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Dead Zone Production Corp.

THE DEAD ZONE

"COLLISION"

Production #6-3003

Written by

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THE DEAD ZONE

"COLLISION"

CAST

JOHNNY SMITH

REBECCA CALDWELL

SARAH BANNERMAN

VERA SMITH

WALT BANNERMAN

ROSCOE

REVEREND GENE PURDY

KATY MERCER

RICK FANULI

DR. GIBSON

*

NON-SPEAKING

DR. MCDUGALL

TRUCK DRIVER

JANET MERCER

PARAMEDICS

WAYNE MERCER

DOCTORS & NURSES

ART BELL (ON RADIO)

PEOPLE IN WAITING ROOM

FIREMEN / RESCUE SEARCHERS

SHERIFF DEPUTIES

HOSPITAL STAFF

THE DEAD ZONE

"COLLISION"

SETS

INTERIORS

RACHEL'S HOUSE

FARMHOUSE
DEN

HOSPITAL
CORRIDOR NEAR E.R.
EXAMINATION ROOM
WAITING ROOM
SURGERY PREP ROOM
POST-OP RECOVERY ROOM

MOBILE HOME

FIRE HOUSE
GARAGE

SMITH HOUSE (STOCK)

BANNERMAN HOUSE (STOCK)

EXTERIORS

SARAH'S APARTMENT (PILOT)

FARMHOUSE

FIRE HOUSE

MOBILE HOMES

RURAL WINDING ROAD

JOHNNY'S CRASH SITE

MILLIMAGASSET SOUTH DOCKS
KATY'S CRASH SITE

WASHINGTON, D.C. (STOCK)

STILLSON RALLY (STOCK)

HOSPITAL

VEHICLES

JOHNNY'S CADDY (FROM PILOT)

SEMI-TRUCK (FROM PILOT)

WAYNE MILLER'S SEDAN

RESCUE VEHICLES

FIRETRUCK

THE DEAD ZONE"COLLISION"TEASER

FADE IN:

1 EXT. SARAH'S APARTMENT (1995) PREDAWN (FROM PILOT) 1

A steady rain falls on JOHN SMITH and SARAH BRACKNELL. He's holding his jacket over her so she won't get too soaked...they study each others' faces for a beat... he kisses her on her raindropped nose, smiles gently...

JOHNNY

Why don't I go rent us some old movies for a rainy afternoon...?

As he moves away, she watches him with love... he glances back and sees her one last time - she waves good-bye...

JOHNNY

Love you.

He gets in his car and drives away.

2 INT./EXT. TRUCK CAB/WINDING ROAD - MOVING - NIGHT - 1995 2

P.O.V. THROUGH WINDSHIELD

The frantic THUP-THUP-THUP of windshield wipers is no match for the MACHINE-GUN RAIN punishing the cab roof on this epic night; nor for THE MACARENA, which BLASTS at top volume from a tinny A.M. radio.

Then, abruptly, the screen goes DARK and SILENT. But only for a second or two; then --

P.O.V. THROUGH WINDSHIELD

The same view a little further down the same road, and the same sounds: WIPERS. RAIN. MACARENA. And then -- BLACKNESS. SILENCE. Just for a beat. Then we see --

THE DRIVER

IN SILENCE. Late twenties. Friendly face. Five-o'clock shadow. And, oh, he's ASLEEP. A BUMP in the road awakens him and we hear WIPERS, RAIN, MACARENA again. He grabs the wheel, straightens out the truck and, and then the driver--

(CONTINUED)

2 CONTINUED: 2

WINKS OUT AGAIN, just for a second this time, to SILENCE -- his audio P.O.V., so to speak; then he AWAKENS and we hear WIPERS, RAIN, MACARENA.

3 EXT. WINDING ROAD - NIGHT (1995) 3

The truck hauls ass, going screen right to screen left, past a yellow sign with a black squiggle and the legend SLOW CURVES NEXT 8 MILES.

SUPERTITLE: June 6 1995.

4 EXT. WINDING ROAD - NIGHT (1995) (FROM PILOT) 4

A classic seventies Eldorado drives through the same deluge on the same night. It goes screen left to screen right.

5 INT. CADILLAC - NIGHT (1995) (FROM PILOT) 5

Johnny Smith at the wheel. He's in high spirits, and why not? He's young. He's in love. He's a popular teacher. He's listening to Art Bell Coast to Coast on the radio:

ART BELL (RADIO)

-- and this comet, they call it Hale-Bopp, the experts are saying it has a second blip behind it, that Dr. Burns believes may be a space ship. Hale Bopp will reach closest approach in March, 1997, just a few months from now --

Johnny smiles; he's listening "ironically." (Remember irony?) Then, BRIGHT TRUCK LIGHTS bear down on him. Milliseconds before the vehicles collide --

CUT TO:

6 INT. RACHEL'S HOUSE - NIGHT (2004) 6

Johnny and REBECCA CALDWELL pack up Rachel's belongings; moving boxes are scattered across the floor. A couple well-worn funeral bouquets grace the mantel. Johnny holds a couple of books, and hesitates --

JOHNNY

Rebecca?

(she looks up)

Rachel had all these religious studies books.

(MORE)

(CONTINUED)

6 CONTINUED:

6

JOHNNY (CONT'D)

Do you want to save them? Or
should I put them in the Goodwill
box?

Rebecca, her back to Johnny as she goes through a different
box, answers without looking up from the pictures she has
found.

REBECCA

Goodwill. I'm not going to haul
all those back to D.C.

Johnny adds the books to the goodwill box, then looks to
Rebecca, seeing that she has started to cry.

REBECCA

Has found some of the pictures of her and Rachel as little
girls (from episode one and two). She fights back tears.
Johnny puts a supportive hand on her shoulder.

JOHNNY

You okay?

After a beat, she pulls herself together.

(CONTINUED)

6 CONTINUED: (2)

6

REBECCA

(nods yes)

Yeah... yeah I'm okay.

(a beat)

I just can't believe she's gone.

JOHNNY

I know.

She gives him a long look.

REBECCA

Johnny... I've been meaning to say 'thanks.' You've been great these last few weeks.

JOHNNY

Why don't we take a break, get something to eat?

REBECCA

I'd like that.

FLASHING RED LIGHTS flicker across the window. There's a KNOCK at the door. Rebecca answers to find Roscoe standing outside --

REBECCA

Hello?

ROSCOE

Evening, Ms. Caldwell. I saw Johnny Smith's car outside. Sheriff Bannerman's been looking for him.

REBECCA

(worried)

Johnny...

Johnny leans out.

JOHNNY

What's up, Roscoe?

ROSCOE

An eleven year old girl went missing this morning. Katy Mercer, lives out by Winnetka Farms. We've already got an Amber Alert going -- but Walt sent this -- Thought you might be able to help.

(CONTINUED)

6 CONTINUED: (3)

6

Roscoe unwraps a handkerchief revealing an earring.
Rebecca watches, intrigued --

ROSCOE

Said it's Katy's favorite. The
mother said she's probably wearing
the other one. Here's a picture.

Johnny looks at the photo; Katy's a pretty eleven-year-
old girl. Rebecca takes the picture.

REBECCA

Her parents must be worried sick.

JOHNNY

Let me see what I can do.

Johnny takes the earring, triggering:

7 A VISION - MATCH MOVE MORPH

7

*The room melts away. Johnny is engulfed in a sea of FIRE;
its origin indistinct, but Johnny reels from the heat.*

8 RESUME - INT. RACHEL'S HOUSE - NIGHT

8

Johnny, still in the grip of the vision, eyes closed tight,
pulls his arms around himself, as if he is burning alive --

REBECCA

What's happening?

JOHNNY

Fire. Everywhere... I'm burning.

Rebecca pries the earring out of Johnny's hand. Johnny's
body relaxes and he regains his bearings, collapsing
against the wall for support. Roscoe helps steady him.

REBECCA

Johnny. Are you okay?

(CONTINUED)

8

CONTINUED:

8

JOHNNY

I think. Yes.

REBECCA

What happened?

JOHNNY

I don't know. I felt like I was
on fire.

Johnny straightens up, a bit dazed.

ROSCOE

What about the girl? Do you know
where she is?

JOHNNY

No.

ROSCOE

Did you see anything?

JOHNNY

Just fire. All around. We've
got to find her...

Off Rebecca's worried look --

FADE OUT:

END TEASER

ACT ONE

FADE IN:

9 EXT. FARMHOUSE -- DAY

9

Idealized, overbright rural splendor. KATY MERCER, 11, pretty, swings on a rope swing in front of the picturesque Mercer farmhouse. Each arc of the swing takes her just high enough to see -- but not to hear -- her parents, JANET, 30, and WAYNE, 33, a mechanic.

