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Dead Zone Production Corp.

**THE DEAD ZONE**

"A VERY DEAD ZONE CHRISTMAS"

Production #15-4015

Written by

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THE DEAD ZONE

"A VERY DEAD ZONE CHRISTMAS"

CAST

JOHNNY SMITH	ALEX SINCLAIR
BRUCE LEWIS	"SANTA"/NIGEL HUGHES
WALT BANNERMAN	YOUNG "SANTA"/YOUNG NIGEL HUGHES
SARAH BANNERMAN	OLDER BROTHER/MATTHEW (AGE 12)
J.J. BANNERMAN	YOUNGER BROTHER/MITCHELL (AGE 8)
DEPUTY ROSCOE	YOUNGEST BROTHER/MIKEY (AGE 6)
REV. GENE PURDY	SURLY SANTA
	SURLY DAD
	GENERIC TOY STORE EMPLOYEE
	SOCCER MOM TWO
	SOCCER MOM ONE (1 LINE)
	SLACKER CLERK
	OLD CLERK

NON-SPEAKING

OTHER DEPUTIES	TYRONE
SECOND DRUG DEALER	BOYS' MOTHER
LAST-MINUTE CHRISTMAS SHOPPERS	SMALL-TIME DRUG DEALER
TWO SLACKER DRUG BUYERS ON BIKES	STARLET/FEMALE VOICE
THREE MEAN-ASS DARK GREEN ELVES ?	DIRECTOR (1 LINE)
BLIND MAN, ARMORED CAR GUARD & PEDESTRIANS	BOYS' FATHER
FILM CREW	
TWO POLICE OFFICERS (1960'S)	

THE DEAD ZONE

"A VERY DEAD ZONE CHRISTMAS"

SETS

INTERIORS

SMITH HOUSE  
FOYER  
LIVING ROOM  
KITCHEN  
DINING ROOM  
JOHNNY'S OFFICE

BIG PETE'S GAME WORLD TOY STORE

TESLA PAWN BROKERS

SMALL OFFICE SET (1970'S)

BOYS' HOUSE  
LIVING ROOM-FULL & BARREN

MOTEL ROOM SET

UNKNOWN MOVIE SET

VEHICLES

JOHNNY'S CAR

SEVERAL SHERIFF PATROL CARS

ARMORED CAR (1980'S)

EXTERIORS

CLEAVES MILLS  
CITY STREETS  
SUBURBIA

BOYS' HOUSE  
FRONT PORCH

CLEAVES MILLS TOY BOX TOY STORE  
STREET PARKING IN FRONT

BIG PETE'S GAME WORLD TOY STORE

TESLA PAWN BROKERS  
NEARBY ALLEY

UNKNOWN MOVIE LOCATIONS (1980'S) \*

ROOFTOP (1960'S) \*

\*

\*

\*

THE DEAD ZONE

"A VERY DEAD ZONE CHRISTMAS"

TEASER

FADE IN:

A0 EXT. SMITH HOUSE - DAY A0

SHOT to establish.

BRUCE (O.S.)  
It's too big.

JOHNNY (O.S.)  
Ya think?

1 INT. SMITH HOUSE - CONTINUOUS 1

Johnny and Bruce struggle with a giant Christmas tree.

JOHNNY  
Maybe we can chop a few feet off  
the bottom.

BRUCE  
Or cut a hole in the roof.

JOHNNY  
You stick to Christmas dinner and  
let me handle the ambiance.

BRUCE  
I need some egg nog.

JOHNNY  
Sounds good.

They drop the tree and head for the kitchen.

2 INT. KITCHEN - CONTINUOUS 2

Bruce heads straight for the fridge and throws it open.  
Something stops him in his tracks...

BRUCE  
What in the hell is that?

Johnny reaches in and lifts out a giant poultry thing  
sitting in a large roasting pan.

(CONTINUED)

2 CONTINUED:

2

JOHNNY

This, my friend, is a Turducken.

BRUCE

Turducken? You mean one of those chicken-inside a duck-inside a turkey things?

JOHNNY

That's the one.

BRUCE

It's kinda creepy lookin'. Like Frankenstein meets Colonel Sanders.

Bruce taps it with a handy spoon. Tink-Tink.

BRUCE

And it's frozen solid.

JOHNNY

So?

BRUCE

So it's nearly noon. This thing is gonna take until New Year's to thaw.

JOHNNY

We can run warm water over it.

The DOORBELL RINGS.

JOHNNY

Worst case scenario, I break out the blow torch and we blast the sucker from the inside out.

BRUCE

That sounds appetizing.

Johnny heads for the door.

3 INT. AT THE FRONT DOOR - CONTINUOUS

3

Johnny has to shove the Christmas Tree aside to get to the front door. He opens it, REVEALING...

ALEX SINCLAIR

The female psychic from "Double Vision".

(CONTINUED)

3 CONTINUED:

3

JOHNNY

Alex? What are you...  
(suddenly concerned)  
Is everything alright?

ALEX

(slightly ominous)  
I had a vision.

JOHNNY

(expecting the worse)  
A vision?

ALEX

I was sitting at home and suddenly  
I saw it. Clear as day. It was  
me and I was spending another  
Christmas by myself. Then I  
thought to myself, who else do  
you know that's probably on his  
own this time of year?

JOHNNY

And you thought of me.

ALEX

Who else might want to hide away,  
watch bad Kung Fu movies and drink  
this outrageously expensive bottle  
of French wine?

She holds out the bottle in one hand and the chop-socky  
DVDs in the other. Johnny musters a weak, supportive  
smile. Alex instantly realizes her mistake.

ALEX

Oh God. You have plans, don't  
you? This is so embarrassing.

She starts away, as Johnny hurries in front of her.

JOHNNY

Wait. It's nothing, really.

Suddenly, Bruce comes through the doorway.

(CONTINUED)

3 CONTINUED: (2)

3

BRUCE

Johnny, I can't cook a damn  
Christmas dinner for eight people  
without pots and...

He stops as he sees Alex.

BRUCE

Oh, my bad.

ALEX

(to Johnny)  
Nothing, huh?

JOHNNY

Bruce Lewis. Alex Sinclair.

BRUCE

The lady psychic?

ALEX

In the flesh.

Johnny gives Bruce a look.

BRUCE

Well, I guess I should get back  
to my birds.

(as he leaves)  
You are staying for dinner?

ALEX

I, uh...

JOHNNY

Absolutely!

BRUCE

I'll set another place.

He stumbles past the giant tree.

ALEX

Sounds like you're having a party?

JOHNNY

Just a few friends.  
(then closer)  
I can't believe you're here.

They come together for a quick kiss, it triggers:

3A VISION - MATCH MOVE MORPH

3A

*The camera ramps around the Johnny and Alex, ending tight-tight-tight on the frozen kiss.*

*A VOICE (O.S.)  
Step away from the girl.*

*Johnny cautiously opens one eye to look at the source of the voice. What he sees makes him break the kiss.*

*THEIR POV*

*Standing in Johnny's entryway is a surly young SANTA CLAUS and three mean ass looking dark green elves. (This is not the Santa we meet later, but an archetypal Santa.)*

*Santa raises a gun and points it at Johnny.*

*SURLY SANTA  
I said step away.*

*JOHNNY  
(to Alex)  
Is this me or you?*

*ALEX  
Me. Definitely me.*

*SURLY SANTA  
(to Johnny)  
I warned you. Now you're gonna get what you deserve.*

*BLAM!! He fires at Johnny, ENDING THE VISION.*

3B RESUME JOHNNY AND ALEX - ENTRYWAY

3B

*Breaking the kiss as they come out of the vision.*

*JOHNNY  
What was that?*

*ALEX  
I have no idea.*

FADE OUT:

END TEASER



ACT ONE

FADE IN:

4 INT. SMITH LIVING ROOM - DAY

4

Bruce and Alex watch as Johnny finishes setting up the tree.

