

Production Company:
Dead Zone Production Corp.

THE DEAD ZONE

"ASCENT"

Production #2005

Story by
Lee Fulkerson & Jon Wesslen
Aug 19/02

Story Revisions by
Jill Blotevogel
Sep 09/02

Teleplay by
Jill Blotevogel
Oct 14/02

Teleplay revisions by
Jill Blotevogel & Michael Piller
Oct 24/02

Directed by
James Head

Shooting Script - Full White	Oct 24/02
Blue Pgs: 1-1A,7,12,17,51-56	Oct 29/02
Pink Pgs: 1-2A,6-7,13,23-24,26,32,36, 40,42,44-45,48,51,52A-53	Oct 31/02
Yellow Pgs: 5,16-16A,23,27,51-52	Nov 01/02
Green Pgs: 3-3A,12,15-17,24-25,33-35,48,51A,54-55	Nov 04/02
Gold Pgs: 3-5,12,21-24,52-55	Nov 13/02 *

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

"ASCENT"

RECAP

We see the action from the previous week's episode. Walt and Sarah's marriage is in crisis (and we should see a clip of the opening scene outside the movie theater which we will replay in a new fashion later in this episode). Four kids became trapped in a copper mine which belonged to Johnny's family. Walt and Johnny rescued the kids, but Walt was seriously injured. The last shot we see: Johnny touches Sarah and has a vision of Walt in a coffin.

TEASER

FADE IN:

1 CLOSE ON

1

A CAT SCAN IMAGE IS DISPLAYED AGAINST A LIGHT BOARD. ITS SHADES OF GRAY ARE UNDECIPHERABLE TO ALL EXCEPT...

DR. GIBSON (O.S.)

The surgery went well. Dr. Shaw and I drained the blood from the subdural hematoma. And he's responding to the corticosteroids.

A finger points out a small slightly-paler crescent shape.

SARAH (O.S.)

That's where the hematoma was?

DR. GIBSON (O.S.)

Yeah. I forget you've had some experience with this sort of thing. Anyway, the swelling is going down, but we'll have to keep a close eye on him.

INT. WALT'S HOSPITAL ROOM - EVENING

Sarah stands at Walt's bedside (Note: We haven't seen Walt yet) with DR. GIBSON.

(CONTINUED)

1

CONTINUED:

1

DR. GIBSON

The good news is he's breathing
on his own and there's no sign of
permanent injury to the brain
tissue... on film at least.

(CONTINUED)

1 CONTINUED: (2)

1

Dark circles are forming under Sarah's eyes. She's running on caffeine, not much food and even less sleep. She's been through this before so when she asks the next question it is with a dread of the potential answer:

SARAH

Shouldn't he be waking up?

DR. GIBSON

(sympathetic)

Sarah... he's in a coma.

Off Sarah's reaction...

2 INT. HOSPITAL - FAMILY WAITING ROOM - EVENING

2

JOHNNY has his long legs folded under him as he sits uncomfortably at a short coffee table. He and BRUCE are playing SORRY, a ragged board game from the hospital's well-used collection, with Little Johnny. J.J. rolls the dice and moves. He lands on one of Bruce's pieces and sends it back home.

BRUCE

Not again.

LITTLE JOHNNY

(delighted)

Sorry!

JOHNNY

The kid's ruthless, Bruce.

BRUCE

Loaded dice, man.

LITTLE JOHNNY

No they're not.

BRUCE

Oh no? You callin' me a liar?

Bruce playfully gives J.J. some shit. J.J. LAUGHS. Johnny stares at J.J. for a moment, wondering if the boy will ever be this carefree again. Wondering if it's his fault.

Sarah enters.

SARAH

Hey.

(CONTINUED)

2

CONTINUED:

2

Little Johnny looks up hopefully.

LITTLE JOHNNY

Can I see dad?

Sarah takes a deep breath, pulls a chair over and sits

(CONTINUED)

2 CONTINUED: (2)

2

down across from him.

SARAH

Yeah, of course you can. But, I need to talk to you first.

(glances at Johnny)

After your dad got hurt the other night, the doctors helped him... get better. They did everything they could for now. But, he needs to do some more mending himself so he's, he's... still sleeping.

Sarah looks up and meets Johnny's eyes.

LITTLE JOHNNY

When will he wake up? We've got a game on Sunday.

SARAH

Well then let's hope for Sunday.

Bruce and Johnny exchange a glance. Sarah gives Little Johnny a brave smile.

3 INT. WALT'S HOSPITAL ROOM - EVENING

3

Dr. Gibson is there as Sarah and Little Johnny enter... Bruce and Johnny behind them, hanging back by the door. Little Johnny approaches the bed. Dr. Gibson joins him with her best bedside manner smile.

*

DR. GIBSON

I know the bandages might look a little scary, but he's still just your dad underneath... and I'm sure he'd love to hear your voice.

CLOSE ON LITTLE JOHNNY

and his eyes can't disguise the stunning impact as we move to reveal Walt; his face is bruised; his shoulder and ribs are wrapped. A large white bandage is on his head.

