

Production Company:
Dead Zone Production Corp.

THE DEAD ZONE

"ZION"

Production #2013

Story by
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Teleplay by
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| | |
|--|--------------------|
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THE DEAD ZONE

"ZION"

CAST

JOHNNY SMITH

GREG STILLSON

BRUCE LEWIS/YOUNGER BRUCE

BOY BRUCE (Age 10)

SARAH BANNERMAN

PASTOR DAVID LEWIS

MRS. ROSE LEWIS

DR. McCANTS

REV. GENE PURDY

MRS. McCANTS

ALVIN

NORMA

NON-SPEAKING

PARISHIONER #1

ZION CHURCH PARISHIONERS
CLARA JOHNSON

PARISHIONER #2

YOUNG WOMAN SERVING APPETIZERS

SONNY ELLIMAN

TRIMBUL HIGH SCHOOL MARCHING BAND

FEMALE LEAFLET VOLUNTEER

SIDEWALK CROWD IN MAINE

MOTORCYCLE RIDERS IN AD HOC PARADE

FAITH HERITAGE

STUDENTS

ASSISTANT

BAND

STILLSON'S RALLY CROWD

SECURITY GUARD

THE DEAD ZONE

"ZION"

SETS

INTERIORS

ZION CHURCH
SANCTUARY
OFFICE

PASTOR'S HOUSE
LIVING ROOM
DINING ROOM
FOYER

FAITH HERITAGE
AUDITORIUM
CATWALK/LADDER

JOHNNY'S SMALL HOUSE

STILLSON CAMPAIGN HQ

EXTERIORS

ZION CHURCH
ADJOINING PASTOR'S HOUSE

BUS ON INTERSTATE (STOCK)

CLEAVES MILLS (STOCK)

MAIN STREET

FAITH HERITAGE GROUNDS
AUDITORIUM

SMITH HOUSE - BOARDED UP

JOHNNY'S SMALL HOUSE

VEHICLES

CLEAVES MILLS CAB

MOTORCYCLES

THE DEAD ZONE"ZION"PRONUNCIATION GUIDE

| <u>WORD</u> | <u>PRONUNCIATION</u> |
|-------------|---|
| Ceylon | si- län (i as in tip; ä as in f <u>a</u> ther or c <u>a</u> rt) |
| Sri Lanka | srç- lä -ka (ç as in eas <u>y</u> ; ä as in f <u>a</u> ther or c <u>a</u> rt; as in s <u>in</u> g or <u>in</u> k; and the last a is pronounced like "a" in <u>a</u> but or b <u>a</u> nan <u>a</u>) |
| Tamil | tam -il (a as in m <u>a</u> p; i like "a" in <u>a</u> but or b <u>a</u> nan <u>a</u>) |

bold = emphasis on syllable

THE DEAD ZONE

"ZION"

TEASER

FADE IN:

1 INT. ZION CHURCH - CLOSE UP - A ROW OF LARGE, FANCY LADIES' HATS 1

Seen from behind as we pan across, then move to reveal the faces of the ladies themselves: African-American, middle-aged, formidable, fanning themselves with hand-held fans, staring forward with anticipation. Sunday-Best clothing, 1981.

ANGLE - THE PULPIT

A low podium, fronted by a seated row of six African American men in their twenties, in period suits and shades.

ANGLE - A TEN YEAR OLD BOY

Wearing a dazzling white suit steps up to the pulpit, almost casually. He exchanges a glance with his father -- a large, imposing African-American PASTOR sitting next to pulpit. The older man nods his permission to begin. The boy turns to his audience, voice clear and calm.

BOY BRUCE

Our subject today... the End of the World.

He takes a deep breath -- not that he needs to, this is part of the style and the rhythm of the sermon.

BOY BRUCE

I beheld an Angel...

Immediately, scattered voices respond "Amen" "Uh-huh" "Praise the Lord" "Hallelujah" "Glory" "That's right" "Preach it" -- and will continue to do so for the rest of the sermon as the Spirit moves them.

BOY BRUCE

I said I beheld an Angel...

The responses get more energetic.

BOY BRUCE

And he broke the seal...

He steps aside from the pulpit so he can be fully seen.

(CONTINUED)

1 CONTINUED:

1

BOY BRUCE

*I beheld an Angel and he broke
the seal...*

He puts his hand on his hip.

BOY BRUCE

Come and see...

A breath.

REVEAL JOHNNY SMITH

*Sitting in a pew. The only White face in the entire
church. This is a Dead Zone vision we are watching.
Johnny glances over at a woman (Clara Johnson) in a big
church hat fanning herself next to him.*

BOY BRUCE

*I beheld an Angel and he broke
the seal... said...*

RESUME THE BOY PREACHER

Including his father...

BOY BRUCE & PASTOR

(in unison)

Come and see...

Breath.

BOY BRUCE

He said Come and see...

Breath.

BOY BRUCE & PASTOR

Come and see...

*The people in front of him are on their feet, the crowd
is shouting louder now.*

JOHNNY

*watches the boy preacher, whose voice is steadily building,
carrying the worshipers up with him.*

BOY BRUCE

*I beheld the sun, black as
sackcloth...*

(CONTINUED)

1 CONTINUED: (2)

1

Voices joining --

*BOY BRUCE & PASTOR
Come and see...*

His voice goes louder, more rapid, keeping out in front.

*BOY BRUCE
And the moon became as blood...*

The words pour out in a rush.

*BOY BRUCE
I beheld the sun, black as
sackcloth... And the moon became
as blood... And in Heaven there
was Silence.*

End vision --

2 INT. ZION CHURCH - DAY - ON JOHNNY

2

*Sitting in the same pew as above. Silent. Johnny glances
up --*

JOHNNY'S POV - BRUCE

*Standing at the front of the church, at the pulpit, by an
open casket. Completing some comments.*

*BRUCE
I wish I could find the words.
After so much time.*

*The Pastor from the vision is lying in state -- twenty-
five years older, but still imposing, still recognizable
as the same man.*

*BRUCE
My father would want me to give a
sermon. As he taught me. But it
doesn't really go with the haircut,
Daddy.*

*It's an odd time for a joke, not entirely inappropriate,
but it does reveal a trace of guilt and separation. There
are no laughs. And Bruce really feels out of place and
uncomfortable and decides to wrap this up.*

*BRUCE
I... thank you all for coming.*

(CONTINUED)

2 CONTINUED: 2

He steps away and the guests are disappointed but forgiving in this circumstance. Bruce moves beside his sixty year old mother MRS. LEWIS, comforting her as people move forward and line up to pay their respects...

RESUME

As Johnny stands and moves to get in line.

3 MOMENTS LATER - ON BRUCE 3

As Johnny moves to him in line...

BRUCE

Thanks for coming back with me,
John.

JOHNNY

(nods with sympathy)
I found out more about you in the
last two hours than you've told
me in the last two years.

BRUCE

(acknowledges)
Lot of ghosts here. Starting
with me.

They embrace as good friends would in this situation.
And as they do, 180 DEGREE RAMP TO JOHNNY...

4 VISION - SERIES OF EXTREME CLOSE UPS, SLOW-MOTION, 4
VERTIGINOUS:

-- a hand gun firing up (toward a catwalk)...

5 ECU 5

-- a bloody hand ripping a red, white and blue bunting
draped across the front of the catwalk... as someone
falls...

6 ECU 6

-- the floor below... as feet scatter to reveal Johnny
lying face up... chest and neck wounded and bleeding...
crazed eyes in shock, glazing over, dying... and if that
isn't strange enough --

-- Suddenly, BRUCE'S FATHER LEANS INTO FRAME NEXT TO
JOHNNY, crouching down, taking Johnny's hand, praying

(CONTINUED)

6 CONTINUED:

6

over him. Johnny turns to the Pastor and their eyes connect (and this transcends the moment as though Johnny in the vision has an awareness of the unusual presence of the pastor).

THE VISION ENDS.

7 INT. ZION CHURCH - DAY - RESUME

7

Johnny lets go. They BOTH look dazed.

BRUCE

Man, the Zone must be in overdrive today.

Johnny just looks at him, what's he mean? Bruce raises a hand up to his temple.