ALEX

It's not so much Christmas that bothers me, but what it represents. The stress and turmoil. The anxiety-induced shopping frenzy. God forbid we shoot for a little peace on Earth, Goodwill towards Men.

JOHNNY

She's right. We'd all be a lot better off if we just forgot all the commercialism and looked for a little more inner peace.

(checks his watch)

Oh man, I gotta go!

ALEX

Go?

JOHNNY

Toy store. If I don't get that Ratchet Deadlocked video game, J.J.'s gonna be devastated.

\*

ALEX

What happen to forgetting commercialism and the search for inner peace?

JOHNNY

You crazy? This is Christmas in America.

He throws on his jacket.

BRUCE

Next thing you'll be telling me there's no such thing as Santa Claus.

ALEX

You mean the fictional character created by New York City merchants at the turn of the century to encourage people to buy material goods?

(CONTINUED)

4 CONTINUED:

4

Bruce is putting his fingers in his ears...

BRUCE

I can't hear this.

He heads into the kitchen.

ALEX

I don't mean to sound cynical. It's just that I experience my visions through peoples' emotions, and let's face it, around Christmas, a lot of us are feeling pretty lousy.

JOHNNY

On that happy note.

ALEX

Are you sure it's a good idea to go out there considering what we saw?

JOHNNY

You said it yourself, your visions are metaphorical. I've been a little naughty, but not nearly bad enough for Santa to put a bullet in my chest. Besides, I promised J.J. that game.

ALEX

Okay, but I'm coming with you.

She grabs her jacket and they leave...

5 EXT. SIDEWALK - MOVING - DAY

5

Johnny and Alex walk and talk.

ALEX

Why do you think Santa would be carrying a .38 revolver?

\*  
\*

JOHNNY

I don't know, maybe he lives in a bad part of the North Pole.

\*

He can see that she's genuinely bothered.

\*

(CONTINUED)

5 CONTINUED:

5

JOHNNY

Whatever it means, I'm sure it won't be that bad.

\*  
\*

ALEX

How can you be so sure?

JOHNNY

Because you're here. And that has to be a good thing.

(then noticing)

There it is.

6 JOHNNY'S POV - THE CLEAVES MILLS TOY BOX TOY STORE - DAY

6

A generic toy store, located on a corner. A large sign in the window says: "RATCHET DEADLOCKED HEADQUARTERS".

\*

7 EXT. CLEAVES MILLS TOY BOX - DAY

7

Johnny and Alex hustle across the street toward the side of the toy store to see:

A LINE OF PEOPLE

Stretching down the sidewalk, grim-looking shoppers.

\*

ALEX

Looks like you aren't the only last-minute shopper.

Johnny decides to ask a surly looking DAD.

JOHNNY

Excuse me? Is this the line to buy the Ratchet Deadlocked game?

\*

SURLY DAD

(deadpan)

No, this is the line to see who gets to spend the night with Angelina Jolie.

JOHNNY

I see. Well, good luck with that.

(to Alex)

I guess we're waiting.

\*  
\*  
\*

(CONTINUED)

7 CONTINUED:

7

AT THE FRONT OF THE LINE

A nervous, teenage employee makes an announcement through a large, battery powered bullhorn.

EMPLOYEE

Can I have your attention? The Toy Box regrets to inform you that we are completely out of the Ratchet Deadlocked video game.

\*  
\*  
\*

A collective GROAN goes up from the people in line.

EMPLOYEE

(without irony)

Thank you and have a very Merry Christmas.

A disgruntled shopper turns and BUMPS into Alex, as...

7A SUDDENLY, WITHOUT WARNING - SFX

7A

*The crowd TRANSFORMS into ugly MOB, descending on the hapless employee, crushing him in a rugby scrum. The bent bullhorn and bits of his uniform fly above the angry mob.*

7B RESUME - ALEX

7B

Watches, reacting to her vision, stunned.

WIDER VIEW TO INCLUDE JOHNNY

Reveals Alex's POV to be a vision; the disappointed crowd leaving quietly.

\*  
\*

Directly ahead of then, TWO SOCCER MOMS.

\*

MOM ONE

This is the third store I've tried today.

MOM TWO

I know one more place. But we better hurry.

The Two Moms hurry off as Alex grabs Johnny by the arm.

\*

(CONTINUED)

7B CONTINUED: 7B

ALEX  
Quick, give me a dollar.

JOHNNY  
What?

ALEX  
You don't want to disappoint your son, do you? \*

JOHNNY  
No.

ALEX  
Then cough up a buck.

Johnny digs out a dollar bill and hands it to her.

ALEX  
Follow me.

Alex leads him through the dispersing crowd in the parking lot. She catches up with the Soccer Moms we saw a moment ago.

ALEX  
Excuse me!

The Moms STOP and TURN...

ALEX  
I'm sorry, but I think you dropped this on the sidewalk. \*

She offer up the dollar bill.

MOM TWO  
I don't think...  
(then taking it)  
Oh, yes. Thank you.

When the Mom touches the dollar bill, we HEAR A DZ WHOOSH - \*  
The view RAMPS INTO THE DOLLAR, then tracks from Mom Two's hand, through the dollar, to Alex's hand, through Alex, finally to Johnny, triggering:

8 VISION - MATCH MOVE MORPH - INT. BIG PETE'S GAME WORLD 8

*Johnny and Alex are transported to another toy store where they watch as Mom Two pays for her Ratchet Deadlocked at the register while a SLACKER CLERK rings her up.*

(CONTINUED)

8 CONTINUED: 8

SLACKER CLERK  
*You're lucky. That's the last  
one in stock.*

*Alex looks around and sees a sign with the name of the  
store, "BIG PETE'S GAME WORLD" -- as the vision ends.*

9 RESUME PRESENT REALITY 9

As Mom Two takes her dollar, ending the vision. The women \*  
walk away. \*

JOHNNY \*  
She just stole my dollar. \*

ALEX \*  
Forget it. We need to go. Do \*  
you know where Big Pete's is? \*

JOHNNY \*  
Yeah, but I thought you hated \*  
this whole last-minute shopping \*  
thing.

ALEX \*  
I do, but who can resist taking \*  
down a couple'a dishonest soccer \*  
moms? \*

Johnny nods as they take off across the street, hand-in- \*  
hand. \*

10 EXT. BIG PETE'S GAME WORLD - DAY 10

Johnny and Alex get out of the car.

JOHNNY  
This is the place.

Alex looks around. \*

ALEX \*  
I don't see them anywhere. We \*  
better hurry. \*

In the background, we see some kids loitering. THREE \*  
BROTHERS -- 6, 8, and 12 -- we'll get to know them better \*  
later. \*

11 IN FRONT OF THE STORE 11

Johnny and Alex encounter a STRANGE OLD MAN, a lost-looking SANTA wearing a maroon track suit, tennis shoes, a sad-looking red santa hat and holding a pillowcase full of something. He seems like a street person, talking to anyone who will listen. \*

"SANTA"  
(a mild rant)  
... I'm checking my list. You're all on it... Every one of ya...  
(he singles out Johnny)  
... especially you.

JOHNNY  
Merry Christmas.

Johnny heads past him into the store, followed by Alex who lingers in the doorway long enough to make eye contact with "Santa". \*

She holds his gaze a beat, as if she is trying to get something from him psychically. The moment passes and she keeps moving into the store. \*

12 INT. BIG PETE'S GAME WORLD 12

Johnny at the sales counter. The Slacker Clerk, from the vision earlier, looks up from his gamer magazine. \*

SLACKER CLERK  
Can I help you?