LITTLE JOHNNY

(affected)

Hey, dad...

*

*

(CONTINUED)

3 CONTINUED: (2)

3

ON JOHNNY

at the door watching this heartbreaking scene, knowing Walt is going to die. Gibson moves to him to give Sarah and the boy some private moments with Walt...

JOHNNY

(sotto, to the doc)

Can I talk to you?

They move out to the corridor with Bruce... we stay a beat with:

LITTLE JOHNNY

You really think he can hear us,
Mom?

SARAH

Yes, I really do.

4 INT. HOSPITAL CORRIDOR - CONTINUOUS

4

Bruce, Johnny and Gibson... talking quietly... in mid-conversation...

JOHNNY

Hear me out. There was this great kid, a hockey player, I touched him and I just knew he had a heart condition... I saw something a doctor couldn't see. Maybe I can do it again.

DR. GIBSON

Do what again, Johnny? We've identified his injuries. We've done everything for him we know how to do...

JOHNNY

Doc, if we don't do something, he's going to die. I've seen it.

*
*
*

(CONTINUED)

4

CONTINUED:

4

That thought lingers in their eyes as Sarah and Little Johnny come out of the room... Sarah maintaining her brave smile...

SARAH

We can visit him tomorrow,
sweetie... they'll call us if he
wakes up before then...

But she sees the impromptu conference taking place in the hallway, her eyes connect with Johnny's and the doctor's; she didn't hear the death line but she knows something's up...

DR. GIBSON

Mrs. Bannerman, could we have a
minute with you?

But it's hard to talk with the child there... and Bruce comes to the rescue... he takes Little Johnny by the hand...

BRUCE

Come on, Johnny... you owe me a
rematch... and I'm checkin' your
sleeves this time...

*
*

They move away... off Sarah's look...

DR. GIBSON

Johnny wants permission to use
his powers to... diagnose Walt.

*
*

Sarah looks curiously at Johnny...

JOHNNY

I might find out something that
could help... I can't promise
anything but...

And Sarah can almost sense that they're not telling her everything...

SARAH

Do you know? Do you know what's
going to happen to him?

JOHNNY

(lying)

No.

(CONTINUED)

4 CONTINUED: (2)

4

She knows he's lying because he hasn't been able to lie to her for thirty years. And he knows she knows. A lump forms in her throat, making it hard to swallow.

JOHNNY

I just think I should try.

Their eyes connect for a long beat...

SARAH

Okay.

Dr. Gibson finally nods.

5 INT. WALT'S HOSPITAL ROOM - NIGHT

5

Johnny's eyes are fixed on Walt, who has EEG leads attached to his head.

JOHNNY

I've never seen him so still.

Sarah and Dr. Gibson are standing a little further back, as if to give Johnny room to work.

SARAH

I know. Seems like he's always in motion.

Dr. Gibson is at a bit of a loss. It's hard for a board-certified physician to hand over the reins to a psychic.

DR. GIBSON

Do you need me to do anything--

Johnny shakes his head silently as he reaches out and grasps Walt's hand. RAMP TO HIS FACE...

6 INT. MINE SHAFT - NIGHT - VISION

6

Johnny finds himself standing in a familiar mine shaft (from "Descent"). It's dark, damp and spooky. He looks around in disbelief. He's surrounded by mumbling, incomprehensible, whispering LOW PITCHED VOICES... a dozen overlapping conversations we can't quite hear... The CAMERA zips around him in a dizzying 180, showing us that he stands in a central area in the mine. Several dark pathways branch off from here.

(CONTINUED)

6 CONTINUED:

6

JOHNNY'S SUBJECTIVE POV OF THE TUNNELS

Each ends in a pinprick of light... a distant, incongruously-bright room... suddenly we begin to move down a tunnel... almost as though we're flying... WHOOSH! ROCKETING TO --

7 FLASH - SUBJECTIVE POV - LIKE A MIND'S EYE

7

surreal lens and color... an intensely blue sky. From the subjective pov of an 8-year-old boy hand-in-hand with a group of kids dressed in grubby play clothes. A similar group of unsmiling kids have their hands linked across from us.

OTHER KIDS

(chanting)

Red Rover, Red Rover, send Walter right over.

And we run for all we're worth. We get closer and closer and finally BUST through the line of kids... and as we do... a quick FLASH transition to --

8 RESUME FLYING SUBJECTIVE POV THROUGH THE MINE SHAFT

8

rocketing for a couple of seconds... and then...

9 FLASH - SUBJECTIVE MIND'S EYE POV - A CEMETERY

9

surreal lens and color... walking towards a fresh grave. Flowers are clutched in our hands.

JOE (O.S.)

Just remember... your mom's not in pain anymore, Wally.

We look up. We're holding the hand of a tall (at least to us) 30ish version of Walt's dad, JOE BANNERMAN. He seems like the kindest calmest human on the planet.

JOE (CONT'D)

And someday we'll all meet up again.

We approach the headstone with a sense of dread... FLASH!