CLOSER. We see that the parents are arguing.

JANET

Just because you're gone doesn't mean the rent went down.

WAYNE

I'll have it in a couple days --

JANET

And what do I tell the landlord while you're getting your act together?

REVEAL JOHNNY SMITH, standing there, but not interacting: we are, and have been, in a VISION.

Johnny watches as Wayne stomps to his car. (Johnny sees that he drives away alone.)

Johnny looks up to where Katy was; the swing is empty now, but still swinging; she's just gone. He looks in the dirt and sees --

A GIRL'S HELLO KITTY DIARY, dropped below the swing.

Day becomes night, and we return to reality --

10 EXT. FARMHOUSE -- NIGHT

10

Johnny leans on the frame of the swing set (now illuminated by police floodlights) and stares at the ground. Walt, Janet and Rebecca stand closest; half a dozen others watch from a polite distance.

JOHNNY

There was a diary here.

JANET

Katy's diary? It's in the house. I found it here earlier.

WALT

We'll need to see that.

(CONTINUED)

10 CONTINUED:

10

JANET

Okay. I'll get it.

Janet heads into the house.

WALT

Johnny, you don't have to do this.
(off Johnny's look)
Roscoe told me what happened when
you touched the earring.

JOHNNY

It's not a problem.

WALT

Bangor P.D. and the Highway Patrol
are working with us. We have a
statewide A.P.B. for the girl,
and her father. The National
Guard even loaned us a chopper
with infrared. What I'm saying
is, if you're not feeling up to
this --

JOHNNY

(end of discussion)

Walt -- I'm fine.

WALT

(to Rebecca)

Ms. Caldwell, you're a child
psychologist, right?

REBECCA

I'm a therapist for the juvenile
court in D.C., why?

WALT

Maybe you could take a look at
the diary, see what you make of
it.

REBECCA

Of course. Anything I can do to
help.

11 INT. FARMHOUSE / DEN -- A FEW MINUTES LATER -- NIGHT

11

Rebecca flips through the diary as Janet and Walt watch.
Johnny meanwhile looks around the room.

REBECCA

Katy's a bright girl Mrs. Mercer.
She has a talent for writing.

(CONTINUED)

11 CONTINUED:

11

JANET

Yes, ma'am. But please don't believe everything you read in there.

REBECCA

I can tell you love Katy.

JANET

She's my whole world.

REBECCA

You and your husband are separated?

JANET

Yes.

REBECCA

I'm sorry. I know how stressful that can be.

JANET

It's the right decision. But it's been hard on Katy.

WALT

And you're absolutely sure Katy's not with your husband?

JANET

She wasn't in the car with him when he left. Wayne and I have our differences, but he'd never do this.

Rebecca puts a supportive hand on Janet's shoulder.

WALT

We're trying to track him down. He's driving back to Portland.

REBECCA

Katy writes several times about wanting to run away, has she ever done anything like that?

JANET

No. Never. She's a good girl.

As he looks around the room, Johnny is drawn to the

(CONTINUED)

11 CONTINUED: (2)

11

fireplace, momentarily mesmerized by the fire. He snaps out of his reverie, and turns to Janet.

JOHNNY

Mrs. Mercer, would you mind giving us a minute?

JANET

(a little worried)
Of course. I'll go make another pot of coffee.

They wait till she exits.

WALT

What do you think?

REBECCA

Katy's a bright kid, going through a tough time. She does mention missing her father, but that's normal considering their recent separation.

WALT

(to Johnny)
Why'd you ask her to leave?

JOHNNY

After the earring, I wasn't sure what would happen when I touch the diary. I didn't want to scare her.

WALT

I was afraid of that.
(concerned)
You ready?

Johnny nods yes. Rebecca watches, concern on her face as Walt hands Johnny the diary; triggering --

12 *FIRST-PERSON VISION: INT. HOSPITAL (1995) - NIGHT*

12

Johnny stands in the corridor of a hospital as paramedics (including RICK FANULI, shaggy hair, late twenties) rush past him with a badly injured patient -- JOHNNY HIMSELF.

FANULI

I don't think he's going to make it.

Johnny begins to follow the paramedics, but is distracted by...

(CONTINUED)

12 CONTINUED: 12

KATY

standing at the end of the hallway, silent, eyes wide, staring straight through Johnny. Nurses and Doctors rush past, ignoring her as they descend on the room the Paramedics went into. As Johnny walks toward Katy, an incongruous sound begins to grow louder in the background, a distinctive KLAXON, blasting a pattern, two short - one long - two short - one long.

Just as Johnny is about to reach Katy, he feels something hot. He looks down at himself seeing:

HIS HAND

Burned badly, but still holding the charred diary. He drops the diary and the VISION ENDS.

13 INT. FARMHOUSE / DEN - NIGHT 13

Walt and Rebecca watch as Johnny drops the diary; flapping his hand in the air as if it were on fire. He recovers almost instantly, but the phantom pain from his vision-burn lingers.

REBECCA

What happened?

JOHNNY

My hand was burned -- in my vision.
But the pain was real.

REBECCA

Is that unusual?

Johnny nods.

WALT

Did you see the girl?

JOHNNY

She was at Eastern Maine Medical
Center --

REBECCA

Oh no...

JOHNNY

She wasn't hurt. Just standing
in a hallway. Waiting.

REBECCA

For what?

JOHNNY

I don't know.

(CONTINUED)

13 CONTINUED:

13

WALT

We should head over to the hospital
if that's where you saw Katy.

JOHNNY

(beat)

I saw myself there, too. The
Paramedics were rushing me into
the E.R.

REBECCA

Johnny...

JOHNNY

I couldn't tell what happened,
but it looked bad. One of the
paramedics said I wasn't going to
make it.

REBECCA

Oh my god...

WALT

Listen, Johnny, I don't want you
getting hurt. Maybe you should...

JOHNNY

I'll be okay. I'll just be extra
careful.

Rebecca looks at Johnny askance; then steps closer. She
takes Johnny's hand and looks it over.

REBECCA

How's your hand? Does it hurt at
all?

JOHNNY

No.

She notices something about his eyes.

JOHNNY

What?

REBECCA

One of your pupils is bigger than
the other. Let's get you checked
out while we're at the hospital.

(CONTINUED)

13 CONTINUED: (2) 13

Off Walt and Rebecca's reaction.

14 OMITTED 14

15 INT. HOSPITAL CORRIDOR - NIGHT 15

Johnny leads Walt and Rebecca through the corridor of the hospital.

WALT

We've alerted everybody on staff
to keep an eye out for Katy and
I've got a couple of deputies
going room to room just in case.

Johnny pauses to look at a doorway.

15A MEMORY FLASH - B&W 15A

Johnny-1996 being wheeled toward the E.R. (from Sc. 12)

JOHNNY (V.O.)

*That's where I saw them bring me
in.*

15B RESUME SCENE 15B

REBECCA

Any idea what happened to you?

JOHNNY

Couldn't tell. Maybe another car
accident. Maybe fire. Either
way it didn't look good.

Walt and Rebecca exchange a look of concern.

WALT

What about the girl?

Johnny turns and looks down the corridor toward where he
saw Katy in his vision.

15C MEMORY FLASH - B&W 15C

*Katy stands at the end of the hallway (from sc.12). We
hear the siren again, but it's buried in the background
noise.*

15D RESUME SCENE 15D

JOHNNY

She was over there. Just standing,
waiting.

Johnny is lost in thought, remembering something else.

15E MEMORY FLASH - B&W 15E

Katy again - this time the siren is more distinct.

15F RESUME SCENE 15F

Johnny still listening...

JOHNNY

There was something else. A weird
sound... a siren of some kind.

WALT

Like an ambulance?

JOHNNY

No. Bigger.
(concentrating)
Like an air raid siren.

WALT

An air raid siren?
(then quietly)
What are you saying, Johnny?

JOHNNY

I don't know. I definitely heard
it... but nobody in the vision
was reacting to it.

WALT

Hmm... well... if you figure it
out, let me know. Meanwhile I
think the best thing for you to
do is stay right here. I've got
to get back to the command post
at the house. A team from the
FBI Missing Person's Unit is
meeting me there.

Walt turns to go.

JOHNNY

(as Walt leaves)
Fire. That's what we're looking
for.

(CONTINUED)

15F CONTINUED:

15F

WALT
(tossed back)
We're on it.

