

Production Company:
Dead Zone Production Corp.

THE DEAD ZONE

"THE OUTSIDER"

Production #2004

Story by

Steve Binder and Craig Silverstein

Teleplay by

Craig Silverstein

Directed by

Michael Robison

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THE DEAD ZONE

"THE OUTSIDER"

CAST

JOHNNY SMITH	THOMAS BERKE	
SARAH BANNERMAN	CLAIRE EISENHAUS	
WALT BANNERMAN	WENDELL HAHN	
BRUCE LEWIS	HUGH SPENCER	*
DANA BRIGHT	CYNTHIA SEREDA	*
REV. GENE PURDY		*
JOHNNY JR. (in photos)	SAM BAKER	
	KIM SANDELMAN	
	SENATOR JOSEK	
<u>NON-SPEAKING</u>	OBSTETRICIAN	
CULP & BELLING PEOPLE	CULP & BELLING VETERAN GUARD	
CEO		
6 LAWYERS	CHINESE MAN	
BOARD MEMBERS	SURVEILANCE TECHNICIAN	
ASSISTANTS	SURVEILANCE VOICE (speaker)	
SECURITY GUARDS	2 nd SURVEILANCE VOICE (speaker)	
WAREHOUSE FOREMAN	YOUNG WOMAN (on TV)	
TRUCK DRIVER	ANNOUNCER (on TV)	
SENIOR CHEMIST	REPORTER (on TV)	
2 U.S. SENATORS	YOUNG MOTHER (on TV)	
GAGGLE OF PRESS HOUNDS	NEWS VOICE (on radio)	
BANGOR DAILY NEWS STAFF		
NURSE		
2 JUNKIES		
VARIOUS "REVIVITIN" BABIES		
ANIMALS: 3 SIAMESE CATS		

THE DEAD ZONE

"THE OUTSIDER"

SETS

INTERIORS

SMITH HOUSE
LIVING ROOM
BASEMENT/COMUTER WORK AREA
FOYER

BRUCE'S PAD

FAITH HERITAGE FOUNDATION
PURDY'S OFFICE

CULP & BELLING FACILITIES
CONFERENCE ROOM
LAB/OFFICE

U.S. SENATE HEARING CHAMBERS

BANGOR DAILY NEWS
NEWSROOM
EDITOR'S OFFICE

HOSPITAL DELIVERY ROOM

SET OF "MARKET REPORT" SHOW *

NASDAQ STOCK EXCHANGE

WIRE SERVICE NEWSROOM

RESTAURANT
BAR
DINING AREA

DRUG STORE

OPEN MARKET

PARKING GARAGE

EXTERIORS

SMITH HOUSE
DRIVEWAY/GATE

FAITH HERITAGE FOUNDATION

CULP & BELLING OFFICE PARK
CORPORATE OFFICE
LAB BUILDING
WAREHOUSE

VANCOUVER
GAS LAMP DISTRICT
3-STORY WALK-UP
HALLWAY
THOMAS' APARTMENT

MARKET w/SURVEILANCE VAN

HIGHWAY w/PURDY'S LIMO

TARMAC w/FAITH HERITAGE
PRIVATE JET

RESTAURANT w/DANA'S CAR

DRUG STORE

VEHICLES

PURDY'S LIMO
DANA'S CAR
JOHNNY'S JEEP
CLAIRE'S CAR
SURVEILANCE VAN
3 CULP&BELLING SEMI-TRUCKS
VANCOUVER TAXI
PRIVATE JET

THE DEAD ZONE

"THE OUTSIDER"

TEASER

FADE IN:

1 EXT. SMITH HOUSE - NIGHT 1

Lights are on, it almost looks inviting. From inside we hear the canned laughter of a laugh track...

2 INT. SMITH HOUSE - LIVING ROOM - NIGHT 2

Johnny is on his couch, watching TV, and doing something we rarely see him do - he's laughing. He lowers the volume on his TV as he reaches for the phone.

He looks pleased. Piled up on the couch on the cushion next to Johnny are videotapes. Find one labeled "Seinfeld - Season 8, do not tape over!"

3 INT. BRUCE'S PAD - CLOSE ON BRUCE - CONTINUOUS 3

Bruce is perched on the edge of his couch, intense concentration on his face, an X-Box controller in his hand. His eye twitches as the phone rings. He pauses his game and picks it up, knows who it is.

BRUCE

I'm saving the universe, what is it?

INTERCUT PHONE CONVERSATION - BRUCE AND JOHNNY

JOHNNY

I just watched a great one.

Bruce sighs to himself, cradles the phone under his neck and unpauses his game, playing as he listens.

BRUCE

Bizarro Jerry?

JOHNNY

No, this is one where George's girlfriend says "yada yada" all the time and he thinks she's hiding something...

(CONTINUED)

3 CONTINUED:

3

BRUCE

Yeah. Yep.

Johnny nods, realizes Bruce isn't really listening.

JOHNNY

You sure you don't want to come over and watch these?

BRUCE

My tapes, John. I've seen 'em all. Maybe when you catch up on the X-Files...

JOHNNY

This is all ancient history to you, isn't it? 1996, 1997...

BRUCE

Not ancient. It's just... cooler for you than it is for me.

JOHNNY

I guess.

BRUCE

Look at it this way. For me, it's nostalgia. For you, it's like time travel.
(yelling at game)

NO!

JOHNNY

Okay, I can tell you're doing something important.

BRUCE

Hey, if you need to talk...

JOHNNY

No, that's cool, it's late, I'm gonna pass out in a second...

BRUCE

Alright, man. Take it easy.

Bruce hangs up, resumes his game. Then hesitates, wondering if he rushed Johnny off the phone.

Johnny sits back, the wind taken out of his sails, maybe thinking about some of the other things he missed while in a coma. Things he can't reclaim so easily.

Commercials are on, Johnny turns off the TV.

(CONTINUED)

3 CONTINUED: (2)

3

Or at least he tries. The remote doesn't respond. He tries again. No dice. Johnny sighs the "low battery" sigh. He drops the remote and grabs his cane, gets up, crosses to TV. Commercial has switched to a pretty YOUNG WOMAN against a black background. She speaks frankly, her naturalistic delivery is supposed to convince us she's not an actor. She's cute, so Johnny pauses before turning off the TV, much like you'd wait for the last few bars of a song to play before turning off your car.

YOUNG WOMAN (TV)

It's not that I don't like the way I look... it's that I *do* like the way I look.

(endearing chuckle)

And I'd like to keep it that way. That's why Revivatin is for me.

Cut to a slo-mo shot of Young Woman and her MOTHER in a kitchen, cooking a giant holiday meal side by side and laughing over some shared memories as they look up into the camera. Mom's face is attractive, but lined and wrinkled. Daughter's is smooth, glowing.

ANNOUNCER (V.O.)

No one can turn back the clock, but we've just figured out how to slow it down. Ask your Doctor if Revivatin is right for you.

Johnny turns off the TV. As his finger depresses the power button we SWING 180 DEGREES AROUND HIM TO LOOK OVER HIS SHOULDER AT THE TV AS --

A VISION HITS

The TV image shifts, becomes blurred, then sharpens again and goes in and out as it crackles and fuzzes, like it is picking up a faraway signal...

The image cuts to a YOUNG MOTHER, 30, who is being interviewed on a news segment. This woman is clearly not an actress. Her pain is real, so is her anger.

YOUNG MOTHER (TV)

I started using Revivatin about... April, 2005... and used it pretty steadily, for the last four years, 'til I found out I was pregnant...

The Young Mother bites her lip. She controls an inhale and wipes the perfect skin around her eyes...

(CONTINUED)

3 CONTINUED: (3)

3

The shot cuts to a BABY in an INCUBATOR. The baby is horribly WRINKLED from head to toe, and is crying.

REPORTER#1 (V.O.)

