

THE DEAD ZONE

"QUALITY OF LIFE"

Production #1003

Story by

Michael Piller
&
Shawn Piller

Teleplay by

Michael Piller

Directed by

John Lafia

Shooting Script (entire script Blue)	Mar 11/02
Pink Pgs:i,ii,1,4,8,14,19,27,30-32, 38-39,41-44,46-50,52, 53-56	Mar 13/02
Yellow Pgs:i,ii,8-11,15,19,22-24,29, 44-47,49,54-57	Mar 13/02
Green Pgs:i,ii,4,12-13,16,19,22-24,27, 33,37-39,41-45,47,53-56,58	Mar 15/02
Gold Pgs:i,ii,4,8,13-14,16-18,20,31, 33,35-41,47-48,51,53-56	Mar 15/02
2nd White Pgs:16-20,33,38-40,50	Jun 03/02
2nd Blue Pgs:18-18A,38-39,45	Jun 04/02
2nd Pink Pgs:16-18,27-28,39	Jun 05/02
2nd Yellow Pgs:16A-16B,18	Jun 06/02
2nd Green Pgs:18	Jun 07/02
2nd Gold Pgs:18	Jun 07/02 *

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

THE DEAD ZONE

"QUALITY OF LIFE"

TEASER

FADE IN:

1 EXT. CLEAVES MILLS - DAY 1

Johnny Smith's home town -- a picture post card New England village... church bells ringing... as the Maine townsfolk go about their business at a leisurely pace... moving to find...

JOHNNY SMITH

taking in the idyllic setting, it seems like a perfect Saturday morning... suddenly a hand reaches up toward him from --

HOMELESS WOMAN/VERA (O.S.)
Heed the still, small voice when
it comes.

He turns to see --

(CONTINUED)

1 CONTINUED:

1

ANGLE - A FILTHY HOMELESS WOMAN IN TATTERS

sitting on the sidewalk... revealing her to be VERA SMITH,
Johnny's mother...

JOHNNY

Mom...? You're alive...?

As her hand touches his arm... she looks into his eyes...
repeating, urgently, just to him --

HOMELESS WOMAN/VERA

Heed the still, small voice when
it comes.

Johnny looks at her, confused, not understanding what she
means. But his mother's living on the street and it's
humiliating... he reaches down to help her up...

JOHNNY

Get, get up off the street, why
are you...

HOMELESS WOMAN/VERA

(urgent)

It came to Jeremiah and Daniel
and Amos and Abraham. It'll come
to you. And when it does, do
your duty.

JOHNNY

What... what are you doing here?
They told me you were...

She is up now, calling out for the world to hear about
her son --

HOMELESS WOMAN/VERA

His work is great upon the earth!

Johnny follows her, trying to get her to be quiet...

JOHNNY

Mom... ssshhhhshhh... stop...

HOMELESS WOMAN/VERA

Praise the lord: we are saved!

And this is completely embarrassing now... as Johnny looks
around to see --

(CONTINUED)

1 CONTINUED: (2)

1

REACTIONS AROUND THE SQUARE

And this all happens very very fast: a rugged MAN#1 in a funny cap loading some lumber into the back of a truck turns to the voice... a MIDDLE-AGED WOMAN#1 saying a cheerful good-bye to a SHOP-KEEPER both look to see what's going on... a couple of OLDER FELLOWS playing checkers outside the barber shop get out of their chair and move toward the sound...

HOMELESS WOMAN/VERA (CONT'D)

His work is great upon the earth!

A YOUNG COUPLE sharing a hot fudge sundae outside the ice cream shop... leave their ice cream behind to join others who are converging on Johnny...

JOHNNY

grabs his mother and tries to end this...

JOHNNY

Okay, that... that's enough, ma...
let's go home...

But as he grabs her and turns her to him... he recoils as he sees --

HOMELESS WOMAN/VERA - HER EYES ARE BLACK

and lifeless...

JOHNNY

reacts... retreats now as he's being pursued by --

ANGLE - PEOPLE ALL AROUND THE SQUARE

are running towards him... pointing at him... and they're pointing at him, like they know him... smiling, excited.. it's like they've just spotted a rock star in their town...

MAN WITH THE FUNNY HAT

Johnny! Tell us the future...

SHOPKEEPER

Where's my daughter?

(CONTINUED)

1 CONTINUED: (3)

1

YOUNG WOMAN

Will I fall in love, Johnny?

And damn, they want a piece of him... a wall of voices:
"Johnny... Johnny... touch us, Johnny" follows him as
they chase him...

DOWN THE SIDEWALK - MOVING WITH JOHNNY

where more people are coming at him... coming out of
buildings, out doors... people surrounding him are tugging
at him, each touch is like an electric shock, his clothes
are being torn... it's a bloody riot right here in Cleaves
Mills... and all the while there is this wall of sound...
"Johnny... Johnny... Johnny... touch us, Johnny..."

JOHNNY

No... stop... please don't touch
me...

And as it seems he's going to drown in hands...

2 INT. JOHNNY'S BEDROOM - CLOSE-UP - JOHNNY

2

He wakes up in a cold sweat out of this dream, heart
pounding... as we move in on his face...

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

3 EXT. MAINE LANDSCAPE - STOCK - ESTABLISHING - DAY 3

A couple of lovely shots in winter (without snow)...

4 EXT. FAITH HERITAGE UNIVERSITY - DAY - ESTABLISHING 4

5 INT. CHAPEL - DAY 5

Close on a newspaper headline: "Psychic Leads Police to Strangler Suspect". A picture of Johnny is right next to a picture of Dodd. The word 'suicide' should be on the page as well.

PURDY

As his guardian, I'm naturally concerned about the boy.

DANA

(dry)
Naturally.

Finding PURDY in the foreground using the light from a stained glass window to provide light to the newspaper. He wears half-cut reading glasses which he peers over toward DANA BRIGHT, attractive but dressed down as always, sitting in a front pew, shapely legs crossed at the knee.

DANA (CONT'D)

(faux curiosity)
How much is Vera Smith's estate worth these days?

As he moves to her, he keeps his poker face but enjoys the gamesmanship with her.

PURDY

You're far too cynical for such a beautiful woman.

Purdy sits beside her, rather intimately close, takes off his glasses...

PURDY

What really happened out there, Dana? Surely, a cynical girl has some rational explanation.

DANA

A cynical girl knows a good story when she hears one.

(CONTINUED)

5 CONTINUED:

5

PURDY

It is a good story, isn't it.
(mind working, to
himself)

The kind of story that doesn't go
away quickly.

DANA

Not as long as Johnny Smith sells
newspapers.

PURDY

In that case, can I ask a small
personal favor? Johnny and I
don't have the closest of
relationships. I regret that and
I hope it will change. But for
the moment, it would mean a great
deal if you could... touch base
with me now and then about him...
so I know how he's really doing...

DANA

Why would I want to spy on him
for you?

And there's more to this line than meets the eye:

PURDY

Because we go back such a long
way.

He studies her and despite her bravado there's a fragile
woman there... for reasons only they can understand, she's
vulnerable to him...

PURDY

I miss the features you used to
do for the Saturday religious
section. Now, you don't even
come to services any more.

She stands, grins with a defensive, self-deprecating
humor... as though it's a badge of honor --

DANA

Some people just can't be saved,
Reverend.

She exits. Purdy thinks about it.

6 EXT. SMITH HOUSE - DAY

6

A reluctant Johnny coming out of the house with BRUCE moving toward Bruce's P-T Cruiser in the driveway. Mid-conversation, fast, overlapping dialogue:

JOHNNY

You should've asked me before
you...

BRUCE

...sure and you would have told
me...

JOHNNY

...don't you think it's a little
too soon to be...

BRUCE

... living again?
(beat)
Time to get back on the horse,
John.

JOHNNY

I'm just not sure I'm ready to
walk back into that school...