Johnny and Rebecca watch Walt exit, then turn to head the other direction.

REBECCA
Let's go get you checked out.

15G INT. HOSPITAL / EXAMINING ROOM - NIGHT

15G

DR. GIBSON deflates a blood-pressure cuff from Johnny's arm. Rebecca watches. The doctor checks his eyes with a flashlight.

DR. GIBSON
Your vitals are all good. BP
122/89, heart rate, 64 -- Any
numbness? Pain?

JOHNNY
No. Just the usual.

DR. GIBSON
Still getting those headaches?

JOHNNY
Yeah.

DR. GIBSON
I sure wish you'd let us put you
on some medication.

15G CONTINUED:

15G

JOHNNY

I'll take the headaches over the side effects.

REBECCA

Tell her about your hand.

JOHNNY

I saw my hand burned in a vision, but I felt real pain. Gone now though.

DR. GIBSON

You're not just being a tough guy? It's really gone?

JOHNNY

Yes.

Dr. Gibson looks to Rebecca for confirmation --

REBECCA

-- he had a vision of himself being admitted to this hospital.

DR. GIBSON

Because of your brain injury?

JOHNNY

No. It looked like I had an accident of some kind.

DR. GIBSON

(studying him)

I'd like to admit you and run a full set of CAT scans. According to your chart, you missed your last two follow up exams. The blackouts, phantom pain... these might be significant.

JOHNNY

Not tonight. We're trying to find a missing girl... Are we done?

Gibson gives him a hard look.

16 INT. HOSPITAL - WAITING ROOM - NIGHT 16

Johnny and Rebecca enter the waiting room, where a few people wait for loved ones. Johnny tries a few objects in the room, then touches the frame of the door, triggering --

17 INT. HOSPITAL WAITING ROOM (1995) - SPLIT REALITY VISION 17

A dozen different people waiting.

On the present-day side of the split reality, Rebecca watches as Johnny's face lights up; overcome with emotion.

On the 1995 side of the vision, Johnny approaches a woman seated in the corner, distraught --

JOHNNY

Mom?

VERA SMITH doesn't hear or see Johnny. She is being consoled by a younger REVEREND PURDY:

PURDY

I talked to the doctor, and they're bringing in the best neurosurgeon in the state. We have many reasons to be hopeful, Vera.

VERA

Pray with me, Gene. Pray for my Johnny.

17 CONTINUED:

17

Vera and Reverend Purdy clasp their hands in prayer. Johnny's attention turns to a lovely young woman leaning against the wall, trying not to cry: Sarah Bracknell.

IN THE REALITY HALF OF THE VISION

Johnny turns to Rebecca:

JOHNNY

My mom... she's here, in my
vision... and Sarah... it must be
the night of my accident nine
years ago... but...

Johnny reacts to something Rebecca can't see.

REBECCA

(worried)
Johnny? You okay?

JOHNNY

I don't know...

WHAT JOHNNY IS LOOKING AT

Katy is walking among the people in the waiting room, passing right by Vera, Purdy and Sarah. Johnny follows her, looking down at the floor where he sees:

Katy's footprints are a trail of damp impressions, as if the linoleum were made of mud; and then her last several steps leave watery traces before her trail disappears around a corner. He bends down to touch one of the wet footprints, FIRE SUDDENLY SHOOTING UP HIS ARM. He jumps up and the VISION ENDS.

18 RESUME - INT. HOSPITAL - WAITING ROOM

18

As Johnny recoils back into Rebecca, shaking off the vision.

JOHNNY

Something's wrong.

REBECCA

What's the matter?

JOHNNY

I saw my mother.

(CONTINUED)

18 CONTINUED:

18

REBECCA

In your vision?

JOHNNY

(nods)

And Sarah, and Reverend Purdy.
The vision I had at the farmhouse.
Where I'm injured? It's not from
the future. I was seeing myself
nine years ago... But that's not
what's wrong.

REBECCA

What is it then?

JOHNNY

Katy Mercer was in the same vision.
Walked right through the waiting
room. Right here. Left a trail
of wet footprints.

Johnny kneels down to the floor and runs his hand along
the spot where Katy seemed to have left wet footprints;
it's perfectly dry.

REBECCA

But nine years ago, Katy would
have been two years old?

JOHNNY

But there she was, looking like
she does today, walking through a
vision from 1995. Somehow my
brain is confusing the two.

REBECCA

Why would that be?

JOHNNY

I don't know.

Off their somber looks, a horrific image of Katy's fate
flashing through their minds...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

19 INT. HOSPITAL CORRIDOR - NIGHT 19

Johnny and Rebecca puzzle through the vision he had --

REBECCA

I want to help you figure this out... Part of your vision is straightforward --

JOHNNY

- the night of my accident --

REBECCA

Right. 1995. Set that aside for a minute.

JOHNNY

Okay.

REBECCA

The other part, the Katy Mercer part -- it's not something that really happened?

JOHNNY

It's not something that could ever happen.

REBECCA

So it's more like dream imagery?

JOHNNY

Could be. But that's not how my visions normally work.

REBECCA

You said yourself this was different. Sometimes our dreams are a way for the the unconscious mind to tell us something. Maybe your visions are sending you some kind of message.

JOHNNY

But what does Katy have to do with the night of my accident?

REBECCA

Something about her situation resonates for you. Even for myself, searching for this girl keeps making me think of Rachel.

(CONTINUED)

19 CONTINUED:

19

JOHNNY

So my visions of Katy are
triggering visions of the night
of my accident.

REBECCA

And visions of your accident evoke
Katy.

JOHNNY

(considers this)
And this could be my Dead Zone
trying to tell me something? But
what?

REBECCA

What else stood out about the
vision?

JOHNNY

When she was walking... she left
wet footprints.

REBECCA

Water?

JOHNNY

Maybe...

Johnny starts to dial his cell phone. Announcements in
the hospital P.A. indicate a trauma patient is arriving
by ambulance.

REBECCA

Who are you calling?

JOHNNY

Walt. Maybe it means Katy's near
a body of water. It's a stretch
but...

(in phone)

Walt. It's Johnny. I think the
fire might start near a body of
water... I don't know what kind
of water: river? lake? pool?

While he's on the phone a team of paramedics rush by,
with a badly-injured woman; among them is E.M.T. Rick
Fanuli, nine years older, and with shorter hair.

(CONTINUED)

19 CONTINUED: (2)

19

JOHNNY

...I wish I knew more, too.
(then, seeing Fanuli)
Walt, I have to go.

Johnny hangs up and runs after the gurney; at the door to the E.R. the paramedics hand off the patient to waiting doctors, who take her into the emergency room. After the hand-off Rick walks to the counter. Johnny stops him --

JOHNNY

Excuse me. Sir?

RICK

Yeah?

JOHNNY

Hi, my name's Johnny Smith. Can I ask you a couple questions?

RICK

(slightly in awe)
I know who you are, Mr. Smith.
I've been following your story in the news for years. I was the first guy at your accident scene. I'm Rick Fanuli.

JOHNNY

Nice to meet you, Rick.

Johnny reaches out to shake Rick's hand, triggering --

20 VISION: INT. BACK OF RESCUE VEHICLE (1995) - NIGHT

20

We're back to the night of the accident; Johnny-2004 sits in the back of a rescue vehicle. Johnny babbles.

JOHNNY-1995

...Save many many lives...

RICK

That's my job.

JOHNNY-1995

...Too much to do...

RICK

Don't worry about a thing. I'll take care of you. Relax now.

21 INT. HOSPITAL CORRIDOR (1995) - NIGHT 21

URGENT PAGES for doctors are broadcast on the intercom; distant SIRENS whine; and Johnny-2004 watches as Rick-1995 and other paramedics speed past, pushing a gurney carrying a very bloodied Johnny-1995.

Then, all sound drops out; and the corridor is suddenly empty, except for Johnny-2004. He turns around and sees --

KATY

At the far end of the corridor, shivering, seeming to look right through Johnny. He walks toward her; she steps through a door. Johnny follows.

22 INT. SURGERY PREP ROOM (1995) - NIGHT (CONTINUOUS) 22

Katy is gone; what Johnny-2004 sees instead is Johnny-1995's broken, bloodied body; all around him doctors and nurses prep for surgery.

In an omniscient wide view, Sarah pushes through, ducking around an orderly who tries to stop her; she takes Johnny-1995's broken hand in her own --

SARAH

Oh, Johnny.

Johnny-1995 opens his eyes a sliver; it's unclear if he knows where he is. He barely is able to whisper something to Sarah, and she bends close to listen, BUT WE DO NOT HEAR WHAT HE SAYS.