Her daughter born six weeks ago is hanging on but her future, like the future of thousands of other Revivatin babies, is uncertain. Early reports indicate that eighty percent of infants born with the Revivatin birth defect will die within two to three months of birth.

During the above, we widen to include the whole room, filled with at least TWENTY incubators, each one containing a horrifically desiccated "Revivatin Baby." Their cries fill the room...

JOHNNY

snaps out of his vision, shaken. He steps back and looks at his TV. It stares back at him silently, power off, screen black. Johnny closes his eyes, hit hard by what he's seen...

CUT TO MAIN TITLES

END OF TEASER

ACT ONE

FADE IN:

4 EXT. FAITH HERITAGE ALLIANCE - DAY - ESTABLISHING 4

5 INT. PURDY'S OFFICE - DAY 5

A cross between Grand-Dad's study and an ergonomic executive suite. We're starting close on a website on Purdy's computer that Johnny has just called up... We see the LOGO of corporate giant CULP & BELLING. Big ad for REVIVATIN.

JOHNNY

(mile-a-minute)

Revivatin is a Culp & Belling product. They tell you on their website that it's FDA approved, but get this: It only got Class B approval, which means "in the absence of human studies, animal studies showed no risk." It also says "the chance of harm to a human baby is remote," but it is a possibility. A possibility! They didn't do tests on pregnant women, so they just slap a warning label on the side. But obviously that's not gonna do the trick. This thing is a mass-murderer and it ships nation-wide in nine days.

(beat)

Gene. Are you following me?

GENE PURDY is reeling, looking at the Culp & Belling website.

PURDY

This is... I just need a moment... to process this.

JOHNNY

What don't you understand?

PURDY

It's not that I don't understand, it's that... your visions up till now have taken you into individual lives, or in rare instances, an event that affects maybe a hundred lives. Like the steakhouse fire. But this... now, you're telling me you've had a vision about *thousands*...

(CONTINUED)

5 CONTINUED:

5

JOHNNY
(re: his Armageddon
vision)
A hundred. A thousand... one day
it might be the whole planet...

Johnny's tone makes Purdy glance up at him.

PURDY
What do you mean?

JOHNNY
I mean I have to stop this drug
from coming out.

PURDY
You're not going public with
this...

JOHNNY
I don't want to go public. If
you can just help me contact
someone at a high level at Culp &
Belling...

Purdy sighs, he was afraid of that.

PURDY
Johnny. You're talking about
major dollar decisions that affect
everything from shipping to
advertising costs to corporate
image. Major dollar decisions.

JOHNNY
It's gonna cost them a lot more
for the class action lawsuit six
years down the line. I'm doing
them a big favor here.

Purdy shakes his head at Johnny's naivete.

PURDY
Somehow, I don't think they're
going to see it that way.

JOHNNY
I need you to make some calls.
Pull some strings. Get me a
meeting. Their headquarters are
in New Hampshire, near Concord.

Purdy looks at Johnny.

(CONTINUED)

5 CONTINUED: (2)

5

PURDY

I think you're overestimating our connections to the corporate sector...

JOHNNY

One thing I've learned about you, Gene. If you don't know the people... then you know the people who know the people.

Purdy meets Johnny's intense look. Beat.

6 EXT. CULP & BELLING OFFICE PARK - DAY

6

Johnny arrives in his Jeep, stops by the standard post 9/11 security checkpoint at the entrance to the lovely manicured grounds of the sprawling office park. Two suits are leaving as Johnny is arriving...

JOHNNY

Hi, my name's John Smith, I have an appointment with Wendell Hahn.

VETERAN GUARD

Identification, sir?

Johnny hands the VETERAN GUARD his driver's license and as they touch... we hear the sound of a VISION starting and when Johnny looks up...

SPLIT REALITY VISION:

The plaza is now lined on either side with angry PROTESTERS waving picket signs. The two SUITS in present time continue to walk and talk like nothing's wrong. The Protesters wave signs condemning the "Baby Killers." Some signs have quotes from the Bible about paying the price for vanity. Other Protesters hold up enlarged photos of babies with the Revivatin birth defect. They are SHOUTING over each other, raging...

VETERAN GUARD

(oblivious to the vision)

Thank-you, Mr. Smith.

NEW ANGLE - THE VISION ENDS

as Johnny drives through the gate and into the parking garage.

7 INT. CONFERENCE ROOM - DAY

7

CLOSE ON WENDELL HAHN, 45, staring at Johnny, who sits in the guest chair opposite his desk.

A beat passes. Hahn is poker-faced.

Another beat. Johnny waits. The tension in the room is thick. Johnny has just said everything he's come here to say, and we are watching Wendell Hahn's reaction. Milk the moment. And here it comes... a sly smile.

WENDELL HAHN

Garret Carter.

JOHNNY

Come again?

WENDELL HAHN

Garret Carter set this up. Didn't he. This is payback for Vegas. C'mon, you can tell me.

JOHNNY

Mr. Hahn, this isn't a joke.

Hahn's knowing smile becomes confused. Johnny shakes his head. Wendell shifts in his seat, becoming uncomfortable.

WENDELL HAHN

And you really...
(about to say "believe")
You're a psychic.

JOHNNY

I know, it's hard to swallow, but I have a number of references...

Johnny opens his briefcase, and Wendell tenses up. Johnny notices, carefully takes out a resume-like document.

JOHNNY (CONT'D)

...Including the Sheriff of Penobscot County, Arthur Markoff CEO of Arthur Markoff Industries, Roger Chatsworth...

WENDELL HAHN

(perusing document)
Uh huh. Uh huh. And what exactly do you want, Mr. Smith?

Johnny is caught off-guard by that.

(CONTINUED)

7 CONTINUED:

7

JOHNNY

Mr. Hahn, I just want to stop this company from making a terrible mistake...

WENDELL HAHN

Because you had a 'premonition'.

JOHNNY

At least, have your scientists re-examine their research...

WENDELL HAHN

They do that every day, Mr. Smith, without being prompted to by a psychic.

Hahn stands, signaling the meeting is over...

WENDELL HAHN (CONT'D)

But thank you for bringing this to our attention, I will get right on this.

Hahn picks up his desk phone.

WENDELL HAHN (CONT'D)

In the meantime, you understand that the claims you've made... if made outside this office would be considered slander...

Johnny leans forward and grabs Hahn's wrist as he's punching numbers into the phone.

JOHNNY

This company has a responsibility...

But as he grabs the wrist, suddenly...

8 A VISION

8

Wendell Hahn ages six years in a vision-morph, his hairline receding and mid-section increasing. Overlapping from the next (vision) scene...

SENATOR JOSEK (O.S.)

...And as Senator Collick expressed in yesterday's session, the aim of this subcommittee is not to determine if mistakes, judgment errors, or oversights were made...

(CONTINUED)

8 CONTINUED: 8

Reveal we are now in...

9 INT. HEARING CHAMBERS - DAY - 2009 9

Johnny stands behind Wendell Hahn, who sits in a row with six other Culp & Belling LAWYERS, all scribbling notes. In front of them sit men in more expensive suits - probably members of Culp & Belling's board. Johnny looks around to see a raised table, behind which sit THREE SENATORS, two men and a woman. The whole set-up is reminiscent of the Senate hearings on the tobacco industry. A gaggle of PRESS HOUNDS hover in the back of the chambers, snapping pictures with tiny digital cameras that have become the pro-standard in 2009.

There is a single table facing the Senator bench, where a lone MAN sits, DR. THOMAS BERKE, 36. His profile is all we can see from Johnny's perspective.

The female Senator is already droning when we arrive...

SENATOR JOSEK (CONT'D)

...but when they were made, why they were made, and by whom. This same sentiment was communicated to me this very morning by Vice President Stillson, as well as Surgeon General Rayher...

Johnny reacts to Stillson's name and future title...

SENATOR JOSEK

Doctor Berke, as the leading genetic authority on the Revivatin crisis, can you shed any light on these questions?