BRUCE

Why? Because you're afraid people
are gonna touch you? You know
what -- they will. And you're
gonna have to deal. Part of the
re-entry process.

Johnny looks phobic. But Bruce is full of confidence in
him, smiles encouragingly.

BRUCE

You've got to learn how to be the
hero of your own life again, John.
But until you're ready, I'll be
the hero of your life... in return
for a stock market tip now and
then. Get in the car.

As they reach the car, Johnny takes a deep breath,
gathering courage. He looks at Bruce and nods okay, let's
do it.

JOHNNY

Give me the keys.
(off Bruce's look)
What? I want to drive, c'mon...

(CONTINUED)

6 CONTINUED:

6

BRUCE
My Cruiser...?

JOHNNY
...Time to get back on the horse...

BRUCE
Get your own horse! Nothing
personal but I get nervous when
other people drive my car...
especially those who've been in a
coma since their last time behind
a wheel...

JOHNNY
Keys.

Johnny opens the driver's door, ready to take the wheel...

BRUCE
Besides your license must have
expired...

JOHNNY
(holding it up)
Renewed yesterday courtesy of
Reverend Purdy...

Bruce sighs and throws him the keys, still nervous. As
they get in --

BRUCE
I mean if you were going to have
an accident, you'd know it before
it ever happened... In time to
prevent it, right?

7 OMITTED
THRU
9

7
THRU
9

10 INT. SCHOOL HALLWAY - DAY 10

Students still filtering out... no one paying much attention to Johnny... it's all terribly familiar and to Johnny it seems like almost yesterday that he was in this hall...

NEW ANGLE

as Johnny passes the janitor's closet where he had covert liaisons with Sarah. On a whim, he tries the door. As he touches the knob --

11 A JOHNNY FLASH - SARAH AND JOHNNY 11

from the pilot kissing in the closet.

JOHNNY

I sure hope you're not Lars the janitor.

The flash ends as we...

12 RESUME SCENE 12

Johnny opens the closet door but it's filled with the most daunting array of electronic and computer support gear imaginable...

STUDENT#1

Are you lost?

Johnny turns to see a young woman behind him...

12 CONTINUED:

12

JOHNNY

Hi, no, I was just... I used to
be a teacher here... when this
was a janitor's closet...

The student is a little perplexed about why this guy cares
about a janitor's closet...

JOHNNY

...and... and I was looking for a
broom.

STUDENT#1

Oh... they converted the closet
last year when we upgraded to
D-S-L. This is the LAN hub
substation and server for the
district's WAN mainframe.

A beat as Johnny stares at the kid wondering what she
said.

JOHNNY

Thanks... for clearing that up.
The office still down this way?
(student acknowledges)

Johnny moves down the hall. Ahead of him, SARAH carrying
teacher's materials in her arms, comes hurriedly out of a
classroom... her face brightens at the sight of him...

SARAH

Pelson's waiting for you.

JOHNNY

I sense a conspiracy.

SARAH

Time for you to get back on...

JOHNNY & SARAH

...'the horse'...

JOHNNY (CONT'D)

...yeah, I've heard that somewhere.
(she grins)
Got to admit it feels good to be
here again. Seems like old times,
huh?

A beat as they share the intimate memories of times here...
raising feelings that are to be avoided, so Sarah avoids
them:

(CONTINUED)

12 CONTINUED: (2)

12

SARAH

Well. I have to run and pick up
Johnny from day school and drive
him to hockey practice and get to
the cleaners before it closes and
pick up groceries for dinner...
how did I ever turn into this...
(sorry she ever started
this since the answer
is Johnny's coma)
...this...

A school bell rings.

SARAH

Saved by the bell.
(beat)
I'm late. I better go.
(a warm smile)
Good luck.

He smiles as she moves hurriedly to exit...

13 INT. PRINCIPAL'S OFFICE - DAY

13

Pelson has the same headlined paper we saw earlier as he
talks heatedly on the phone...

PELSON

Because he's one of the best
teachers I've ever had at this...
(beat)
He's not a 'nut', Superintendent.
And since when am I not allowed
to decide who...
(beat)
If anyone has a problem, tell
them to call me.

14 INT. OUTER OFFICE - MOMENTS LATER

14

where Johnny waits. Pelson comes out.

14 CONTINUED: 14

PELSON
Johnny!

JOHNNY
Hello, Dave.

PELSON
Come on in...

Before Johnny can avoid it, Pelson puts an arm on his shoulder to escort him in... and as he touches him --

15 *A JOHNNY FLASH - PELSON ON THE PHONE* 15

just as we saw him seconds ago:

PELSON
...He's not a 'nut',
Superintendent...

And the flash ends...

16 CONTINUING ACTION AS BEFORE 16

Johnny hesitating just a beat as the flash passes... Pelson barely notices...

PELSON
(mid-sentence)
...so great to see you up and
around again...

16A INT. PRINCIPAL'S OFFICE - CONTINUOUS 16A

As they move to sit...

JOHNNY
Look, Dave, if this is going to
be difficult for you...

PELSON
'Difficult', what are you talking
about?

JOHNNY
Some people might think I'm a
little odd after all that's...

PELSON
You are a little odd. You were
always a little odd.
(MORE)

(CONTINUED)

16A CONTINUED:

16A

PELSON (CONT'D)

Who else would lead a rescue mission on the frog farm to save them from dissection?

JOHNNY

An unfortunate accident during a field trip. The school board overreacted.

PELSON

I want you back, John.

Johnny looks at him with appreciation.

PELSON (CONT'D)

We can get you into the classroom as a sub now and then, but I only have one full-time position open at the moment. This might sound like a strange fit but I don't think so and Coach Foley doesn't...

JOHNNY

(realizing)

Phys ed, me?

PELSON

And your own physical trainer says it would even be therapeutic...

JOHNNY

Please don't say anything about a horse. I'll take it.

Pelson smiles, delighted.

17 INT. HOCKEY ARENA - DAY

17

A high school hockey team on the ice practicing.

18 ANGLE - COACH FOLEY

18

late 30s, the build of a former marine, the bellow of a drill sergeant... he's standing with the father (BILL PALEY (45) of one of the players, TODD PALEY (18), a sturdy, outstanding athlete who is far superior to anyone else on the ice.

(CONTINUED)

18 CONTINUED:

18

FOLEY

When they come around the net
drop the shoulder and ride them
hard to the boards.

MR. PALEY

Keep those legs moving, Todd!

Todd skates by, glances over, picks up the pace...

FOLEY

We're Huskies. We don't get tired.
The other team gets tired.

As Paley sees Johnny entering...

MR. PALEY

Your new guy?

As Foley turns to see Johnny who sure doesn't look like a hockey coach as he walks with his cane...

MR. PALEY (CONT'D)

(dubious)

You're sure about this? I heard
that he...

FOLEY

(overlapping)

Dave Pelson knows him. I checked
him out. It's gonna be fine.

He gives an encouraging pat on the shoulder to Paley,
moves away as he yells to the kids...

FOLEY

Okay, offensive drills... no
loafing...

As the skaters move into drills, Foley moves away from
Todd's dad to greet Johnny.

FOLEY

You must be Smith.

He sticks out his hand. Johnny hesitates a second but
there is no easy way out of it and he shakes Foley's
hand... nothing happens... Johnny breathes a sigh of
relief...

JOHNNY

Thanks for having me, coach.

(CONTINUED)

18 CONTINUED: (2)

18

FOLEY

Let's get one thing clear - this ain't about hiring the handicapped. I don't give a hoot about the cane. I could use another hand with this bunch and I hear you know the game.

JOHNNY

I played a little.

FOLEY

(smiles)

Listen to you. All-conference defensive team, three years in a row, right?

ANGLE - A DOCTOR (COOPER, 50)

is rotating the shoulder of a player, pats him on the back, he's okay, and sends him back on the ice...

FOLEY

Doc Cooper, Coach Smitty.

