which is as clean and white as it was before. On his reaction...

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

8 EXT. FAITH HERITAGE UNIVERSITY - DAY - ESTABLISHING 8

9 INT. UNIVERSITY ATRIUM - DAY 9

Purdy strolling with Dana eating a Good Humor bar on a stick... he acknowledges students as they walk...

DANA

He's keeping a low profile, stays home a lot...

PURDY

Is he seeing anyone?

DANA

One date. If you ask me, I think he still has an eye for the sheriff's wife.

PURDY

(concerned)

Oh, we don't want that. We need to find Johnny a good god-fearing woman.

A pair of comely co-eds pass by and smile at Purdy... he gives them a warm nod...

DANA

Why, we might even find one right here on the university campus.

PURDY

I just want him to be happy. Loving another man's wife will lead to nothing but trouble.

DANA

...As the bible points out over and over...

PURDY

I'm happy to hear you're still reading it.

(beat, casual)

God has spoken to me about Johnny, Dana.

DANA

Really. E-Mail or burning bush.

(CONTINUED)

9 CONTINUED:

9

PURDY

(grins)

He told me the world needs a little Johnny Smith right now. If Johnny inspires faith and a belief in a greater power, God would welcome it.

DANA

You make him sound like a *prophet*.

PURDY

No, Dana, you do. You and all the other reporters.

DANA

My editor is increasingly skeptical.

PURDY

There will always be skeptics. Can Johnny do what people think he can do? Who knows? The important thing now is to put the story of Johnny Smith in the proper context. In difficult times, people need something or someone to believe in. Why not Johnny Smith?

DANA

(getting his drift)

The son of one of the founders of the Faith Heritage Alliance.

PURDY

(takes the last bite of his ice cream)

Mention that in your next story, won't you? Attendance is down seven percent this year.

He nods hi to another co-ed.

10 EXT. PARK - DAY

10

Little Johnny playing soccer in a junior league. Moving to find Sarah and Johnny watching... Johnny's mind still preoccupied with the vision...

SARAH

All right, Clams! Let's go!

(CONTINUED)

10 CONTINUED:

10

Off someone's look across the field (they see her, we don't)...

SARAH

Mrs. Stanton is giving us the eye again.

JOHNNY

Which one is she?

SARAH

Pruneface with the fat kid. I don't think she approves of me being here with you.

JOHNNY

Married woman without her husband -- it is New England after all.

SARAH

I feel the scarlet letter on my bosom.

JOHNNY

Maybe I should go.

SARAH

And give her the satisfaction? Never. Come on, Mighty Clams!

(beat)

I'm sorry. 'Clams' is not a good sports name.

A beat. Johnny's mind is obviously not on the game.

SARAH

So, you gonna tell me?

JOHNNY

Tell you what?

SARAH

What's bothering you?

JOHNNY

Who said anything's bothering me?

SARAH

I know when something's bothering you. For thirty years, I've always known.

(CONTINUED)

10 CONTINUED: (2)

10

JOHNNY
(admits)
Something's bothering me.

SARAH
I know.

JOHNNY
(beat)
I had a... a kind of disturbing
vision, that's all. About mom.
At least I think it was about
mom... a lot of blood...

SARAH
(reacts)
Blood?

Johnny acknowledges uneasily.

JOHNNY
Sarah, when she died, it was a
heart attack, right? There wasn't
any...

SARAH
I wasn't at the house. But they
told me she died peacefully. In
her sleep. Mrs. Runyon found her
in the morning and called the
police.

JOHNNY
Mrs. Runyon, the housekeeper?
(Sarah acknowledges)
I wonder if she's still around.

SARAH
She passed away a few years ago.
Cancer, I think.

JOHNNY
Was Walt at the house that day?

SARAH
He wasn't Sheriff yet. It was an
older fellow who retired - I don't
remember his name. You should
ask Walt.

A beat. Johnny's mind works.

(CONTINUED)

10 CONTINUED: (3) 10

SARAH
You're positive this had something
to do with your mother?

JOHNNY
I was holding her will when it
started. The blood was in her
room...
(beat)
I'm not sure. But I think
something... terrible... happened
in that house.

As we push into Johnny's face...

11 EXT. SMITH HOUSE - NIGHT 11

Ominous in this context now. Finding Johnny who has
returned home, standing in front, considering it.

POV - BINOCULAR MATTE - JOHNNY

mind still thinking about the vision as he moves toward
the house...

THE KIDS

in a new hiding spot... watch him go inside...

LINDSAY
He's going inside. Let's go.

They crawl out from their cover... move toward the Smith
house...

12 INT. SMITH HOUSE - CONTINUOUS 12

The dark quiet emptiness makes it unsettling. As Johnny
enters, he pauses as he hears the sound of A WOMAN
CRYING... inconsolable weeping... it's coming from upstairs
again...

13 INT. UPSTAIRS SMITH HOUSE 13

as Johnny reaches the top of the stairs and the sound of
the sobbing is closer... and once again, it's coming from
the master bedroom...

(CONTINUED)

13 CONTINUED: 13

JOHNNY

moves to the door which is closed. Johnny slowly opens it.

14 HIS POV - THE ROOM 14

is empty and the crying has stopped but the window is open and the draft makes the curtains blow lightly, eerily... a rocking chair by the window slowly eases back and forth in the breeze... there's a photograph of Vera and five-year-old Johnny on the nightstand...

JOHNNY

enters the room cautiously, turns on the light... shuts the window... wondering who left it open... we move with him to...

ANGLE TO THE BATHROOM

which has a bathtub filling with blood...

A REVERSE ANGLE PAST JOHNNY AS HE REACTS TO THE TUB

to include the open door to the hall... we catch a shocking glimpse of a shadowy figure of an old woman as she moves past the door in the hall behind him... (Later, we will recognize her as MRS. RUNYON, 56, the housekeeper who died of cancer a few years ago.) Johnny never sees her.