BRUCE

I could feel you having a vision. That never happened before.

MRS. LEWIS

(murmurs)

Let's keep moving please.

As Johnny starts to move away...

BRUCE

(sotto)

Tell me you saw us on a plane going home tomorrow.

JOHNNY

Not exactly.

Johnny glances down at the man in the coffin -- the same man he just saw praying over his dying body. OFF the mystery of the situation.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

8 EXT. ZION CHURCH - DAY

8

Establish a modest place of worship in a residential/urban neighborhood, with a large sign over the front door:
"Church of the Voice of Zion."

A small house for the Pastor is attached directly to the side of the church, allowing passage between.

9 INT. PASTOR'S HOUSE - LIVING ROOM - DAY

9

The reception after the funeral service... casual food and drinks on a buffet table... finding Bruce with a community DOCTOR... we'll call him MCCANTS.... (his wife is also in the room, chatting with someone near-by)...

DR. MCCANTS

It's what he would have wanted.

BRUCE

Doctor McCants, my father and I... we...

(never saw eye to eye
on this subject)

DR. MCCANTS

(overlapping)

He told it to your mother on his deathbed, Bruce. I was there.

BRUCE

(quiet, uncomfortable)

I'm no preacher...

DR. MCCANTS

I brought you into this world with my two hands. And I swear to God I think you came out of your mama's womb a preacher - natural born. I've never seen anyone who had the gift like you had as a boy. It's a sin to waste it. It's what your father would say.

BRUCE

(mostly to himself)

Yup. He would all right.

(CONTINUED)

9

CONTINUED:

9

DR. MCCANTS

Your mother tells me you've lived
in a dozen different cities since
you left... somewhere in Maine,
right now, isn't it...

BRUCE

(trying to change the
subject)
I like being mobile... it's the
great thing about being a physical
therapist...

DR. MCCANTS

Could you be any farther from
home? Did you stop running away
from Indiana when you reached the
Atlantic ocean?

Bruce looks around for an escape to this conversation...

BRUCE

Have you tried the chicken? Mrs.
Krasner brought it...

McCants holds Bruce's arm as he tries to move away...

DR. MCCANTS

What are you searching for, Bruce?
And couldn't you find it here...
with your mother... carrying on
your father's fine work... cause
she's going to lose it if you
don't... she will lose the church
and the house...

BRUCE

(dry)
Thank you for making sure I
understood that...

A man (ALVIN) and his attractive wife (NORMA), both about
Bruce's age... move to him as he moves away from McCants...

ALVIN

Long time, bro.

BRUCE

Alvin, too long.

They hug as old friends...

(CONTINUED)

9 CONTINUED: (2)

9

ALVIN

I'm so sorry it has to be for this. Hey, I want you to meet my wife, Norma.

BRUCE

I didn't even know you were married.

Shakes her hand.

NORMA

I'm sorry for your loss.

There's nothing unique about this meeting, strictly perfunctory, funeral talk.

NEW ANGLE

Johnny is standing with Bruce's mother at the gathering.

MRS. LEWIS

Is there a special lady in his life?

JOHNNY

They're all special--

Johnny catches himself. He doesn't want to give the wrong impression, even if it's the right impression.

JOHNNY

--I mean...

But Mrs. Lewis has just stopped a Young Woman serving appetizers from a tray.

MRS. LEWIS

Go back and forth like a typewriter you'll cover the room much faster than if you just drift.

Mrs. Lewis makes the movement with her finger in the air.

MRS. LEWIS

Back and forth and back and forth.

The Young Woman acknowledges and moves quickly away. Mrs. Lewis turns again to Johnny.

MRS. LEWIS

Does he talk about us?

(CONTINUED)

9 CONTINUED: (3)

9

JOHNNY

All the time.

MRS. LEWIS

(even)

It takes more time to lie than to
tell the truth, Mister Smith.

She doesn't hesitate to ask provocative questions --

MRS. LEWIS (CONT'D)

Are there any other black people
there? In Maine?

JOHNNY

Not a lot.

She thinks about that...

MRS. LEWIS

Is he happy?

Johnny studies this formidable woman.

JOHNNY

Miz Lewis, he's been a great
friend. But he's not a man to
show his feelings, at least not
to me.

MRS. LEWIS

Covers them with a joke, I'll
bet.

JOHNNY

(nods)

To be honest, after today, I
realize I don't know him nearly
as well as I thought. I want to
change that.

MRS. LEWIS

Now, that's an honest answer.

She looks across the room at Bruce who looks uncomfortable
dealing with all the hugs that people want to give him...

MRS. LEWIS

(beat, thoughtful)

I don't think he knows himself
any better than you know him, Mr.
Smith.

Then she smiles gently.

(CONTINUED)

9 CONTINUED: (4) 9

MRS. LEWIS
Thank you for being his friend.

As she's about to move away, she puts an intimate hand on his forearm in a gesture of appreciation... on her touch, RAMP TO HIS FACE...

10 VISION - MATCH CUT - JOHNNY'S FACE AS WE SAW IT BEFORE IN THE VISION - ON THE FLOOR... DYING... 10

As before, he turns and makes eye contact with Bruce's father who prays over him... this time at normal speed, we can hear chaos in the walla off camera... there seems to be a big crowd... people running, maybe someone at a loudspeaker telling everyone to be calm and exit in an orderly fashion... but this is a two shot between Johnny and Pastor Lewis...

PASTOR
Deliver him from his sins and let
him partake of Thy redemption.

The vision ends...

11 RESUME JOHNNY 11

As Mrs. Lewis moves away... off his curious reaction...

12 INT. CHURCH - DAY 12

To find Johnny alone... staring at the corpse of Bruce's father... wondering what his vision meant... he slowly reaches out... to touch the body... both afraid and curious...

HIS HAND

Touches the chest... and it ignites a vision --

PASTOR (O.S.)
(mid-conversation)
In time, you'll find your way...

Johnny turns into a --

ANGLE - SPLIT REALITY -

Bruce has a duffel, short hair, and is now wearing casual clothes circa 1992. He's leaving home. His father stands in his way.

(CONTINUED)

12 CONTINUED:

12

PASTOR (CONT'D)

If you put your faith in God....

YOUNGER BRUCE

I lost my faith in God a long
time ago.

The Pastor slaps Bruce hard across the face. The duffel
falls to the ground.

PASTOR

Not in this house. You will not
speak like that. Not in this
house.

They stare at each other.

YOUNGER BRUCE

You used me to fill this house.
You used me to fill your collection
plate every week.

PASTOR

(refusing to even
consider the charge)
Doing God's work. You were doing
God's...

YOUNGER BRUCE

Oh so it was God who took my
childhood away? Wouldn't let me
play ball? Go to the movies? Be
alone with a girl. I'm the only
black man in West Indianapolis
who can't dance, Daddy.

A beat. He walks past Johnny toward the pulpit...

(CONTINUED)

12 CONTINUED: (2)

12

YOUNGER BRUCE (CONT'D)

*(as though preaching)**"And I heard an angel saying with a loud voice, Woe, woe, woe to the inhabitants of the earth..."**It echoes in the hall...*

YOUNGER BRUCE

I've never heard the angel, Daddy.

PASTOR

You will.

YOUNGER BRUCE

Armageddon? The end is near? Please. How can you possibly believe anything we preach every Sunday.

PASTOR

*(simple, honest)**I read the morning paper. And I have faith in the teachings...*

YOUNGER BRUCE

*I don't.**Younger Bruce picks up the duffel in defiance... opens the door... he stares at his father a long beat, weighing his choices.*

PASTOR

*Deny your destiny, you deny God Himself. And me.**Young Bruce finally decides...*

(CONTINUED)

12 CONTINUED: (3)

12

YOUNGER BRUCE

*Nobody has a destiny. We're all
just stumbling around in the dark.*

*And exits. We stay a beat on the pastor who is controlled
but devastated... and although it must be a coincidence,
he seems to look over in Johnny's direction... not eye
contact per se... but almost an awareness...*

BRUCE

*(entering from the
party)*

There you are.