THOMAS

Thank you, Senator Josek, members of the Committee. I can give you names of the various groups involved, I can give you dates of clinical trials and FDA approvals... but in the end I can only tell you that, at the time Revivatin was developed, the technology to identify the mutating agent was not available.

Johnny begins to walk over to Berke so he can get a better look at him.

(CONTINUED)

9 CONTINUED:

9

THOMAS

I completed the development of the Anza program in April 2008, a year after the initial birth defects began to appear from then unknown causes.

Johnny stands directly in front of Berke, who talks through him to the Senators. Johnny looks at his "paper nameplate," studies his face: handsome, solemn features.

THOMAS (CONT'D)

Anza is a computer model that allows for virtual invitro testing, which was considered a revolutionary process at the time. It certainly wasn't available to researchers in 2003, otherwise Revivatin would never have been released...

10 INT. CONFERENCE ROOM - BACK TO SCENE

10

Johnny blinks, still holding Hahn's wrist.

JOHNNY

Thomas Berke. We have to find Dr. Thomas Berke.

WENDELL HAHN

Let go of me!

Hahn pulls his wrist free, his phone drops.

JOHNNY

He's the one who'll prove that Revivatin causes birth defects... but it will take five years!

Two SECURITY GUARDS arrive at the door. Hahn must've called them when he punched those keys on his phone.

WENDELL HAHN

And you have five seconds to back out of this office.

Johnny glares at Hahn as the Guards approach him.

11 EXT. BANGOR, MAINE - ESTABLISHING 11

12 INT. BANGOR DAILY NEWS NEWSROOM - DAY 12

Establishing with a front page staff BANGOR DAILY NEWS that we're back in Maine... finding Johnny entering... he moves through the BULLPEN, ignoring several REPORTERS, colleagues of DANA BRIGHT, who notice him and exchange glances with each other. He crosses toward Dana who is talking to her editor, SAM BAKER (50s) in his office which has a glass wall... when she sees Johnny she comes out to meet him halfway... on the move to her desk...

JOHNNY

Did you find him?

DANA

Hi, Dana. What's going on? It's good to see you.

Johnny realizes his rudeness, feels guilty.

JOHNNY

Hi. I'm sorry... you're right.
This is important....

Dana takes a long look at Johnny, picking up on how tightly wound he is.

DANA

Okay, you have to level with me.
What's going on.

JOHNNY

I already told you, I can't.

Dana smiles and folds her arms.

DANA

Give and take is the foundation
of any working relationship.

Is she talking reporter and source, or something else?

JOHNNY

I'll be honest. There is a story.

DANA

No, really?

12 CONTINUED:

12

JOHNNY

A big story. But it's a better story if I find this Dr. Berke because he can prove what I've seen. Right now, it's just my word against theirs.

DANA

'Theirs'?

JOHNNY

(beat)

The second I can tell you, I will. Did you find him or...

Before he even finishes, she's handing him a bio she printed off the internet... (but she holds back a second and third sheet)...

DANA

Dr. Thomas Berke. Cardiovascular surgeon. Lives in New York. Celebrated his sixty-fifth birthday last week.

JOHNNY

No. That can't be right. The doctor I'm looking for is young, early thirties... does this guy have a son?

DANA

Daughter and her name isn't Thomas. He's the only Thomas Berke registered with the A-M-A. But...

Dana nods, smiling, waiting for Johnny to think.

JOHNNY

My guy's not a Doctor yet...?

DANA

Or maybe he's not a Medical Doctor.
(off Johnny's look,
hands him the second
file)

The answer is both. Guy named Thomas Berke graduated from M-I-T in 1992 with a Bachelors in Computer Science... went straight into the grad program to pursue a doctorate degree.

(CONTINUED)

12 CONTINUED: (2)

12

JOHNNY

So he's in Boston...

DANA

Vancouver. Quit M-I-T in '98.
Never completed his degree.
Believe me, Johnny, this guy was
harder to track down than you are
nowadays. He doesn't even have
an *unlisted* phone number.

JOHNNY

But you found him in Vancouver.

DANA

Used every trick I got, and some
I made up. I think I have to go
a Celtics game with an assistant
professor... here's the address...

She hands the last sheet to him...

JOHNNY

(genuinely impressed)
How do you do that?

DANA

It's what I do. How do you do
that Dead Zone thing?
(off his grin)
You owe me one. Again.

JOHNNY

(with an intimacy)
I owe you a lot more than one.

And he's out. Dana watches him go...

13 EXT. HIGHWAY - DAY

13

Purdy's Limo soars along the freeway.

14 INT. PURDY'S LIMO - DAY - TRAVELING

14

Purdy adjusts some papers on his lap. Johnny sits facing
him, staring out the window. Purdy watches him.

PURDY

What are you thinking about?

JOHNNY

A storm's coming.

(CONTINUED)

14 CONTINUED:

14

Purdy looks out the window.

PURDY
Weather reports didn't say
anything.

Johnny gives him a look, "trust me." Purdy nods.

JOHNNY
I really appreciate this, Gene.
You really came through.

PURDY
You're welcome.
(beat)
And now I'm hoping you'll do me a
small favor.

Purdy, slightly chagrined, hands the documents in his
hands to a curious Johnny.

JOHNNY
What's this?

PURDY
It's a statement, which I'm hoping
you'll sign, that defines your
relationship to Faith Heritage
Alliance. Basically delineates
you as a separate entity, something
you've actually been asking for.
To make clear...

JOHNNY
(dry)
...The views and opinions expressed
by Johnny Smith do not necessarily
reflect those of Faith Heritage,
so please don't sue us. Right?

PURDY
In legalese... something like
that.

JOHNNY
If Thomas Berke can give us the
evidence we need to prove this...

PURDY
And if he can't, what then? You'll
back off? I know you better than
that.

(MORE)

(CONTINUED)

14 CONTINUED: (2)

14

PURDY (CONT'D)

(a beat)

I admire you more than you can imagine and I'll never, ever stand in your way. But like you, I feel a responsibility to more than myself. I, too, feel a storm is coming. And I must protect my house.

Now it's Purdy who wields a demanding tone. Johnny signs the documents.

15 EXT. TARMAC - CONTINUOUS

15

REVEAL the limo is crossing the field and approaching the *Faith Heritage* PRIVATE JET. The engines are warming up. Carry over sound of ENGINE NOISE...

16 EXT. VANCOUVER - DAY - ESTABLISHING

16

17 EXT. GAS LAMP DISTRICT - DAY

17

A taxi with signage that establishes we're in Vancouver pulls to the curb on a run-down sidestreet... Two young JUNKIES watch as Johnny steps out, regarding a slip of paper in his hand. Johnny surveys the bleak terrain... can this possibly be the right address? As the driver pulls away... Johnny walks in the street-level entrance of a three story walk-up.

18 INT. SEEDY HALLWAY - DAY

18

Each step Johnny takes down the hall fills him with doubt; this doesn't look or feel like the right place for the man he saw in his vision. As he walks, he hears: A baby cries in one apartment. A man and woman scream at each other in Chinese in another.

Johnny finds the apartment listed on his paper. Rock music from inside. Johnny, hesitant, knocks on the door.

No one answers for a beat, and Johnny is almost relieved. Then, the door opens, revealing a 30 year old man in a grubby "Dr. Who" T-Shirt, clutching a forty of Boons. Johnny, and we, are surprised to recognize him as THOMAS BERKE, however unshaven and long of hair. At first glance, he appears to be Charles Manson.

(CONTINUED)

18 CONTINUED:

18

JOHNNY
Thomas Berke??

THOMAS
(mimicking)
Jehovah's Witness??

JOHNNY
Uh, no...

THOMAS
Darn.

And with that Thomas closes the door in Johnny's face.
Off Johnny, standing in the hall, alone, and staggered.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

19 INT. HALLWAY

19

Johnny knocks again... no answer... knocks again...