We hear A WINDOW BREAKING downstairs... Johnny reacts...

The bathroom is normal again.

He hears the sound of RUNNING FEET outside... he frowns, moves quickly out of the room...

DOWN THE STAIRS - JOHNNY

moves quickly to investigate the broken glass... sees a small window broken with a rock inside on the floor with the glass... looks out the broken window to see the kids scrambling for cover... bolts out --

15 EXT. SMITH HOUSE - CONTINUOUS 15

Johnny coming out moving as fast as he can with his cane...
moving straight to the kids' hiding place...

ERIC

Run!

They push their way out of the bushes... but Lindsay trips
on a root and falls and it's long enough for Johnny to
grab her... as he does --

16 A JOHNNY FLASH - A FRONT DOOR OPENS - DAY 16

*to reveal a pair of stern-faced NAVAL OFFICERS... Lindsay
is holding the door open looking up at them curiously...
the flash ends as we...*

17 RESUME JOHNNY 17

who reacts, puzzled at the vision, but has his hands full
as the little girl struggles like mad to get out of his
grip...

ERIC

(running away)

Omigod, he's got Lindsay! He's
got Lindsay!

JIM

He's got Lindsay!

They're gone. Overlapping dialogue --

LINDSAY

Let go. Let go of me...

JOHNNY

Would you just... I'm not going
to hurt you... hey, take it easy...

LINDSAY

I didn't do anything... I swear...

JOHNNY

Okay. Okay. That's enough.
We're just gonna go talk to your
parents...

LINDSAY

I'm not from around here.

Johnny chuckles.

(CONTINUED)

17 CONTINUED:

17

LINDSAY

What's so funny?

They're both out of breath and tired of the struggle...

JOHNNY

Just that I remember saying the same thing to old Mr. Fordyce down the street after I painted his cat. I was a little younger than you.

LINDSAY

(surprised)

You lived in this neighborhood?

JOHNNY

I wasn't always a zombie. I was actually a kid once. If I let go of you, you gonna run?

LINDSAY

No.

JOHNNY

Because it's hard to hold you and this cane and walk at the same time...

LINDSAY

I told you, no.

JOHNNY

Our legs would get all entangled... see?

Johnny illustrates how walking with the cane and holding her would be almost comical... he lets go...

JOHNNY

Besides I know your name is Lindsay. I heard your friends. Lindsay what?

LINDSAY

I know a trick question when I hear one.

JOHNNY

We can just knock on doors until we find your parents if we have to.

(CONTINUED)

17 CONTINUED: (2)

17

LINDSAY

Why don't you let me go, you know,
for old time's sake...

JOHNNY

Sorry, doesn't work that way.
You get old and mean and busting
kids is one of the few pleasures
left in life, you know?

Lindsay studies him, shakes her head, gives up.

LINDSAY

It's the grey house over there.

And they begin to walk toward a house across the street,
just a little up the block ...

18 NEW ANGLE

18

as they move down the block...

LINDSAY

Can I ask you something?

JOHNNY

Okay.

LINDSAY

Is it true?

JOHNNY

What?

LINDSAY

What they say.

JOHNNY

I don't kill rats with my cane.

LINDSAY

I mean that you see things. Like
the future and stuff.

JOHNNY

Is that why you're scared of me?

LINDSAY

I'm not scared of you.

JOHNNY

Then why throw rocks?

(CONTINUED)

18 CONTINUED:

18

LINDSAY

(sorry)

We were just trying to get you to come out. We didn't mean to break the window.

(beat)

I'll pay for it.

JOHNNY

You betcha.

A beat.

LINDSAY

Davis. My name is Lindsay Davis.

JOHNNY

Nice to meet you.

LINDSAY

You ever think about going on the psychic channel? You could make a lot of money...

JOHNNY

You don't happen to know a guy named Bruce, do you...

19 NEW ANGLE - AT THE HOUSE

19

as Johnny rings the doorbell... Lindsay's father (MR. DAVIS) answers the door... reacts as he sees Johnny standing there with his daughter...

JOHNNY

I'm sorry to bother you, but my name is Smith, I live across the street...

MR. DAVIS

(not letting him finish, to Lindsay)

Are you all right?

MRS. DAVIS moves into view behind her husband... these are two people who look at Johnny with fear and loathing, like a mentally disturbed person who has moved onto their block. Lindsay's father leans down and grabs her by the arm and pulls her inside...

(CONTINUED)

19 CONTINUED:

19

JOHNNY

She was with a couple of friends;
they threw a rock through my
window...

As the father leans down... Johnny can see past him to --

POV - A PHOTOGRAPH

of Lindsay's BROTHER, a naval flight officer in a frame
on a foyer table...

LINDSAY

It was an accident. I've already
told him I'll pay for it...

MR. DAVIS

(reacts)

We told you to stay away from that
man.

RESUME

MRS. DAVIS

I'm sorry. She won't bother you
again.

JOHNNY

She seems like a nice...

But the door is slammed in his face. As...

JOHNNY

takes a breath and turns to go... we...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

20 EXT. SMITH HOUSE - NIGHT 20

As Johnny returns... moves toward the house as he studies it with a deep concern... and the house seems to take on a personality of its own in these shots...

ANGLE - AS HE LOOKS UP TO THE SECOND FLOOR WINDOW

at Vera's room... the light still on before...and there seems to be a *figure of a woman* sitting there, looking out... or is it his imagination...?

JOHNNY'S EYES NARROW

He moves quickly into the house...

21 INT. SMITH HOUSE - CONTINUOUS 21

Johnny enters... but his movement toward the stairs is halted when he catches two dark figures moving through the shadows of the living room... he reacts... moves quickly into the living room and sees....

THE FIGURES

moving away toward the other door... pausing to glance back in his direction... and their faces are illuminated for an instant by moonlight from a window... and it's the damnedest thing you've ever seen because it sure as hell looks like *Elvis Presley and Marilyn Monroe*... and then they move out of view and disappear into the shadows...