*And unlike most visions... this one lingers as the scene
in real time continues... the Pastor never disappears...
he sits in a pew and looks sadly straight ahead, perhaps
praying to himself; he doesn't pay attention to Johnny
and Bruce and how could he - he's in the past... a vision,
nothing more...*

BRUCE

*You told my mom there are no black
people in Maine and now she's
worried about me.*

JOHNNY

*I think she's worried about you
for a lot of reasons.*

*Bruce doesn't want to confront his feelings about all
this... he puts some distance between him and Johnny...
walks over and looks at the cross...*

BRUCE

*Why is everyone worried about me;
I got a job, an apartment, a lot
of good white friends...*

(beat)

*They want me to come home... save
the church... like I owe it to
him... maybe I do...*

(CONTINUED)

12 CONTINUED: (4)

12

His father doesn't look at him; he doesn't see his father. The pastor just looks ahead sadly, continuing a silent prayer.

BRUCE

It feels like he's in the room with us. I think I must be into my own Dead Zone today.

Sighs uncomfortable, stands again...

BRUCE (CONT'D)

Cause I feel him... trying to pull me back...

He moves to the casket... looks at the quiet figure of his father...

BRUCE (CONT'D)

Reaching out from that casket.

He reaches out and touches his father's cheek...

BRUCE

I could never touch him like this when he was alive... it was too personal, you know? It was too...

THE PASTOR

stands, mind working. A tear rolls down his cheek.

BRUCE

studies the body. And a parallel tear runs down his cheek...

(CONTINUED)

12 CONTINUED: (5) 12

BRUCE

I'm sorry I let you down, Daddy.

And Johnny moves to comfort his friend, puts a hand on his shoulder... while Bruce still is touching his father's cheek... (note: it is important that we emphasize this is a three-way connection - not just between Johnny and Bruce but between Bruce and the body of his father as well) and on Johnny's touch... RAMP TO JOHNNY'S HAND... THEN RAMP TO THE PASTOR AND BRUCE'S HAND...

CLOSE ON BRUCE'S FACE... HIS HEAD FEELS LIKE IT'S SPLITTING OPEN... he grabs his head... groans... AND WE TURN 180 DEGREES AS BRUCE'S EYES CONNECT WITH JOHNNY'S EYES... suddenly Johnny's head snaps back as a vision HITS HIM... A CLEAR CONNECTION BETWEEN BRUCE AND JOHNNY IS THUS ESTABLISHED...

BRUCE

John... John...?

BUT INSTEAD OF RAMPING INTO JOHNNY... RAMP TO BRUCE'S FACE...

13 A FLASH - A LONG RAMP THROUGH THE PARISHIONERS TO BOY BRUCE 13

BOY BRUCE

Come and see!

14 CUTTING TO ADULT BRUCE (WITH DREADLOCKS) AMONG THE PARISHIONERS 14

Shocked, lost, confused, looking at himself as a child (same as Scene 1)...

BRUCE

John? What's happening, John?

15 RESUME RAMP TO BOY BRUCE 15

Suddenly pain grips the child and he grabs his head... his father moves to his side, concerned... we RAMP RIGHT INTO THE BOY'S EYES... AS THOUGH HE'S HAVING A VISION OF --

16 FLASH - SLO MO AS SEEN EARLIER 16

- A bloody hand ripping a red, white and blue bunting draped across the front of the catwalk... as someone falls...

17 FLASH -- SLO MO AS SEEN EARLIER 17

- the floor below... as feet scatter to reveal Johnny
lying face up... chest and neck wounded and bleeding...

PASTOR (O.S.)
(overlapping)
*Deny your destiny, you deny God
Himself. And me.*

18 RAMPING OUT OF YOUNGER'S BRUCE'S EYES 18

As he stands at the door about to leave home... he drops his duffel and grabs his head in pain AS THOUGH HE'S JUST HAD THE SAME VISION...

19 FLASH - JOHNNY'S FACE AS WE SAW IT BEFORE IN THE VISION - 19
ON THE FLOOR... DYING...

As before, he turns and makes eye contact with Bruce's father (present day) who prays over him...

PASTOR

*Deliver him from his sins and let
him partake of Thy redemption.*

20 RESUME YOUNGER BRUCE AND PASTOR FIFTEEN YEARS AGO 20

YOUNGER BRUCE

*(in pain)
Something's wrong. Something's
wrong.*

PASTOR

Headache again?

Younger Bruce nods silently, almost incapacitated with the pain. His father moves to him and closes the door... Bruce never gets to leave this time... the father puts his arm around the son and they exit toward the corridor behind the pulpit.

PASTOR

*It will pass. As all things do.
God will show us the way.
Everything will be all right now.*

They walk by Bruce in the present... and our angle gives an extreme closeup of Bruce...

BRUCE

*But this isn't how it happened...
John, this isn't...*

But as he turns, there is no Johnny - and in fact, the moment Younger Bruce did not leave, Johnny was gone... and more has changed as well... Bruce's hair is shorter, more conservative but he still has a beard (to help distinguish him from the younger Bruce we just saw and establish this as a present day alternate reality - in other words, he doesn't look that much different here.)

20 CONTINUED: 20

BRUCE
John? Johnny?!

And the casket is gone too. And he's wearing a preacher's suit. And bells are peeling.

21 EXT. CHURCH OF ZION - DAY - ALT. REALITY 21

Bruce rushes out -- He looks wildly around for Johnny -- but instead, his eyes find a pasteboard sign that reads:

Church of the Voice of Zion

Pastor David Lewis

Elder Bruce Lewis

Sunday Sermon

March 30, 2003

"The Misunderstandings That Divide Us"

Parishioners are beginning to arrive...

PARISHIONER#1
Morning, Elder.

PARISHIONER#2
Bless you, Elder.

Bruce reacts, stunned. He might as well have landed in Oz.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

22 EXT. CHURCH - AS BEFORE - DAY

22

Bruce is not feeling at all well... (it could be a lingering headache from the vision or as we will find out, it could also be the effects of a hangover); he puts some distance between himself and the people...

BRUCE

(muttering under his
breath)

Okay, John. I'm hoping somehow you can hear me... because I may be caught in one of your visions here... like our Zones have fused together or something... but it's a very strange vision... cause I've seen things that never happened, John... I never went out the door, never left home... and, and I think you may be in trouble, John, cause I saw someone shoot you... talk to me, John, I need you...

DR. MCCANTS

Morning, Elder.

Bruce looks over to see Dr. McCants... looks at him, still confused...

DR. MCCANTS (CONT'D)

Rehearsing your sermon?

BRUCE

My sermon?

Noting Bruce's jumpy disposition...

DR. MCCANTS

Is everything all right?

BRUCE

Got a little headache is all.

(CONTINUED)

22 CONTINUED:

22

DR. MCCANTS
(knowingly)
Uh huh.

BRUCE
(still in a daze)
Haven't been quite right since
the funeral...

DR. MCCANTS
Funeral, what funeral?

PASTOR
Bruce, your momma's looking for
you...

Moving to reveal his father, in his sixties, current day,
at the door to the church...

BRUCE
Daddy?

PASTOR
You know she doesn't like to send
you out for the service without
giving you the once over.

BRUCE
It's... it's good to see you,
Daddy.

PASTOR
What are you all tongue-tied about
this morning?

BRUCE
We haven't talked for awhile is
all.

The pastor looks curiously at Bruce... McCants gives the
father a look... the boy is acting strangely...

DR. MCCANTS
I think the elder might do well
in moderating his Saturday nights
before his Sunday mornings.

PASTOR
Go sit down and mind your business,
Doctor.

McCants takes an affront, humphs, and goes inside...

A moment alone, the Pastor gives his son a sharply critical

(CONTINUED)

22 CONTINUED: (2)

22

look...

PASTOR

(sotto)

You don't think people notice?

BRUCE

Notice?

PASTOR

You just pull it together before
the service. And use eye drops
before you go see your mother.

Other PARISHIONERS including Alvin and Norma are arriving
now, effectively ending the communication...

ALVIN

Morning, Pastor...

NORMA

Elder.

BRUCE

Morning.

Nothing at all abnormal about the greeting and yet the
Pastor looks at Norma with an extra half beat; we barely
notice - she either doesn't notice or ignores it and moves
inside. Bruce has so many things he wants to say to his
father...