SARAH

What Johnny? ...Yes.
(listens more)

Yes. We'll find him. Don't worry about that now.

DR. McDOUGALL, 40's, a surgeon, interrupts --

DR. MCDUGALL

Ma'am. You can't be back here --

Johnny-1995 is struggling to say something; Sarah leans

22 CONTINUED:

22

down to listen -- neither we, nor Johnny-2004 can hear what he says. The doctors block her and an orderly starts to pull her away --

SARAH

I'll always love you, Johnny.

The orderly pulls Sarah away, into the hall. Johnny-2004 stays behind; when there are no more civilians in the room, Fanuli leans to one of the nurses and whispers --

RICK

(whispering)

Best thing that could happen to this guy is if he could let go.

(CONTINUED)

22 CONTINUED: (2) 22

The doctors rush Johnny-1995 into the O.R. and the vision ends.

22A RESUME - INT. HOSPITAL CORRIDOR - NIGHT 22A

Johnny and Rick are still shaking hands; Johnny's right forearm and hand are charred black. Johnny pulls his blackened hand away from Rick, startled --

RICK

What's the matter?

(no reply)

You just had some kind of psychic premonition or something didn't you?

Johnny examines his hand; it's perfectly normal, now.

JOHNNY

Or something.

RICK

Cool.

JOHNNY

Rick, were you the one who pulled me from my car?

RICK

No one pulled you out of the car. You were already clear of the wreck when I got there. You must have crawled out on your own.

JOHNNY

Who called 911?

22A CONTINUED:

22A

RICK

An old lady driving past, called from the gas station up the road. I'm positive I was the first guy on the scene.

REBECCA

Are you sure?

RICK

I wouldn't forget something about that night. It's my brush with greatness: I'm the guy who saved Johnny Smith's life.

JOHNNY

By the way, Rick, thanks.

RICK

No thanks necessary, it's my job.

Johnny's phone rings.

CUT TO:

23 INT. VOLUNTEER FIRE HOUSE - NIGHT

23

WALT

(into phone)

Johnny... listen up... is this the siren you heard?

Walt holds up his phone to pick up the DISTINCTIVE SIREN blowing from a Klaxon inside the fire house.

24 INTERCUT: JOHNNY AND REBECCA - HOSPITAL

24

Johnny strains to hear his phone.

JOHNNY

Yes. That's it.

(CONTINUED)

24 CONTINUED:

24

WALT

That's the volunteer fire alarm
for South County. I'm rolling on
a fire with them right now.

JOHNNY

Is it near water?

WALT

(into phone)
Yes. South shore of Fieldstone
Pond.

25 RESUME HOSPITAL - JOHNNY, REBECCA, RICK

25

JOHNNY

I'll meet you there.
(then to Rebecca)
The siren I heard in my vision
was for a volunteer fire
department. They've got a fire
near Fieldstone pond. This could
be it.

RICK

I just got the call. You can
ride with me.

26 EXT. MOBILE HOME - NIGHT

26

Strobing red lights illuminate the spray of firehoses
extinguishing the last flames of a fire that has nearly
destroyed a mobile home; thick white smoke billows into
the night.

A second building on the same property is unscathed; a
firetruck and several patrol cars are parked nearby.
Rick's rescue vehicle pulls up and Johnny and Rebecca get
out, just in time to see --

WALT AND SOME FIRE FIGHTERS

Rush into the smoldering mobile home.

JOHNNY

flags down Roscoe.

(CONTINUED)

26 CONTINUED: 26

JOHNNY
Anyone in there?

ROSCOE
We don't know yet.

27 INT. SMOLDERING MOBILE HOME - NIGHT 27

Steam and smoke fill the air of the tiny, charred mobile home; Walt uses his gloved hands and the ax to rip open every cupboard and closet, but it's all so burned, and the smoke so thick, it's impossible to tell if anyone is in amongst the wreckage.

28 EXT. MOBILE HOME - NIGHT 28

Walt staggers out; soot clings to his face and his clothes. Several hopeful fire fighters look to him for an answer; he shakes his head back and forth; he didn't find her.

WALT
I couldn't see anything.

Johnny approaches the smoking wreckage and lays a hand on a beam. Nothing: no hit, no whoosh.

JOHNNY
She's not in there.

WALT
Thank God. I was afraid we were too late.

JOHNNY
What now?

WALT
We keep looking.

NEAR THE RESCUE VEHICLE

Johnny joins Rebecca.

REBECCA
Well at least we know she wasn't in there...

JOHNNY
I don't know what's wrong with me.

(CONTINUED)

28

CONTINUED:

28

REBECCA

You're doing everything you can.

JOHNNY

But it's not enough. Katy's still out there somewhere.

(a beat)

I've got to find out what it is about the night of the crash -- why my visions keep taking me there.

REBECCA

Is there anybody else who was there after your accident? Anybody who might know more about what happened?

JOHNNY

Actually, there is. The last person I spoke to that night.

Johnny gets out his phone and starts to dial.

29

OMITTED

29

30

INT. HOSPITAL - WAITING ROOM - NIGHT

30

Johnny and Rebecca stand when Sarah enters the waiting room.

JOHNNY

Sarah. Thanks for coming.

SARAH

I got down here as fast as I could.

REBECCA

Hello Sarah.

SARAH

Hi.

JOHNNY

(re: Rebecca's presence)

I was helping Rebecca pack when Roscoe came and got me, she's been a huge help.

SARAH

Walt told me... that poor girl. What can I do to help?

(CONTINUED)

30 CONTINUED: (2)

30

JOHNNY

I have to ask you something. I need you to help me remember something about the worst night of my life...

SARAH

...the night of your accident...

JOHNNY

You were the last person I spoke to that night.

SARAH

Yes. After we... were together at the carnival. What does this have to do with the missing girl?

JOHNNY

I'm not sure yet. But in my vision, we talked again, later, here at the hospital, what did I say to you?

SARAH

Oh, Johnny... It was so chaotic. I was terrified... I thought you were going to die... you were so out of it... It's been nine years...

Rebecca is watching this, surprised to find out the full extent of Johnny and Sarah's relationship.

REBECCA

Sometimes our memories can be merciful... we forget painful moments... at least consciously.

JOHNNY

(to Sarah)

That's why I asked you to meet me here.

(CONTINUED)

30 CONTINUED: (3)

30

JOHNNY

I thought maybe you being back
here might help your memory... or
my visions... maybe I can see
something you forgot.

Johnny puts out his hand.

SARAH

I remember being so scared...

Sarah takes his hand, triggering:

31 INT. HOSPITAL WAITING ROOM - NIGHT (SPLIT REALITY VISION) 31

Johnny finds himself standing beside Sarah-2004 seeing Sarah-1995 in his vision, as she was the night of the accident, pacing nervously. Nearby are Vera and Reverend Purdy.

Sarah-2004, in the reality side of the vision tries to think what happened next:

(CONTINUED)

31 CONTINUED:

31

SARAH-2004

I sat out here, with your mother
and Reverend Purdy, almost all
night. It felt like forever.

*On the vision side of the split-reality, Sarah-1995 sees
the doctor gesture to Vera and Reverend Purdy; she walks
over to join them.*

*Sarah-1995 puts a supportive hand on Vera's shoulder to
comfort her. Purdy-1995 listens intently. The doctor
speaks quietly.*

DR. MCDOUGALL

Mrs. Smith? Do you want to sit
down?

VERA

No. Just tell me about my son.

DR. MCDOUGALL

The impact of the crash was quite
substantial. His femur suffered
two fractures; we put several
pins into his left foot.

(the really bad news)

He suffered extensive contusions
to the brain. We're still trying
to relieve some of the swelling
but he hasn't regained
consciousness. Unfortunately
with the severity of his injuries
its likely he never will.

Sarah reacts.

31A VISION - HOSPITAL CORRIDOR - 1995

31A

*Sarah arriving at the hospital, soaked from the rain, and
her own tears, as she hurries down the hallway, stopping
to ask a DOCTOR directions, before hurrying on.*

31B RESUME WAITING ROOM VISON -

31B

As Sarah listens to the doctor give Vera the bad news.

VERA

Is my boy going to live?

The doctor chooses his words carefully.

DR. MCDOUGALL

*You may be asked to make some
difficult choices about how to
proceed if he does not regain
consciousness for an extended
period.*

31B CONTINUED: 31B

PURDY

Are you saying he may be in a
coma?

DR. MCDUGALL

Yes.

Sarah feels the impact of the doctor's "yes".