JOHNNY

reacts with appropriate confusion... but his attention is promptly drawn to an eerie sound coming from upstairs... a young boy singing...

BOY'S VOICE

"This little light of mine... I'm gonna let it shine... this little light of mine... I'm gonna let it shine..."

He moves back to the staircase, looks up toward the voice.

(CONTINUED)

21 CONTINUED: 21

BOY'S VOICE

Ev'ry day, ev'ry day, Ev'ry day,
ev'ry day. Gonna let my little
light shine."

22 INT. VERA'S ROOM - NIGHT 22

VERA, age 31, is sitting, brushing the hair of FIVE YEAR OLD JOHNNY who is wearing short pants, singing "Let It Shine" (they are the same pair in the photograph on the nightstand)...

FIVE YEAR OLD

"On Monday, he gave me the gift
of love; On Tuesday, peace came
from above..."

Move to find adult Johnny entering at the door watching... Vera joins the child for the next few lines (using as much of the song as necessary to support the action)...

VERA & FIVE YEAR OLD

On Wednesday told me to have a
little more faith; On Thursday,
gave me a little more grace.

Johnny moves inside slowly and kneels down and looks at the boy who doesn't see or acknowledge his presence...

VERA & FIVE YEAR OLD

On Friday, told me to watch and
pray; On Saturday told me just
what to say. On Sunday, gave
power divine; Just to let my little
light shine...

As Johnny reaches out to touch the boy that he once was, the mother and child vanish, the last line of the song drifting off into echoes... as we stay on Johnny as he reacts to the creaking of...

THE ROCKING CHAIR

...that moves back and forth, back and forth, as it faces the window... and the gurgle from the drain in the bathroom... brings Johnny's attention back to...

(CONTINUED)

22 CONTINUED: 22

THE BATHROOM - HIS POV

The tub overflowing with blood...

CUT TO:

23 EXT. FAITH HERITAGE UNIVERSITY - DAY 23

Purdy and Johnny coming out of an administration building.
Purdy is reacting to what Johnny has told him...

PURDY

Perhaps we should get you to a
hotel... the house may not be
the best place for you...

JOHNNY

I'm more concerned about finding
out the truth about my mother.

PURDY

What truth, Johnny. I... I don't
mean to doubt that you saw
something... but that doesn't
mean...

JOHNNY

I don't know what it means,
Reverend.

PURDY

I can assure you your mother died
of a heart attack. The housekeeper
found Vera in bed...

JOHNNY

Did you go by the house that day?

PURDY

Later in the day, yes. After
they'd taken her to the mortuary.

JOHNNY

And there was no blood.

PURDY

Johnny, please, don't do this to
yourself.

Purdy tries to comfort Johnny and puts a hand on his
shoulder before Johnny can avoid it... on his touch...

24 A JOHNNY FLASH - PURDY - CLOSE-UP 24

in Vera's bathroom... his hands covered in blood...

25 RESUME 25

PURDY (CONT'D)

Your mother died in her sleep.

On Johnny's reaction...

26 INT. SHERIFF'S DEPARTMENT - OUTER OFFICE - DAY 26

as Johnny enters with urgency... moves to ROSCOE at the first desk...

JOHNNY

Is he here?

Roscoe acknowledges, picks up a phone...

ROSCOE

Let me tell him you're...

But Johnny is already on the move into Walt's office before Roscoe can finish... closes the door behind him. Roscoe never had the chance to call Walt, so he thinks and then dials an outside number...

ROSCOE

Dana, Roscoe. Guess who just came in...

27 INT. WALT'S OFFICE 27

Johnny has just told him his suspicions about Purdy...

WALT

Come on. Please. You can't do this to me... Reverend Purdy is, is a... a REVEREND, for godsakes...

JOHNNY

(overlapping)

I saw blood on his hands. In my mother's bathroom.

WALT

Well, maybe he, he cut himself shaving in the morning. Not to suggest he slept over but...

27 CONTINUED:

27

JOHNNY

What if mom was about to change her will, cut off his money? So he kills her, gets the whole estate and...

WALT

(overlapping)

'What if' doesn't count for much in the criminal justice system. And so far, I don't see any evidence... which is not unusual for you, I might add...

JOHNNY

Maybe they covered it up.

WALT

Oh, it's a 'they' now. A conspiracy...

JOHNNY

Something happened in that house, Walt. I'm being *assaulted* with... I don't know what it is -- psychic... *debris*...

WALT

Psychic debris. Good. Cause for a moment there, I was afraid you were seeing ghosts...

JOHNNY

I wouldn't call them ghosts. Although I really don't know how to explain Elvis and Marilyn...

Walt gives him a deadpan look... a long beat...

JOHNNY

Monroe. They... they were at the house too.

WALT

(dry)

There you go - your co-conspirators.

JOHNNY

What can we do?

WALT

Somehow I don't think I have enough for a grand jury indictment yet.

(CONTINUED)

27 CONTINUED: (2)

27

JOHNNY

What about the Sheriff who was here when it happened? Can we find him?

WALT

(just to get rid of him)

Art Paulson. I think he moved to Hartford. Fine. I'll track him down, okay? But if you think something happened, I need...

JOHNNY

Evidence.

WALT

Actual evidence from our own planet.

28 INT. OUTER OFFICE - DANA

28

smiles as Johnny comes out; Johnny sees her, frowns and exits... undeterred --

DANA

It's good to see you too.

And follows him out...

29 OMITTED

29

29A INT. COURTHOUSE CORRIDOR - CONTINUOUS

29A

DANA

Where are we going?

JOHNNY

I'm going to the coroner's office.

DANA

You've never been to the coroner's office before, have you...

JOHNNY

How did you know?

DANA

Because it's in the other direction.

(CONTINUED)

29A CONTINUED:

29A

He looks at her and they turn in the opposite direction.

DANA

Someone die?

JOHNNY

Dana, this is personal. It really
is none of your business.