BRUCE

Daddy, I...

PASTOR

(impatient with him)

Your mother's waiting for you.

Bruce studies the face of the man... he almost reaches
out and touches him... but can't... and moves inside...

23 INT. CHURCH OFFICE - DAY - ALT REALITY

23

Bruce's mother is helping him on with his robe in
preparation for Sunday Service. He is objecting even as
he gets ready to go through with it.

BRUCE

I can't do this.

(CONTINUED)

23 CONTINUED:

23

MRS. LEWIS

You know your father doesn't preach anymore.

BRUCE

It's been ten years!

MRS. LEWIS

What are you talking about?

She adjusts his tie, considering his face.

MRS. LEWIS

You have got to get a haircut.

BRUCE

Momma if you only knew.

His mind races toward the sermon he has no clue about how to deliver.

BRUCE

"The Misunderstandings that Divide Us."

MRS. LEWIS

Indeed they do.

BRUCE

What am I supposed to say up there?

MRS. LEWIS

Do what you always do, Baby Boy. Just help the folks get happy.

OFF the panic in Bruce's eyes.

24 INT. CHURCH OF ZION - DAY - ALT. REALITY

24

Bruce is moving toward the front of the Church, barely able to look at the packed house. His father is seated among the other men flanking the pulpit. Bruce reaches it, then turns toward his father, who nods. Bruce faces the throng.

BRUCE

How y'all doin today?

Silence.

BRUCE

I'm feeling kind of strange myself.

(CONTINUED)

24 CONTINUED:

24

From the crowd: "Amen."

BRUCE

No, I mean, I'm really feeling
kind of strange.

"Preach it!" "Uh huh!" The shouts encourage him, seem to loosen him up. Bruce looks down and sees Clara the hat lady with a monster hat on... laughs...

BRUCE

Mz. Johnson, it's good to see
some things never change. Folks
behind you ought to be given
'obstructed view' tickets.

Laughs from the PARISHIONERS. Bruce finds himself relaxing into it.

BRUCE

I'm going to just go with this if
you don't mind. Try to get into
the zen of the moment.

(off confused faces)

Well, maybe we'll hold off on the
zen for now.

Takes a deep breath and looks over at his father who looks at him curiously... this is not the usual sermon...

BRUCE

Our subject today... the
Misunderstandings That Divide
Us... and it's a subject I know a
lot about... a lot about...

"Praise God", "Hallelujah"... The connection continues between father and son... and we should cut away to see mom too as she watches this unfold...

BRUCE

Because misunderstandings can
drive families apart... far
apart... until it's too late to
do anything about them...

"Amen!"

BRUCE

So, in a way, I'm glad to have
the chance... to be standing here
today... with my family again...
so I can tell something to my
father...

(MORE)

(CONTINUED)

24 CONTINUED: (2)

24

BRUCE (CONT'D)
and to the entire congregation...
in a way I've never been able to
tell it before...

"Tell it"... ad libs...

BRUCE
I have seen the angel.

"Praise God"... and the father isn't sure yet... is this
just another performance or is he really saying something
to me?

BRUCE
I have. I really have.

"Hallelujah!" With more confidence and the old skill --

BRUCE
I have seen the angel.

And the men in front stand, whooping, ready to rock...
And the room starts moving to the rhythms of the gospel
being preached... responses get more energetic...

PASTOR
(with a hesitation)
Come and see.

BRUCE
And he has told me of the fire
that will rain down on mankind...

"I have seen the angel!", "Amen", "Hallelujah"... The
crowd is shouting louder now.

BRUCE
I have seen the angel who would
save us!

Clara Johnson in a big hat is fanning herself...

BRUCE
And his name is John!

"John!" "Praise God." The hall echoes with "John", "John",
"John"...

BRUCE
And he has visions. I think he's
in a vision right now. And we're
all in it, every one of us.

(CONTINUED)

24 CONTINUED: (3)

24

PASTOR

Come and see.

Someone in the crowd starts singing a gospel song in low a cappella counterpoint to the sermon.

BRUCE

Raise your voices so John can hear us...

"Hear us, John"... More voices, scattered, join in the rising song.

BRUCE

Are you working on this, John?

"Work it, John", "Praise the Lord"

BRUCE

Give me a sign! Any time you're ready, John.

"We want a sign, John"... "Glory"... the singing ratchets up to match his growing intensity, his voice escalates to pull them further. A woman suddenly stands and screams ecstatically, almost painfully, overcome with emotion, stomping her feet and jabbing her arms into the air with her screams. A woman in a nurse's uniform rushes in to attend to her... grabbing her, fanning her... (and this sort of display is not unexpected, it's encouraged)... It's a bedlam of charismatic energy. But Bruce is worried and confused and looks up as though to heaven or up from his own darkness...

BRUCE

(quietly)

Where are you, John?

His father studies him curiously as the room around him is about to explode...

25 CLOSE ON - A DINING ROOM TABLE - INT. LEWIS HOUSE - DAY - 25
ALT REALITY

Now covered with an array of foods that Bruce's mother has cooked... Mrs. Lewis carries out a platter of babyback ribs... which join the bowls of collard greens and rice and pinto beans and grits...

DR. MCCANTS

Rose, you've outdone yourself...

Moving back to reveal a post-service Sunday ritual at the

(CONTINUED)

25 CONTINUED:

25

Lewis household... family and friends sitting together at the table... Dr. McCants and his wife are there, as are Alvin and Norma... the Pastor has the head of the table, Mrs. Lewis at the other... Norma sits between Bruce and Alvin... Bruce is on her left...

MRS. LEWIS

Don't be silly... it's just Sunday supper as usual...

BRUCE

(wistful)

Just Sunday supper.

Bruce watches with very mixed feelings on his face. Part of him loves being here at this family tradition he abandoned a decade ago, part of him is overwhelmed by the weirdness of it all and the mystery of why it is happening.

MRS. LEWIS

Bless the table fore it gets cold,
Bruce.

It takes Bruce a beat but then he clicks into one...

BRUCE

O Merciful God who provides food
for the body and soul, you have
kindly granted what is spread
before us. We thank you. Bless
the loving hands that prepared
this meal and us who are to enjoy
it, please.

They dig in...

MRS. MCCANTS

Don't believe I've ever heard
that blessing.

BRUCE

It's Tamil.

ALVIN

Tamil?

BRUCE

A social entity on the island of
Sri Lanka...

MRS. LEWIS

I've read about Sri Lanka... it
used to be called Ceylon...

(CONTINUED)

25 CONTINUED: (2)

25

BRUCE

Right, Ma, and the Tamil nation is on the northeast corner with their own history, culture and language... interesting people... proud of their traditions...

PASTOR

You're just full of surprises today, "Elder".

MRS. LEWIS

Well if no one else is going to say it, I will - I thought it was one of the best sermons I ever heard...

DR. MCCANTS

Natural born. I always said.

BRUCE

I'm a little out of practice. I mean, I didn't get much time to practice it this week.

MRS. LEWIS

Well, it was heartfelt.

PASTOR

(curious)

Indeed. I never knew you had such an interest in John the Baptist.

ALVIN

Or the Tamil civilization.

NORMA

Did you believe that thing on Clara Johnson's head?

We move down on Norma to find her knee under the table... it moves over and rubs against Bruce's knee...

DR. MCCANTS (O.S.)

I think she feeds that hat.

BRUCE

reacts, almost chokes...

MRS. LEWIS (O.S.)

I didn't even notice.

(CONTINUED)

25 CONTINUED: (3)

25

She tries not to laugh. She doesn't like to think of herself as gossiping.

BRUCE'S KNEE

Moves away from Norma's... Norma's knee pursues...

ALVIN (O.S.)

Notice? I couldn't tear my eyes
away.

RESUME TABLE

NORMA

Nobody could.

UNDER THE TABLE

Norma's left hand...

DR. MCCANTS (O.S.)

That hat had its own gravitational
field.

...snakes into Bruce's lap...

RESUME TABLE

The others laugh... and then react as Bruce stands abruptly...

BRUCE

Whoa!

They all look at him...

BRUCE

Is it warm in here or is it just
me?