JOHNNY  
Yeah. Do you have the new Ratchet Deadlocked game? \*

SLACKER CLERK  
Sorry.

Johnny seems confused, then...

12 CONTINUED: 12

SLACKER CLERK

Wait. We might have one copy in back. Lemme check. \*

As he shuffles off... \*

CLOSER ON ALEX

She's looking at the various gaming swag, until she locks in on...

A SANTA DISPLAY

A life-sized smiling face of Santa hangs on the wall. She seems weirdly drawn to it, as she steps closer... \*

ALEX POV - PLASTIC SANTA FACE

The SHOT PUSHES SLOWLY IN TIGHT on the face, as we HEAR...

MAN'S VOICE

(sudden desperation)

Help me! Please, somebody help me!

ALEX

Stunned by the sudden plea, she turns to look outside.

HER POV - THROUGH THE WINDOW

As we/she realizes where the cries for help are coming from. The "Santa" is now surrounded by the three boys, swinging his bag at them. The OLDEST BOY, a street-wise twelve-year-old, gets clocked with the bag, but manages to grab it and wrestles with the old guy.

JOHNNY MEANWHILE

The Slacker Clerk returns, handing him the video game.

SLACKER CLERK

Your lucky day. This is the last one. \*



12 CONTINUED: (2) 12

Just as he's about to take possession of the holy-video-grail, he's interrupted by...

ALEX  
Johnny! Those kids out front.  
They're mugging Santa Claus!

Johnny spins to look, seeing Alex already heading out the door.

JOHNNY  
Can you hold this for me?

SLACKER CLERK  
Can't.

JOHNNY  
But...

The clerk snatches it out of Johnny's hand. \*

SLACKER CLERK  
First come, first served. Store policy.

Johnny rushes past the Soccer Moms, as he's going out the door. \*

JOHNNY  
(low, to himself)  
Damn.

13 EXT. BIG PETE'S GAME WORLD - MOVING WITH JOHNNY 13

Johnny rushes out of the store to help Alex and the Santa.

JOHNNY  
Hey, leave the guy alone!

The boys take off up the sidewalk with the bag.

ALEX  
They stole his bag.

JOHNNY  
I got it.

Johnny chases them to the next corner, where he sees them duck into a dilapidated Pawn Shop. Johnny goes in after them. \*

14 OMITTED 14

15 EXT. BIG PETE'S GAME WORLD - DAY 15

Alex helps "Santa" over to Johnny's car and into the passenger seat.

ALEX

There you go. Just take it easy.

"SANTA"

(pissed)

Little brats. Ten years ago, I would've mopped the sidewalk with all three of 'em.

ALEX

I'm sure you would have.

"SANTA"

Don't patronize me, sweet thing.

Alex is taken aback by his crusty demeanor.

ALEX

Is that anyway for Santa to talk?

"SANTA"

Santa? What the hell...

\*

He suddenly sees his reflection in the car's side mirror...

SANTA'S REFLECTION - MIRROR

The hat cocked slightly on his head. He seems confused.

\*

RESUME SCENE

ALEX

What's your name?

The old guy cocks his head the other way, trying to think.

"SANTA"

I don't remember.

\*

Johnny returns just in time to see the Soccer Moms leaving with their prize, as the Slacker Clerk closes the store behind them.

15 CONTINUED: 15

JOHNNY \*  
They got away. \*  
(re: "Santa")  
Is he all right?

ALEX  
He's having a little trouble  
remembering things.

JOHNNY \*  
Can you tell us your name? \*

The guy is busy looking at himself in the mirror.

ALEX \*  
That's one of the things he's \*  
having trouble with. \*

He suddenly reacts...

"SANTA"  
My bag! They took my bag!

ALEX \*  
I think these fell out when they \*  
took off. \*

Alex holds a set of car keys. Johnny reaches out for \*  
them, triggering: \*

16 VISION - EXT. ROOFTOP - CIRCA 1960'S 16

*Our Santa is now dressed in a pin-stripe, three-piece suit as he runs down an alley carrying a brown leather bag. A couple of cops chase after him.*

17 RESUME PRESENT REALITY - JOHNNY AND ALEX 17

Come out of the vision looking at the confused old man standing smiling in front of them and wonder: just who are they dealing with? Off their looks...

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

18  
THRU  
20

OMITTED

18  
THRU  
20

21

INT. SMITH HOUSE LIVING ROOM - DAY

21

Sarah is up on a ladder, putting ornaments on the tree, while Walt and J.J. string Christmas lights.

J.J.

So, is this psychic lady Johnny's girlfriend?

WALT

That's a good question.

SARAH

I think it's great that he has somebody to share the holidays with.

J.J. hands her a big silver star.

WALT

What are we? Chopped liver? Besides, isn't Johnny supposed to be trimming his own tree?

SARAH

Are you kidding? Decorating the tree is the best part of Christmas.

J.J.

Not better than presents.

WALT

Or turkey sandwiches.

J.J.

Or pumpkin pie.

WALT

Or turkey sandwiches.

J.J.

Or...

SARAH

Okay, I get it. I'll finish it myself.

(CONTINUED)

21 CONTINUED:

21

Bruce enters wearing an apron. He holds a large soup spoon up to Sarah as she steps off the ladder.

BRUCE  
Taste this.

(CONTINUED)

21 CONTINUED: (2)

21

SARAH  
(sipping)  
... too much salt.

BRUCE  
That's what I was afraid of. I  
warned Johnny that...

Just then Johnny enters through the front door, with Alex.

BRUCE  
Where the heck have you been?

JOHNNY  
We took a little detour.  
(then introducing)  
Alex, you know Walt.

WALT  
Sure. Welcome back.

JOHNNY  
And this is his wife, Sarah, and  
J.J. -- my son.

SARAH  
Hello.

J.J.  
Are you Johnny's new girlfriend?

SARAH  
J.J.

J.J.  
Is she?

Everyone looks away, as Alex fumbles an answer.

ALEX  
Uh, well, that's kinda hard to  
say.  
(to Johnny)  
Isn't it, John?

JOHNNY  
Uh, yeah, I guess you could say  
that we're...

Johnny suddenly realizes Santa is missing.

JOHNNY  
Where'd he go?

(CONTINUED)

21 CONTINUED: (3)

21

BRUCE

Who?

Johnny quickly goes back out the door and comes back in with the old man in tow.

JOHNNY

Look, I told you that you need to stay with us. Understand?

"SANTA"

I was just checking out your chimney. It looks like a slam dunk.

JOHNNY

Everybody this is a new friend of ours. We call him...

(beat)

Santa.

(CONTINUED)



21 CONTINUED: (4) 21

BRUCE

Are you serious?

Santa looks Bruce up and down.

"SANTA"

Who are you? Betty Crocker?

Off the moment...

22 INT. KITCHEN - LATER 22

As Sarah and J.J. watch, Santa wolfs down a sandwich and a big glass of milk. After he finishes, he belches. J.J. seems slightly amused. Sarah slightly disgusted.

"SANTA"

Got any egg nog?

SARAH

Nonalcoholic.

"SANTA"

Pass!

J.J. studies the old guy.

J.J.

If you're really Santa, where's your red suit?

"SANTA"

I just wear the suit when I'm workin'. These are my street clothes. You don't believe me, ask me a question.

J.J. looks over at Sarah, who nods okay.

J.J.

What do I want for Christmas?

"SANTA"

Ummm, lets see... A new ball mitt. No. A new bicycle. Uh-uh. You want... Ratchet Deadlocked!

J.J.'s eyes widen. Even Sarah seems a little surprised.

(CONTINUED)

22 CONTINUED: 22

"SANTA"  
(to J.J.)  
Pass the peanut butter, pee wee.