DANA

Okay.

But she doesn't go away...

(CONTINUED)

29A CONTINUED: (2)

29A

JOHNNY

A family matter. Private.

DANA

I understand.

He gives her a look that says: then why are you still here?

DANA

You have an appointment?

(Johnny doesn't)

They won't see you without an appointment. And then it takes days to find anything...

She can see Johnny's disappointment...

DANA

Come on, I know all the people in there.

Johnny considers and has to appreciate her offer...

TIME CUT TO:

30 INT. CORONER'S OFFICE - DAY

30

Paperwork and files are scattered on a work table in a typical county morgue office...

DANA

The medical examiner ruled it a heart attack, plain and simple.

JOHNNY

(frowns, thinking)

You've seen a lot of reports like these, haven't you?

(CONTINUED)

30 CONTINUED:

30

DANA

Yeah, on the police beat, you see a few.

JOHNNY

You think you could tell if anything wasn't... quite right?

DANA

'Quite right'... as in...

JOHNNY

Not quite right, you know...

DANA

Like somebody made a mistake.

JOHNNY

Or...

DANA

Lied.

JOHNNY

I probably shouldn't be talking to a reporter about this...

DANA

Don't.

JOHNNY

What?

DANA

If a voice inside is telling you you shouldn't be talking to a reporter, don't talk to a reporter.

JOHNNY

Why would you be telling me that?

DANA

Because I'm trying to ingratiate myself, worm my way into your good graces. See? Don't trust me. Always, always wait for the words: 'off the record'.

JOHNNY

'Off the record'.

DANA

Just some personal advice.

(CONTINUED)

30 CONTINUED: (2)

30

JOHNNY

Thanks.

DANA

Off the record, why do you think
someone would lie about your
mother's death?

Johnny hesitates.

DANA

I said the words.
('off the record')
You can talk now.

JOHNNY

I... just have reason to believe
these reports may not be accurate.

DANA

(her mind is working)
I didn't see anything unusual...
but I'll look through them more
carefully if you'd like...

JOHNNY

I appreciate it. I owe you one.

DANA

Never say 'I owe you one' to a
reporter because you know what?
Now you owe me one.

And she's serious. She smiles... her cell phone rings.

DANA

This is Dana.
(listens)
Got it. I'll get right over there.
(hangs up, to Johnny)
I have to go over to Cleaves Mills.
Can I give you a lift?

JOHNNY

Sure. What's going on?

DANA

Sad news. A local navy flier has
been reported missing in action.

As Johnny reacts...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

31 EXT. SMITH HOUSE - DAY 31

Johnny gets out of Dana's car... and watches her go down the block to Lindsay's house.

HIS POV - A MILITARY CAR

is parked in the Davis's driveway.

JOHNNY

reacts, grim, moves toward his house... reacts as he sees --

ANGLE - LINDSAY

sitting on his porch, waiting for him... her eyes are dry now but she's been crying recently... he moves to her...

LINDSAY

Tell me if my brother's alive.

JOHNNY

Lindsay, I'm sure as soon as they have any news, they'll...

LINDSAY

He may be hurt somewhere... you might be able to help rescue him...

A beat. Johnny really has no alternative...

JOHNNY

It doesn't always work.

LINDSAY

Please.

Johnny looks at her... and reaches out to take her arm... on his touch, ramp to his face as a vision begins...

32 VISION - JOHNNY IN A NAVY AIRCRAFT COCKPIT 32

There are two crewmen and Johnny is sitting behind the co-pilot. The desert horizon of Afghanistan is visible in the windows, twisting and turning... there are explosions on all sides... the ride is lurching... The pilot, Lindsay's brother, with the name, "Davis" on the uniform... is desperately doing everything he knows how to do to

(CONTINUED)

32

CONTINUED:

32

maintain control... all dialogue through radio filters:

BROTHER

Watch the engine temp!

CO-PILOT

Temp reading is red!

BROTHER

Can you get a visual on damage?

CO-PILOT

Number two is on fire!

Seeing the ground looming...

CO-PILOT

Pull it up! Pull it up!

BROTHER

Trying... I've lost number two...

But he never finishes, the ground out the window seems to reach out and grab them... as we push into Johnny's face... the vision ends on a --

33

MATCHING SHOT - JOHNNY - AT HIS PORCH

33

He feels the horror... but does the best to control what he shows to the girl... turns his face away...

WIDER

Lindsay looks at him curiously...

LINDSAY

What did you see?

Johnny takes a beat to collect himself.

JOHNNY

Nothing. I'm sorry.

LINDSAY

Nothing.

JOHNNY

I told you. It... doesn't always work.

She looks at him, disappointed and angry.

(CONTINUED)

33 CONTINUED:

33

LINDSAY

So you're a fake. You don't have
any powers.

She charges away... but turns back and yells at him for
the world to hear...

LINDSAY

Johnny Smith is a fake!

And moves down the block toward her house... Johnny looks
at her as she moves across the street toward her house...
Johnny looks to --

POV - A SECOND FLOOR WINDOW IN THE DAVIS HOUSE

He can see the distinct *figure of a woman* sitting at the
window, staring out mournfully... just as he saw a figure
looking out from Vera's window earlier. As...

JOHNNY

reacts...

TIME CUT TO:

34 EXT. SMITH HOUSE - DRIVEWAY

34

Johnny and Bruce working on the old car...

JOHNNY

What was I supposed to do? I
couldn't refuse, I couldn't tell
her the truth...

BRUCE

You're sure he's dead...

Johnny nods, feeling helpless, angry. He puts more force
into a wrench he's turning...

JOHNNY

(sarcastic)

Some talent, huh. Lindsay was
right - I should go on the psychic
channel and make money... Hi,
your brother's dead, that'll be
thirty dollars, visa or mastercard?

(CONTINUED)

34 CONTINUED:

34

BRUCE

There's only so much you can do,
John.