ALVIN

The door's open...

BRUCE

Well, it must be letting all the
hot air in.

PASTOR

It's March.

(CONTINUED)

25 CONTINUED: (4)

25

BRUCE

Right.

Bruce doesn't know quite what to do - his father ends it with...

PASTOR

Sit down, Bruce.

MRS. LEWIS

Have some iced Tea.

Bruce sits, reluctantly... and we can only guess what's going on under the table... Norma's left hand is still under there... as she demurely eats her supper...

DR. MCCANTS

The boy may be coming down with something.

MRS. LEWIS

Everybody's got something... and they all bring it to church with them.

But Bruce glances over and sees his father studying him and Norma... his father knows something is going on under the table... Bruce abruptly gets up again...

BRUCE

You know, I just remembered... I have to make a phone call.

And moves out of the room. Everyone is perplexed.

DR. MCCANTS

I'll check him over later.

26 INT. CHURCH OFFICE - DAY - ALT. REALITY

26

Bruce is in the small office linking the house to the church. He's pacing, agitated, holding the phone in hand as it rings a number he has just dialed.

BRUCE

Okay, John... maybe it's like that... that time you saw the mall was going to explode and it did that, that DZ overload? Come on... come on... answer the phone, I got to talk to you, man... I gotta know where you are...

(CONTINUED)

26 CONTINUED:

26

PHONE MESSAGE

The number you are calling has
been disconnected or is no longer
in service.

He clicks off, shakes his head.

BRUCE

Keep telling myself it's a vision
and it's going to end. Click my
heels three times and say 'There's
no place like home' and it'll all
be over. This cannot be real.
Things like this do not happen.
(beat)
Cell phone. Try the cell phone.

As he starts to dial...

CUT TO:

27 EXT. MAINE STREET - A CROWD - ON A SIDEWALK - CHEERING - 27
DAY - ALT REALITY

On the street, ten or so motorcycles are riding by in an
ad hoc parade... the riders are neat, each wearing white
shirts and clean bluejeans... but the cycles have been
customized beyond recognition...

Hear a cell phone beneath the din... moving through the
millworkers and college crowd, all of them wearing Stillson
buttons, many waving signs... to find Johnny Smith but
not the Johnny Smith we know and love... this is the Johnny
Smith from the novel, the movie... this is an assassin...
he looks for all the world like Arthur Bremer stalking
George Wallace... neat, a little too neat, a little
desperation in his eyes... not cheering while all the
others cheer around him... "Go-get-'em, Greg"... people
are looking at him because of the phone ringing which
makes him nervous... the phone finally stops ringing...
and he smiles uncomfortably at someone who is staring at
him...

A big bass drum and here's the (small) Trimbull High School
Marching Band... Greg Stillson darting along with the
band, slapping the tuba player on the back with glee...

And to paraphrase Mr. King:

"The crowd is screaming his name, chanting it: GREG...
GREG... GREG..."

(CONTINUED)

27 CONTINUED:

27

"The young guy who had billeted his family next to Johnny is holding his son up over his head so the kid can see. A young man with a large, puckered burn scar on one side of his face is waving a sign that says: "LIVE FREE OR DIE, HERE'S GREG IN YER EYE!" An achingly beautiful girl of maybe eighteen is waving a chunk of watermelon and pink juice is running down her arm. It is mass confusion. Excitement is humming through the crowd like a series of high voltage electrical cables."

Greg rushes over, remarkably close to Johnny - not recognizing him (never having seen him before). A fat woman grabs him around the neck and kisses him... Stillson laughs...

STILLSON

You bet I'll remember you, hon.

SONNY ELLIMAN is directing the motorcycle riders to keep people at bay... pulling the fat woman away...

Johnny gets a glimpse of SARAH in the Stillson entourage... and then suddenly his cell phone rings again... the sound brings Sarah's attention to him... and she sees who it is of course... and immediately turns away... genuinely distressed any time she sees him.

The crowd lurches and suddenly Johnny finds himself face to face with Stillson who smiles at him...

STILLSON

Hey, man, hope you're gonna support us.

And shakes his hand and RAMP TO JOHNNY'S FACE...

28 *THE FULL ARMAGEDDON VISION*

28

29 RESUME

29

And after the vision's done... the two men stare into each other's eyes... and there is terror in Stillson's... he pulls his hand out of Johnny's and moves quickly away... as we stay a long beat on Johnny, the cell phone begins to ring again... Johnny ignores it... as we --

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

30 INT. CHURCH OFFICE - DAY

30

Close on the phone in Bruce's hands...

JOHNNY'S RECORDED MESSAGE

You've reached the cell phone of
John Smith. Leave a message at
the beep.

BRUCE

Dammit, John, answer the phone.

He slams the phone down, turns and sees his father standing
at the door.

PASTOR

Not the angel I hope. I think
their numbers are unlisted.

The Pastor comes in and sits down.

PASTOR

Can we talk? You said before, we
haven't talked for awhile. And
that's true. I miss it.

BRUCE

Me too, Daddy.

PASTOR

I've been waiting for you to come
to me.

BRUCE

I know. And of course, I've been
waiting for you to come to me.
(beat, realizing)
Maybe that's why we're doing this.

PASTOR

Doing what?

BRUCE

(impossible to explain)
Talking like this.

PASTOR

You're talking in circles.

The Pastor studies him with concern... this is not the
son he knows... this son is acting strangely...

(CONTINUED)

30 CONTINUED:

30

PASTOR

Something isn't right with you today... I can't put my finger on it...

(beat)

...Were you actually standing in front of the congregation asking me to believe you've been, what, 'born again'?

A beat.

BRUCE

That's closer to the truth than either of us could possibly believe.

PASTOR

Excuse me if I find it hard to accept a day after Officer Lorber brings you home at three a.m. covered in your own vomit. And then sitting at your mama's supper table today watching you and Alvin's missus pretending nothing's going on which I know it is. And she isn't the first lonely wife in this parish you've fooled with.

Bruce reacts, tries to absorb all this. He stands, shakes his head, thinking: could this be me?

BRUCE

(mostly to himself)

Next week's sermon will be about "the road not taken."

PASTOR

The road...?

Bruce studies his father with a heavy heart... unable to explain but needing to reach out to his father in a way he never could in his real life...

BRUCE

I am different today. In more ways than I can explain.

(beat)

You have no idea how hard...

(beat, quieter)

You have no idea how hard I've tried... all my life... to find the answers... that I could never find here...

(MORE)

(CONTINUED)

30 CONTINUED: (2)

30

BRUCE (CONT'D)
 (beat, realizing this
 himself as he looks
 into his father's
 eyes)
 ...As though the search for meaning
 itself would somehow bring me
 closer to you.
 (a very long beat)
 I... see myself through your eyes,
 Daddy. I want you to be proud of
 me. No matter what else happens,
 I'm glad I had the chance to tell
 you.

It is an extraordinary thing for a son to tell his
 father... and completely out of character for the Bruce
 he's known... the Pastor studies him as puzzled as can
 be.

31 INT. FOYER - NIGHT - ALT REALITY

31

Bruce moves quietly down the stairs, a duffel bag slung
 over his shoulder, a man ready to go somewhere... as he
 moves to leave, he pauses as he sees some photos of himself
 and the family on the wall... studying a picture of the
 Pastor and Baby Bruce for a moment. Then he looks back
 up the stairs, says a silent good-bye and moves out of
 view.

32 EXT. INTERSTATE - BUS DRIVING - STOCK - A TRANSITION TO:

32

33 EXT. CLEAVES MILLS, MAINE - STOCK - ESTABLISHING - DAWN

33

A shot with a bus arriving? Wishful thinking...

34 EXT. SMITH HOUSE - DAY - ALT. REALITY

34

We don't see the house yet. A cab pulls to the curb...
 Bruce looks out the window... reacts...

BRUCE
 Wait here.

Moving with Bruce as he walks us into our view of the
 house -- past the "Keep Off Property" sign in the yard,
 a look of concern on his face. He takes in the front of
 the house -- the windows covered with boards and the heavy-
 duty Realtor's lockbox on the front door.

(CONTINUED)

34 CONTINUED:

34

BRUCE
(to himself)
Johnny. What's happened? Where
are you?