The doc acknowledges but he studies Johnny who turns to watch the drills...

DOC COOPER

(to Johnny)

I read about you in the paper.

It's said evenly, with vague suspicion. Johnny nods and Cooper doesn't pursue it. Johnny watches with interest as...

(CONTINUED)

18 CONTINUED: (3)

18

TODD

moves smoothly on offense as the defense tries in vain to stop him... he fakes left, goes right... splits two defenders, beats the goalie and scores.

JOHNNY

(impressed)

Who's that?

FOLEY

My conference championship on two legs. Todd Paley. Just signed a letter of intent to go to Princeton - full scholarship. That's his dad over there.

Johnny glances over to the father who is several yards away watching the action.

FOLEY

Todd's the best offensive player in the state.

But Todd is on defense now... and here he's not so sure of himself... an offensive player (CALHOUN) does a mean fake and goes by him and scores. (Note: if we go this way, we may want to reprise this in the first hockey game to show that he's learned the lesson.)

FOLEY

(shakes his head)

If he'd just concentrate on his defense, he could make it to the pros. But all these kids care about is scoring.

(yelling)

Dammit, Todd. Make him work for it.

Todd skates over... takes off his helmet... Calhoun moves over a beat later... smiles victoriously, maybe even bumps shoulders with Todd, teasing him...

TODD

C'mon, Coach, you saw it, Billy gave me a heckuva fake...

(CONTINUED)

18 CONTINUED: (4)

18

FOLEY

(doesn't want excuses)
Yeah. Yeah. He caught you flat
'cause you weren't moving your
feet. Play the body. The puck
can't shoot itself in.

JOHNNY

Mind if I try something?

Todd looks to the new man with a cane...

FOLEY

Coach Smitty. Our new minister
of defense.

JOHNNY

Billy, come on up the wing again
on the whistle. Give Todd your
best move... his job is take you
out of the play...

CALHOUN

(enjoying the challenge)
He's going to take me out of the
play... I don't think so.

He gives Todd a friendly, teasing push... then returns to
the ice...

MOVING WITH TODD AND JOHNNY

into a defensive position... helmet still off... (note:
Johnny doesn't touch him here)...

JOHNNY

You ever play poker, Mr. Paley?

TODD

What does poker have to do with
hockey?

JOHNNY

Do you?

TODD

A few times. Does strip poker
count?

JOHNNY

Ah, I see you play in the same
poker game I used to when I went
to school here.

(MORE)

(CONTINUED)

18 CONTINUED: (5)

18

JOHNNY (CONT'D)

You know what a 'tell' is, Mr. Paley?

(off his dumb look)

A 'tell' is a gambler's expression for the unconscious message a player looking at his cards gives you. He'll tell you everything you need to know to win if you'll just pay attention.

TODD

You want me to play ice poker with Billy.

JOHNNY

Something like that. Just watch his hips, not his head. That's where you'll see the 'tell.' You can fake with the rest of the body but you aren't going anywhere without the hips.

Todd smiles, puts his helmet back on. His father looks on at this counseling session with curiosity. Johnny moves to the sidelines with Foley, leaving the two boys on the ice... he blows the whistle...

(CONTINUED)

18 CONTINUED: (6)

18

CALHOUN

catches the pass and skates toward Todd.

TODD

eyes looking for 'tells', waiting for the confrontation...

JOHNNY

watches...

FOLEY, COOPER, MR. PALEY AND THE OTHER KIDS

watch from the sidelines...

WIDER

as Calhoun moves toward Todd, Calhoun turns his right shoulder toward the left board and takes a quick step. As Todd turns with him, Calhoun throws the puck back to his right, in-between Todd's feet. But Todd holds his ground and puts his shoulder right into Calhoun's chest, and both tumble to the ice.

REACTIONS

as Calhoun whoops and the kids cheer: "All right, Todd! Way to go!"... Mr. Paley is forced to smile... Johnny smiles and moves to Todd on the ice...

JOHNNY

You okay?

(CONTINUED)

18 CONTINUED: (7) 18

TODD
Got an old hip pointer. Still a
little sore.

He rights himself, takes off his helmet as he sits on the
ice a beat resting a beat...

TODD
(brightens)
But it worked!

JOHNNY
Yeah, I remember how I felt
when my coach taught it to me.
Come on, get up -- I have a few
more tricks I can show you...

*
*
*
*

Todd reaches out and holds Johnny's arm to steady himself
as he rises... as he does -

CLOSE-UP - JOHNNY

reacts as he looks at...

18A OMITTED 18A

19 TODD'S HAND ON HIS ARM AND AN INCREDIBLE VISION BEGINS 19

as his sight goes into Todd's hand... through the skin
and tendons and bones and into an artery... zooming through
the red blood like a water slide... all the way into a
beating heart... and there the motion ends... thump-thump,

19 CONTINUED: 19

thump-thump, thump-thump... and as we hold the shot for a beat... hear the whisper of Vera's voice...

VERA (V.O.)
Heed the still, small voice when
it comes.

On the shock of her voice...

HARD CUT TO:

20 EXTREME CLOSE UP OF JOHNNY 20

as he reacts, confused... in the background, Todd moves over to congratulate Calhoun...

TODD
Let's just see you do that to
Westbrook in the game tomorrow...

He gives his friend a noogie as we...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

21 OMITTED 21

21A EXT. SCHOOL - DAY 21A

Kids are arriving at school... lots of socializing going on... finding Johnny (dressed as he is scene 24) walking up the sidewalk, glancing over to see --

21B P.O.V. - TODD AND FRIENDS SEVERAL YARDS AWAY UNDER A TREE 21B

including one pretty girl who might almost have a passing resemblance to a young Sarah. Todd sees Johnny, waves...

SARAH (O.S.)
Bring back memories?

21C FINDING SARAH 21C

who's joined him... she has a light shoulder bag...

JOHNNY
Morning.

SARAH
We spent a few hours under that tree.

JOHNNY
We spent a few years under that tree. That was our tree. They should be paying us rent.

SARAH
Aw, let's let 'em have it for free. In the name of school spirit.

Johnny grins but his mind is occupied about Todd. She notices as they stroll slowly toward the school...

SARAH
Something wrong?

Johnny doesn't answer right away, sighs...

JOHNNY
The boy under the tree... Todd Paley?

(CONTINUED)

21C CONTINUED:

21C

SARAH
(acknowledges)
The hockey player...

JOHNNY
Had a very strange vision about
him yesterday during practice...
I could see straight into his
heart...

SARAH
(reacts)
His heart. Is something wrong
with it?

He pauses in his walk, mind trying to unlock the mystery...
The bell rings... the kids move quickly inside...

JOHNNY
That's the thing -- I don't know.
These visions don't come with
footnotes. I'm not always sure
what they mean... I'm still a
rookie at this...

As Todd passes...

TODD
Hey, Coach, I hear you're subbing
in history today -- I've got you
first period...

JOHNNY
I want to talk to you after
class...

Todd acknowledges, runs off... Sarah reacts to the news,
pleased for Johnny...

SARAH
You're in the classroom today...!

JOHNNY
(acknowledges, a tad
nervous)
First time in almost seven years...

SARAH
Just remember they think they can
get away with anything when you're
a sub... Bradford, watch out for
Bradford... and Greenberg, that
little twerp...

(CONTINUED)

21C CONTINUED: (2) 21C

They enter the school...

22 OMITTED 22
AND AND
23 23

24 INT. HISTORY CLASSROOM - DAY 24

Close on GREENBERG, 18, chatting up a pretty girl in the back row as Johnny enters...

JOHNNY

Good morning. As you may have heard, Miss Rosen won't be here for a few days... my name is Mr. Smith...

His eyes connect with Todd Paley who is also in the classroom. Student #1 is also in this class. As he puts his name on the board, Greenberg exchanges knowing glances with some of his buddies...