23 MEANWHILE - IN THE NEXT ROOM 23

Walt is on the phone as Johnny and the others talk.

JOHNNY  
After they stole his bag, I chased them into a store but they got away out the back door. He can't remember anything before that.

BRUCE  
And you brought him here because?

JOHNNY  
It's Christmas Eve. What was I supposed to do with him?

ALEX  
I think he's kinda cute.

Walt finishes on the phone and joins the group.

WALT  
Well, there isn't any missing person reports matching your guy's description. You said he has a history of violent behavior?

JOHNNY  
In a vision, I saw him running away from the police.

WALT  
That would qualify. I'll get his prints off a glass. If he's got a record we'll know who he is in a few hours.

23 CONTINUED:

23

BRUCE

If this old dude is willing to shoot it out with the cops, do you really want him spending Christmas in your house?

WALT

He's got a point.

ALEX

Maybe if we find his bag, we'll get some more clues about who he really is.

JOHNNY

It might be worth taking him back to the spot we found him.

(to Bruce)

How's dinner coming?

BRUCE

The Turducken is officially thawed.

WALT

The what?

BRUCE

The...

(to Johnny)

You explain it to him. I need to check my yams.

Bruce walks away, as...

24 EXT. TESLA PAWN BROKERS - DAY

24

Johnny, Alex and "Santa" head into the store.

JOHNNY

(to Santa)

Does any of this seem familiar?

"SANTA"

Yeah, this is where those three cockroaches got away with my stuff.

\*

ALEX

Maybe if we go inside.

25 INT. TESLA PAWN BROKERS - DAY 25

Johnny leads Alex and "Santa" into the store. He finds the same Old Clerk behind the counter.

JOHNNY  
Remember me? \*

OLD CLERK  
You're the guy that was chasin' those three kids.

JOHNNY  
That's right. Listen, I was wondering, have you ever see them before? Maybe hanging around outside? \*

OLD CLERK  
(obviously lying)  
Uh, not that I recall.

JOHNNY  
Would you mind if we look around a little? \*

OLD CLERK  
Okay. \*  
(not joking)  
I'd like it even better if you bought something.

Alex follows Johnny out of earshot of the clerk, then pulls him aside, whispering.

ALEX  
He's lying.

JOHNNY  
I know.

ALEX  
Why?

JOHNNY  
I don't know.

"Santa" shouts from the front counter.

"SANTA"  
Those are my pooka shells!

Johnny and Alex return to the front, finding "Santa" pointing into a glass case.

OLD CLERK  
Sorry, pal, but you're mistaken.

(CONTINUED)

25 CONTINUED: 25

"SANTA"  
I'm not your pal. And I know my own stuff when I see it.

JOHNNY  
What's going on?

"SANTA"  
This shyster is fencin' my pooka shell necklace.

OLD CLERK  
I'm telling ya, this old rummy is out of his mind. \*

"SANTA"  
Who are you callin' a rummy? I ought'a... \*  
\*

Johnny has to physically restrain the old man.

JOHNNY  
Alright, everybody just calm down. \*  
(to the clerk)  
Can I see the necklace?

OLD CLERK  
I don't have to show you anything.

ALEX  
(pulling her phone)  
Maybe we should call the Sheriff and let him sort this out. \*

JOHNNY  
Yeah, sure, why not. \*

Alex takes out her phone and starts to dial. \*

OLD CLERK  
Alright, alright, hold your water. \*  
You can look at them. But not  
him.

He pulls the pooka shells out of the case and hands them to Johnny. He looks at Johnny, then hands them to Alex, triggering: \*

26 VISION - MORPHING ON THE POOKA SHELLS 26

*The VIEW WIDENS TO REVEAL: A younger version of "Santa", dressed like it's the 70's, flower shirt, wide lapel, white shoes, open collar -- and yes, pooka shells. He's behind a desk covered in photos and camera gear.*

(CONTINUED)

26 CONTINUED: 26

*Johnny and Alex watch as the door to the small office bursts open, revealing a large Afro-American detective, in the tradition of "Shaft". He looks pissed, staring down Young "Santa". Johnny and Alex are caught between them, like an unseen hologram.*

YOUNG "SANTA"  
What are you doin' here?

\*

*Tyrone tosses a sheath of 8x10 photos at "Santa's" face.*

TYRONE  
You shoot these pictures?

YOUNG "SANTA"  
You know I did. Is there a problem?

*"Santa" steps out from behind the desk and up to the other man.*

TYRONE  
I paid you to find her. Just find her.

YOUNG "SANTA"  
She fell in love with somebody.

TYRONE  
Who?

YOUNG "SANTA"  
Me...

*"Santa" cold-cocks the guy, knocking him out.*

27 RESUME INT. TESLA PAWN BROKERS 27

*Johnny and Alex come out of the vision, giving each other a look.*

ALEX  
How much for the shells?

OLD CLERK  
Ten bucks.

*Alex digs the cash out of her pocket.*

27 CONTINUED: 27

"SANTA"

Hold on. You're not gonna pay this low-life piece'a trash? \*

She hands the guy the ten bucks.

ALEX

(to the clerk)

You should be ashamed of yourself. \*

Alex walks away, as Santa takes one last shot at the guy.

"SANTA"

If I was a few years younger, I'd wipe that grin off your face the hard way.

Santa walks away, leaving Johnny.

JOHNNY

He's not kidding.

Johnny walks away, leaving the guy holding the ten.

28 EXT. STORE - DAY 28

Johnny joins Alex on the sidewalk, as "Santa" buys hot nuts from a street vendor twenty feet away.

JOHNNY

Seems our Santa has a bit of a mean streak.

ALEX

I'm beginning to think Bruce might be right. Maybe it's too dangerous letting this guy run around free.

JOHNNY

The necklace was his. Besides, aren't you even the least bit curious about all this?

ALEX

You know what curiosity did to the cat.

JOHNNY

We could always just touch him.

28 CONTINUED:

28

ALEX  
We could do that.

"Santa" steps back towards them eating his bag of nuts.

SANTA  
These are great. You should...

Alex and Johnny BOTH grab him by shoulders and hold tight,  
as if they're waiting for something to happen, but...  
nothing.

JOHNNY  
You see anything?

ALEX  
Nothing. You?

JOHNNY  
No.

ALEX  
Maybe it's his memory loss.

JOHNNY  
Could be.

\*

(CONTINUED)



28 CONTINUED: (2)

28

JOHNNY (CONT'D)

You think you'd recognize the kids that stole your bag, if you saw them again?

\*  
\*  
\*  
\*

SANTA

I guess.

JOHNNY

Alright then, let's go.

Alex and Johnny head for the car.

SANTA

Wait a second. Who the hell are you people?

\*  
\*

Johnny steps back into FRAME and yanks the old guy away with him.

29 INT. CAR - MOMENTS LATER

29

Johnny cruises the suburban streets of this crummy neighborhood. Santa rides shotgun now, with Alex in the back seat.

"SANTA"

What are we looking for?

\*

JOHNNY

I told you, we're looking for the kids that stole your bag.

"SANTA"

Oh, right. I forgot.

ALEX

I'm not sure this is going to work.

JOHNNY

What other choice do we...

\*  
\*

"SANTA"

(pointing off)

THERE!

Johnny quickly STOPS the car.

"SANTA"

Over on the tire swing.

POV - THE YOUNGEST BROTHER

Swinging from an old tire swing.

(CONTINUED)

29 CONTINUED: 29

JOHNNY AND ALEX

Johnny shuts off the engine.

(CONTINUED)

29 CONTINUED: (2) 29

JOHNNY  
I'll go around behind him. Alex,  
you wait thirty seconds and then  
you go.

"SANTA"  
What do want me to do?

JOHNNY/ALEX  
Nothing!