THOMAS (O.S.)

Go away!

JOHNNY

(yelling through the
door)

If I could just have a word with
you...

A CHINESE MAN sticks his head out the door... it's the
same man who was yelling at his wife... and now he's
yelling at Johnny...

CHINESE MAN

(in Chinese)

YOU'RE MAKING A RACKET OUT
HERE. PEOPLE LIVE HERE
YOU KNOW?

JOHNNY

(to the door)

It's about Anza.

The door opens.

THOMAS

Excuse me?

JOHNNY

I'm sorry, I meant to say your
biotech software that's supposed
to model complex chemical
reactions. And maybe do some
gene-mapping on the side.

CHINESE MAN

(in Chinese)

DON'T DO YOUR BUSINESS IN THE
HALLWAY!

THOMAS

(in Chinese)

Go inside, old man.

The old Chinese man grunts and glares and goes inside...
Thomas pulls Johnny into his apartment.

20 INT. THOMAS' APARTMENT - CONTINUOUS

20

A one room flat that is in fact been transformed into
something otherworldly - from one end to the other, there

(CONTINUED)

20 CONTINUED:

20

is a homebuilt supercomputer - multiple, open pieces of panels and exposed microchips and wiring throughout the room, multiple screens all of which display *virtual Bonsai trees*... (Note: it's worth taking a look at the film "Pi" to see the walk-in homebuilt supercomputer)...

Johnny is awed. It's clear this is a man with an obsession... and he's a man with cats, three Siamese cats check out Johnny as he enters...

THOMAS

So you've found me. I don't know how, but you've found me.

(Off Johnny's confusion)

You're from M-I-T. Who sent you, McLusker? What, was the flight too much for him? I know the fat bastard hates to fly...

JOHNNY

You've got the wrong idea.

THOMAS

Yeah, I know! Everyone knows that. If I had the *right* idea, you guys wouldn't have pulled my grant out from under me and stabbed me in the back! But it's my wrong idea. Not theirs. And if they think they can just fly someone up here to buy my data... then they're wrong. Wrong.

One of the cats looks up to him with concern at his raised voice... meows... he picks up the cat... strokes it in his arms...

THOMAS

Tell them I'm not doing Anza any more.

(re:the virtual bonsai)

Virtual bonsai gardening. Much more rewarding.

JOHNNY

I'm not from M-I-T. I'm not buying or selling anything. My name is Johnny Smith. I'm from a small town in Maine. Cleaves Mills.

Thomas looks at Johnny with curiosity.

(CONTINUED)

20 CONTINUED: (2)

20

JOHNNY

About seven years ago, I was involved in a near-fatal car accident. The trauma altered my brain chemistry. Now, when I touch someone, or something, I can see into the future, or the past.

(beat)

Like clairvoyance.

Thomas cracks a smile that says, "okay, this guy is clearly a fruitcake... but harmless."

THOMAS

Well. Why didn't you say so? That's much more interesting.

JOHNNY

I've seen the future and Anza is going to work.

THOMAS

Do you like Chamomile tea?

He moves to a hot plate. Johnny sighs with frustration, pursues Thomas...

JOHNNY

I don't know how, or when, or what inspires your breakthrough, but it will come. Unfortunately, it'll be too late to prevent a side effect in a drug called Revivatin. I'm here because I think I can help you do it sooner.

THOMAS

Let me get this straight: you're gonna poke your head into the future, kind of bypass the ninety nine percent perspiration, find that one percent inspiration, and just warp back here and give me the answer.

JOHNNY

You don't believe a word I'm saying.

Returning with the tea...

(CONTINUED)

20 CONTINUED: (3)

20

THOMAS

It doesn't matter what I believe.
It's just doesn't happen that
way.

He hands Johnny the tea and as he does...

DEAD ZONE TO:

21 INT. HOSPITAL DELIVERY ROOM - DAY (VISION)

21

And we track 360 degrees around Thomas, wiping out the street and turning it into a DELIVERY ROOM where Thomas now holds the hand of CLAIRE, 35, raven hair and green eyes, as she strains to give birth...

Johnny stands behind Thomas, who is significantly cleaned up, closer to how he looked in the Senate hearing.

THOMAS

Come on, Claire, come on baby,
that's it. Push...

And we hear a cry. Claire gasps, taking in air. So does Thomas. The OBSTETRICIAN takes the baby, and, as the NURSE wraps her in a blanket, a look passes between Doctor and Nurse, concerned eyes above surgical masks.

THOMAS

What? What's wrong?

The Obstetrician takes the baby from the Nurse.

OBSTETRICIAN

Get Dr. Murkav.

The Nurse heads out of the room. Thomas' eyes follow her, anxious, then are brought back to his baby when she cries out again.

OBSTETRICIAN

I'm sorry...

The Doctor steps forward, and Thomas sees into the blanket.

THOMAS

Dear God.

Thomas slowly reaches out, almost involuntarily, to touch his newborn. A tiny, withered hand reaches out of the blanket, into the sharp light of the room.

(CONTINUED)

21 CONTINUED:

21

OBSTETRICIAN (O.S.)
*We've been getting reports of
this syndrome from other hospitals.
Right now we're not sure of the
cause...*

As Thomas' fingers touch his daughter's...

22 BACK TO SCENE

22

Johnny comes out of the vision, disturbed. Thomas notices...

THOMAS
Hey, are you okay...? What just happened...?

JOHNNY
The drug I was telling you about,
Revivatin... is going to cause
severe birth defects in a few
years.

(more to himself,
thoughts spinning)
And you're going to have a child
who's suffers this defect.

Thomas studies this strange guy and this is just getting too weird now...

THOMAS
I don't know what your deal is...
but that's really not funny...

JOHNNY
(insisting)
In about five or six years. It
must be what motivates you to
find the cause... Your wife has
black hair, and green eyes...

THOMAS
Hey, I can't get a girl to look
at me much less procreate...

JOHNNY
...You called her Claire.

THOMAS
Claire?

Thomas looks flustered for a moment.

(CONTINUED)

22 CONTINUED:

22

THOMAS

I don't know anyone named Claire...
(beat)
Look, I think you better leave...
I have a lot of gardening to do...

JOHNNY

We can't wait five years to find
the proof. This drug is coming
out next week.

THOMAS

This isn't something you solve in
a week! I've worked on this for
five years with no results. It's
called failure.

He moves to a Bonsai and begins to prune it electronically.

THOMAS

(still flustered from
"Claire")
I can't. I can't help you.
I'm truly sorry. Good-bye. Don't
let the cats out.

A beat. This is clearly a lost soul whose thoughts have
moved inward into the black hole of his failure... Johnny
has no alternative but to exit...

23 EXT. BUILDING - DAY

23

As Johnny comes out. His mind works. He can't waste any
more time. He dials his cell phone.

JOHNNY

Dana, it's Johnny.

24 INT. NEWSROOM - DAY - THE EDITOR'S OFFICE

24

Sam is reading Dana's copy... he looks up with alarm...

SAM

You expect me to print this?

DANA

Thousands of babies. How can we
not print it, Max?

(CONTINUED)

24 CONTINUED:

24

SAM

Just because this Smith guy says something is going to happen doesn't mean...

DANA

Cathy's Steakhouse, the Dodd killings...

SAM

When the lawyers see this...

DANA

I ran it by the lawyers...

SAM

And they don't think we'll be sued?

DANA

They think we're crazy. The question is whether you and me and the lawyers will be able to live with ourselves when those birth defects start showing up and we didn't warn anyone. And guess who starts to sue us then?

SAM

(scowls)

Page four.

DANA

Page four... but this...
(is a big story)

SAM

Page four.

Off her look...