35 INT. FAITH HERITAGE AUDITORIUM - DAY - ALT. REALITY

35

Reverend GENE PURDY is moving with Bruce through the interior... where red, white and blue banners are being set up along with Stillson signs and paraphernalia. Around them, Faith Heritage students work to set up the chairs and check the podium sound system in preparation for the opening session.

PURDY
Sorry for the turmoil but we're
preparing for a rally - there's a
wild Congressional election in
Maine this year... we have old
Harrison Fisher shaking in his
boots over our boy Greg Stillson...

BRUCE
I've heard of him.

PURDY
All the way in Indianapolis?
That's very encouraging.

Purdy stops an Assistant going by...

PURDY
Our balloons haven't arrived;
find out where our balloons are.

The Assistant nods and moves off.

PURDY
Now, then, what would a man of God
want with Johnny Smith?

BRUCE
(casually)
I have an interest in psychic
phenomena.

PURDY
Elder Lewis, there are psychics
and there are psychotics.

(MORE)

(CONTINUED)

35 CONTINUED:

35

PURDY (CONT'D)

I fear poor Mister Smith has more
in common with the latter than
the former.

Purdy can't keep the anger out of his voice.

PURDY

The man had the audacity to sue
me over his mother's estate... In
a coma for six years... not a day
went by that I didn't pray for
his recovery.

(beat)

I washed my hands of him a year
ago. I have no idea where you
might find him... nor do I
recommend you try.

36 INT. LEWIS HOME - DAY

36

The Pastor is on the phone... his wife is waiting for
news, worried.

PASTOR

Yes, thank you. Thank you very
much.

(hangs up)

Mark deCastrique down at the bus
station says he bought a ticket
to Maine. Bangor, Maine.

MRS. LEWIS

What's in Maine?

PASTOR

God only knows.

MRS. LEWIS

And why wouldn't he tell us where
he was going...

The Pastor shakes his head, doesn't know.

MRS. LEWIS (CONT'D)

Was he having the headaches again?

(CONTINUED)

36 CONTINUED:

36

PASTOR

...Rose, something's terribly wrong. I don't know what it is but I can feel it in my bones.

He makes a decision... moves toward the bedroom...

MRS. LEWIS

Where are you going?

PASTOR

I'm buying a plane ticket. Going to Maine.

MRS. LEWIS

How will you find him?

PASTOR

I'll find him.

37 INT. STILLSON CAMPAIGN HEADQUARTERS - DAY

37

Lots of activity... phones ringing... earmarks of a successful campaign... finding Bruce with Sarah...

SARAH

You have to understand - I don't see much of Johnny any more... it became almost impossible...

BRUCE

Impossible?

SARAH

I really don't like to talk about this.

BRUCE

Mrs. Bannerman, it's terribly important that I find...

(him)

SARAH

(overlapping)

It's Bracknell. I went back to my maiden name after the divorce.

BRUCE

Oh, I'm sorry, I didn't...

SARAH

(explaining)

Johnny became...

(MORE)

(CONTINUED)

37 CONTINUED:

37

SARAH (CONT'D)

well, he just wasn't right after
the coma... he never fully
recovered, you know, it's not his
fault...

And this is still very painful for her... sadness mixed
with anger about what she's been through...

BRUCE

(disturbed)

Yeah, well, I'm sure he didn't
have the right therapeutic people
working with him...

SARAH

God knows, I tried... but he was
irrational... my ex-husband even
arrested him once for stalking my
son... The stress of it all - it
finally broke my marriage apart...

Arriving --

STILLSON

Sarah, have you seen the reports
from the pollsters?
(smiling at Bruce,
holding out his hand)
Hello. Greg Stillson. Hope you'll
be with us on election day.

SARAH

Mr. Lewis is a preacher from
Indiana.

STILLSON

That's okay. I'll be running on
election day in Indiana... just
give me a few years.

She gives him the reports he asked for.

STILLSON (CONT'D)

What can we do for you, preacher?

SARAH

He's looking for Johnny Smith.

STILLSON

(reacts)

Your psychic 'friend'.

(MORE)

(CONTINUED)

37 CONTINUED: (2) 37

STILLSON (CONT'D)
The one from the parade
yesterday...

She acknowledges, troubled.

STILLSON
(joking)
Coming to get your fortune told?

BRUCE
Something like that.

STILLSON
Got a thousand bucks? That's
what he charges. The man gives
me the willies.

He twirls a finger at his head to indicate Johnny is crazy.

STILLSON
(moving away, smiling)
Good luck. See you in Indiana in
a few years.

Sarah's fingering through a rolodex... pulls out a card
with Johnny Smith's name and address...

SARAH
This is the last address of his I
have. You can keep that. I don't
need it any more.

As Bruce reacts...

38 EXT. SMALL HOUSE - CLEAVES MILLS - DAY - ALT. REALITY 38

Bruce stands at the door of a modest, slightly run-down
house, knocking loudly on the door.

BRUCE
John! Open the door!

He puts his ear to the door -- nothing. He looks around,
tries the doorknob -- it's locked. Thinks for a moment.

39 INT. SMALL HOUSE - CLEAVES MILLS - DAY - ALT. REALITY 39

The window breaks from the outside, and Bruce crawls
through, pushing past the heavy plastic blackout sheet
that covers the window. All the windows are so covered,
leaving the apartment disturbingly dark, even in mid-day.

(CONTINUED)

39

CONTINUED:

39

A computer screen adds some light to the room. Bruce is amazed at what he finds -- the place is like Johnny's "threat board" basement times ten. And we do an extended MONTAGE as Bruce examines Stillson pics and articles are pinned and taped and strewn about on all available surfaces. If the basement indicated a potential stalker mentality, this looks to be many degrees darker. Among the pictures: photos of famous assassinations... some with progressive time lapse shots: Dealy plaza... arrows superimposed on where the shots were and may have been fired from... George Wallace ambushed by Arthur Bremer... Martin Luther King's death scene... Huey Long's photo... John Hinkley and Ronald Reagan... Oswald in his death growl as he's shot by Jack Ruby... very disturbing images... and notebooks... one is opened to a page and a line is written with a triple circle around it as though to keep it in: "If you could jump into a time machine and go back to 1932, would you kill Hitler?"

But there's more -- as he moves into the bedroom, he finds a shell casing on a desk... from some kind of rifle... and as he opens a closet... he finds guns... a whole mess of guns... and ammunition... Bruce's face is filled with horror...

JOHNNY (O.S.)

What are you doing here?

Bruce turns to see our alternate Johnny staring at him, deceptively calm and controlled...

JOHNNY (CONT'D)

Who are you?

BRUCE

John, oh man, am I glad I found you. I've been looking everywhere...

JOHNNY

Do I know you?

BRUCE

Yes. Only you don't remember. I remember. I don't know why I remember but I do. My name is Bruce Lewis. Does that sound at all familiar to you?

It doesn't.

JOHNNY

Bannerman sent you, didn't he...

(CONTINUED)

39 CONTINUED: (2)

39

BRUCE

No, John. I...

JOHNNY

I don't know what he told you.
But I have a permit for every
gun. I have the legal right...
the second amendment to the
Constitution...

BRUCE

I'm not a cop. John, please.
Something has gone terribly wrong.
A Dead Zone implosion. I... we...
are either trapped in one of your
visions or something a lot
worse... I'm your best friend...
think, John... try to remember...

JOHNNY

I've never seen you before.

BRUCE

Look, just, just touch me... and
maybe you'll see... you'll see
what I'm talking about... maybe
it'll even break the spell...

Johnny just stares at him evenly... Bruce takes the bull
by the horns and moves to him... grabs his arm... we hear
a DZ sound effect...

BRUCE

Well?

JOHNNY

'Come and see. I have seen the
angel.' You're a preacher.

BRUCE

I'm not a preacher. I'm a physical
therapist. I was your physical
therapist before everything
changed. This isn't you.
Everything in this room... it
isn't you, John... it's the you
that would have been if I hadn't
been there...

As he says the above, he makes a point of moving around
picking up paraphernalia, ammunition...

JOHNNY

I think you'd better leave.