Johnny starts to get out, then remembers and takes his  
keys. Alex gets out the back.

"SANTA"  
I'm not an invalid, ya know!

30 ABANDONED LOT 30

The kid's throwing rocks at the old house when he SEES  
Alex walking towards him.

ALEX  
I just want to talk to you.  
Don't...

The kid bolts around the side of the house.

ALEX  
Run.

She takes off after him. \*

DIFFERENT ANGLE - THE KID

As he tears around the back side of the house, he SEES  
Johnny waiting for him. He's trapped.

JOHNNY  
Look, we don't want to hurt you. \*  
We just want to talk. \*

But the kid turns and, using some piled up wood and debris,  
runs towards a ten-foot-high fence and scurries over it.

JOHNNY \*  
(to Alex)  
He went over the fence! \*

Alex takes off to the right, as Johnny sprints around to  
the left. \*

31 EXT. ALLEY - MOMENTS LATER 31

The kid crawls out from under another broken fence. He thinks he got away, as Johnny suddenly appears at the far end. The kid turns to run, but flies straight into Alex's arms. \*

ALEX  
Gotcha!

YOUNGEST BROTHER  
Put me down! I didn't do nuthin'!

ALEX  
Stop squirming or I'll give you a spanking!

Johnny helps control him.

JOHNNY  
I told you, we just want to talk. \*

He kicks Johnny in the knee.

JOHNNY  
Yeeoowww!

The kid breaks free and starts to take off, as "Santa" suddenly leaps out and strikes a hyperbolic karate stance.

"SANTA"  
Kiiiiiiiiiaaahhhh!!

The kid, Johnny and Alex all freeze, dumbfounded.

"SANTA"  
(low, to himself) \*  
Where the hell did that come from?

Johnny quickly grabs the kid again. Santa suddenly spots something... \*

"SANTA"  
Hey, that's my watch!

The oversized chronometer dangles from the kid's wrist.

31 CONTINUED: 31

ALEX  
Look, you can talk to us, or you  
can talk to the police. Choice  
is yours.

YOUNGEST BROTHER  
My brothers'll kill me.

JOHNNY  
Nobody's killin' anybody. At  
least not 'til after Christmas.

Alex hands Johnny the watch. Triggering:

32 VISION - CITY STREET - DAY - (CIRCA 1980'S) 32

*A blind man with dark glasses and a tin cup waits near a building entrance, the occasional PEDESTRIAN dropping in a coin. A particularly fetching WOMAN walks past, and the blind man sneaks a peek over the top of his glasses, revealing himself to be our "SANTA". Just as he resumes character, an ARMORED CAR pulls up and parks right in front of him.*

*Johnny and Alex watch as the ARMED GUARD jumps out of the armored car and runs into the building. A short beat later he returns with the money bag, knocking on the back door for the driver to let him into the truck. As soon as the back door is open, "Santa" makes his move, pulling a gun from his coat as he knocks out the guard and forces his way into the armored car. We hear a SCUFFLE inside, then Santa appears with the money bag and runs off down the sidewalk with the Guards FIRING at him as he runs. Johnny and Alex who MATCH-MOVE-MORPH out of the vision, back to...*

33 RESUME JOHNNY AND ALEX - PRESENT REALITY 33

They look at each other, then to "Santa", who is beginning to feel their glare.

"SANTA"  
What'cha all lookin' at me for?

Off his look.

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

34 INT. SMITH HOUSE - DAY 34

At the dining room table, the Youngest Brother is consuming mass quantities of pizza and soda, oblivious to Johnny, Alex, Sarah, and Walt discretely watching from a distance.

SARAH

He acts like he hasn't eaten in a week.

WALT

You might be right.

JOHNNY

His name is Michael O'Leary. The other two are his brothers. Alex got him to tell us where they live. We're going to go check it out.

WALT

I'll come with you.

JOHNNY

Actually I was hoping you'd babysit "Santa" and his hungry elf. If half of what we've seen is true, I don't want him alone with Sarah and J.J.

Walt nods. Johnny notices Alex fussing with her watch, shaking it and listening for ticking.

JOHNNY

Something wrong with your watch?

ALEX

I must have broken it when I grabbed the kid. I loved this watch.

Bruce comes out of the hot kitchen, wearing an apron and carrying a bowl as he whisks eggs.

BRUCE

Where's your allspice?

JOHNNY

All what?

(CONTINUED)

34 CONTINUED: 34

BRUCE  
It's like trying to cook with one hand tied behind my back. And it looks like dinner is gonna be delayed.

JOHNNY  
How delayed?

BRUCE  
(thinks, then)  
I'll get back to you.

He walks away whisking and mumbling to himself.

JOHNNY  
You might want to keep an eye on him, too.

35 EXT. EDGE OF SUBURBIA - DAY 35

Johnny and Alex pull up in front of a rundown tract home. They get out and approach the house. They stop on the front porch.

\*  
\*

ALEX  
*Somebody's* here.

JOHNNY  
The brothers?

ALEX  
(ominous)  
Somebody else.

\*

Without taking her eyes off the front porch where she's looking, she extends a hand out for Johnny to take.

He reaches out and takes her hand, suddenly able to see what she's looking at.

36 THEIR POV - THE FRONT PORCH 36

*THE DARK SHADOW* of a sad but beautiful woman stands on the porch, crying quietly, looking out past Alex and Johnny, as if she's waiting for somebody. She's dressed all in black and wears a thin black veil over her face. Her gaze suddenly shifts to Alex -- it's unnerving that the vision is aware of her. The woman reaches out and takes Alex's hand.

\*  
\*  
\*  
\*

36 CONTINUED: 36

MOTHER  
My boys are so alone. Help them.  
Please? I'm begging you... \*

ALEX  
What can I do? \*

*She's squeezing Alex's hand.*

MOTHER  
They're in danger. They need  
someone to watch over them. \*

ALEX  
(in pain)  
Stop! You're hurting me! \*

MOTHER  
You have to help them...

ALEX  
Let go! \*

JOHNNY  
Alex?!

*Johnny helps Alex pull her hand away, ENDING THE VISION. \**

37 RESUME PRESENT REALITY 37

*Alex pulls back into Johnny's arms, terrified and hurt.*

JOHNNY  
What is it? What did you see? \*

ALEX  
(renewed determination)  
We have to find those boys. We  
have to find them now. \*

38 AT THE FRONT DOOR - MOMENTS LATER 38

*Alex tries to open the front door, but it won't budge.  
Johnny feels around the front door until he "senses"  
something, then...*

JOHNNY  
Step back.

*Alex moves aside as Johnny kicks it hard at the bottom  
and it swings open. \**



39 INT. BOY'S HOUSE - CONTINUOUS

39

Johnny and Alex find themselves in a near barren house. Shafts of bright sunlight cut through from holes in the ceiling and roof.

(CONTINUED)

39 CONTINUED: 39

Over in one corner is a pathetic Christmas tree branch, with a string of stolen lights and a few ad hoc ornaments.

JOHNNY  
Hard to believe somebody lives here.

\*

ALEX  
The boys must have broken in so they'd have a warm place to sleep. It looks like they've been burning the furniture.

\*  
\*  
\*  
\*

JOHNNY  
What about their parents?

\*

ALEX  
That must have been the mother I saw on the porch. I'm afraid she's dead.

\*  
\*

JOHNNY  
Look at this.

\*  
\*

POV - ON A BROKEN COFFEE TABLE

Amongst the clutter is a box of bullets, open, most of its contents spilled out on the table top.