JOHNNY

I'm tired of The Johnny Trick.
I'm tired of seeing more than I
ever wanted to see. I've got to
find a way to shut it off, Bruce...

BRUCE

Shut it off, you mean like brain
surgery.

JOHNNY

(continuing his thought)
...Before I...
('go crazy')

BRUCE

(off his pause)
What?

JOHNNY

(serious)
I mean I come into this house and
see Elvis Presley now...

BRUCE

A lot of people see Elvis...

JOHNNY

(beat)
There used to be a guy a few
streets over when I was a kid...
used to sit on the curb and yell
at people going by... I was scared
to death of him... like people
are scared of me now... for the
longest time, I swear I thought
he was Charles Manson... he had
long hair and those crazy eyes,
you know... and he'd just sit
there and yell... about government
conspiracies and Vietnam and
Nixon...

BRUCE

Funny thing is everything he was
saying was probably true.

JOHNNY

I don't want to be that guy, Bruce.
(MORE)

(CONTINUED)

34 CONTINUED: (2)

34

JOHNNY (CONT'D)

(beat)

I can understand why people don't
want me in the neighborhood.

Bruce looks at him...

BRUCE

Hey, there are neighborhoods where
they don't want me, you know?

Johnny reacts, looks at Bruce who is very, very serious.

BRUCE

It's easy to start thinking that
they're right. The way they look
at you. But you're not crazy,
John. You're different. You are
who you are. And you don't
apologize for being who you are.

Johnny smiles at his friend, appreciating him.

BRUCE

And by the way, I'm really into
this psychic network idea...

Johnny smiles... then reacts as he hears music from inside
the house... a cha cha... Bruce doesn't hear the music
but notices the look on Johnny's face...

BRUCE

What?

JOHNNY

Did we leave the radio on in the
house?

BRUCE

Radio? I don't hear any radio...

Johnny's already on the move... Bruce follows him...

35 INT. SMITH HOUSE - DAY

35

As they come in... the music is louder...

JOHNNY

(reacts)

It's coming from the parlor...

36 INT. PARLOR - 1960S - DAY 36

As Johnny and Bruce come down the stairs and enter... pulling back to see... a costume party circa 1967... so we could easily see Beatles costumes, Flower children, Mary Poppins, James Bond, and yes, Elvis and Marilyn in the famous white dress from The Seven Year Itch... a Prez Prado record is on the juke box... and some of the guests are dancing...

JOHNNY

A costume party.

INTERCUTTING WITH:

37 INT. PARLOR - REALITY - AS BRUCE SEES IT - DAY 37

A dark deserted room, a long time since anyone used it... dusty, drop cloths, packing boxes...

BRUCE

It's been awhile since anyone had a party in this room.

JOHNNY

There's Mary Poppins, Lawrence of Arabia, James Bond... and Elvis and Marilyn doing a cha-cha, I wasn't crazy...

BRUCE

No, but I say we get out of this house...

JOHNNY

I can't leave yet.

38 INT. PARLOR - 1960S - AS JOHNNY SEES IT 38

Matching their movement...

JOHNNY (CONT'D)

There's gotta be a reason I'm seeing this...

BRUCE

Why do white people always stay in the house?

He moves to Marilyn and Elvis who are doing the cha-cha on the dance floor... they don't acknowledge Johnny... but Johnny gets a close look at Marilyn Monroe...

(CONTINUED)

38 CONTINUED:

38

JOHNNY

It isn't Marilyn Monroe. It's my mother.

(looking at Elvis)

And father. They're so young.

The song ends... and everyone laughs, party walla... and some clap... Johnny's dad, HERBERT (29) holds on to his wife...

HERBERT

Wait... before we put on another record... we have an announcement...

Bruce moves beside the bar, standing, without realizing it beside a man who is dressed as Zorro... with a black cape and a handkerchief mask and the typical hat... we'll come to realize this is a YOUNG GENE PURDY...

HERBERT

We're going to have a baby.

Everyone cheers. Rush to congratulate them, slap him on the back, hugs and so forth... young Vera's cheeks turn rosy, blushing...

JOHNNY

(repeating for Bruce)

We're going to have a baby. My mom's pregnant! With me.

39 INT. PARLOR - REALITY - AS BRUCE SEES IT

39

BRUCE

(dry)

Congratulate the happy couple for me.

40 INT. PARLOR - 1960S

40

Purdy, next to Bruce, is clearly heartsick at the news... hides his reaction as everyone else moves to the couple. Johnny notices (and recognizes him because he's known Purdy all his life)...

JOHNNY

Zorro doesn't seem very happy for them. It's Purdy. Right beside you.

Bruce looks the wrong way at the bar... as though to

(CONTINUED)

40 CONTINUED:

40

address Purdy...

BRUCE

How ya doin', Reverend?

Someone pops some champagne and in mid-spritz, *time seems to stand still*... the action freezes, Johnny moves slowly through the still-life people to Purdy who is clearly bitter in this moment...

JOHNNY

This was before he was a Reverend.
But not before he loved my mother.
When I was growing up, I used to
hate it when he came around...
there was always mom and dad...
and this other *guy*...

BRUCE

Oh, you mean, like Walt 'n Sarah
'n you.

That cuts through Johnny like a knife because it's true...

41 INT. PARLOR REALITY - AS BRUCE SEES IT

41

looking at Johnny's continued reaction...

BRUCE

He loved her his whole life. But
you still think he killed her.

It challenges Johnny's assumptions... suddenly, he's not so sure... his eyes fill with uncertainty... looks back at --

42 INT. PARLOR - 1960S - PURDY

42

The action jump starts. Purdy tries to compensate for his bitterness... he's already a little drunk... fills his glass with more champagne... puts on a brave face...

PURDY

A toast! A toast!

As the crowd quiets...

JOHNNY

She never married him. Even after
dad died. And I know he asked
her more than once.

(CONTINUED)

42 CONTINUED:

42

PURDY
To everyone's favorite couple,
Herb and Vera Smith...