JOHNNY (CONT'D)

Just plain S-M-I-T-H. But you can call me John, or you can call me Johnny, or if you're more comfortable, Mr. Smith... or even hey 'you'... anything as long as it isn't 'Smitty'.

(Todd smiles)

Now, who can tell me what chapter you're studying?

GREENBERG

Chapter twelve.

24 CONTINUED:

24

Johnny opens the book...

CLOSE ON THE WORLD HISTORY BOOK (FX)

as he turns pages... and a brief *visual effect* as his hand reaches the page that says Chapter Twelve...

JOHNNY

reacts, looks up...

JOHNNY

Are you absolutely certain, Mr...

GREENBERG

Greenberg, sir.

JOHNNY

Ah, Mr. Greenberg.

Johnny strolls down the aisle toward Greenberg...

JOHNNY

Because something tells me you studied chapter twelve last week. Which means you'd already know the material and wouldn't have to pay any attention at all today.

GREENBERG

(reacts)

I meant we just finished twelve.

Johnny touches Greenberg's desk...

JOHNNY

This isn't your assigned seat, is it, Mr. Greenberg?

GREENBERG

We actually don't have...

JOHNNY

Let's see -- right there in front, that's your seat, isn't it? Away from all the 'distractions' like Miss Carlyle back here. Who else is not in their normal seat?

Half the class stands up and switches seats...

(CONTINUED)

24 CONTINUED: (2)

24

STUDENT#1
(quietly freaking out)
Excuse me, but wasn't there
something about you in the
newspaper?

And of course Johnny knew this would be coming... he's
thought about how to handle it...

JOHNNY
How do you feel about that?

The girl shrugs an I-don't-know...

JOHNNY
I might just be your worst
nightmare, people. A substitute
teacher with extra sensory
perception.

A beat as he walks to the teacher's desk and opens the
top drawer...

JOHNNY (CONT'D)
Or... maybe... I checked...
(holding the chart up)
...the seating chart... when I
came in this morning.

He holds it up and grins. The kids laugh and relax.

GREENBERG
Yo, Mr. Smith, do you know who's
going to win the super bowl next
year?

JOHNNY
No, but I know who won The Hundred
Year's War - the question's whether
you do. The answer can be found
in chapter thirteen...

25 INT. SCHOOL HALLWAY - CONCURRENT TIME

25

Dana pursuing Pelson...

DANA
You must have known that hiring
Johnny Smith would generate...
(understatement)
...interest in the community...

(CONTINUED)

25 CONTINUED:

25

PELSON

So he's never supposed to work again? He happens to be a helluva teacher. And you can quote me on that.

DANA

I will. Thank-you.

PELSON

(we're finished)

I'm all for freedom of the press. But I have a school to run.

He pauses at the door to his office...

PELSON

It doesn't bother you at all, does it. What you're doing to him.

DANA

Why does everyone always want to kill the messenger? I didn't hire him. You did. And when you did, it became news. If I don't report it, someone else will.

Pelson gives her a look, shakes his head and enters his office. On her reaction...

26 INT. CLASSROOM - SAME STUDENTS TOWARD THE END OF CLASS

26

Johnny has been collecting reports from the students... but now has reached one student (BRADFORD) who is unprepared... and is making excuses for his late assignment...

BRADFORD

Sir, I... I... I admit... it's not quite finished but it's not my fault... I swear...

ANGLE WITH GREENBERG AND TODD

as Bradford hands Johnny a couple of handwritten lined pages out of his looseleaf... whispering --

STUDENT#1

(to Todd)

How did he even know the reports were due today?

(CONTINUED)

26 CONTINUED:

26

TODD

Miss Rosen must've told him.

STUDENT#1

You think?

Student#1 is unconvinced.

RESUME JOHNNY AND BRADFORD

as a VISION begins off his touch of the papers...

BRADFORD (CONT'D)

See, I found this great site about
the history of France on the
internet...

The classroom behind Bradford disappears and changes into --

27 A DISCO WITH WILD PARTYING

27

Bradford is holding a bottle of beer in one hand, a cigar
in the other... Johnny stands there, watching...

BRADFORD (CONT'D)

...I worked all night taking notes
and typing them into my computer.
I was going to print it in the
morning before I came to school...

And now the background changes back...

28 INT. CLASSROOM

28

BRADFORD (CONT'D)

But when I got up I found all the
wires behind my computer were
like chewed up and...

JOHNNY

The dog ate your computer.

BRADFORD

Actually, I was going for rats.

JOHNNY

Mr. Bradford, you're certainly
creative, not to mention a good
dancer. But lay off the cigars
and beer.

He gives the kid a look: he knows.

(CONTINUED)

28 CONTINUED:

28

The rest of the class cracks up as Bradford sits, busted.
To the class --

JOHNNY

And since Mr. Bradford brought up
the subject, who can tell me why
beer was so expensive in the middle
ages? Most people back then
couldn't afford to get drunk,
why?

GREENBERG

Potato famine.

JOHNNY

Interesting answer but the last
time I checked beer doesn't come
from potatoes. Anyone?

The bell rings ending class... the kids slowly rise...

JOHNNY

The answer tomorrow, same time,
same station.

They file out, murmuring among themselves about their
very unusual, very entertaining sub...

JOHNNY

How's that hip pointer?

TODD

Fine. No big deal.

JOHNNY

Have Doc Cooper take a look, okay?

TODD

Really, I'm...

JOHNNY

Do me the favor. Just a
precaution.

(re:cane)

Trust me, you don't want to have
to use one of these.

Todd shrugs, okay, exits, calling back.

TODD

Mr. Smith. Good class.

Johnny nods his thanks. He moves down the hall; Johnny,
mind working, watches him go...

29 INT. HALLWAY - DAY

29

Johnny is still thinking about Todd as he walks... suddenly, Dana moves up and walks beside him...

DANA

How's it feel to be back?

He's not happy to see her.

JOHNNY

What are you doing here?

DANA

I can't resist a human interest story.

Johnny shakes his head in disgust, tries to ignore her.

DANA

You and I need to be friends, Johnny. Reporters like me are going to be a part of your life now...

JOHNNY

Only for fifteen minutes. Isn't that how it works?

DANA

You're good for at least twenty if my hunch is right.

As they turn a corner, they run into Sarah who can't help but react to seeing Johnny with a beautiful woman...

SARAH

Oh, hi...

JOHNNY

Dana, Sarah...

DANA

The Sheriff's wife... sure... I've seen you at the station house... I cover the police beat...

SARAH

What brings you here?

DANA

Johnny's on my beat now.

Sarah's eyes narrow a little.

(CONTINUED)

29 CONTINUED:

29

JOHNNY

Sarah and I used to teach here together.

And Dana knows all about them...

DANA

(dry)

Yes. So I've heard. Could I ask you a few questions about him?

Johnny looks to Sarah, shakes his head, no.

SARAH

You can ask all you want.

(but I won't answer

them, smiles to Johnny)

See ya.

She moves down the hall...

JOHNNY

(to Dana)

My friends are very loyal.

DANA

A good reporter and her subject can be a team, Johnny... they can help each other... like Cosell and Ali...

Johnny moves away from Dana in the opposite direction from Sarah leaving her standing alone.

JOHNNY

Have a nice day.

Dana looks at him leave, glances back toward Sarah, thinks about it...

30 OMITTED

30

30A EXT. SCHOOL - DAY

30A

Doc Cooper is moving from his car away from the school carrying medical supplies...

JOHNNY (O.S.)

Hey, doc...!

Cooper looks to see Johnny moving quickly toward him from the school...

(CONTINUED)

30A CONTINUED:

30A

JOHNNY

Going over to the rink?

COOPER

(acknowledges)

Getting ready for tonight's game.

JOHNNY

Can I talk to you a sec about
Todd Paley. I've asked him to
come by and see you.

COOPER

The hip again?

JOHNNY

Well, yeah but... has he ever had
any other health problems?