31C VISION - INT. SURGERY PREP ROOM - SARAH 31C

dodges an orderly as she rushes into the prep room, ignoring the busy doctors and nurses that move around her. (This scene covers the same action as sc. 22, but is tighter, more from Sarah's perspective.) She takes Johnny's hand, looking into his face. This time in the vision, we see their eyes meet.

SARAH

Oh Johnny...

JOHNNY

(barely audible)
Sarah... there was a man...

SARAH

Yes...

JOHNNY

...he saved me...

SARAH

Yes. We'll find him. Don't worry
about that now.

JOHNNY

...the man...

Dr. McDougall interrupts.

DR. MCDUGALL

Ma'am. You can't be back here --

31D RESUME WAITING ROOM VISION 31D

As Dr. McDougall continues, the tragedy deepening for Vera and Sarah.

(CONTINUED)

31D CONTINUED:

31D

DR. MCDUGALL

(then to Vera)

If he does not regain consciousness
You may be asked to --

VERA

(she knows where he's
going with that line)

-- No! No matter what -- I want
you to do everything. Everything
to keep my boy alive.

DR. MCDUGALL

You don't have to decide right
now. You need to consider the
quality of life in his condition --

PURDY

Mrs. Smith has made up her mind.
If there's even the smallest
possibility that Johnny will pull
through, you have to take every
measure to keep him alive.

Sarah slowly sits down, a state of shock gripping her as she begins to realize her life, and Johnny's, will never be the same.

31E VISION - SARAH AND JOHNNY - SURGERY PREP ROOM

31E

(Again a closer version of Sc. 22) As the orderlies prepare to wheel Johnny into surgery, he keeps trying to speak to Sarah, and she leans in close to hear the last words he will say for six years.

JOHNNY

...tell the man... I'm just a
school teacher...

And then Sarah tells Johnny the last words he'll hear for six years...

SARAH

I'll always love you Johnny.

Johnny-2004 watches as Sarah is pried away from Johnny 95, a doctor gently keeping her from following as Johnny is wheeled into surgery.

As Sarah is taken out one direction, and Johnny 95 is taken out the other, Johnny-2004 finds himself alone in the prep room.

(CONTINUED)

31E CONTINUED: 31E

Behind him something moves. Johnny turns around to see:

32 A DOORWAY 32

Blue light arcing from some unseen source inside the room. Johnny walks toward the light, not sure what he'll find inside the room. As he reaches the threshold of the room the blue light illuminates his face and he reacts with a mixture of awe and horror to what he sees --

(CONTINUED)

32 CONTINUED:

32

JOHNNY'S POV: POST OP RECOVERY ROOM

Johnny-1995 lies near death, his battered head held together by bandages, a tangle of tubes and wires helping him cling to life.

Next to his bed stands Katy, looking impassively at Johnny-1995 as a cascade of 10,000 volt blue sparks shower the room.

As Johnny-2004 watches, the sparks suddenly touch off an explosion, the room suddenly replaced by a WALL OF FIRE that surrounds Johnny-2004 as the VISION ENDS.

33 INT. HOSPITAL - WAITING ROOM - NIGHT

33

Johnny pulls his hand off of Sarah; he's back in the waiting room. He looks at Sarah; looks at Rebecca; then looks --

AT HIS REFLECTION

In a glass window; Johnny's face is deeply scarred with third-degree burns.

BACK TO SCENE

Johnny backs up, horrified; he puts his hands to his face; then he looks again --

IN THE REFLECTION

He's fine now; no burns at all.

SARAH

Johnny --

He's disoriented and blacks out for a second. Johnny leans on Rebecca and Sarah for support. Off Johnny's stunned look...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

34 INT. HOSPITAL WAITING ROOM - NIGHT

34

Johnny leans on Rebecca as she steers him to a chair in the waiting room. Sarah notices the gesture; she may realize there's more between Johnny and Rebecca than even they know.

SARAH

Johnny, what happened? Are you okay?

JOHNNY

I saw an explosion. I was burned. My face...

Rebecca touches his face. Sarah notices.

REBECCA

Are you in pain now?

JOHNNY

No. The pain fades with the vision.

SARAH

Johnny, you've got to be careful. You can't keep doing this to yourself.

REBECCA

You're getting worse with every vision.

*

Rick notices Johnny's distress; rushes across the room --

RICK

Hey, Mr. Smith -- you okay?

JOHNNY

(ignoring the question)
Listen, I need you to radio Sheriff Bannerman. Tell him Katy's going to be found near a downed power line. That's where the fire will start.

*

*

RICK

Okay. You got it.

*

(CONTINUED)

34 CONTINUED:

34

Rick steps back and pulls out his emergency radio to make the call. As Rebecca comforts Johnny, he turns his attention to Sarah --

JOHNNY

I keep seeing myself on the night of my accident, but I also see myself burnt.

*
*
*

SARAH

But you weren't burnt that night, Johnny.

*
*
*

JOHNNY

I know. Rick said I must've crawled out of the car before it exploded. It doesn't make sense.

*
*
*
*

SARAH

But what does this have to do with Katie?

*
*
*

JOHNNY

I saw Katie in my hospital room. There were sparks. She looked at me, and then the room exploded. There has to be a connection between me and Katie. I must be missing something. Okay... in my vision, the last thing I said to you was '...there was a man, he saved me.'

*
*
*
*
*
*
*
*
*

SARAH

Yes. Yes, I remember that now.

*
*

JOHNNY

Do you know what I meant?

SARAH

No. I don't know. You were so out of it, Johnny. I guess I just thought you were talking about a Paramedic.

*
*
*

JOHNNY

Did anyone talk to me after you?

SARAH

No. You went straight to surgery.

*
*

(CONTINUED)

34 CONTINUED: (2) 34

Johnny stands, a plan of action beginning to form. He crosses to Rick.

JOHNNY

Listen... you have to take me to the accident site, I need you to show me exactly where you found me, where my car landed, everything.

*
*

RICK

Why?

JOHNNY

I need to go back and relive the worst night of my life... 'cause the only one who knows what happened to me that night... is me.

*

RICK

Okay.

*
*

Off Sarah and Rebecca's worried looks.

35 OMITTED 35

36 INT. RESCUE VEHICLE - NIGHT 36

Johnny and Rebecca ride in the back of the rescue vehicle, where paramedics or patients would ordinarily be. It's pretty bumpy. Rebecca studies Johnny, who is lost in thought, a worried expression on his face.

REBECCA

Don't worry Johnny, we're going to find her.

JOHNNY

I hope you're right.

REBECCA

(a beat)
I didn't realize you and Sarah were so close.

36 CONTINUED:

36

JOHNNY

We were engaged. Had our whole life planned out. But then...

REBECCA

You lost a lot that night didn't you?

JOHNNY

You mean besides six years of my life?

(a beat)

I can't blame her for not waiting. Nobody expected me to ever wake up. She met Walt here at the hospital while she was visiting me. Guess in a weird way you could say I introduced them.

REBECCA

Life isn't fair is it?

JOHNNY

No it isn't.

Johnny reaches out and takes her hand, each of them finding comfort from the other. After a beat.

JOHNNY

Hey, Rick. This isn't the same ambulance you were driving in 1995, is it?

(CONTINUED)

36 CONTINUED: (2)

36

RICK (O.S.)

It sure is. Two bond measures in
a row got shot down. Maine
frugality.

Johnny starts to touch various items in the rescue vehicle,
hoping to get a hit. Johnny touches a stretcher,
triggering --

37 VISION: EXT. CRASH SITE - 1995 - NIGHT - N.D.S. TO REVEAL 37

*The rescue vehicle is parked at the site of Johnny's car
wreck on that rainy night in 1995. Johnny-2004 watches
as Rick and another paramedic haul his broken body up
into the emergency vehicle.*

Johnny-1995 is barely conscious; trying to speak.

RICK

(to other paramedic)
I can't believe this guy's still
alive.

JOHNNY-1995

(mumbling)
The man.

RICK

(teasing)
You bet. I'm the man.

JOHNNY-1995

The man!

RICK

I know, I'm the man. But you
just relax now, buddy.

*A look of terrible pain crosses Johnny's bruised face as
he's hoisted into the Rescue Vehicle, the doors slamming
behind him.*

37A INT. RESCUE VEHICLE

37A

As Rick secures Johnny's stretcher.

RICK

(to other paramedic)
Give me another hundred cc's of
Nembutal. This guy's
hallucinating.