JOHNNY
Maybe... she rejected him once
too often.

But he's not sure. Could this man who loved his mother
actually be driven to kill her some day? It's all part
of the mystery for Johnny.

PURDY
...May your child have a long,
healthy and prosperous life.

Voices cheer, 'hear, hear'... classes clink... and Purdy's
eyes barely betray his sadness...

And Johnny's cell phone rings in the present... ending
the vision and we're back in... *

43 INT. PARLOR - REALITY - DAY

43

Johnny answers the cell phone on his belt... *

JOHNNY
Hello?.

INTERCUTTING WITH:

44 INT. SHERIFF'S OFFICE - DAY

44

WALT
I tracked down Art Paulson, the
ex-sheriff for you. He said he
was at your house about noon.
Didn't see anything suspicious.

JOHNNY
You believe him?

WALT
(exasperated)
Why wouldn't I believe him? Unless
you've come up with some kind of
evidence...

JOHNNY
No. But I did find out that Elvis
and Marilyn were my parents.

(CONTINUED)

44 CONTINUED:

44

WALT

Can you understand why I don't
want you hanging around my house?
Look, there was one thing, I know
what you're gonna say, but it
probably doesn't mean a thing...

JOHNNY

What...

WALT

Well, Art said that the housekeeper
found your mom in bed just like
it says in the reports... but she
wasn't the one who called the
police.

JOHNNY

Who was it?

WALT

Reverend Purdy.

Off Johnny's reaction...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

45 EXT. FAITH HERITAGE UNIVERSITY - DAY 45

Purdy moving to his limo... the driver opens the door as Dana approaches...

DANA
In a hurry?

PURDY
(not really)
Johnny asked me to drop by...

DANA
We need to talk.

He considers her a beat... motioning to the back seat of the car.

PURDY
Step into my office.

46 INT. LIMO - CONTINUOUS 46

He looks to her...

DANA
(the subject)
Vera Smith.

Purdy is not happy to discuss this subject... his eyes grow cold...

DANA (CONT'D)
There are a few things about her death that are... troubling...

PURDY
You've been talking to Johnny...

DANA
You asked me to talk to Johnny, remember...?

PURDY
There is nothing to this.

Dana studies him... he's betrayed a little too much emotion. He senses it and puts on the charm...

(CONTINUED)

46 CONTINUED:

46

PURDY

Dana, seriously, the boy is confused... he sees things, his mind obviously isn't right, never will be...

DANA

Why was Vera Smith cremated?

A beat as he studies her; he's lying but he covers very well:

PURDY

Those were her wishes.

DANA

It wasn't in her will.

PURDY

She expressed them to me. I don't know why it would matter that...

DANA

You sent her body to be cremated at your mortuary before the medical examiner even arrived at the scene.

Purdy leans forward and presses the button that raises the window between the back and the driver...

PURDY

There was no scene.

DANA

Why did the Alliance hire Mrs. Runyon, Vera Smith's housekeeper, after she died?

PURDY

(irritated now)

I'd known Mrs. Runyon for years. We needed help. She needed a job. Are you *accusing* me of something?

DANA

What'd you have in mind?

PURDY

I strongly suggest you drop this.

Dana studies him, can't suppress a trace of a smile at his discomfort.

(CONTINUED)

46 CONTINUED: (2) 46

DANA
Can't do that, Reverend.

PURDY
I'll talk to your editor if I
have to.

DANA
You'll have to.

On his look, she gets out of the car.

47 EXT. CAR - CONTINUOUS 47

On Dana as the car drives away...

48 EXT. SMITH HOUSE - DAY 48

A limousine pulls into the driveway... the chauffeur jumps
out to open the door... Purdy gets out... looking a little
uncomfortable...

49 INT. SMITH HOUSE - SECOND FLOOR - POV 49

looking down at Purdy in the driveway, finding Johnny
watching him move to the door... the doorbell rings...

50 INT. FOYER 50

As Johnny lets him in...

PURDY
Johnny...

JOHNNY
Thanks for stopping by, Reverend.

PURDY
'Gene', please. Aren't we past
formalities after all this time?

Johnny grins pleasantly...

JOHNNY
It's hard to break a habit. After
all, I was brought up to call you
'Reverend'.

*And we begin a remarkable ballet that will take us through
this sequence - as the people Johnny and we have seen in*

(CONTINUED)

50 CONTINUED:

50

the house during his visions, move about the present day action. For musical theater fans, it may remind of the showgirls of the past that haunt the stage of Stephen Sondheim's Follies. Johnny and we see them; obviously Purdy does not.

Our camera is moving, fluid throughout and we pick up glimpses of them as the camera moves by them... or they move in and out of shadows... Here, the five year old Johnny in short pants plays on the floor with a toy of the era...

PURDY

Well, it seemed more appropriate when you were five. And the alternative would have been, augh, 'Uncle Gene'...

Johnny laughs casually, nods as they walk into the living room...

JOHNNY

Can I get you something?

PURDY

No, I'm fine...

JOHNNY

A soft drink? A glass of champagne?

Vera as Mariyn Monroe laughs and drinks champagne in the background...

PURDY

I'm fine, thank you.

They sit. Purdy on a couch. Johnny takes a chair across the room a few feet, sits on the footrest.

JOHNNY

I asked you to come over because I still have questions about mom...

PURDY

If there's anything I can do to put your mind at ease...

JOHNNY

I appreciate that, Gene. Maybe there is.

(beat)

It's interesting.

(MORE)

(CONTINUED)

50 CONTINUED: (2)

50

JOHNNY (CONT'D)

Living in a house where you and
your family have lived for what? -
fifty years?

PURDY

(nods)

Your mom and dad bought this house
in the sixties.

JOHNNY

You walk in your own footsteps...
and theirs... and most of the
time never stop to think about
it. But they were right here in
this room...