Cooper's curiosity is immediately up...

(CONTINUED)

30A CONTINUED: (2)

30A

DOC COOPER
Just the usual aches and pains...
Todd plays hard. Why?

Johnny takes a long beat, there's no easy way so he gets to the point.

JOHNNY
Never any... heart problems?

DOC COOPER
Heart? Has he complained of any
symptoms...? Shortness of breath.
Numbness in...

JOHNNY
...No...

DOC COOPER
But you think he has heart
problems.

Cooper begins to suspect where Johnny is coming from and doesn't like it one bit.

DOC COOPER
Listen, there's something you and
I should get straight right now.
I don't believe in this psychic
nonsense...

JOHNNY
Then just think of me as a coach
asking you to examine a kid with
a sore hip pointer... and as the
team doctor, be sure to give him
a clean bill of health before he
plays tonight. That's your job,
right?

The two men stare at one another. After a beat, the doc
nods and moves on. On Johnny's reaction...

31 EXT. BANNERMAN HOUSE - EVENING - ESTABLISHING

31

32 INT. BANNERMAN DINING ROOM - EVENING

32

Sarah, Walt and little Johnny having dinner.

(CONTINUED)

32 CONTINUED:

32

SARAH

That girl reporter was at school today.

WALT

Reporter?

SARAH

You know, what's her name?
(she knows the name)
Redhead, with the big...

WALT

Dana Bright?

SARAH

How did you know what I was going to say?

WALT

You said 'redhead with the big'.

SARAH

I didn't even say what was big about her and you said 'Dana Bright'.

WALT

'Girl reporter', 'redhead', 'the big'... I'm a trained investigator. What was she doing at school?

SARAH

Another story on Johnny.

LITTLE JOHNNY

On me?

SARAH

No, my friend Johnny, remember him?

WALT

The funny man with the cane.

LITTLE JOHNNY

Not him again.

He goes back to his dinner...

WALT

Tell him to stay away from Dana Bright.

(CONTINUED)

32 CONTINUED: (2)

32

SARAH

Oh?

WALT

She's a carnivore.

SARAH

What does that mean?

WALT

You know like the jungle. Certain animals are meat eaters and certain animals are...

SARAH

Which one am I?

Walt chews... doesn't want any part of this.

WALT

Anything interesting happen at school today, J-J?

LITTLE JOHNNY

No.

Sarah throws Walt a dark look.

SARAH

Excuse me while I see if there're any leafy green plants to eat in the kitchen.

She promptly rises and carries her plate in the kitchen. Walt chews.

LITTLE JOHNNY

What's wrong with her?

WALT

Nothing. Just the call of the wild. You'll understand when you get older.

LITTLE JOHNNY

I hate when you say that.

33 INT. ARENA - NIGHT

33

Fans are beginning to move into the arena in the background... the teams are beginning to warm up on the ice.

33A INT. COACH'S BOX

33A

Foley is talking to one of the players when Johnny's arrival catches his eye... he pats the young man with encouragement, moves to Johnny, concern in his eyes... they're alone...

FOLEY

What's this I hear about you and Todd Paley?

JOHNNY

I just asked the doc...

FOLEY

The doc was pretty unhappy, Smitty. And I am too. This is a good kid, strong as an ox, and if you're thinking steroids, forget it... I watch these kids like they were my own...

JOHNNY

I know, coach.

The doc arriving from the locker room joins them...

DOC COOPER

I listened to his heart, checked his blood pressure, even did an EKG. I'm recommending him for a medal from the American Heart Association.

Foley gives Johnny a look that says, 'See?, Everything's fine.'

FOLEY

(a controlled reprimand)
Come to me with something like this in the future, okay?

Then puts it behind him to concentrate on the game, moves to his team... Johnny reacts... not quite able to believe there's nothing to worry about.

34 OMITTED
AND
35

34
AND
35

36 INT. ARENA - THE GAME - VARIOUS SHOTS 36

Possible music cue - song would be against expectations - low key and brooding...

We're focusing on Todd's play... his breath white in the cold air... pushing himself and his team... scoring... the crowd cheers... some of this can be in slow motion...

Johnny watches him with concern...

Pelson, in the crowd, cheers the action...

Todd falls to the ice and stays there for a beat... Johnny reacts but Todd quickly gets himself up and gets back into the game...

Foley yelling at a ref over a call... the ref signaling a technical foul on the coach... which only makes Foley more animated...

Finally, music ends, and we burst into real sound as the horn sounds and the Huskies have won...

37 INT. COACHING BOX 37

As the players come off the ice and there are congratulations all around...

FOLEY

Not bad. Not bad. A win's a win. Defense still needs work. But I'll take it. Calhoun, you looked okay out there for a change. We're still leaving too much of the offense to Todd...

Todd's face is red and he's tired but he smiles as the coach rambles on in his inimitable way... Todd exchanges a glance with Johnny who has to smile, pleased that nothing

(CONTINUED)

37 CONTINUED: 37

happened out there. As he moves past Johnny...

TODD

First win for you, coach.

He hands Johnny his stick and on the touch... we push into Johnny as he sees ---

37A A VISION - SLOW MOTION - FX 37A

Todd is skating... on the ice, he rounds the corner and his face scowls with horrible pain and as he collapses, in a continuous pan, finding Johnny standing there on the ice, watching as other kids rush toward him...

38 FROM OVERHEAD - WHITE ICE 38

filling the screen... a black spec on the white just off center... the camera zooms... slowly at first then faster and faster and faster, sweeping toward the black spec which grows in scope and finally reveals itself to be a player lying on the ice... as the other players reach him and kneel down beside him, zooming to see the face of Todd Paley... continuing to an eye frozen in death. Again, his mother's voice whispers:

VERA (V.O.)

Heed the still small voice when it comes.

The vision ends as we...

38A RESUME JOHNNY 38A

whose body visibly sags from the impact but in the celebration of the moment, no one notices.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

39 INT. PRINCIPAL'S OUTER OFFICE - DAY (NEXT MORNING) 39

Three mothers are confronting Pelson. The spokesPARENT (30) is holding a newspaper; an article about Johnny teaching at the high school, written by Dana Bright, is in clear display... Headline: "Teacher By Day, Psychic Deputy By Night"...

PARENT

Why would you hire a man with mental problems...?

PELSON

They aren't mental problems. I've talked to his doctors, there's absolutely no danger...

PARENT

(overlapping his last line)

Excuse me but a guy who says he sees things like the future has a mental prob--...

PELSON

(overlapping)

He happens to be a great teacher... ask your kids...

PARENT

(overlapping)

I can't speak for any one else but I don't want him around my...

Suddenly, she goes quiet as she realizes...

ANGLE - JOHNNY

is standing there. The parents all look at him with suspicion.

JOHNNY

(dry)

Am I interrupting something?

Johnny looks around the room. The parents avoid eye contact.

JOHNNY

Mr. Pelson, when you have a minute, could I talk to you ?

(CONTINUED)

39 CONTINUED:

39

PELSON

Come into my office. I think we're finished here.

Johnny moves through the parents and most let him pass but the spokeswoman deliberately stands in his way and just stares at Johnny... Johnny can actually see hate in her eyes...

PELSON

Excuse us.

Pelson deftly moves the woman out of the way and leads Johnny into his office and closes the door... as the parents react and filter out...

40 INT. PELSON'S OFFICE - CONTINUOUS

40

PELSON

The same parents were complaining last week about the new cheerleader uniforms and the week before that, the school play. I can handle them.

JOHNNY

You may not want to after I tell you why I'm here.

PELSON

(sighs)
Todd Paley?
(Johnny acknowledges)
Coach Foley cornered me after the game. I thought it was settled last night.

JOHNNY

We can't let him go back on the ice.

PELSON

Because you... 'saw' something.

Johnny acknowledges. Pelson sighs.