25 INT. NEWSPAPER PRINTER - DAY - STOCK

25

as it spits out newspapers... one of which ---

26 A NEWSPAPER - INT. CULP & BELLING - DAY

26

is in the hands of Wendell Hahn in his office... he reacts as he reads, stands and exits in a hurry...

27 CLOSE-UP IN A NEWSROOM SOMEWHERE - TBD WIRE SERVICE 27
TICKER - PRINTING: "LOCAL PSYCHIC TAKES ON PHARMACEUTICAL
GIANT OVER REVIVATIN, REUTERS, CLEAVES MILLS, MAINE..."

The story is spreading...

28 INT. PURDY'S LIMO 28

As Purdy reacts to newsradio...

RADIO NEWS VOICE

Most modern prophets like to make
predictions about the end of the
world, but here's one who just
wants to warn you about a very
dangerous *wrinkle cream*...

29 A LARGE STANDUP DISPLAY AD OF REVIVATIN 29

in a conference room... executives seated around the long
table... including Wendell Hahn who is seated by an
intimidating CEO at the head of the table... an attractive
P-R woman, KIM SANDELMAN, is making a report to the
group... assistants are handing out documents to each
exec around the table... and during her speech we push to
one...

KIM SANDELMAN

...of course, something this
bizarre is going to get coverage
but is anyone going to take him
seriously? In my opinion, no.

...completing our push to one of the documents to see
the subject heading, "John Smith"... a picture of Johnny
is stapled to the corner...

30 INT. NASDAQ STOCK EXCHANGE (STOCK FOOTAGE) 30

Some traders look up at the...

THE TICKER

which reports Culp & Belling at 49.

HUGH SPENCER (V.O.)

You are about to enter another
dimension. A dimension of sight,
sound, and unexplained phenomena.
I am, of course, talking about
the NASDAQ...

*

31 INT. SET OF "MARKET REPORT" SHOW 31*

The financial news anchors HUGH SPENCER AND CYNTHIA SEREDA... *

HUGH SPENCER (CONT'D) *
After a month long upward trend,
Culp & Belling stock has dropped
almost two percent this morning...
this following yesterday's curious
report out of Cleaves Mills, Maine,
where self-proclaimed psychic
"John Smith" predicted their
new wonder drug, Revivatin, will
cause birth defects. Nervous
investors apparently being affected
by The Smith Factor, Cynthia... *

CYNTHIA SEREDA *
Where was this fellow during Enron?

32 EXT. CULP & BELLING HEADQUARTERS - DAY 32

Head and shoulders shot of Kim Sandelman as she talks to reporters.

KIM SANDELMAN
Absolutely not. Revivatin was
subjected to rigorous clinical
trials and was given full approval
by the FDA. I plan on using it
myself.

REPORTER (O.S.)
Do you have any direct comment on
Johnny Smith?

KIM SANDELMAN
We feel Mr. Smith does not warrant
comment or consideration. We
are, however, taking appropriate
action...

33 INT. FAITH HERITAGE ALLIANCE - PURDY'S OFFICE - DAY 33

Purdy's hand slams down a packet of legal papers onto his desk. He looks at Johnny, sitting in the guest chair. We've never seen Purdy this angry... actually, we've never seen him angry before, period.

(CONTINUED)

33 CONTINUED:

33

PURDY

Libel. Defamation. Slander.
Industrial Espionage.

JOHNNY

That's about half of what they're
suing *me* for.

PURDY

Forgive me, but you are not an
institution whose purpose is to
set a moral example.

JOHNNY

I thought we made that clear in
those papers I signed.

PURDY

Those papers are damage control.
They cannot erase what's already
been said.

JOHNNY

I did what I had to do.

PURDY

You certainly did. But to what
end? You disrupted the present,
but have you changed the future?
Have you changed anything?

Off Johnny, without an answer...

34 INT. DRUG STORE - NIGHT

34

Johnny walks in with Bruce, makes a beeline for the
pharmacy counter, which is closed, gate down. Johnny
puts both of his hands on the counter. We RAMP IN...

35 A VISION

35

*LOCK-OFF TIME LAPSE EFFECT - As the gate flies up and
sunlight pours in the windows. Johnny stands still as
VARIOUS WOMEN (and some MEN) flit up to the counter and
back in a buzzing blur, like bees to honey...*

36 RESUME

36

Johnny lifts his hands off the counter, they immediately
turn into fists. Bruce notices.

37 EXT. DRUG STORE - NIGHT

37

As they come out...

BRUCE

C'mon, let's try another one.
Shaw's on Main has a pharmacy...

Johnny shakes his head, speaks softly.

JOHNNY

I've made it worse.

BRUCE

You can't tell that from two
pharmacies!

JOHNNY

I just helped spread the word
about Revivatin...

As they move toward Bruce's car...

ANGLE - CAMERA MATTE

As freeze-frame photos are taken of Johnny... snap, snap,
snap... by an looming unseen presence...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

38 OMITTED 38

39 INT. NEWSPAPER OFFICE - DAY 39

Dana moves into Sam's office...

DANA
You needed to see me, Sam?

SAM
Close the door.

Always ominous words from a boss. He looks at her.

SAM
Are you sleeping with him?

DANA
I beg your pardon?

SAM
Are you sleeping with Johnny
Smith...

DANA
Since when is it any business of
yours who I...

SAM
Since Culp & Belling made it the
publisher's business and the
publisher made it my business...

39 CONTINUED:

39

DANA
(smiles, incredulously)
Those sons of bitches...

SAM
You're writing stories about him...
and sleeping with him at the same
time. You don't find that a
conflict of interest?

DANA
No. When I slept with you to get
this job, that was a conflict of
interest.

SAM
(defensive, knows he
was wrong)
I slept with you after I hired
you - there's a big difference.
(beat, with regret)
You're on suspension.

DANA
What?!

SAM
Trust me, it could have been worse.
They say you're using the paper
to promote his abilities. They
also say he showed up last week
at Culp & Belling threatening to
release the story to you if he
wasn't hired as a consultant.

DANA
That's crap.

SAM
Tell your friend Culp & Belling
will do everything they can to
discredit this story. They'll
dig up every secret on this guy
they can find...

Dana's mind works during the above... realizing Johnny is
vulnerable in other private relationships as well... like
Sarah's... she rushes out...

40 OMITTED

40

41 INT. FOYER - MINUTES LATER

41

As Johnny opens the door to see Dana...

DANA
I've been suspended.

JOHNNY
What?

She moves quickly by him... he turns and follows...

DANA
Culp & Belling dug up the fact
that you and I were doing the
nasty. They're calling our
relationship a conflict of
interest...

JOHNNY
Dana, I'm sorry.

DANA
(ironically)
...as though we even have a
relationship. The question now
is do they know about you and
Sarah...

JOHNNY
What about me and...
(Sarah)

(CONTINUED)

41 CONTINUED:

41

DANA

...Please...
(don't pretend with
me)

JOHNNY

...Sarah and I...

DANA

Johnny, I know. I don't have to
be a reporter. Just a woman. I
see it in your faces every time
you're within fifty feet of one
another.

(off his look)

I'm here to warn you that you're
vulnerable... and so is she...
if you use a credit card at some
secret hideaway, they will know...

JOHNNY

It's not like that. Really.

DANA

Okay, I warned you.

Johnny seems dazed... as she takes a good look at him...

DANA

Jesus, have you been eating?

JOHNNY

I don't know.

She takes his hand and moves him toward the kitchen...

DANA

Come on, let me make you a
sandwich... that'll be our new
relationship, I come over and
feed you...

The PHONE RINGS. Johnny answers the phone. Then sits up
straighter, looking confused. He picks it up.

JOHNNY

Berke?

THOMAS (PHONE)

You really believe in this stuff,
don't you?

JOHNNY

Where are you?

41A EXT. DOWNTOWN CLEAVES MILLS - DAY 41A
at a pay phone --

THOMAS
Downtown Cleaves Mills.