As Johnny reaches down and picks up the bullets, Alex grabs his arm to go along for the ride, as it triggers:

40 OMITTED 40\*  
AND AND  
41 41

42 VISION - A GUN 42

*In the hands of a twelve-year-old. The view RAMPS BACK TO REVEAL the two Older Brothers, crouched down in the alley next to the Pawn Shop.*

*The VIEW WIDENS AGAIN to reveal Johnny and Alex, in the vision, watching over the boys' shoulders, where they see what the boys are looking at:*

*A SMALL-TIME DRUG DEALER*

*Early twenties. Skinny. High.*

42 CONTINUED: 42

*The boys watch as two SLACKERS ON BIKES ride up and buy two small baggies of pot in a deft exchange. The DEALER adds their money to a sizable roll, shoving it back in his coat pocket.*

*DEALER  
(sincere)  
Merry Christmas, losers!*

*THE BOYS*

*Check that the coast is clear, then pull down their ski masks.*

*YOUNGER BROTHER  
I don't want to do this.*

*OLDER BROTHER  
(with gun)  
You wanna eat, don't ya? We do this, we got enough money to go find Dad. Don't worry. I've got it under control.*

*Moving with as much courage as they can muster, the older boy leads his brother up behind the Dealer, tapping him on the shoulder.*

*DEALER  
What do you punks want?*

*OLDER BROTHER  
We want to sell ya something.*

*DEALER  
What?*

*OLDER BROTHER  
This.*

*The kid reveals the gun.*

*DEALER  
Where'd you get it?*

*OLDER BROTHER  
Never mind. You want it, or not?*

*DEALER  
Does it work?*

*The Older Brother looks back at his brother, then steps forward and lifts the gun, aiming at a junked out car in*

(CONTINUED)

42 CONTINUED: (2)

42

*an empty lot.*

*He hesitates, then FIRES the gun, which EXPLODES in his hand. The boy CRIES OUT, as he drops to the ground covering his eyes. The Dealer panics and takes off up the alley.*

(CONTINUED)

42 CONTINUED: (3) 42

YOUNGER BROTHER

No!

*Johnny and Alex watch in horror as the Younger Brother tries to console his injured sibling. -- ENDING THE VISION.*

43 RESUME JOHNNY AND ALEX - INT. BROTHER'S HOUSE 43

They come out of the vision, visibly shaken.

ALEX

What are we going to do?

JOHNNY

There's still time.

44 EXT. TESLA PAWN BROKERS - DAY 44

The Old Clerk locks up and heads up the street, the VIEW FOLLOWING to REVEAL the Dealer, making a sale to the PASSENGER of a car.

From this angle, in the BACKGROUND, we see the Second Dealer, lurking.

DEALER

Merry Christmas, losers!

The car rolls off, the VIEW FOLLOWING to REVEAL:

45 THE ALLEY 45

Where the Two Brothers huddle, waiting.

THE DEALER

Warms his hands from the cold as the TWO SLACKERS ride up on their bikes, just like in the vision.

THE BROTHERS

Watch the sale go down, then pull down their masks, waiting

(CONTINUED)

45 CONTINUED: 45

for the slackers to make their exit.

MITCHELL  
I don't want to do this.

MATTHEW  
(with gun)  
You wanna eat, don't ya? We do  
this, we got enough money to go  
find Dad. Don't worry. I've got  
it under control.

Watching the slackers ride off, the boys stand up and  
start moving toward the street. Just as they are about  
to emerge from the alley, the BLAST OF A SIREN and flashing  
police lights, sends the boys to cover.

THE BOY'S POV

As SEVERAL PATROL CARS screech to a halt, surrounding the  
hapless dealer. ROSCOE and several other DEPUTIES jump  
out and swarm the dealer.

ROSCOE  
Freeze!

They instantly find his stash and the roll of money.

ROSCOE  
This belong to you, little man?

DEALER  
I never saw that before in my  
life!

\*

ROSCOE  
... yeah, and I'm Dirty Harry.

THE BOYS

The older brother slips the gun in the trash, and they  
start backing away down the alley only to find...

JOHNNY AND ALEX

Standing right behind them.

JOHNNY  
You must be Mitchell?

(CONTINUED)

45 CONTINUED: (2)

45

ALEX

And Matthew?

The boys look for a way to run, but Roscoe cuts off their escape, coming up the alley. He pauses at the trash can to pick up the discarded gun.

ROSCOE

You boys forget something?

MATTHEW

It wasn't our gun. We found it  
in the bag. \*

JOHNNY

What bag?

MITCHELL

It belonged to some old dude. He  
looked like... Santa Claus.

Johnny and Alex share a knowing look, as Johnny takes the  
gun. \*

(CONTINUED)

45 CONTINUED: (3) 45

JOHNNY  
You kids are lucky you never fired  
this thing.

ROSCOE  
What do you mean?

JOHNNY  
The barrel's been blocked.  
Somebody tries to shoot live ammo  
and the whole thing would blow up  
in your hand. Or what used to be  
your hand.

Johnny turns to hand Roscoe the gun, as...

MATTHEW  
Go!

The boys both make a run for it. Johnny's able to grab  
Mitchell, but Matthew manages to blow past Roscoe and  
sprints away up the alleyway.

MITCHELL  
Go mattie, go!  
(to Johnny and Alex)  
You'll never catch my brother.  
Never.

JOHNNY AND ALEX  
Off their looks.

46 OMITTED 46\*

47 OMITTED 47\*

FADE OUT.

END ACT THREE



ACT FOUR

FADE IN:

48 INT. SMITH HOUSE - LIVING ROOM - DAY 48

The Smith house seems alive with people. In the living room, he finds J.J., Mikey, and Mitchell sitting crammed together on the couch in front of the bigscreen, playing *last year's* hot video game.

J.J

You guys live all by yourselves?  
No mom or dad?

MIKEY

Our mom is dead.  
(beat)  
Do you have the new Ratchet  
Deadlocked game?

\*  
\*

J.J.

No, but my Dad's gettin' it for  
me.

MATTHEW

Cool.

Sarah joins him.

SARAH

You look beat.

\*  
\*

JOHNNY

I am.  
(beat)  
Listen, I'm sorry Christmas got  
so messed up. Look at this. Two  
juvenile delinquents, a Santa  
Claus with amnesia and the  
loneliest female psychic on the  
planet. Not exactly a Norman  
Rockwell painting.

\*  
\*  
\*

SARAH

When I was a kid, my Mom always  
did Christmas. She'd start  
planning the day after  
Thanksgiving. By Christmas Eve,  
she was a puddle of tears. I  
guess the expectations always  
exceeded the reality. But it was  
always okay because we were all  
together.

(CONTINUED)

48 CONTINUED:

48

JOHNNY

Why didn't I marry you? ... oh  
right, I was in a coma.

She smiles.

49 TIGHT ON A TELEVISION SCREEN 49  
Flipping through the channels randomly.

50 WIDER TO REVEAL - INT. JOHNNY'S OFFICE 50  
Alex and "Santa", the old guy mesmerized by the screen as he channel surfs. Johnny enters.

ALEX  
He's been like this for the better part of an hour. Any word on the older brother?

JOHNNY  
Nothing yet.

"SANTA"  
I know it's here somewhere.

Alex looks to Johnny and shrugs.

51 INT. KITCHEN - DAY 51  
Johnny comes into the kitchen to find Walt stirring one of the many pots on the fire.

JOHNNY  
Where's the Iron Chef?

WALT  
He went to the store. Here, stir this, my arm's starting to cramp.

JOHNNY  
Any news about our new friends?

WALT  
Yes and no. "Santa's" still a John Doe.

JOHNNY  
The boys?

WALT  
Alex was right about their mother. She died of breast cancer four months ago.

JOHNNY  
The father?

51 CONTINUED: 51

WALT  
Neighbors never saw him.

JOHNNY  
So, those kids have been alone  
all this time?

WALT  
Apparently. I've got an unmarked  
at the house, in case the other  
one comes back.