(CONTINUED)

37A CONTINUED:

37A

Johnny-2004 watches as the other paramedic stands and opens one of the medical supply cabinets --

IN THE CABINET

is Katy; she's crammed in and just barely fits inside; she looks scared and uncomfortable. When the medical supply door closes, Johnny sees himself reflected in the glass --again horribly burned.

38 RESUME: INT. RESCUE VEHICLE - NIGHT

38

Johnny, holding his head, blacks out momentarily, Rebecca catching him before he tips over.

REBECCA

Hey -- Johnny, you okay?

Johnny shakes off the vision, pulling himself together.

REBECCA

You're bleeding.

38 CONTINUED:

38

Johnny winces, in severe pain; a rivulet of blood trickles down from Johnny's eardrum onto his neck; just like a head trauma patient. Rebecca finds a tissue and wipes off the blood.

JOHNNY

My head feels like it's going to explode.

REBECCA

I'm worried about you. Every time you have a vision of that night, it's taking more out of you.

JOHNNY

I have to keep going. I have to.

REBECCA

Johnny... I know how you must feel. You can't lose this little girl. You feel like you're the only one who can save her. Just like you felt you could save Rachel.

This lands with Johnny. He knows she's right. But it doesn't matter.

JOHNNY

I should have saved her...

REBECCA

You think you're alone in that feeling? You think a day goes by that I don't beat myself up because I wasn't there for her? But the truth is, despite your abilities, you're just one man. Maybe it's not your visions causing these symptoms, maybe it's this burden you carry around with you. This enormous responsibility you've taken on. You can't save everyone Johnny.

Johnny dials his cell phone.

JOHNNY

I know... but I still have to try.

(CONTINUED)

38 CONTINUED: (2)

38

JOHNNY
(then into phone)
Walt... Johnny... got another
detail... She's in some kind of
confined space, a closet, or
crawl space...

INTERCUTTING:

39 INT. VOLUNTEER FIRE DEPARTMENT GARAGE - NIGHT

39

Walt stands at a makeshift command post as the FIREMEN
clean up behind him.

WALT
...or refrigerator, or well...
I'll get that out to everybody
right away. But listen, Johnny,
I just got off the phone with
Sarah. She's very worried about
you. So am I.

JOHNNY (PHONE)
I'll be okay. I've got Rebecca
looking out for me, and my own
private E.M.T.

WALT
I want you to turn around and get
back to the hospital. Let Doctor
Gibson run some more tests. We
can't afford to lose you. I've
got every available resource in
Maine looking for this girl.
You've given us plenty to go on,
we can take it from here.

JOHNNY (PHONE)
Thanks Walt, but it's not just
about Katy. I have to find out
what happened that night for
myself.

Intercut Walt and Rebecca's worried reaction...

40 EXT. JOHNNY'S CRASH SITE - NIGHT

40

The ambulance pulls to a stop by the side of the road; Johnny and Rebecca are exit the rear of the vehicle. Rick joins them.

It's an eerie night; anything could happen; a light fog hanging in the air evokes strangeness and uncertainty.

Johnny is trepidatious: this is, after all, where the worst thing that ever happened to him, happened.

JOHNNY

This is it?

RICK

This is it.

Just seeing the place, even nine years later, sends a chill through Johnny.

JOHNNY

I never drive this way anymore.

REBECCA

You okay?

Rick walks them through the crash area.

RICK

The semi jack-knifed over there.

Johnny stares, as if seeing it new for the first time --

JOHNNY

Where was my car?

(CONTINUED)

40 CONTINUED:

40

RICK

Down there. You must have flipped
three or four times after impact.
It didn't look like anybody could
possibly have survived...

Johnny tentatively walks to where Rick is pointing.

JOHNNY

Right here?

RICK

I'm sure of it.

Johnny takes a beat to collect himself, looks to Rebecca
for a dose of strength, then jabs his cane into the ground.

41 OMITTED

41

42 *JOHNNY-2004 - STILL IN THE VISION*

42

*SUDDENLY BURSTS INTO FLAMES flames, as quickly as if he'd
been soaked in gasoline; he burns horrifically, twisting
his body as he tries to fight the flames consuming his
flesh, but it's no use, the fire is too hot. He tries to
run, but falls to the ground, still on fire.*

43 RESUME PRESENT DAY REALITY - CRASH SITE - NIGHT 43

Rebecca and Rick watch as Johnny suffers from the unseen flames, then topples to the ground in a heap. (Repeating the action of himself on fire so we can pick a cut point.) Once he collapses to the ground, Johnny lies perfectly still; no smoke, no flames, as if he never burned at all.

Rebecca rushes to his side --

REBECCA

Johnny!

Rick rushes to his side, does a quick check of his pulse.

RICK

I'll get my kit.

He rushes off to the truck. Rebecca bends over Johnny.

REBECCA

Johnny? Johnny?

(to Rick)

He's not breathing!

(then)

Johnny!

Off her terrified reaction...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

44 EXT. JOHNNY'S CRASH SITE - 2004 - NIGHT 44

Seconds after we left them last. Johnny lies on the ground unconscious, with Rebecca kneeling at his side. She feels for a pulse.

REBECCA

I'm not feeling a pulse.

Rebecca tips Johnny's head back to clear his airway, then begins CPR, first with two breaths, then chest compressions.

REBECCA

C'mon, Johnny... C'mon...

(to Rick)

Hurry!

She cradles Johnny's face, pausing before the next breath, their lips almost touching as she tries to communicate with whatever is left of Johnny's consciousness.

(CONTINUED)

44 CONTINUED:

44

REBECCA

You're not doing this to me
Johnny... BREATHE!!

Another round of breaths and chest compressions, then...

JOHNNY

abruptly comes to, eyes popping open, startling Rebecca
as he suddenly sits up, coughing for air. Rebecca
reflexively throws her arms around him.

REBECCA

Johnny! Thank God...

JOHNNY

I'm okay... I'm okay...

REBECCA

I thought you were dead.

Johnny soaks in the hug for a beat, getting his bearings.
Rick returns with his kit and a portable defibrillator.

RICK

This psychic thing's a bitch,
huh?

Rick gives him a quick checkup.

JOHNNY

My whole body was on fire.

Rick takes Johnny's pulse, checks his pupils.

RICK

You went into cardiac arrest.
This ever happen to you before?

JOHNNY

No. It's the vision. I keep
reliving that night, but I can't
see past the fire. I've got to
try again.

REBECCA

You've got to stop this, Johnny,
before you kill yourself --

(CONTINUED)

44 CONTINUED: (2)

44

JOHNNY

The man. The man I kept talking about that night. He's the key to the whole thing. If I don't get past this, if I don't figure out who he is -- Katy will die.

REBECCA

Maybe I can help you see what you need to see without the pain.

JOHNNY

How?

REBECCA

Sometimes, the kids I work with are crippled emotionally, stuck from moving forward with their lives by some trauma they've repressed... I try to help them remember what happened, relive the experience in a safe environment so they can get past it.

JOHNNY

Can you help me remember that night? Guide me through it somehow?

REBECCA

I don't know. I can try. First let's get you back to the hospital.

JOHNNY

No. The answer is here. I know it.

REBECCA

Fine. I'll do it. But first sign of trouble and we go back.

Off Johnny's nod...

CUT TO:

44A EXT. CRASH SITE - LOWER ROAD - MINUTES LATER

44A

Rick has moved the truck down to the crash site. The headlights illuminate Johnny and Rebecca as they sit on the ground, facing each other. Rick returns from the truck with a portable EKG and finishes hooking Johnny up as Rebecca preps him.

(CONTINUED)

44A CONTINUED:

44A

JOHNNY

What are you going to do, hypnotize me?

She holds his hands, her thumbs against his palms.

REBECCA

No. I'm just giving you a lifeline; if things get bad, feel my hands in yours. No matter where your visions take you, your body will know you're still sitting here safe with me.

JOHNNY

Okay...

REBECCA

I'm going to talk you through it.

JOHNNY

Okay.

REBECCA

Now close your eyes...

Johnny takes one long last look into Rebecca's eyes, then closes his eyes.

REBECCA

(then slowly,
deliberately)

Slow your breathing down. Relax your body. Calm yourself more with each breath... as much as you can, ignore your surroundings. When you are ready, I want you to try again to have a vision of that night. But this time, when the vision comes, I want you to tell me what you're seeing. If you feel yourself starting to black out again, what do you do?

(CONTINUED)

44A CONTINUED: (2) 44A

ON THEIR ENTWINED HANDS

Johnny squeezes her hands gently in his.

ON THE TWO OF THEM

face to face.

REBECCA

That's it. Remember, I'm right
here with you. Ready?