PELSON

John, what do you expect me to do - bench a kid who has no symptoms, no history of problems, without a shred of medical evidence...

(CONTINUED)

40 CONTINUED:

40

JOHNNY

We'll get it. We have to get him to a specialist.

PELSON

And scare the boy and his family half to death.

JOHNNY

That's only half as bad as the alternative.

Pelson studies him a beat...

PELSON

(beat)

Are they always right, these... things you see?

JOHNNY

It's all very new to me. I'm still trying to understand them myself.

PELSON

So it's possible you could be mistaken.

(before Johnny can protest)

You were already worried about Todd before the game last night. And nothing happened, he's fine.

JOHNNY

I think we were lucky.

PELSON

Or you were wrong. It's a reasonable conclusion, John. Can you really trust these visions?

Slow push to Johnny as that central question resonates in his mind...

PELSON

You think keeping him off the ice will save his life. Maybe. Maybe not. But I can tell you one thing it would certainly accomplish... It would cost him his scholarship to Princeton and blow every hope and dream this kid has out of the water.

(MORE)

(CONTINUED)

40 CONTINUED: (2) 40

PELSON (CONT'D)

(beat)

That's an awfully big price to
ask someone to pay... if you're
wrong, John.

41 OMITTED 41
THRU THRU
44 44

44A INT. HOCKEY ARENA - DESERTED 44A

Johnny enters, preoccupied, looks down and reacts as he
sees Little Johnny practicing his hockey, bring the puck
down the ice... Sarah is seated near the ice, watching...

- 44A CONTINUED: 44A
- POV - CLOSER - LITTLE JOHNNY SKATING
- SLOW PUSH TO JOHNNY
- And he's asking himself what he would do if he saw his own son at risk from playing like Todd Paley... he looks up and reacts as he sees something across the deserted stands...
- 44B HIS POV - LONG SHOT - A SINGLE PERSON SITTING IN THE STANDS 44B
- In fact, a woman... and in this hazy arena light, she looks almost like an apparition... she looks very much like Vera from the dream...
- 44C JOHNNY 44C
- reacts... begins to move toward her...
- INTERCUTTING:
- 44D THE WOMAN - AS HE GETS CLOSER 44D
- but then...
- 44E JOHNNY - AS A SHAFT OF SUNLIGHT MOMENTARILY BLINDS 44E
- 44F HIS POV OF THE WOMAN - BLINDED 44F
- for an instant and when it clears, she's gone.
- 44G JOHNNY 44G
- reacts... takes a moment, thinks about what it means... and this time he doesn't hear it, he says it to himself...
- JOHNNY
(barely a murmur)
Heed the still small voice when
it comes.
- 45 EXT. PALEY HOUSE - DAY (LATE AFTERNOON) 45
- A very modest house in a middle income neighborhood. Johnny takes a beat to make the final decision, then rings the doorbell.

(CONTINUED)

45 CONTINUED: 45

A beat later the door opens to reveal MRS. PALEY, 40, Todd's mother...

JOHNNY
Mrs. Paley?

MRS. PALEY
Yes?

JOHNNY
My name is Johnny Smith. I'm one of Todd's coaches at school.

She looks at him dubiously.

MRS. PALEY
I've heard about you. Todd isn't here.

JOHNNY
Would you mind if I come in for a moment?

45A OMITTED 45A

46 INT. PALEY HOUSE - DAY (LATE AFTERNOON) 46

Sitting in the living room with Mrs. Paley and her husband. This is a religious family; there is a Christian icon on the wall behind the Paleys, perhaps a simple cross. Johnny has just finished telling them that he fears for their son's life. They are speechless. And the first oh, maybe five seconds of this scene are these two alarmed people staring at this strange man in their home. Finally, Mrs. Paley finds some words.

MRS. PALEY
He's... he's never been seriously ill his life. He eats right... he takes care of himself...

JOHNNY
Mrs. Paley, sometimes these things can be congenital.

(CONTINUED)

46 CONTINUED:

46

Todd's father doesn't let him finish... he's seething...

MR. PALEY

(interrupting)

My son means everything to me,
Mr. Smith. And hockey means
everything to my son...

JOHNNY

...I understand that, sir...

Paley locks eyes with Johnny...

MR. PALEY

I know you're an old friend of
the principal... I wasn't one of
those who complained when he
brought you back... Coach said
you knew the game. So I said
okay, fine, let's wait and see.
Well, we have now and I have to
tell you, I don't understand how
someone like you is allowed to
walk the streets...

MRS. PALEY

...Bill...

MR. PALEY (CONT'D)

...Let alone teach at our school
around our kids... You're a
dangerous man, Mr. Smith...

Mr. Paley locks eyes with him... Johnny doesn't know what
to say. A long beat.

MR. PALEY (CONT'D)

I want you out of my house.

During the above, they hear a door slam... Todd moves
into view, looks at the scene in front of him with curious
eyes... his father never turns away from Johnny...

(CONTINUED)

46 CONTINUED: (2) 46
Johnny exchanges an uneasy glance with a confused Todd,
rises, leaves...

47 OMITTED 47
AND AND
48 48

48A EXT. SMITH HOUSE - DUSK - ESTABLISHING 48A

48B INT. SMITH HOUSE - CONTINUOUS 48B

Johnny is working on strengthening his leg on a weight machine... sweating heavily... taking out his feelings on the weights... when the doorbell rings...

Johnny gets off the machine, wipes himself with a towel...

AT THE DOOR

he opens it and finds Todd standing there...

TODD
I made them tell me.

JOHNNY
(nods)
Come in, Todd.

Todd enters.

TODD
I feel fine.

Johnny closes the door.

TODD (CONT'D)
I don't want you to worry.

JOHNNY
And I don't want to scare you.

But as they look at each other a beat, they are, respectively, worried and scared. Moving inside...

48C INT. LIVING ROOM - CONTINUOUS

48C

They sit. An awkward beat.

TODD
What's it like?
(off Johnny's look)
When you see things?

JOHNNY
Hard to describe.

TODD
Like watching a movie?

JOHNNY
More like being in the movie.

TODD
Oh, like virtual reality. They
make games like that now.

JOHNNY
God, I hope not.

TODD
With goggles you put on - they
have them at arcades. It's cool.

JOHNNY
It's cool as long as you can take
off the goggles.

TODD
Hey, there isn't any way you can
like do a mind-meld... to show
me...

JOHNNY
(smiles)
If there is, I haven't figured
out how yet.

Todd gathers courage to ask the big question --

(CONTINUED)

48C CONTINUED:

48C

TODD

So what did you see? About me?

Johnny starts to form an excuse...

TODD

I want to know.

(beat)

Was I dead?

Johnny studies him.

JOHNNY

Yeah.

They sit there in silence a long beat.

TODD

We're playing Orono tomorrow night.
We have to beat them to get to
the play-offs.

JOHNNY

I know.

TODD

The coach from Princeton is even
coming to watch. I have to play.
(beat)

My parents said you wanted me to
see some kind of specialist?

JOHNNY

A cardiologist.

TODD

Could it be done in time for the
game?

Off Johnny's encouraged reaction...

49 INT. CHAPEL - DUSK

49

Purdy entering with an assistant... a cell phone rings,
the assistant hands it to him...

PURDY

Gene Purdy.

(reacts)

Yes, Johnny... what can I do for
you?

Turns to look at Dana who is waiting for him in the
chapel... she reacts to the name...

(CONTINUED)

49 CONTINUED: 49

PURDY

Absolutely. We have the best heart man in New England at our medical school. I'll ask him to make some time for you tomorrow morning. I'm glad we can help... what's the boy's name...?

50 INT. FAITH HERITAGE HEART CENTER - DAY 50

Dissolving, all in the same location:

-- Johnny watches Todd taking a treadmill test...

-- New Angle: a HEART DOCTOR, 50 examines transparent catscan type pictures of Todd's heart...

-- STOCK: a closeup of an echocardiogram of a healthy, beating heart...