*Another Vera, the one who brushed little Johnny's hair,
moves by...*

JOHNNY (CONT'D)

...walking through these very
halls... sleeping in these beds...
dancing at parties...

PURDY

There were some wonderful times
in this house. Your dad was such
a good friend...

Elvis moves by...

JOHNNY

It's not easy to remember him
sometimes...

PURDY

You were still a little boy when
he passed.

JOHNNY

In a way, I almost feel a part of
him is still here, with me. Not
in a literal sense, of course.
But a trace of him. A molecule.
I can see him sometimes. I can
see Mom too...

Elvis and Marilyn cha-cha...

JOHNNY

(beat)

I'm probably scaring you...

(CONTINUED)

50 CONTINUED: (3)

50

PURDY

Not at all. I'm very curious about your... abilities. At an appropriate time, I'd... I'd love to explore the spiritual meaning of them with you...

JOHNNY

Why not right now?

PURDY

Now?

JOHNNY

Why not.

Johnny is on his feet, Purdy rises uncertainly, follows him...

51 MOVING WITH THEM UP THE STAIRS

51

From upstairs, the sound of a woman crying... *the five year old, runs by them up the stairs...*

FIVE YEAR OLD

"This little light of mine... I'm gonna let it shine... This little light of mine..."

JOHNNY

(to Purdy)

This'll just take a sec.

52 INT. HALLWAY

52

The old housekeeper rushes past them in the hallway... as Johnny leads the way to...

53 INT. MASTER BEDROOM

53

As they enter. Johnny turns on the lights.

JOHNNY

This is where I've been seeing those visions I talked to you about...

Vera brushes five-year-old Johnny's hair...

(CONTINUED)

53 CONTINUED:

53

PURDY

Johnny, you never had a chance to
mourn her passing. This may be
your mind's way of...

JOHNNY

(ignoring him)

But one of the images in this
room that I find the most confusing
is the one of... you... Gene...

PURDY

Me?

JOHNNY

With blood on your hands.

Purdy's eyes narrow. This is his first direct exposure
to Johnny's powers... there's a long beat...

PURDY

Johnny, whatever you're thinking...

JOHNNY

Did you kill her, Gene?

PURDY

Johnny, I loved your mother...

JOHNNY

She never loved you.

PURDY

She did, in her own way...

JOHNNY

For years I watched her give you
a fortune...

PURDY

She was supporting God's work...

JOHNNY

Was she going to change her will...
cut you off...?

PURDY

I did not kill her, Johnny.

JOHNNY

(beat, evenly)

Put my mind at ease.

And Johnny grabs his arm... and it's not your usual Johnny

(CONTINUED)

53 CONTINUED: (2)

53

taking someone's arm kind of moment - this is a psychic assault, in anger... Purdy tries to pull away...

PURDY

What are you doing?

But Johnny holds tight and we RAMP to his face as we hear a woman SCREAM and --

54 *A VISION BEGINS - SAME ROOM FIVE YEARS AGO - PURDY*

54

Blood on his hands as we saw in the earlier flash... then after a long beat of this...

PURDY

Does anyone else know about this?

Moving to find Mrs. Runyon, the housekeeper, who has been weeping, still shaky...

MRS. RUNYON

Nossir. I called you right after I found her...

And finding Johnny standing there, forcing himself to watch... Purdy is kneeling by the bloody bathtub, the figure of Vera's nude body is suggested but blocked by Purdy and the housekeeper... Purdy bows his head and says a quiet prayer for Vera... Johnny sees a bloody razor blade on the side of the tub.

ANGLE - PURDY

rises, moves back into the room, there are tears in his eyes... moves to the phone... dials...

PURDY

This is Gene Purdy. I need a hearse out at Vera Smith's house. She died in her sleep last night. The housekeeper found her this morning. ...Yes, she's to be taken to our mortuary and cremated immediately. No, I'll contact the Sheriff's office, thank-you.

Purdy collects himself and turns to Mrs. Runyon.

PURDY

No one is ever to know what happened here. I will take care of everything, do you understand?

(MORE)

(CONTINUED)

54 CONTINUED:

54

PURDY (CONT'D)
(she nods)
We need to clean everything...
wash her, bandage her wrists, put
her in bed. Do you think you can
help me do that?

And as they move to begin their conspiracy... the vision
ends...

55 RESUME JOHNNY HOLDING TIGHTLY ONTO PURDY'S ARM

55

as he finally releases his grip... his face showing the
emotional impact of the revelation... he takes several
beats...

JOHNNY
Suicide?

Purdy studies him, doesn't know where Johnny's coming
from. He looks back at Purdy.

JOHNNY
My mother... killed herself?

Purdy is blown away by Johnny's insight...

JOHNNY
Why would she...

He stops because he knows the answer before he even
finishes asking the question...

PURDY
When a parent loses a child...
(beat)
I tried to console her. I
couldn't. She spent almost every
day in this room, crying, sitting
in her rocking chair... staring
out the window...

Johnny turns and sees *an older, tortured Vera Smith sitting
in the rocking chair looking out the window...*

PURDY
(beat)
They told her you'd never recover.
She'd lost her only son. And her
faith in God.

Johnny moves closer to examine the mournful eyes of his
mother...

(CONTINUED)

55 CONTINUED:

55

PURDY

I made the choice to protect her
name and her legacy.

Johnny looks to him...

PURDY

And yours, Johnny.

56 EXT. SMITH HOUSE - LATE AFTERNOON

56

On the front step. Purdy is leaving. Johnny is
preoccupied with the revelations of the preceding scene.

PURDY

Dana Bright has been asking
questions.

JOHNNY

I know. I'll call her.

PURDY

What will you tell her?

JOHNNY

(beat)

That I was wrong. That it's
private. That there's no story
here.

Purdy nods and leaves Johnny alone with his thoughts.

DISSOLVE TO:

57 EXT. SMITH HOUSE - NIGHT - DRIVEWAY

57

Johnny, stares at the engine of the old jeep... a wrench
in his hand... his mind far away from cars...