Johnny nods yes. Rebecca and Rick exchange a quick glance.
Rick has the defib paddles fired up -- he's ready too.

REBECCA

All right Johnny, whenever you're
ready...

lets go of her left hand, reaching out to touch the ground,
triggering:

45 A VISION: JOHNNY AND SARAH - THE NIGHT OF THE ACCIDENT 45
(FROM THE PILOT)

*Getting out of the Caddy, running up to Sarah's front
door. She's laughing.*

46 INTERCUT: JOHNNY AND REBECCA - CRASH SITE 2004 46

Johnny looks off to the side, as if he can see himself
and Sarah in the rain. Rebecca studies Johnny.

REBECCA

What is it? What do you see?

JOHNNY

I'm saying goodbye to Sarah...
the night of the accident.

47 VISION: JOHNNY AND SARAH - THE NIGHT OF THE ACCIDENT 47
(FROM THE PILOT)

He kisses her goodnight.

JOHNNY (O.S.)
*I thought it was "goodbye, I'll
be back in ten minutes." I didn't
realize it was goodbye forever.*

48 JOHNNY AND REBECCA - CRASH SITE 2004 48

*Sitting together. Rick is gone, it's as if they're the
only ones left in the world. Johnny looks off in the
distance, a sad smile on his face.*

REBECCA
I can tell you love her very much.

*Johnny suddenly reacts to something he sees, squeezing
Rebecca's hand. She reacts.*

REBECCA
What is it?

49 JOHNNY'S POV - CRASH SITE 2004 49

Katy standing right next to him.

JOHNNY
Katy...

Then she's gone.

50 JOHNNY AND REBECCA - CRASH SITE 2004 50

Johnny looks, but doesn't see Katy now.

REBECCA
You see Katy?

JOHNNY
Just for a second... she's gone...

REBECCA
*That's okay... let her go for
now... I want you to concentrate
again on your breathing... relax...
and when you're ready, go back to
that night...*

Before she can finish, Johnny gets another vision from

50 CONTINUED: 50

the ground...

51 VISION - INT. CADILLAC - NIGHT OF THE ACCIDENT - 1995 51
(FROM THE PILOT)

Johnny-1995 behind the wheel, the rain pounding the windshield.

REBECCA (O.S.)
What are you seeing now?

INTERCUTTING:

52 JOHNNY AND REBECCA - CRASH SITE - 2004 52

Sitting together.

JOHNNY
*That night... I'm in my car...
It's raining... I don't want to
be here again...*

53 VISION - INT. CADILLAC 53

Johnny driving as Rebecca's voice leads him toward his appointment with destiny.

REBECCA (O.S.)
*Johnny. I know this is hard.
But you've got to keep driving.
You can't stop.*

He looks into approaching headlights...

JOHNNY-2004
I see it. The truck.

Lightning flashes.

53 CONTINUED: 53

JOHNNY-2004'S POV - IN THE REAR VIEW MIRROR

Katy, revealed in the cold blue light, sitting in the backseat of the Caddy.

JOHNNY-2004 - INT. CADDY

Turns back to see Katy looking straight ahead, both of them hurtling toward oblivion.

JOHNNY-2004

Why didn't I go slower -- or take a different route... WHY DIDN'T I STAY WITH SARAH...

(scared)

I... don't... want to crash.

REBECCA (O.S.)

It's okay. I'm with you, Johnny.

54 JOHNNY AND REBECCA - EXT. CRASH SITE 2004 54

Rebecca looking at Johnny, who stares ahead of him as if he sees the truck coming.

REBECCA

Don't be afraid Johnny. It's not much farther now... You have to get past this to see where you're going...

55 VISION - INT. CADDY 55

The headlights of the truck flood through the windshield of the Caddy, Johnny accepting his fate as we hear the TRUCK HORN and the SOUND OF THE IMPACT...

55A MOMENT AFTER IMPACT - ULTRA SLOW MOTION 55A

Johnny's world explodes in a hyper-realistic expansion of the moment of impact. Johnny pitches forward, three inches that seem like forever, a human crash test dummy as the car tumbles and disintegrates around him. It's horrific and beautiful.

FADE OUT:

56 OVER BLACK - 56

REBECCA (O.S.)
Johnny? Johnny where are you?

FADE IN:

57 VISION - INT. CADDY - POST CRASH 57

Upside down. Shredded steel and glass. Fuel hissing on hot metal. Find Johnny-1995 hanging upside down, covered in blood, the first glimmer of consciousness returning, and with it, the pain...

58 JOHNNY AND REBECCA - EXT. CRASH SITE 2004 58

Johnny, eyes closed, fingers digging into the rocky soil, tries to explain what he's experiencing.

JOHNNY-2004
My leg, I can't move my leg. Get
me out of here... Help me...
somebody... God it hurts...

Johnny grits his teeth, unable to endure the pain; then abruptly grabs a fistful of dirt and stands up, startling Rebecca and Rick. They watch as Johnny walks away, apparently seeing the wrecked car ahead of him.

59 VISION - SPLIT REALITY - CRASH 1995 / JOHNNY-2004 59

Johnny-2004 sees the car, upside down, wheels spinning, ten feet away. Something distracts him, he turns to see...

59A JOHNNY-2004 POV OF 1995 59A

The OLD LADY who will call 911 slows down and reacts with horror at the carnage she sees before driving off again.

JOHNNY-2004
The lady. The one who calls 911!

59B RESUME SPLIT REALITY 59B

He turns back to the crash in front of him, then looks around again in desperation.

59B CONTINUED:

59B

JOHNNY-2004

*But where is the man? There's no
time left... Where is he?*

*Johnny-2004 looks around, walking right up to the hissing
wreck. Sees -- dripping gas -- smoke --*

59C *JOHNNY-1995*

59C

*hanging upside down in the wreck. Drifting in and out of
consciousness. Mumbling to himself in agony. Opening
his eyes, half-dead Johnny-1995 sees SOMEBODY'S FEET
approaching.*

JOHNNY-1995

*Help me... I can't move... Hey,
you!*

60 JOHNNY-2004 - EXT. CRASH SITE 2004 60

With Rebecca and Rick watching, Johnny-2004 reacts, a strange realization barely beginning to dawn on him. He bends down out of frame...

MATCH CUT TO:

61 VISION - JOHNNY-1995 / JOHNNY-2004 SPLIT REALITY 61

Johnny 1995, is still hanging upside down, when Johnny-2004 leans down and peers into the wreck.

JOHNNY-1995

Help me!

(then seeing Johnny-2004)

Oh my God, I'm dead. I've left my body, I'm dead.

JOHNNY-2004

No-no-no, you're not dead...

Wait... You can see me?

JOHNNY-1995

I can't move my legs...

JOHNNY-2004

(to himself)

He can see me...

62 EXT. CRASH SITE 2004 - NIGHT 62

Rebecca and Rick react, confused, watching Johnny on his knees, talking to his unseen self.

REBECCA

It was you, Johnny... You were the man...

63 RESUME JOHNNY-1995 / JOHNNY-2004 VISION 63

Johnny-1995 starts to black out.

JOHNNY-2004

It's okay. I'm here now... You've got to get out. There isn't much time. The car's going to blow up. Unbuckle your seat belt.

Johnny-1995 struggles to stay conscious -- to stay alive -- He unbuckles his seat belt and drops the last few inches to the ground, but is still stuck.

(CONTINUED)

63 CONTINUED:

63

JOHNNY-1995
Get me out!

63 CONTINUED: (2)

63

JOHNNY-2004

I can't. You have to do it yourself.

JOHNNY-1995

I can't move. God it hurts.

JOHNNY-2004

Your left arm is still good. Pull it out.

Johnny-1995 struggles; extends his arm; pulls himself forward, letting out a ROAR of pain as he rips his injured leg free -- Johnny 2004 grabs his own leg, as if he too can feel the pain.

JOHNNY-1995

My leg... I can't do this...

JOHNNY-2004

Yes you can. You have too much to do. Many lives are depending on you.

JOHNNY-1995

I'm just a schoolteacher --

JOHNNY-2004

Not any more. You have a destiny...

JOHNNY-1995

I just want to go back to my life... I want to be with Sarah...

JOHNNY-2004

I can't do that... God knows I wish I could... but it's just not meant to be.

JOHNNY-1995

Then let me die...

JOHNNY-2004

Sorry, can't do that either... but it's going to be okay. We have a huge job ahead of us. More than you and I could ever imagine. But, if you don't get out of this car, you're going to die, and me with you, and all the people we're destined to save are going to die, including a little girl named Katy... So come on...