TIME CUT TO:

42 OMITTED 42

43 INT. SMITH HOUSE - LIVING ROOM - LATER 43

Introductions have already been made. Dana listens as both men eat sandwiches...

THOMAS
After you left I started thinking... and then, after I saw the story about you on TV, I started working. Back to the drawing board, trying to crack the algorithm.

JOHNNY
And?

Thomas shakes his head. Nothing.

DANA
There's three days left before Revivatin hits the shelves.

THOMAS
There's something else, about what you said... about my future. You said there was a girl named Claire, I said I didn't know anybody by that name...

JOHNNY
Right...

THOMAS
I did know a girl at M-i-t named Claire. Claire Eisenhaus. She had jet black hair, and bright green eyes. We actually co-authored a thesis together...

43 CONTINUED:

43

JOHNNY

What?!

THOMAS

And I sort of had a crush on her...

He runs a nervous hand through his hair and laughs.

JOHNNY

(to Dana)

He told me didn't know anybody
named Claire.

DANA

I heard.

THOMAS

(to Dana)

We haven't spoken in three years!
She wasn't even into me, and he's
telling me we're gonna get married?
It's not in the realm of
possibility!
(beat)
Right?

A plan begins to form in Johnny's head...

JOHNNY

Where is she now?

THOMAS

Well, that's the thing... see,
when I called M-I-T and found out
where she was working... I knew I
had to come...

Off Johnny's puzzled expression...

CUT TO:

44 EXT. CULP & BELLING BUILDING - DAY - ESTABLISHING

44

45 INT. LAB - DAY

45

Part lab, part office. With a picture of Einstein sticking his tongue out on the wall. This is a small, private work area for one, maybe two people at a time. CLAIRE EISENHAUS (35), the same woman from Johnny's earlier vision, is wearing a white labcoat (still worn when working with hazardous chemicals). A SENIOR CHEMIST is working in the background.

(CONTINUED)

45 CONTINUED:

45

Her gloved hands drop a test tube into a centrifuge as the phone rings... she pauses in her experiment to hit the speaker phone, continues working...

CLAIRE
Eisenhaus.

THOMAS (PHONE)
Hello, Claire?

CLAIRE
Yes...?

THOMAS (PHONE)
Thomas Berke.

CLAIRE
Thomas?!

She stops working, takes off a glove and picks up the phone.

CLAIRE
Where are you?

THOMAS (PHONE)
Oh, all over the place nowadays.
But right now, I'm near you. I
mean, in your vicinity, and I
figured I'd call you up, long
time no see...

CLAIRE
Long time. You dropped off the
face of the Earth.

THOMAS (PHONE)
Did I? I guess I did. I've
actually been doing some work,
uh, with the government, so...

46 INT. SMITH HOUSE - CONTINUOUS

46

Johnny and Dana huddling around Thomas. Dana confused about the government line. Johnny whispers.

JOHNNY
Lunch. Lunch.

THOMAS
Anyway, I know it's late notice,
short notice. No notice...
(MORE)

(CONTINUED)

46 CONTINUED:

46

THOMAS (CONT'D)
(Johnny gives "hurry
it up" signal)
But I was wondering if you had
lunch plans.

He signals for a pen to write with - Dana hands him one...
he scribbles down an address..

THOMAS
Meet you there at one. Can't
wait to catch up. Bye.

Thomas hangs up.

THOMAS
"Can't wait to catch up." I can't
do this.

JOHNNY
You can do this.

THOMAS
Yeah, but what if she doesn't
like me?

JOHNNY
Thomas, she's gonna have your
baby. Just be yourself, you'll
do fine.

DANA
Guys, pep talk in the car, we
gotta go if we wanna make it.
(looking at Thomas)
Johnny, do you have hair clippers?

JOHNNY
Yeah, upstairs.

THOMAS
Why?

DANA
We gotta lose the ponytail, hon.

Thomas looks at Johnny for support. He shrugs.

JOHNNY
The future depends on it.

47 INT. RESTAURANT - DAY

47

Thomas waits inside by the Maitre'D's podium, fidgeting.

(CONTINUED)

47 CONTINUED: 47

His hair is now shorn short, and he's wearing Johnny's shirt. We see Claire approach from the sidewalk, waving as she opens the door. Both exclaim their "Hey's" and Thomas extends his hand to shake. She moves for the hug.

48 AT THE BAR - DANA AND JOHNNY 48

The bar is in an anteroom to the dining area. Dana and Johnny sit with their backs to that room, but they can watch Thomas and Claire through the mirror behind the bar. Right now, they can see the reunion embrace.

JOHNNY

Here we go.

In the reflection, Thomas and Claire are led to their table.

DANA

Hard to believe the guy's future wife works for the company that you're trying to stop. It's too much of a coincidence.

JOHNNY

If you take anything that's inevitable and move it back a couple of years, it becomes a coincidence. The stars just haven't aligned yet.

DANA

And you're gonna line 'em up?

JOHNNY

He's a scientist, she's a scientist, he's always had a crush on her, they get together in three years and I bet it's both of them who figure this out. I just need to speed up that timeline.

DANA

Like by Sunday?

JOHNNY

You got a better idea?

49 AT THE LUNCH TABLE - CLAIRE AND THOMAS 49

Claire and Thomas are mid-laugh. Claire is energetic, genuinely happy to see him. Thomas is a bag of nerves, and is trying his best to disguise it.

(CONTINUED)

49 CONTINUED:

49

CLAIRE

Last thing I heard, you up and left McLusker's group, a few months short of getting your doctorate.

Thomas smiles a certain smile. It spreads to Claire.

THOMAS

McLusker.

CLAIRE

McLusker.

They share a laugh. Thomas eases up.

THOMAS

Well, you know how I feel about Doctors. I figured if I ever became one I'd never forgive myself.

Another mutual laugh. Then, Thomas lies through his teeth.

THOMAS

What happened is, an opportunity came along and I had to take it.

CLAIRE

This would be the government thing.

THOMAS

Right. Right.

CLAIRE

Can you tell me about it?

THOMAS

Uh, no, not really...

CLAIRE

Well, whatever it is, it looks like it agrees with you... I mean, you used to be unraveling at the seams... and now...

THOMAS

You look exactly the same, Claire...

She smiles... he smiles... and this is really going well...

50 WITH JOHNNY AND DANA IN THE BAR

50

Straining to follow the action...

(CONTINUED)

50 CONTINUED:

50

JOHNNY

He's getting up... something's wrong...

Suddenly Thomas enters furtively...

THOMAS

Touch this.

He's holding a glass of water in his hands...

DANA

What are you doing?

THOMAS

It's her water glass. I told her it had a crack in it and I'd replace it. Touch it and tell me what she's thinking.

JOHNNY

Thomas, get back there.

THOMAS

Come on, I have to know.

Johnny picks up the glass, closes his eyes. Opens them.

JOHNNY

She's into you, man. Just take it easy, be yourself, you'll be fine.

Thomas nods, trying to psyche himself up. He takes the glass and heads back. Dana looks at Johnny.

DANA

You really see anything?

JOHNNY

Kid who washes the glasses is gay.

Dana nods.

51 BACK TO TABLE - CLAIRE AND THOMAS

51

Thomas sets down her glass as he sits (same glass).

THOMAS

You're safe now.

CLAIRE

What'd that guy at the bar want?

(CONTINUED)

51 CONTINUED:

51

THOMAS

What guy?

CLAIRE

I saw you in the mirror, you stopped to talk to them.

Thomas looks at the wall-length mirror behind him, which reflects the dining area and the bar room beyond. Shit.

THOMAS

Oh, that guy. He was asking for directions to the interstate. So, Claire. Let's talk about you. Seen you guys in the news lately.

CLAIRE

Isn't that crazy? Some nutjob comes out of the woodwork and makes these crazy accusations and the press actually reports it...

THOMAS

Have you guys looked into his claims? On your end?