LINDSAY

Kind of late to be working on
your car, isn't it?

Johnny looks up to see her standing there.

JOHNNY

I just needed to get out of the
house, you know?

LINDSAY

Me too.

(MORE)

(CONTINUED)

57 CONTINUED:

57

LINDSAY (CONT'D)
(beat, grim)
They found my brother's plane.
It crashed in some mountains.
They said he died right away.

JOHNNY
I'm sorry.

LINDSAY
They're sending us a medal.

She studies him.

LINDSAY
You knew, didn't you. You just
didn't want to tell me.

JOHNNY
I didn't know how to tell you.

LINDSAY
I'm sorry for calling you a...

JOHNNY
Forget it. It doesn't matter.

She lets out a deep breath... a tear runs down her cheek...
She doesn't know what else to say...

LINDSAY
(nods, a beat)
Well, I better get back. My mom
is... she's really upset...

She swallows hard and the tears come and Johnny moves to
comfort her... puts his arms around her and as he touches
her...

58 *A JOHNNY FLASH - THE SECOND FLOOR WINDOW OF THE DAVIS
HOUSE - THE FIGURE OF A WOMAN STARING INTO THE NIGHT*

58

59 JOHNNY

59

reacts...

60 *A SECOND FLASH - SAME SHOT OF THE WOMAN IN THE WINDOW -
CLOSER*

60

61 CLOSER ON JOHNNY 61

62 *A THIRD FLASH - SAME SHOT OF MRS. DAVIS IN THE WINDOW -
CLOSE* 62

63 EXT. STREET - NIGHT 63

Johnny has moved to the street, mind working, Lindsay not understanding what's happening... he looks at the Davis house... the woman is at the window at the second floor...

LINDSAY
What is it?

JOHNNY
feels a chill run up his back...

64 INT. DAVIS HOUSE FOYER - NIGHT 64

Moments later... in the foreground, Dana is interviewing Mr. Davis in the living room... family pictures are scattered about. They react as the front door opens and Johnny and Lindsay enter...

JOHNNY
I'm sorry to bother you at a time
like this... but I have to talk
to Mrs. Davis...

And Mr. Davis doesn't want the weirdo next door anywhere near his wife...

MR. DAVIS
She's not seeing anyone...

JOHNNY
Sir, it's very important.

MR. DAVIS
Look, I don't want to be rude...
I'm sure you're a very nice man
but I don't want you here, okay...

Dana sees the urgency in Johnny's face... isn't sure what's happening but wants to be supportive...

DANA
Mr. Davis, I know how it must
seem but I've seen Johnny do some
remarkable things...

(CONTINUED)

64 CONTINUED:

64

MR. DAVIS
(losing patience)
Remarkable. Our son is gone.
Can you bring him back to life?

JOHNNY
It's your wife I'm concerned about.
Her life, sir.

Davis reacts.

LINDSAY
Dad. Let him.

Davis looks at his daughter...

LINDSAY
Please.

And against his better judgment, he leads the way
upstairs...

JOHNNY
(to Lindsay)
Stay here.

Johnny looks to Dana who acknowledges she'll watch the
girl, puts a comforting hand on her shoulder...

65 INT. DAVIS MASTER BEDROOM - NIGHT

65

As Mr. Davis enters with Johnny... Mrs. Davis is sitting
by the window... depressed and detached... her eyes are
cried out... she's sullen, angry at life itself... she
turns and sees Johnny entering...

MRS. DAVIS
(dull, to Johnny)
Please. Go away.

JOHNNY
Mrs. Davis, I've seen you at the
window...

MRS. DAVIS
Leave us alone!

MR. DAVIS
This isn't a good...
(idea)

But Johnny has seated himself opposite the woman...

(CONTINUED)

65 CONTINUED:

65

JOHNNY
(overlapping)
Maybe Lindsay has told you... I
sense things sometimes... I sensed
something about you, tonight...

Her eyes connect with his... he puts his hand on hers...

66 A JOHNNY FLASH - A HANDFUL OF SLEEPING PILLS

66

in her hand...

67 RESUME

67

Mrs. Davis looks at him. She knows he knows.

JOHNNY
Mrs. Davis, the pain you feel...
I can't say it will go away soon...
but I'm sure if your son could
speak to you now, he would want
you to know...

Moving as we did in Johnny's house - to find *the image of Lindsay's brother in his uniform and he speaks in unison with Johnny this one line:*

JOHNNY & BROTHER
*...that you are loved and needed
in this house.*

That's all and then Johnny finishes...

JOHNNY (CONT'D)
This house could never recover if
you were to do harm to yourself.

She begins to cry. Her husband rushes over and embraces her. The image of the brother is gone.

MR. DAVIS
(to Johnny)
You're upsetting her...

JOHNNY
Mrs. Davis...

MR. DAVIS
...Just, just please leave...

(CONTINUED)

67 CONTINUED: (2)

67

MR. DAVIS

We'll get help. We'll get through this.

(to Johnny, awkwardly)

I need to take her to the hospital. I wonder if... I know that I have no right to ask after the way I... but...

JOHNNY

(understands)

I'll look after Lindsay while you're gone.

Davis nods in appreciation.

68 EXT. DAVIS HOUSE - NIGHT

68

As Dana, Lindsay and Johnny watch the Davises pull out of the driveway...

LINDSAY

Is she going to be all right?

Johnny puts a hand on her shoulder... whatever he sees we don't get to share... but his face tells us he's pleased.

JOHNNY

After awhile. Yeah. You're all going to be all right.

He grins at Lindsay who takes comfort from his words.

JOHNNY

(to Dana)

Well, I guess you got a story after all.

DANA

Story. What story. I didn't see a thing.

Johnny reacts with new appreciation for her... and as they walk inside the Davis house, we pull back and up and --

DANA

Mind if I keep you guys company? I play a mean game of Mario Brothers...

FADE OUT.

END OF ACT FOUR

THE END