JOHNNY  
(stirs a beat, thinking)  
Do me a favor. Give me twenty  
minutes, then tell your guy to  
pull out, use his lights and siren.

WALT  
You got an idea?

JOHNNY  
Maybe.

52 EXT. BOYS' HOUSE - DAY 52

After a beat, the police car suddenly lights up, firing  
up the siren as he police-overdrives out of there.

53 INT. BOYS' HOUSE - DAY 53

The house is dark as Matthew slips in. He rummages around,  
then finally finds it -- "Santa's" bag.

JOHNNY  
I figured you'd come back.

The kid spins around, to find Johnny standing behind him.

JOHNNY  
I just want to talk.

MATTHEW  
Where are my brothers?

JOHNNY  
They're safe.

MATTHEW  
Juvie?

(CONTINUED)

53 CONTINUED:

53

JOHNNY

My house.

(beat)

I know about your mother. I'm  
sorry.

MATTHEW

(trying to be tough)

What do you want?

JOHNNY

Where's your father, Matthew?

The kid looks down.

JOHNNY

I'm just trying to help you and  
your brothers.

Matthew, exhausted, sits down on the broken couch. He  
suddenly seems like a boy, instead of a tough street kid.

MATTHEW

Mom and dad were gonna get  
divorced. One night, she woke us  
up and told us to stuff all our  
clothes into some garbage bags.  
She said we were leaving, that my  
dad didn't want us anymore. We  
didn't even get to say good-bye.

(beat)

After she died, they were going  
to split us up. So we took off.  
All we had was this picture.

Matthew pulls the worn snapshot of a dad and three small  
boys out of his back pocket. The picture was obviously  
taken when the boys were very young.

When Johnny touches the picture, we hear a DZ WHOOSH, but  
don't see the vision.

JOHNNY

How about we give Santa back his  
bag and go have some dinner? You  
ever had Turducken?

54 INT. JOHNNY'S OFFICE - DAY

54

Alex is asleep in the chair, bathed in the blue light  
from the TV in the otherwise dark room. As we watch her,  
the sounds of voices become audible.

(CONTINUED)

54 CONTINUED: 54

FEMALE VOICE (O.S.)  
Don't stand there and lie to me.  
You never loved me.

MALE VOICE (O.S.)  
Everything I did, I did for you.

FEMALE VOICE (O.S.)  
If only I could believe you.

MALE VOICES (O.S.)  
Look at me. Look into my eyes.  
Are these the eyes of someone  
lying to you?

A *change in the pitch* of the male voice wakes Alex and she sits up, looking at the television.

ON THE SCREEN - A MOVIE - CIRCA 1980'S

Looking over the shoulder of the man, his face obscured, as the woman stares into his eyes.

MALE VOICES  
I know I've done a lot of bad  
things in my life. But not this.

ALEX

Suddenly figures out what's different about the voice. Now there's two male voices, speaking in unison.

She turns to look at "Santa" who is still sitting next to her, no longer channel surfing, but watching this movie, repeating the man's dialog word for word.

"SANTA" AND MALE VOICE  
It's going to be different this  
time. Don't you see that? I  
love you. I love you more than  
I've ever loved anyone.

Alex looks from "Santa" to the television, where she sees a close-up of the Woman, listening to the Man's words.

FEMALE VOICE  
We can't go on pretending none of  
this has happened.

Just as it would be natural to cut to the Man's close-up, the VIEW SHIFTS AWAY FROM THE TV TO A TIGHT VIEW OF ALEX

(CONTINUED)

54 CONTINUED: (2) 54

reacting to something on television, something she slowly realizes the significance of.

"SANTA" AND MALE VOICE (O.S.)  
Why not? Who cares what the rest  
of the world thinks. It's just  
us now. Just you and me.

ALEX  
... oh... my... god.

Off Alex's stunned expression.

55 INT. SMITH HOUSE - LIVING ROOM - DAY 55

Johnny and Matthew come in the front door.

MATTHEW  
What are you, like a millionaire  
or something?

JOHNNY  
Not exactly.

MATTHEW  
Where are my...?

The two brothers come running from the next room to see their older brother.

MIKEY  
Matthew!

MITCHELL  
We were worried about you!

JOHNNY  
You guys know each other?

Alex suddenly appears, excited...

ALEX  
Thank God you're back. You have  
to see this...

Off Johnny's confused expression...

56 INT. OFFICE - MOMENTS LATER 56

ON THE TELEVISION

It's that same sappy 1980's Love Story, but now the Man and Woman are in a car, driving along through an obvious PROCESS SHOT.

"SANTA" AND MALE VOICE  
Why can't we just keep on driving  
and never look back. There's  
nothing back there for us now.

FEMALE VOICE  
We can't run for the rest of our  
lives.

"SANTA" AND MALE VOICE  
Why not? As long as we're  
together.

REVEALING JOHNNY AND ALEX

Watching from the open doorway.

JOHNNY  
So, he memorized some old movie.  
How does that help us?

ALEX  
Look closer.

"SANTA" AND MALE VOICE (O.S.)  
I never knew it could be like  
this.

FEMALE VOICE (O.S.)  
But for how long? For how long?

JOHNNY  
Okay, he memorized a *really bad*  
old movie.

ALEX  
*Look again... at the man on screen.*

Johnny skeptically turns his attention back to the movie.

ON THE TELEVISION

It takes a beat to recognize him, but then the MALE CHARACTER takes off his sunglasses and there's no denying

(CONTINUED)



56 CONTINUED: 56

it -- The driver of the car in the movie is "Santa" -- only younger.

JOHNNY

It's him.

Johnny flips on the lights, which seems to break "Santa" from his trance.

JOHNNY

Why didn't you tell us you were an actor?

"SANTA"

I didn't remember until just now.

ALEX

Johnny, I'd like you to meet Nigel Hughes, star of stage and screen. I looked him up online.

JOHNNY

That explains why we saw him doing the things he was doing. They were movie parts.

ALEX

And the stuff in his bag...

Johnny dumps the contents onto the floor. It's just junk, props from his old film career.

"SANTA"

I remember now, I was at my apartment. I was going to play Santa and pass out some of my memorabilia at a retirement home around the corner. I felt a little dizzy and then I... I must have hit my head, because the next thing I know I was fighting with those kids on the sidewalk.

Alex reaches down and picks up a hat, the same Sinatra-cool hat from the movie. She hands it to Johnny, triggering:

57 VISION - THE MOVIE (1980'S) - INT. CAR - MOVING (PROCESS) 57

*"Santa" is back behind the wheel, oversteering his way through a slalom of "poor man's" process turns.*

*THE VIEW RAMPS BACK TO REVEAL: OTS Johnny and Alex, still*

(CONTINUED)

57 CONTINUED: 57

*holding the hat, watching the car from what seems an impossible angle.*

*Slowly, they turn to look behind them, reacting to what they see.*

*THE VIEW RAMPS AGAIN TO REVEAL: What they see, THE FILM CREW SHOOTING THE MOVIE. They must have been there the whole time, they just never turned around to look.*

DIRECTOR  
*... and cut! That's a print!*

*A crane swoops down, PASSING THROUGH Johnny and Alex as the VISION ENDS.*

58 RESUME PRESENT REALITY 58

Johnny gives "Santa" his hat.

"SANTA"  
I feel so foolish. All the trouble I've caused. I wish there was some way I could make it up to you.

JOHNNY  
Now that you mention it.

59 INT. LIVING ROOM - NIGHT 59

Starting tight on the star atop the tree, the VIEW WIDENS to reveal a perfectly decorated tree, surrounded by everyone.

J.J.  
What are we waiting for?

Suddenly, we HEAR a booming VOICE....