-- Finished with the tests, Todd is buttoning up his shirt as the doctor looks over all the results... he's focused and frowning and we might conclude he doesn't like what he sees... he finishes with the last result and puts it down, looks up and takes a beat... and there may be a trace of disdain for Johnny noticeable here --

HEART DOCTOR

He's fine. No blockages, no apparent blood clots, no abnormal cardiac readings. Short of invasive tests which would be malpractice in this case... I can't see any reason why you can't play hockey tonight...

Todd is obviously thrilled; he turns to Johnny...

TODD

I told you I was fine...

JOHNNY

Doctor, isn't it possible that...

(CONTINUED)

50 CONTINUED:

50

HEART DOCTOR
(patronizing but not
harsh, with a smile)
Mr. Smith, with all due respect,
you had a premonition, a hunch,
whatever you call it... I can
only deal with real information...
I have the results of every test
modern medicine has to offer us...
they indicate this is a perfectly
healthy young man. Now, it's up
to him to decide what he's going
to do.

The focus turns to Todd who looks to Johnny...

TODD
I did everything you asked,
Coach... he's says I'm fine...
the game starts in an hour...
we're going to be late...

Johnny is confused... could his visions have been
completely wrong?... he isn't sure what to believe at
this point - (note: remember this is only the third
broadcast week of his powers and he has no idea how
reliable they may or may not be). But he has no choice,
he rises, preparing to leave...

HEART DOCTOR
Hope you win.

Johnny glances back at the doctor and exits...

51 OMITTED

51

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

52 INT. ARENA - NIGHT 52

The crowd filing in for the game. Teams are warming up.

52A INT. COACHES' BOX 52A

Foley giving late instructions to the team...

FOLEY

We have to beat them to every
lost puck. We have to out hit
them and out skate them.

Johnny and Todd arrive late... Todd quickly puts his skates
on... Johnny gets a glare from Foley... a horn sounds
signalling the teams to take the ice...

FOLEY (CONT'D)

Let them know whose rink they're
in. Let's go!

A quick cheer... as they move onto the ice, Foley gives
Johnny an angry look --

FOLEY

See me after the game.

53 OMITTED 53

54 INT. ARENA - WALT AND SARAH 54

are arriving to see the game... Walt, in casual clothes,
sees --

ANGLE - DANA

approaching along the aisle several yards away... she
sees Sarah...

(CONTINUED)

54 CONTINUED:

54

WALT
Evening Dana.

DANA
Sheriff.

They pass each other... the two women don't acknowledge each other... Walt observes his wife with an amused glance...

SARAH
Something on your mind?

WALT
Nope.

NEW ANGLE - BRUCE

is in the crowd too... so is --

PELSON

who is with the coach from Princeton, we know this because of the Princeton logo on his jacket, and Mr. and Mrs. Paley.

THE TEAM

on the ice... students cheer... the Husky mascot jumps up and down... Todd is the last one on the ice...

JOHNNY

steps up onto the bench at the opposite end of Foley. Foley ignores him...

BRUCE

watches Johnny... can see the concern on his face...

DANA

talking to a still photographer...

(CONTINUED)

54 CONTINUED: (2)

54

DANA

Todd Paley, number eleven... don't
let him out of your sights for a
second... our local psychic thinks
he's gonna have a heart attack...
I want it on film...

THE GAME BEGINS

with the square off at center ice...

TODD

takes control of the puck and moves it down the ice...

FOLEY

FOLEY

Come on, dump and chase, dump and
chase.

JOHNNY

watches... a whistle blows... a penalty on the Huskies...

FOLEY

(screaming at the ref)
What are you calling?! That was
clean! This is hockey, not
basketball! You're allowed to
hit the guy with the puck, ref!

MORE OF THE GAME - VARIOUS SHOTS

of action... and the people we know in the stands...
Todd scores... Huskies 1-0... the other side, we'll call
them the Eagles, score... 1-1... Foley excoriating the
refs...

FOLEY

Call it both ways! Call it both
ways!

The ref points a warning finger at him...

More scoring... the Eagles are up 2-1 now... cheerleaders
yell encouragement to the Huskies... Todd pushing himself,
harder and harder... he scores again... 2-2... but he's
seriously out of breath... Johnny watches

(CONTINUED)

54 CONTINUED: (3)

54

him... so does Dana... so does Pelson...

But Todd forces himself back into the action and gets back on defense... there are only four minutes left on the clock...

Foley waves his arm, urging his team to take it to them... no let down, no fatigue...

FOLEY

Head man, head man... Come on,
Todd... keep the legs pumping...

Todd finds an inner resource and comes down the ice... scores... but the referee whistle had blown and the ref waves off the Huskies' goal... the ref signals an offside call... Foley goes berserk at the ref...

FOLEY

You're BLEEPing crazy! You never
BLEEPing saw it! You were on the
other side!

The ref calls a technical on Foley...

FOLEY

BLEEP you.

Foley, standing behind his players on the bench, grabs a few of the extra sticks to the side and throws them onto the ice... the crowd reacts... the ref signals Foley to leave the bench area throwing him out of the game.

In the stands, Pelson shakes his head...

The ref signals to the score keeper he's assessing a bench minor, then points to Johnny.

REFEREE

The team's yours, coach.

And as we push into Johnny, he realizes it is in his hands now. And it comes down to the very basic question that Pelson asked him: *How much does he trust these visions?* The referee blows the whistle and play resumes (one Husky in the penalty box for the coach's outburst). Time on the clock starts running down from 3:35...

And now focus on intercutting between...

(CONTINUED)

54 CONTINUED: (4)

54

TODD

on the ice and...

JOHNNY

in the coach's box... pushing to close ups... as Johnny tries to decide what to do -- coach to win or heed the still small voice...

JOHNNY'S POV - THE CLOCK

ticking down... rack focus to the crowd... finding one woman not cheering... staring straight at him... the same woman... perhaps even in the same seat as he saw her in the practice... and there's no doubt this time, it is Vera Smith and all sound disappears as Johnny sees her looking straight at him...

JOHNNY

reacts... his eyes narrow...

JOHNNY'S POV - SAME AS BEFORE - SOUND RESUMES

except it's a different woman in the same seat now... and she starts to clap to the rhythm of the cheerleaders' chants...

JOHNNY

reacts, was his mind playing tricks on him? He puts his hands up to signal for a time out. The ref calls time out. There is 1:22 left (and the Husky penalty has ended).

The team moves to him for instructions...

JOHNNY

Okay guys, I want to dump the puck low and I want the defensemen to pinch the high slot. Let's get the puck back to the point and create traffic in front of the net. Calhoun, center.

(beat, to Todd)

Take a seat, Todd.

Todd can't believe his ears... the other players exchange glances...

(CONTINUED)

54 CONTINUED: (5)

54

TODD

What are you talking about.
There's one-twenty-two left and
we're tied.

He locks eyes with Johnny.

TODD

You're crazy. I'm playing...

The horn sounds ending the time out. Todd starts to go
back on the ice but Johnny gets the ref's attention.

JOHNNY

(to the ref,
identifying Todd)
Substitution.

He sends an extremely reluctant Calhoun on the ice...

LONG SHOT

as the ref escorts an angry Todd back to the box... who
throws his stick angrily to the ground... the crowd begins
to realize that Johnny has taken Todd out of the game...
the boo birds begin...

REACTIONS AROUND THE ARENA - PELSON

talking animatedly to the Princeton coach, shaking his
head...

MR. PALEY

screaming epithets at Johnny...

WALT AND SARAH

WALT

He's taking our best player out
of the game?!

BRUCE

reacts to the boos...

(CONTINUED)

54 CONTINUED: (6)

54

DANA

on the other hand, smiles.

DANA

(to the photographer)

You've got to admit, he's got balls.

Boos sweep the arena as...