(CONTINUED)

39 CONTINUED: (3)

39

BRUCE

Yeah! That's my whole point. I think we both should leave.

But as he's moved around, his eye has been caught...

BY THE COMPUTER SCREEN

displaying the Faith Heritage website announcing the evening rally for Greg Stillson. He sees a blueprint of the Faith Heritage Auditorium on the desk next to the screen. He suddenly realizes what's about to happen.

BRUCE

(putting it together)
The rally. At Faith Heritage this afternoon. Stillson.

He stares at the ammunition in his hand... losing sight of Johnny for several seconds as he does... suddenly --

ANGLE - JOHNNY

brings a massive flashlight hard across the side of Bruce's head.

BRUCE'S POV - JOHNNY

Staring at him, inches away, eyes wild. A beat, as consciousness collapses into a single point of light, which finally disappears into blackness.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

40 INT. FAITH HERITAGE AUDITORIUM - ESTABLISHING - DAY 40

Red white and blue bunting hung... crowds moving inside...
loudspeakers inside playing lively political music...

41 INT. AUDITORIUM - BACKSTAGE - DAY 41

A worried Pastor Lewis has just introduced himself to a
very busy but patient Gene Purdy...

PASTOR

The cab driver at the bus station
told me he brought him here...

PURDY

(acknowledges)

Your son was here... early this
morning, Pastor Lewis. On a
dubious mission.

(off the Pastor's
concerned look)

He was looking for a man I've had
some unfortunate dealings with
named John Smith.

PASTOR

(recalling the sermon
and phone call)

'John'? Did you say, 'John'?

PURDY

Local man who claims to have
psychic powers. Your son said he
had an interest in the subject.

PASTOR

Psychic powers.

And he's obviously shaken... Purdy notices... pauses to
offer some compassion...

PURDY

This... obviously is a surprise
to you.

PASTOR

Reverend Purdy, I've prayed to
God asking for guidance today.
But I don't understand what is
happening.

(MORE)

(CONTINUED)

41 CONTINUED:

41

PASTOR (CONT'D)

There is something terribly wrong
and I can't explain it.

42 BY THE LADDER TO THE CATWALK

42

A fresh faced young female Faith Heritage volunteer... a student in her late teens... is carrying leaflets, rushing to get somewhere, when she sees a man... it's Johnny... he's carrying a case... she looks at him curiously...

VOLUNTEER

Can I help you?

He looks over to her...

JOHNNY

Electrical. Got a call from
Reverend Purdy's office... someone
named Kennedy...

VOLUNTEER

Mike Kennedy, yes...

JOHNNY

Some kind of problem with the
lighting grid...? Maybe you know
exactly what it's doing...

Looking up at the lights... she follows his gaze... she has no time for this...

VOLUNTEER

Oh. No. But go ahead, check it
out...

And she rushes away... Johnny glances around...

43 INT. JOHNNY'S HOUSE - DAY - BRUCE

43

Is regaining consciousness... holding his head... trying to gather his wits... his eyes focus back on the computer screen, still showing the Faith Heritage website...

BRUCE

Oh God... no...

(CONTINUED)

43 CONTINUED: 43
Off Stillson's picture on the computer...

44 OMITTED 44

45 INT. AUDITORIUM - GREG STILLSON 45
Greg Stillson has arrived in the hall... making a grand entrance... huge swell of cheering... band playing... Some of the motorcycle guys are around him... Sonny Elliman glances around...
Like the President entering the chamber for the State of the Union... smiling, shaking hands, pointing to someone he knows...
The crowd loves him...
We tilt up past Stillson... to the catwalk...

46 INT. UP ON THE CATWALK - CLOSE ON: JOHNNY SMITH'S HANDS 46
assembling a rifle.

47 OMITTED 47
AND AND
48 48

49 ANGLE ON THE FLOOR - AS THE PASTOR COMES OUT FROM BEHIND STAGE 49
The crowd is still going wild... the band is playing... balloons and sparkling confetti is falling from the ceiling...
In the midst of all this visual texture, confetti, balloons falling... we're intercutting action... so it's not just a flat shot here... a flat shot there... it's almost surreal... a nightmare...
The Pastor reacts as he sees --

50 LONG SHOT - HIS POV - BRUCE 50
entering, moving quickly among the crowd... looking in this fog of excitement for Johnny... he pauses to say something we can't hear to a Security Guard who looks concerned... talks into a walkie-talkie...

51 THE PASTOR 51

way on the other side of the auditorium - through the confetti... moves through the confetti toward him... it isn't easy with the crowds of people between them...

51A INT. CATWALK - JOHNNY 51A

Lying flat on his back on a bare floor, staring straight up into camera. He holds the rifle horizontally across his chest. From this overhead angle, body and rifle form the unmistakable shape of the crucifix. The SOUND of a microphone coming to life.

51B THE STAGE 51B

Stillson climbs the stairs, still waving to the crowd, and they roar as though his rise to the stage is an accomplishment of sorts... Purdy has moved on stage to greet Stillson... they shake hands, wave... Purdy moves to the podium...

PURDY

God bless you. God bless you all
for coming. And God bless Greg
Stillson!

More cheers... more music... more chaos... Finding Bruce... Security people talking on headphones...

52 JOHNNY 52

Moves to his knees and lifts his rifle...

THE BUTT OF THE RIFLE

Thuds as it sockets home next to the shoulder joint, chambering a round, the cheers of the audience covering the metallic kerchang of the rifle.

53 STILLSON 53

Arms raised in victory... as Purdy smiles and whispers something to Sarah...

STILLSON

God bless you too! Back at you!

Yaay!, goes the crowd... Elliman gets a call on his earphone... his eyes show concern... look out to the crowd... scans the auditorium...

- 54 THE PASTOR 54
Struggles to get through the crowd...
- 55 BRUCE 55
Finally focuses on the darkness of the catwalk... sees
the ladder... bounds toward it...
And we move into SLOW MOTION AS --
- 56 JOHNNY 56
flicks off the safety, aims...
- 57 STILLSON - IN THE CROSSHAIRS 57
Waiting for the applause to subside. He smiles with great
warmth and sincerity.
- 58 JOHNNY'S FINGER 58
pulls the trigger... the rifle fires...
- 59 THE STAGE 59
And once again to paraphrase Mr. King:
"The slug takes away nearly one quarter of the podium,
peeling it back to the bare, bright wood. Splinters fly.
"Across the way, men in topcoats are reaching inside their
jackets and Sonny Elliman, his green eyes blazing, is
hollering: *Down! Greg, get DOWN!*
"Stillson stares up to the [catwalk] and his eyes lock
with Johnny's in a perfect sort of understanding... the
crowd has started to move, panicky as cattle. They all
drive into the center aisle. People who had been standing
at the rear escape easily but then a bottleneck of cursing,
screaming men and women form at the doors..."
Finding the Pastor caught in all this.
- 60 JOHNNY 60
pumps another cartridge into the chamber... and is about
to shoot when...

(CONTINUED)

60 CONTINUED: 60

ANGLE - BRUCE

Coming up the stairs, yelling 'No', at Johnny... but is forced to take cover as...

Continuing Mr. King's description: "...suddenly part of the [catwalk] railing splinters up in front of Johnny's eyes. Something screams by his ear a second later. A window across the way dissolves in a tinkling rain of glass.

"All three of them [motorcycle guys] across the way are holding handguns, their field of fire to the gallery crystal clear...

"He raises the rifle to shoot again but a pistol-slug grooves Johnny's neck... two more bullets strike him then, one high in the chest, the second into the left side of his mid-section, spinning him around into the railing..."

61 ECU 61

-- a bloody hand ripping a red, white and blue bunting draped across the front of the catwalk... as he falls... (SAME AS SCENE 5)

62 ECU 62

-- the floor below... as feet scatter to reveal Johnny lying face up... chest and neck wounded and bleeding... crazed eyes in shock, glazing over, dying... (SAME AS SCENE 6)

As he hits the ground, we RESUME NORMAL SPEED...

63 ANGLE - THE PASTOR 63

Who is only a few feet away from where Johnny fell... looks up shocked and confused at Bruce who is looking down from the catwalk... their eyes connect as Bruce starts to run back downstairs...