CLAIRE

We went through regular clinical testing for a year and a half. FDA approved us without batting an eye. Tell you the truth, I'm thinking of using the stuff myself.

THOMAS

Don't.

He's so abrupt and emphatic that a couple DINERS at the adjacent table notice. Claire is slightly thrown.

THOMAS

I mean, there's no need. You're beautiful...

Thomas cuts himself off. Claire reddens. The lunch just got officially awkward. She tries to steer back.

CLAIRE

Thanks, but... thirty's right around the corner, and I've got a couple of lines already starting to make their attack.

(MORE)

(CONTINUED)

51 CONTINUED: (2)

51

CLAIRE (CONT'D)

I don't know if I'm ready to wave
good-bye to my twenties just yet.

THOMAS

What about your future?
Children... aren't you worried at
all about potential birth defects?

CLAIRE

Can we talk about something else?

THOMAS

What? Yes, I'm sorry.

CLAIRE

Okay.

THOMAS

I just... I don't want you to do
anything you're going to regret.
In the future.

CLAIRE

Thomas, where is this coming from?

Claire's eyes widen as something hits her. She looks
past Thomas to the wall-length mirror, at the reflection
of the bar in the background. She turns around in her
chair and looks directly at the bar... at the couple
sitting there... at *their* reflection in the bar mirror.
At Johnny Smith.

CLAIRE

Oh my God. That's the guy. The
psychic guy...

(turns to Thomas)

And you were talking to him.

Thomas looks guilty all over.

CLAIRE

What's going on? Why is he here?
Do you *know him*?

THOMAS

Let me explain...

CLAIRE

Explain what? What is this?

Several other DINERS are now looking over at them.

CLAIRE

I... I have to go.

(CONTINUED)

51 CONTINUED: (3)

51

THOMAS

No, don't...

CLAIRE

I don't know what's going on, but
I can't be here...

She gets up and heads for the door.

THOMAS

Wait!

Johnny and Dana turn around at the bar.

52 EXT. RESTAURANT - CONTINUOUS - DAY - SURVEILLANCE POV

52

Snap shots freeze framing the action every second or so. We are watching from across the street as Claire exits the restaurant, upset, and gets into her car parked nearby. Thomas exits the restaurant behind her, distressed, calling for her to wait. Claire quickly drives off. Johnny and Dana exit the restaurant a beat later.

53 BACK TO SCENE

53

Johnny walks up to Thomas, who watches Claire's car go.

JOHNNY

What happened?

THOMAS

See for yourself.

Thomas grabs Johnny's arm. We RAMP around them and settle again, but we don't see what Johnny saw.

THOMAS

We don't get together, anymore,
do we?

(Johnny doesn't answer)

DO WE?

DANA

(sotto)

I'll get the car.

She moves away...

THOMAS

I knew it. I knew this wouldn't
work.

(CONTINUED)

53 CONTINUED:

53

JOHNNY

There's still time...

THOMAS

Oh, you know all about that, don't you? You're the man who can change time. Lemme ask you something, you ever consider that time would get along just fine without you?

Off Johnny's look...

THOMAS

Without her help, I may not ever solve the algorithm. And how many more babies' lives will that cost, you think, John? How much worse did we make the future today?

Dana pulls the car over and he gets in, slams the door...
Johnny just stands there as we pull back slowly...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

54 INT. OPEN MARKET - NIGHT 54

Moving with Johnny as he moves toward a sitting area at the center of the busy market...

HIS POV - SARAH

is waiting for him... standing alone, looking uncomfortable...

55 INT. SECURITY VAN - NIGHT - A DIFFERENT ANGLE OF SARAH 55

on a black and white monitor... video recorders running... all sorts of high tech surveillance gear... and we might recall *The Conversation* in this sequence. A MALE TECHNICIAN (25) works the equipment (TECH)...

VOICE ON SPEAKER
Subject approaching from the north...

SECOND VOICE ON SPEAKER
I've got him.

Finding Johnny on a micro camera shot on another monitor... the Sarah monitor and the Johnny monitor co-existing side by side...

56 RESUME JOHNNY 56

as he approaches Sarah... glances around, concerned about surveillance... Sarah looks worried...

SARAH
Hi...

JOHNNY
I just got your message. I've been out of town... what's wrong?

INTERCUTTING:

57 INT. SURVEILLANCE VAN 57

Audio fuzzes, drop outs...

(CONTINUED)

57 CONTINUED:

57

SARAH
Someone's asking questions,
Johnny... about us...

TECHNICIAN
Getting audio drop out from one...

VOICE ON SPEAKER
I'll cross to get closer...

JOHNNY
Walk with me...

SARAH
They've talked to half the mothers
on Johnny's soccer team... one of
them finally called and told me...

TECHNICIAN
Number two... can you switch off?

SECOND VOICE ON SPEAKER
I'm on it.

SARAH
I can't believe...

She can't bring herself to say it...

JOHNNY
What...

SARAH
That Walt would hire a private
detective to...

JOHNNY
Why would Walt hire a private
detective... it's not Walt...
it's... it's this drug company...
Culp & Belling...

She reacts, about to speak, but he holds up her hands to
wait... as he looks around at the people in his
vicinity... his eyes move past...

(CONTINUED)

57 CONTINUED: (2) 57

JOHNNY'S POV - A WOMAN WITH A SHOPPING BAG WINDOW SHOPPING... A BLACK KID IN HIS LATE TEENS WITH EARPHONES ON... A GRANNY RESTING ON A CHAIR... A GIRL IN HER LATE TEENS ON ROLLERBLADES CIRCLING AROUND...

All perfectly normal at a market... except they all seem suspicious...

58 INT. SURVEILLANCE VAN 58

On Johnny on a monitor...

TECHNICIAN

Think he's made you number one...
time to go...

And that's a mistake because as we...

58A RESUME JOHNNY 58A

the granny stands to leave... and the movement catches Johnny's eye...

JOHNNY

Excuse me...

He grabs her arm gently... RAMP TO HIS FACE...

TIME CUT TO:

59 INT. SURVEILLANCE VAN - NIGHT 59

Just minutes later... as the door bursts open and Johnny explodes in, scaring the hell out of the technician... sarah is out back looking in...

TECHNICIAN

Dude, you don't want to be in
here... anything you do will only
make it worse...

And Johnny probably would have been happy to issue a stern warning but then something catches his eye on a table and it's a series of --

SURVEILLANCE PHOTOS OF LITTLE JOHNNY

coming out of school... and...

(CONTINUED)

59 CONTINUED:

59

JOHNNY

snaps... he grabs the first thing he sees... a monitor and throws it to the floor... and another... and now... he's turning over equipment... and it's sparking and flashing and smoking...

TECHNICIAN

Man... you don't... look, okay, got the message... just do me a favor, leave the console alone, it's mine, I built it...

Johnny smashes the console... stares with loathing at the technician.

TECHNICIAN

(afraid for his personal safety)
Hey, what can I tell you, man. It's just a job, you know?

JOHNNY

Have a nice day.

And exits.

60 INT. SMITH HOUSE - NIGHT

60

Thomas has a spread sheet of equations running across the living room... and it's clear he's getting nowhere... he's reaching into the refrigerator for a leftover half of a Dana sandwich when the phone rings...

JOHNNY'S VOICE

(answering machine)
No one's home, please leave a message.

CLAIRE (PHONE)

Mr. Smith? My name is Claire Eisenhaus.

(Thomas stops dead in his tracks)

I work for Culp & Belling, I think you know who I am. I need to talk to you...

Thomas picks up the phone.

THOMAS

Claire? It's Thomas.

61 INT. LAB - NIGHT (INTERCUT AS NEEDED)

61

Claire, on the phone, hesitates.

CLAIRE

I'm in trouble, Thomas. They saw me at the restaurant...

THOMAS

Who saw you?

CLAIRE

The company. They suspect an insider has been working with Johnny Smith. I am now "under investigation."