Johnny-2004 reaches into the car --

(CONTINUED)

63 CONTINUED: (3) 63

THE HANDS

of the two Johnnys draw closer and closer together. The gap between them narrows, then the fingers touch, triggering --

MONTAGE: JOHNNY'S REASONS TO LIVE:

64 *INT. HOSPITAL - 1997* 64

Sarah holds a newborn baby...

65 *INT. HOSPITAL - 2002* 65

Johnny grips Dr. Tran's hand...

66 *INT. JOHNNY'S HOUSE - 2003* 66

Johnny's sole night of passion with Sarah...

67 *EXT. STILLSON RALLY - 2004* 67

Johnny meets Rachel...

68 *INT. BANNERMAN HOUSE - DAY - 2004* 68

Johnny hugs J.J...

69 *INT. SMITH HOUSE - DAY* 69

Johnny embraces Rebecca...

70 *EXT. WASHINGTON D.C. - 2015* 70

A ball of fire obliterates our nation's capital...

71 *RESUME VISION - POST CRASH 1995 - NIGHT* 71

Johnny-1995 pulls his hand away from Johnny-2004. Thick black smoke pours out of the hood of the Caddy; it's almost ready to blow.

JOHNNY-2004

Get the hell out! Now, Johnny.

Now!

(MORE)

(CONTINUED)

71 CONTINUED: 71

JOHNNY-2004 (CONT'D)
You can't die... You have too
much to do.

Johnny-1995, his leg crushed, uses every drop of strength left in his broken body to crawl away from the smoldering Cadillac; Johnny-2004 remains just out of reach -- yelling, coaching him every inch of the way.

JOHNNY-2004
Keep going! You can't stop. Not
yet.

71A REBECCA AND RICK - PRESENT REALITY 71A

Watch Johnny 2004 coaching his unseen self to crawl away from the wreck.

71B INSIDE THE WRECK 71B

The fire spreading, fingers of flame nearing the pool of gas.

71C JOHNNY-2004 / JOHNNY-1995 - SPLIT REALITY 71C

Johnny 2004 begging himself to keep going as he crawls toward an embankment.

JOHNNY-2004
Don't stop! WE CAN'T DIE. IT'S
NOT OUR TIME. WE HAVE TOO MUCH
TO DO...

Finally, Johnny-1995 collapses on the edge of a hill just as --

THE CADILLAC BLOWS UP

JOHNNY 1995 is illuminated in the brilliant orange glow. As the FIREBALL BOILS UPWARD IT MORPHS INTO A DIFFERENT FIREBALL --

71D A SECOND FIREBALL 71D

Rolls backwards, sucking back into itself, time running back to the moment of ignition TO REVEAL:

71E VISION: KATY MERCER CRASH SITE - NIGHT - SPLIT REALITY 71E

Her father's car, hidden from the road, upside down in almost the identical position as Johnny's 95 crash.

Johnny 2004 watches as SPARKS from a power pole damaged in the crash RAIN BACKWARDS, lifting into the sky, away from the pool of gas surrounding the car.

72 VISION JOHNNY - AT THE MERCER CRASH SITE 72

Time begins to run forward again as Vision-Johnny walks around the car. A slow stream of gasoline leaks from the gas tank and pools below.

Johnny sees Katy's DAD hanging upside-down behind the wheel, unconscious.

A THUMPING SOUND

draws Johnny to the trunk. He can hear Katy inside and sees her fingers clawing at a small opening.

72 CONTINUED:

72

KATY
(muffled)
Help... somebody, please ... HELP!

VISION JOHNNY
(knowing she can't
hear him)
Hang on Katy. Hang on.

JOHNNY

scrambles from the crash site up to the road, looking to see where he is. The VISION ENDS.

73 EXT. JOHNNY'S CRASH SITE - 2004 - NIGHT

73

Johnny, exhausted but re-energized with adrenaline, comes out of the vision and turns to Rebecca.

JOHNNY
I know where Katy is.

REBECCA
How? What happened?

They rush toward Rick's rescue vehicle --

JOHNNY
I'll tell you on the way. Get Walt on the radio. She's been in a car accident. Lake Millimagasset -- near the South Docks. We don't have much time.

They jump into Rick's vehicle.

RICK
That's not far. We'll probably beat them there.

74 EXT. MILLIMAGASSET SOUTH DOCKS - NIGHT 74

Rick's rescue vehicle stops as Johnny, Rebecca and Rick jump out, grabbing a pry bar and an ax as they scramble down the embankment to the upside-down car.

KATY (O.S.)
(muffled)
Help! Somebody, please... HELP!

JOHNNY
Katy! Katy, we're here. Don't be afraid. We're going to get you out.

KATY (O.S.)
Hurry. My dad... I think he's hurt.

JOHNNY
Rick, you get the dad, we'll get Katy.

As Rick scrambles down to the Dad, Johnny and Rebecca start in on the trunk, using the pry bar.

74A THE POWER POLE 74A

Shifts, tugging at the wires, sending the first few sparks showering down.

74B JOHNNY AND REBECCA 74B

Johnny jams the pry bar into the gap where the trunk lid is bent.

REBECCA
Hang on Katy, it won't be long now.

JOHNNY
Help me.

Rebecca joins Johnny, both of them putting everything they've got into prying open the trunk.

75 OMITTED 75

76 THE UPSIDE-DOWN DRIVER'S SIDE WINDOW 76

is SMASHED; Rick knocks out the shattered glass and begins to pull Katy's unconscious father out of the car.

REBECCA AND JOHNNY

work together trying to open the trunk of the upside-down car; using the pry-bar and the ax in unison --

JOHNNY

One, two, three -- push! One,
two, three -- push!

(CONTINUED)

76

CONTINUED:

76

THE TRUNK LID

Prys open a fraction; then finally gives way enough to see --

KATY

through the crack; her eyes filled with terror.

JOHNNY

Hang on, Katy. We're going to get you out of there.

RICK

Pulls Katy's unconscious father out of the car, and hauls him away in a fireman's carry.

JOHNNY AND REBECCA

continue trying the trunk --

JOHNNY

One, two, three -- PUSH!

The trunk opens enough that Katy is able to scurry out. Johnny lifts her to one hip, and carries her to safety, just as --

THE ELECTRIC WIRE

snaps; it drops to the ground; and --

JOHNNY, REBECCA AND KATY

are illuminated by the brilliant orange light of the explosion.

RICK AND KATY'S FATHER

are also illuminated.

THE FIREBALL

boils upward.

DISSOLVE TO:

77 EXT. MILLIMAGASSET SOUTH DOCKS - DAWN

77

Half a dozen rescue vehicles gather around the aftermath. As Johnny and Rebecca watch the firemen mopping up from a safe distance, they fall silent, wondering what all this means. After a beat an exhausted Walt approaches.

WALT

Just heard from the hospital.
Katy and her Dad are going to be
alright.

REBECCA

So why was she in the trunk? Was
he kidnapping her?

WALT

No... she was mad at her mom and
wanted to go live with her dad,
so she climbed in the trunk when
they were arguing. He never knew
she was there.

Somebody calls Walt from off screen.

WALT

I've got to go... Johnny?

Johnny gets a bear hug from Walt.

WALT

Another good day's work.

JOHNNY

I'll send you my bill.

WALT

Ms. Caldwell...

REBECCA

Good night Sheriff. Get some
rest.

Johnny and Rebecca watch Walt go.

JOHNNY

By the way, thanks.

REBECCA

For what?

JOHNNY

For saving my life... twice.

REBECCA

Twice? I only performed CPR once.

(CONTINUED)

77 CONTINUED:

77

JOHNNY

That was the first time. The second time was when you gave me the strength to save myself.

REBECCA

So you were the man you saw the night of your accident?

JOHNNY

I guess my first vision was of myself.

REBECCA

(what do you say?)
...that's ...wow...
(thinks more)
How does...?

JOHNNY

You're asking the wrong guy.

Their eyes meet. On an impulse, Rebecca kisses Johnny. It's a small kiss, but it means a lot, and it catches Johnny off guard.

REBECCA

Thank you.

JOHNNY

For what?

REBECCA

For being who you are. For showing me that good things can still happen.

(a beat)
After Rachel died, I wasn't sure that was possible.

JOHNNY

(empathetic)
Come here.

Their defenses long since abandoned to exhaustion, Rebecca puts her head against Johnny's chest as he wraps her in protective hug. They watch the sun start to come up across the lake, neither of them knowing what lies ahead.

FADE OUT:

END OF ACT FOUR

THE END