64 MOVING WITH STILLSON 64

arm around Sarah who is crying, terribly upset... reporters following him... has recovered his composure and is spinning the assassination attempt for the benefit of several reporters.

(CONTINUED)

64 CONTINUED:

64

STILLSON

We can only thank God nobody else was hurt. A madman's bullet will not scare us off our mission in this campaign. It will only make us stronger. Excuse us...

A photographer takes a photograph with Stillson and Sarah... and we might guess he's going to come out of this as a hero...

65 OMITTED

65

66 THE PASTOR KNEELS BESIDE JOHNNY

66

Johnny turns to the Pastor and their eyes connect... praying for Johnny --

PASTOR

Deliver him from his sins and let him partake of Thy redemption.

Bruce arrives and pushes his way beside Johnny, during the prayer... Johnny reaches out and grabs the Pastor's hand... and somehow Bruce knows what he has to do - he puts his hand on theirs - the three-way connection again - and looks at his father - as he does, RAMP TO THE HANDS...

67 A FLASH - THE PASTOR AND BOY BRUCE IN THE PAST (AS IN SCENE 1)

67

BOY BRUCE & PASTOR

Come and see!

RAMP TO THE PASTOR'S EYES...

PASTOR (O.S.)

(overlapping)

Deny your destiny...

68 THE PASTOR STANDS WITH YOUNGER BRUCE

68

eleven years in the past at the door about to leave home...

PASTOR

...you deny God Himself. And me.

YOUNGER BRUCE

Nobody has a destiny. We're all just stumbling around in the dark.

(CONTINUED)

68 CONTINUED: 68

And exits. On The Pastor's reaction... RAMP TO HIS FACE...

69 INT. ZION CHURCH - THE FUNERAL - FROZEN 69

Finding the Pastor moving down the aisle... eyes narrow... confused... People are frozen in the line... Johnny is with adult Bruce, having just embraced Johnny which was the first time we saw the alt reality vision... the Pastor looks at himself in the casket...

PASTOR

What... dear Lord... what is...
(going on?)

He looks at his frozen son... reaches out and touches the dreadlocks...

BRUCE (O.S.)

They're called dreadlocks.

The pastor turns to see the alternate Bruce - Elder Bruce - walking through the frozen guests toward him... he is aware now that he is beyond life, that he is experiencing a miracle of some sort... and that plays as subtext as their conversation continues...

PASTOR

You don't think I know what
dreadlocks are?

Bruce smiles...

PASTOR

I've just never seen them on my
son.

BRUCE

I know.

PASTOR

(studying the frozen
Bruce)
I don't like them.

BRUCE

I knew you wouldn't.

As the Pastor turns back to the body in the casket, it slowly begins to make sense to him... and this is an important line because as he explains it to himself, he is helping us understand what has happened --

(CONTINUED)

69

CONTINUED:

69

PASTOR

As a man dies, he dreams of what
might have been.

(beat, realizing)

My last thoughts on this earth
were of the day you left...

BRUCE

Yeah, it's been on my mind too...

(re: Johnny)

That's what he must have tapped
into...

PASTOR

(looking at Johnny)

Is he really an angel?

BRUCE

I don't know. Maybe. This is
his vision we're in.

PASTOR

Are you sure...?

BRUCE

I'm standing at my father's funeral
talking to him in an alternate
reality. I'm not sure of anything.

PASTOR

Would it surprise you to know
that I talked to my father at his
funeral? It's not so unusual.
People do it all the time.

BRUCE

What happened today, to us... it
was unusual.

The Pastor considers, acknowledging...

PASTOR

It was a blessing...

(looking to Johnny)

...angel or not.

The Pastor has realized at this moment that his journey...
and all the things he's experienced in the vision of an
alternate life... have been an opportunity - to 'deliver
him from his sins and let him partake of Thy redemption.')
And he softly prays over his own body... asking God for
forgiveness.

(CONTINUED)

69 CONTINUED: (2)

69

PASTOR

Deliver him from his sins and let
him partake of Thy redemption.

After a quiet beat, he turns to his son and studies him...

PASTOR

You were wrong about one thing -
we're not all just stumbling around
in the dark. You found your
destiny...

(re: Johnny)

...at his side. Protecting him.

BRUCE

If I don't come back, she'll lose
the church, the house.

PASTOR

(laughs)

Before everyone decides what's
best for Rose Lewis, they better
talk to her.

Bruce doesn't understand.

PASTOR

She's been after me to retire for
years. Got a nest egg, wants to
see God's earth before she dies.
Guess she'll see it without me...

They look at each other a long beat...

BRUCE

I don't know how to say good-bye.

The Pastor smiles, feeling ready to go now...

PASTOR

Sure you do.

Bruce moves close to his father and hugs him in a bear
hug... and as Bruce lets himself get lost in the arms of
his father... The whole show-long vision ends the way it
began...

70 INT. ZION CHURCH - DAY - BACK TO REALITY

70

RAMPING FROM BRUCE'S HAND ON HIS FATHER'S CHEEK... TO
JOHNNY'S HAND ON BRUCE'S SHOULDER...

CLOSE ON BRUCE - MOVING TO JOHNNY

(CONTINUED)

70 CONTINUED:

70

as they return to reality... their connection broken...
and only a microsecond has passed.

JOHNNY

Hey, you all right?

BRUCE

You didn't see any of that?

JOHNNY

Any of what?

BRUCE

Because it had to be a vision.
Didn't it?

JOHNNY

You had a vision?

BRUCE

Something. When you touched me.
As I was touching him... somehow
the three of us...

JOHNNY

I didn't see a thing. But I have
been having strange flashes all
day - that didn't make any sense -
of being shot... your father
praying over me...

Bruce studies him... tries to make sense of it... looks
to his father...

BRUCE

John, there's a dead zone in all
of our brains, right? We just
don't know how to use it. But
there are times we get awful
close... times like this. I told
you I felt like I was into my
dead zone today after the funeral.
Your abilities - maybe they acted
like a lightning rod when you
touched me, I'm not sure. But I
know how you feel now, John. I
know the power of the visions.
(beat, as looks at
his father, feeling
very close to him)
My dad and I, we got a chance to
spend some quality time together...
well, it wasn't so quality for
you.

(MORE)

(CONTINUED)

70 CONTINUED: (2)

70

BRUCE (CONT'D)

But we... we had a chance to work
some things through... you know?

Johnny looks at him, sees how centered and calm Bruce
is... he reaches up to give his shoulder a comforting
squeeze...

BRUCE

Don't you touch me.

It plays funny but Johnny reacts, pulls back.

BRUCE

I like it here. And you need me
here.

Johnny doesn't understand exactly what that means but
smiles curiously.

JOHNNY

You won't get an argument from
me.

He leaves Bruce alone with his father... as Bruce looks
to his dad...

71 INT. BATHROOM MIRROR - DAY

71

Bruce studies himself in the mirror... his hand raises a
pair of scissors... and as he begins to snip off his
dreadlocks...

72 EXT. THE CHURCH NEIGHBORHOOD - DAY

72*

Johnny is throwing his overnight bag into the trunk of
his rental car when he looks up and reacts as he sees
Bruce approaching, carrying his bag, clean shaven (should
match the last shot of him cutting his hair) and dreadlocks
gone. Bruce feels Johnny's stare as he throws his bag in
the trunk. *

BRUCE

(re: the look)
What? *

JOHNNY

Nothing. *

He slams the trunk, can't help hanging on to the curious *

(CONTINUED)

72

CONTINUED:

72

look. Moving to the doors. *

BRUCE *
(answering the unspoken *
question) *
Spring is coming. It's already *
starting to get warmer. My ears *
need air. *

JOHNNY *
Well, they've got plenty now. *
You did that yourself, did you? *

BRUCE *
Why, what's wrong with it? *

JOHNNY *
It's just that left ear seems a *
little higher than the right. *

They're in the car... *

BRUCE *
Let's go home, John. You and me -- *
we have work to do. [or] You *
and me -- we have a world to save. *
Come and see. *

Bruce and Johnny ride into the sunset and we... *

FADE OUT:

END OF ACT FOUR

THE END