THOMAS

This is all my fault. I told Smith about you.

CLAIRE

Why?

THOMAS

He found me in Vancouver, and he said... he said a lot of things...

CLAIRE

Vancouver?

THOMAS

That's where I live. In a four hundred square foot apartment in the one bad part of the city. I don't work for the government, I don't work for anyone right now.

(with pain, no humor)

I was working at Starbucks a couple of months ago...

Thomas' voice trails off as it becomes shaky.

THOMAS

And, what else? I've been in love with you since school.

(CONTINUED)

61 CONTINUED:

61

CLAIRE

What?

THOMAS

I told Johnny it was a crush, but that's a lie... that's taking love for granted and I don't want to take you for granted. But I guess I screwed that up, too. Like always.

Claire has forgotten about her troubles for a moment, genuinely concerned and bewildered by Thomas' revelations.

CLAIRE

Thomas... what happened? You're one of the most brilliant people I've ever met...

And now Thomas is almost overcome.

THOMAS

I got some problems... I'm sorry you had to see it. I'm sorry I made them yours.

CLAIRE

What did this psychic guy do to you?

THOMAS

He didn't. He was just trying to do the right thing. He really believes Revivatin is unsafe. And he says that Anza will prove it...

CLAIRE

And you believe him.

THOMAS

I just didn't want to take any chances. Not with you.

(beat)

Not with us.

And that touches her... and begins to take this out of the scientific realm... and makes it personal... suddenly something inside her is scared about Revivatin too... she makes a decision.

(CONTINUED)

61 CONTINUED: (2)

61

CLAIRE

Maybe we should run the research through Anza... compare virtual models.

THOMAS

There is no Anza. There never was.

CLAIRE

No, you just gave up too early. It was bad timing, Thomas.

THOMAS

Tell me about it.

CLAIRE

Listen to me. If you invent the car before you discover gasoline, you're not going anywhere. Your grant was pulled three years before the Human Gene Map was made available to researchers.

(beat)

Maybe you shouldn't have dropped off the face of Earth when you did.

THOMAS

Are you saying the software failed because it didn't have the right data to analyze?

CLAIRE

Why do you think McLusker's been trying to re-create your project? You have the technology.

THOMAS

(realizing)

And you have the data.

CLAIRE

(turning on her laptop)

I've got the chocolate, you've got the peanut butter. Do you have a car?

THOMAS

Uh... no?

62 EXT. SMITH HOUSE - DRIVEWAY - LATER THAT NIGHT 62

Johnny's Jeep pulls into the drive. He abruptly taps on the brakes. Parked in the middle of his driveway is Claire Eisenhaus' CAR. Same one that split from the restaurant.

63 INT. SMITH HOUSE - NIGHT 63

Johnny follows the sound of talking voices... down the stairs to his Armageddon center! He's kind of freaked out about that...

64 INT. JOHNNY'S WORK ROOM - DOWNSTAIRS 64

He enters to see THOMAS and CLAIRE sitting at Johnny's computer, files and papers strewn all over... Johnny's board is covered with his tarp. Claire's laptop is hooked in. They both look up. On the computer a program is running that mere mortals such as we cannot begin to fathom... this is Anza... (downloaded from Thomas' home computer)...

64 CONTINUED: (2)

64

Calling it up on the computer model --

THOMAS

According to Anza, in this specific case, humans are not like animals. We plugged the human gene map into Anza and created an interaction model with the Revivatin data...

Johnny takes a seat with them, tries to see what he's talking about on the computer... it's beyond him...

THOMAS

There, right there... after the fertilized egg first starts dividing into multiple cells.

CLAIRE

The embryo is susceptible to mutation early on... before a woman even knows she's pregnant.

Johnny reacts. The doorbell rings...

65 INT. UPSTAIRS - MOMENTS LATER - NIGHT

65

Moving to answer the door. Thomas and Claire following him...

JOHNNY

Proof. Will Anza be considered proof?

CLAIRE

The FDA doesn't need a full answer if you can give them a big enough question mark.

THOMAS

And this is a huge question mark.

Johnny opens the door to reveal Walt...

JOHNNY

Hey Walt.

WALT

What the hell you doing busting up a security van...

(CONTINUED)

65 CONTINUED:

65

JOHNNY

Walt, it's a long story and I don't have time right now...

WALT

You're gonna have to make time. I got to take you downtown... they've filed a criminal complaint...

(to the others)

Excuse us...

THOMAS

Johnny, should we call your friend, Dana and get her to stop the presses...

Johnny thinks about it as Walt leads him away...

JOHNNY

No.

THOMAS AND CLAIRE

No?

JOHNNY

No.

(to Claire)

We call your friends, and give them the chance to decide. Because these are major dollar decisions.

Off Thomas and Claire...

66 BEGIN SEQUENCE - CHAIN REACTION

66

A) Culp & Belling WAREHOUSE - The SEMI-TRUCKS rolling out.

B) SMITH HOUSE - Claire on the phone, Thomas watching as she passionately talks while faxing something.

C) Culp & Belling LABS - The SENIOR CHEMIST, seen earlier, receiving the fax as he talks to Claire.

D) THREE SEMI-TRUCKS in a CARAVAN on the freeway.

E) CONFERENCE ROOM - The CEO, Wendell Hahn and Kim Sandelman in front of a speaker phone. The CEO is shouting.

F) LABS - Reveal THE SENIOR CHEMIST with another LAB-TECH, shouting back into the phone.

G) The CEO hangs up, thinking.

(CONTINUED)

66 CONTINUED: 66

H) Culp & Belling WAREHOUSE - The WAREHOUSE FOREMAN is handed the floor phone. Truck docks are empty behind him.

I) INT. SEMI-TRUCK - A Truck Driver, getting a call on his CB.

J) That same TRIPLE CARAVAN of signaling, then exiting, the freeway...

DISSOLVE TO:

67 INT. PARKING GARAGE - LOWER LEVELS 67

Wendell Hahn's expensive shoes make echoing footfalls as he walks past cement pillars. Waiting for him behind one of them is a man in a black peacoat, holding a cane.

WENDELL HAHN

Thank you for agreeing to meet here, and under such short notice.
(Johnny doesn't reply)
They sent me to talk to you because... we've already met...

Wendell clearly hates that he's been assigned this task. He launches into boilerplate.

WENDELL HAHN

Culp & Belling is willing to cease all legal action against you, and the Faith Heritage Alliance provided that you keep quiet about this development, and allow us to control the manner in which the recall is presented to the public. If you continue to speak out on this matter, we will refute whatever claims you may make, even if they're deemed to be in good faith. And we will continue to sue you. Is that understood?

Johnny nods. Wendell stands for a bit, then walks.

JOHNNY

Wendell.
(he turns)
You're welcome.

Wendell regrets stopping. He tucks tail and moves off. As we push in on Johnny, vindicated...

(CONTINUED)

67 CONTINUED: 67

CYNTHIA SEREDA (V.O.) *
'A Culp & Belling spokeswoman
denied the delay was related to
the recent predictions by an
alleged psychic that the skin
creme might cause birth defects...

68 INT. SET OF "MARKET REPORT" SHOW 68*

Hugh Spencer and Cynthia Sereda (different clothes)... *

CYNTHIA SEREDA *
'In fact, the spokeswoman said,
Culp & Belling found an opportunity
during recent tests to improve
the product and reduce its cost
of production. No new date for
the release will be announced.'

HUGH SPENCER *
Culp & Belling shares are down
over seven points this morning.

CYNTHIA SEREDA *
I had an aunt who was psychic...
never gave me one stock tip.

HUGH SPENCER *
That's it for us... stay tuned
for Mandy Nelstrom and Dean
Caruthers... they'll have a
complete wrap-up of the market
day and provide insight into future
trends... *

During the above, we --

FADE OUT.

END ACT FOUR

THE END