"SANTA" (O.S.)  
Ho, ho, ho! Merry Christmas!

REVEALING - SANTA CLAUS

Nigel, now dressed in a make-shift Santa outfit which consists of an old red smoking jacket stuffed with a pillow, some army boots, his tattered Santa hat and his bag slung over his shoulder.

Everyone seems to be both surprised and amused at the

(CONTINUED)

59 CONTINUED:

59

sight of him.

"SANTA"

I was just about to take off in my magic sleigh when I got an urgent call from the North Pole. Apparently, there was a house I missed. So, I tapped Randolph on the rear-end...

WALT

(to Bruce)  
Randolph?

BRUCE

Forget it, he's on a roll.

"SANTA"

I tapped him on the rear-end and we high-tailed back at the speed of sound.

ALEX

I think he's cute.

SARAH

Me, too.

JOHNNY

You two have had way too much egg nog.

"SANTA"

Let's see what I've got in my treasure bag.

(he digs out three wrapped gifts)

Are the O'Leary brothers here?  
Michael, Matthew and Mitchell!

The brothers seem stunned by the gesture.

MATTHEW

For us?

"SANTA"

You're the O'Leary brothers, aren't you?

The brothers all step up to get their gifts.

(CONTINUED)

59 CONTINUED: (2) 59

JOHNNY

Where did those presents come from?

SARAH

They were J.J.'s. When he found out the boys weren't getting anything, he asked me to put their names on a few his own.

Johnny looks over at J.J., who seems to be enjoying the moment more than anyone.

JOHNNY

That's quite a kid we got.

"SANTA"

Is there a J.J. Bannerman?

J.J.

Right here!

J.J. steps to where Santa is standing. He hands him a present, and J.J. rips the paper off.

J.J.

Ratchet Deadlocked!! Exactly what I wanted.

Johnny seems quietly confused.

JOHNNY

Was that from you?

SARAH

Not me.

Johnny catches Alex looking his way, as he steps to her.

JOHNNY

You?

ALEX

Well, there are some benefits to being psychic.

JOHNNY

Did you have it the whole time, or did you get it after you got here?

ALEX

I'll never tell.

(CONTINUED)

59 CONTINUED: (3) 59

JOHNNY

Well, maybe this'll make us even.

Johnny offers her a box. She seems surprised.

JOHNNY

Go ahead, open it.

She opens it up and sees it's a new watch.

ALEX

But how did you...

JOHNNY

I'll never tell.

ALEX

Thank you.

They kiss, as Bruce appears from the kitchen. He appears exhausted, with cooking powder all over his face.

BRUCE

Dinner is served!

60 INT. DINING ROOM - NIGHT 60

The assembled guests file into the dining room, Ooohing and Ahhing at the feast spread out on the table.

SARAH

This is amazing.

WALT

Who let Martha Stewart in?

ALEX

It looks like something out of a magazine.

Johnny grabs J.J. as everyone is sitting down.

JOHNNY

Do me a favor, will ya? Go answer the door.

J.J.

But the bell didn't...

The doorbell CHIMES. As J.J. breaks a smile...

(CONTINUED)

60 CONTINUED: 60

J.J.  
Cool.

He heads toward the front door. After a BEAT, J.J. returns with Reverend Purdy behind him.

JOHNNY  
Gene? This is pleasant surprise.  
I thought you were having service  
tonight?

PURDY  
I was, and then I met somebody  
who was looking for the O'Leary  
brothers. You wouldn't happen to  
know where I could find them?

JOHNNY  
As a matter fact.

Mickey, Mitchell, and Matthew exchange looks, like they might be ready to bolt.

A MAN enters the room, mid-forties -- a kind face with a touch of sadness.

MAN  
Hello, boys.

As everyone watches, Matthew's face lights up.

MATTHEW  
Dad? Is that you?

The boys all jump up from their seats and rush into the man's arms.

MIKEY  
We've been looking for you.

MAN  
I know, me, too. Me, too.

He hugs them all at once.

61 ACROSS THE ROOM 61

Alex fights back tears. Everyone is moved.

(CONTINUED)

61 CONTINUED:

61

Johnny hands her a napkin to dab her eyes with.

ALEX

How?

JOHNNY

Once we knew it was a custody battle, it wasn't hard for Walt to locate the dad. Reverend Purdy offered to let us use the Faith Heritage helicopter to fly him down.

WALT

Hungry, Gene?

PURDY

Well, I wouldn't want to...

They all look at Bruce, then...

BRUCE

Sit! I'll set another place.

He heads for the kitchen.

ALEX

(to Johnny)

I take back every rotten thing I ever said about Christmas.

She touches Johnny's face and smiles...

SARAH

Somebody should say something before we eat.

WALT

Reverend?

PURDY

It's Johnny's house, I think he should be the one to say Grace.

Johnny feels the pressure of everyone looking at him.

JOHNNY

Well, I'm not really very religious, so I guess I'll just say what's in my heart.

He looks around at everyone (NOTE... AS HE REFERENCES PEOPLE, THE CAMERA SHOULD FIND THEM AND CONNECT THEM TO

(CONTINUED)

61 CONTINUED: (2) 61

JOHNNY IN THE MOMENT).

JOHNNY

When I was a kid, it was always just me, my mom and my dad. Then, after my father died, well, it was just the two of us. It was okay, we had some good times. But I always wondered what it would be like to have a big family, people who cared about each other and enjoyed being together. You people have made that come true for me.

(to Bruce, Sarah and Walt)

Old friends who are always there through good times and bad.

(to J.J.)

A son who makes me prouder to be his father with every day that passes.

(to Alex)

Someone who shares a part of me that no one else could ever understand.

(to the others)

And new faces that bring home the true meaning of friendship and family.

We HEAR the oven timer DING!

BRUCE

My bird! Excuse me.

Bruce ducks away into the kitchen.

JOHNNY

This isn't exactly the way I had things planned, but looking back at it, I wouldn't have it any other way. In fact, I can't think of one thing that would make this moment any better.

Just then, J.J. shouts from a nearby window.

J.J.

Hey everybody, it's snowing!

JOHNNY

Except that.

(CONTINUED)



61 CONTINUED: (3)

61

Everyone laughs as they all go to the windows and watch  
the flakes begin to fall...

JOHNNY

Wait a second. Where is Nigel?

(CONTINUED)

61 CONTINUED: (4)

61

He looks around, then...

ALEX  
There he is!

Johnny looks back through the window to SEE...

POV - NIGEL

He's out on the lawn looking up at the falling snow.

JOHNNY  
What's he doin'?

SARAH  
He's playing in the snow.

WALT  
Old fool's gonna catch pneumonia.

A BEAT...

JOHNNY  
It looks like fun though.

ALEX  
I'm gonna join him.

J.J.  
Me, too.

SARAH  
Count me in.

MATTHEW/MITCHELL/MIKEY  
Snowball fight!

WALT  
What the hell.

JOHNNY  
Wait for me!

As the last of them rushes out of the dining room, Bruce steps in, proudly carrying the roasted Turducken.

BRUCE  
Ladies and gentlemen, may I present  
the Turducken!

He looks up to find the entire room empty.

(CONTINUED)

DEAD ZONE: "A Very DZ Christmas" - ACT FOUR - 6/21/05 - GREEN 56.

61 CONTINUED: (5) 61

BRUCE  
Where'd everybody go?

Bing Crosby's version of WHITE CHRISTMAS begins, the SHOT  
PUSHES THROUGH the window, as we SEE...

62 EXT. SMITH HOUSE - NIGHT 62

SLOW MOTION. As everyone plays in the snow, tossing  
snowballs at each other. The SHOT FREEZES on a perfect  
portrait of Christmas in New England...

FADE OUT.

END OF ACT FOUR

THE END