PLAY RESUMES

and the Huskies are trying to adjust to losing their leader but they're disorganized and over-matched... and the Eagles score again as time runs out... win 3-2 and if you thought there were boos before... this is deafening and...

TODD

is sulking...

JOHNNY

hangs his head as...

THE CLOCK

runs out... the buzzer sounds... and

THE EAGLES

celebrate... and the Huskies throw their gear down, upset and angry... the boos swell... and now --

WIDER

as people start throwing things... paper cups, programs, all aimed at --

JOHNNY

...he ducks... but several hit him... he has one more eye contact with Todd... who walks disgustedly into the tunnel to the locker room... Johnny just stands there alone now

(CONTINUED)

54 CONTINUED: (7) 54

letting the junk bounce off him without reacting... until Bruce arrives and ushers him into the darkness below the grandstand...

DISSOLVE TO:

55 INT. ARENA TUNNEL - NIGHT 55

Johnny and Pelson alone.

JOHNNY

I wish I could explain. I can't. It doesn't make sense to me a lot of the time.

PELSON

It's out of my hands now, John. The school board has already called an emergency session.

JOHNNY

I'll save them the trouble. Hell, Dave, we both knew it wasn't going to work even before tonight.

PELSON

You're a natural born teacher, John.

JOHNNY

Yeah. I love to teach.

PELSON

What are you going to do?

JOHNNY

That's... the one vision of the future I can't see.

55A INT. SCHOOL PARKING LOT - NIGHT 55A

The Paleys are getting into their car... parents in the front, Todd in the back; Todd carrying a duffel.

MR. PALEY

Coach Harrod said in all his years of recruiting at Princeton he'd never seen anything like it... it was like your coach had a bet on the other team...

(CONTINUED)

55A CONTINUED: 55A

TODD
I can't believe my high school
career ends like this...

55B INT. FRONT SEAT OF THE CAR - CONTINUOUS 55B

Todd in the back seat, out of view...

MRS. PALEY
You think he's going to be fired?

MR. PALEY
Oh, he won't be showing his face
around here for a long time, right,
Todd?

Todd doesn't answer.

MR. PALEY
Todd? Todd!

The parents turn around and as their eyes react to what
they see...

FADE OUT.

55C OMITTED 55C

FADE IN:

55D INT. POST-OP ROOM - EARLY MORNING DAY - HEART MONITORS 55D
BEEPING

Extremely slow move across the frightening equipment to
find Todd in bed... and then continuing to see Mr & Mrs.
Paley studying him... in post op, still unconscious...

56 OMITTED 56
THRU 57A THRU 57A
57A

58 THE HALLWAY - CONTINUOUS 58

Johnny and Bruce waiting there... down the hall, they see the heart doctor still in his surgical gown, walking down the long corridor... the long walk builds up the tension of what he's going to say... he ignores Johnny and walks into --

A58 THE POST OP ROOM - CONTINUOUS A58

...and goes directly to the Paleys. Bruce and Johnny stand at the door, outsiders to the scene...

HEART DOCTOR

We found a type of paroxysmal tachycardia - an abnormality in the heart's electrical system.

MRS. PALEY

He'll be all right?

HEART DOCTOR

(nods)

It was a moderate cardiac arrhythmia and he's strong. Could have been a lot worse. If it had struck at the peak of an athletic performance...

(he looks at Johnny)

...he might not have been so fortunate.

(beat)

He should be waking up any time now.

As the doctor exits past Johnny, the Paleys' eyes are drawn to him... Mr. Paley looks at him, unable to express his appreciation in words, and finally a tear runs down his cheek and he nods, thank-you. Johnny smiles, nods back, understanding; no words need to be said.

Todd stirs in his bed... and his parents move to his side... she takes his hand... his eyes are still woozy from anesthesia...

MRS. PALEY

The doctor says you're going to be fine, Todd.

And because he owes this (and a lot more) to Johnny --

(CONTINUED)

A58 CONTINUED:

A58

MR. PALEY

There's someone here to see you.

And he turns to Johnny, motions inviting him in, no longer considering him the outsider. Johnny moves to Todd's bedside... looks down at Todd...

JOHNNY

Hey, man. Have I got a physical therapist for you. Bruce'll have you up and running wind sprints in no time.

Todd manages a smile. Grateful tears roll down the cheeks of Mrs. Paley as she holds her son's hand and in a whisper, says a quiet prayer...

MRS. PALEY

Thank the Lord. His work is great upon the earth.

Johnny reacts as he hears the echo from his dream...

CUT TO:

58A OMITTED

58A

59 EXT. COUNTY HOSPITAL - DAY

59

As Johnny comes out with Bruce, Walt meets him at the door...

WALT

Dana's story is page one this morning. Every reporter in the county is out here. You're gonna need some help getting to your car.

Johnny reacts and as Walt guides the way, they turn a corner to reveal a huge mob of reporters and townspeople waiting for him... they swarm around him... microphones are shoved in his face...

(CONTINUED)

59 CONTINUED:

59

REPORTERS

(ad lib)

Johnny... Johnny... talk to us,
Johnny...

Johnny tries to ignore them... but his eyes are caught by a face - Man#1 is wearing the same funny hat but now he's shooting pictures with a still camera... and there's Woman#1 and the Shopkeeper, holding microphones, and the Old Checkers Players and the Young Couple - faces he's seen before in his dream - except now they're all media people in the surging crowd...

REPORTERS

(ad lib)

Johnny... Johnny... give us a break,
Johnny... what did you see... how
did you know it was going to
happen...

They're on all sides of him now - reaching to touch him... and Johnny is very much aware that his dream is being realized... some of our shots even match the shots from the dream...

CLOSE ON JOHNNY

as hands reach out to him...

REPORTERS (CONT'D)

Johnny... Johnny...

WALT

Make way. Give us some room
here...

And this all happens very fast:

AN ARM OF SOMEONE

brushes against Johnny...

60 *A JOHNNY FLASH - A STRANGE INCONGRUOUS VISION OF A SHARK
AT A BEACH (STOCK)* 60

61 RESUME JOHNNY 61

as he reacts, what the hell was that?

REPORTERS (CONT'D)

...have you talked to his parents...
is he going to be okay?

WALT AND BRUCE

block for him... but they can't stop people from...

BRUSHING UP AGAINST HIM YIELDING --

62 *ANOTHER JOHNNY FLASH - A LINE OF COCAINE BEING SNORTED
(STOCK)...* 62

ANOTHER BRUSH

63 *ANOTHER JOHNNY FLASH - A MAN DRESSING IN WOMAN'S CLOTHING
(STOCK)* 63

64 RESUME JOHNNY 64

JOHNNY

Please. Stop...

Bruce is getting angry now...

BRUCE

Get that out of his face...

He's pushed hard and he loses it, elbows a reporter...
now there's even more chaos... finding Dana in the crowd
reaching out, grabbing Johnny's arm...

DANA

Johnny...

65 *ANOTHER JOHNNY FLASH - DANA AND JOHNNY IN BED MAKING LOVE* 65

66 RESUME JOHNNY 66

stares at Dana as he's swept away, drowning in hands...
as his reality is overwhelmed with...

67 CASCADING FLASHES FROM THEIR TOUCH (VARIOUS STOCK SHOTS) 67

completely incongruous and unrelated images as available. For example: a body at the bottom of a pool, a pit bull attacking, a baby being born, two dice rolling a seven, a bottle of scotch spilling, an organ playing "Here Comes The Bride", somebody falling in mid-air...

68 A CAR DOOR SLAMS 68

And Johnny finds himself inside Bruce's car... staring out the window at --

JOHNNY'S POV - THE MOB

that now defines his life. Bruce gets in and starts the car and pulls out of the lot... as we dwell for a long beat on Johnny who wonders what his life is going like now...

BRUCE

It's okay. It's gonna be okay.

Johnny's not at all sure. And neither are we as we...

FADE OUT.

END OF ACT FOUR

THE END