10 RESUME FLYING SUBJECTIVE POV THROUGH THE MINE SHAFT 10

rocketing for a couple of seconds... and then...

11 FLASH - SUBJECTIVE MIND'S EYE POV - INT. HOSPITAL CAFETERIA 11

Surreal lens and color. We're standing at an automated soup/coffee/cocoa machine, sniffing the steaming cup the machine dispenses, turning to find ourselves face to face with Sarah (in a scene we will revisit later in our episode). She looks tired but she's still radiant. She catches us staring, smiles at us for the very first time. A magic moment! FLASH!

12 RESUME FLYING SUBJECTIVE POV THROUGH THE MINE SHAFT 12

rocketing for a couple of seconds... and then...

13 FLASH - SUBJECTIVE MIND'S EYE POV - IN THE MINE CAVERN WHERE THE ACCIDENT HAPPENED 13

surreal lens and color... Rocks raining down covering us... and the vision ends as we...

14 RESUME JOHNNY - INT. WALT'S HOSPITAL ROOM - EVENING 14

Johnny stumbles back, still deflecting vision boulders, as he breaks the connection. Walt lies still; no change. Dr. Gibson steadies Johnny.

DR. GIBSON

You okay?

Johnny shakes his head. He's not. He can barely stand. Dr. Gibson helps him sit.

SARAH

Johnny?

DR. GIBSON

Take it easy. Deep breaths.

Johnny gets it together, but he holds his temples and looks like he's still in extreme pain.

(CONTINUED)

14 CONTINUED:

14

JOHNNY

It was like a rollercoaster. I was just trying to hold onto my hat.

Collecting himself... grim...

JOHNNY

But I didn't find a way... I can't help.

DR. GIBSON

Are you sure?

Sarah and Johnny look to her... Dr. Gibson RIPS a piece of paper off of a monitoring device. It's the wavy line of Walt's EEG. Johnny and Sarah look at the EEG. The line is a small steady series of bumps until it spikes. Foothills meet Everest.

DR. GIBSON

This spike is you, Johnny. It's the moment you touched him.

Johnny's head is buried in his hands, but he looks up hesitantly.

JOHNNY

I did that? How?

DR. GIBSON

I have no idea. But this is the first -- and only -- good sign we've had.

Sarah looks at Johnny, daring to hope.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

15 EXT. FAITH HERITAGE HOSPITAL - NIGHT - ESTABLISHING 15

16 INT. EXAMINATION ROOM - NIGHT 16

Johnny is lying on an exam table as Sarah enters...

SARAH

How's the headache?

JOHNNY

Better. How's Johnny doing?

SARAH

I finally got him home to bed.
Mrs. Clark is staying with him.
She'll call me when he wakes up.

(Johnny acknowledges)

And... I've been waking up the
top neurosurgeons all over New
England. Amazingly enough, I
happen to have the home phone
numbers of every coma specialist
in a five hundred mile radius.

JOHNNY

Leaving no stone unturned.

SARAH

Again.

An ironic memory passes through the room.

JOHNNY

The doc's given me the green light
to try again... we're waiting
while my dead zone has a chance
to regroup.

SARAH

Thank-you.
(for what you're doing)

JOHNNY

He's a good man, Sarah.

She nods. They look at each other a beat.

(CONTINUED)

16

CONTINUED:

16

And this is getting just a little too close to other things in their lives so she quickly moves the conversation back into facts and factoids.

SARAH

Dr. Gibson says it's too soon to bring in the bucket of ice.

JOHNNY

Ice?

SARAH

(grins)

Sometimes coma patients wake up when you dump a bucket of ice on their chest. It's supposed to stimulate the brain...

JOHNNY

(reacts, beat)

You didn't...

SARAH

What...

JOHNNY

Toss a bucket of ice on me when I was...

SARAH

The hell I didn't... once a week for a month...

JOHNNY

Now I know why I remember feeling really, really cold. I guess I'm just a psychic bucket of ice where Walt's concerned.

(beat, thinking)

My mind... it knows what it's like to be in a coma, Sarah. Maybe it knows the way out too.

Off Sarah's face...

17

INT. HOSPITAL - OBSERVATION ROOM - NIGHT

17

Sarah watches through the window as monitoring equipment is hooked up to Johnny and Walt, lying side by side, by technicians. Plugs are plugged.

(CONTINUED)

17 CONTINUED: 17

Connections are tested and approved. Gibson tests a daunting array of high tech equipment in the room with Sarah...

SARAH
(to Gibson)
What are they doing?

DR. GIBSON
Walt's already hooked up, but *
just to be safe, we're monitoring *
Johnny's heart, blood pressure, *
temp and EEG as well. *

TECHNICIAN *
(speaker)
Ready, Doctor.

DR. GIBSON
(flipping a switch)
We're on your cue, Johnny.

Johnny acknowledges, takes a deep breath. Walt's arm rests on a cushion. Johnny reaches out and touches it. RAMP INTO HIS FACE.

18 INT. MINE SHAFT - NIGHT - SUBJECTIVE VISION - ROCKETING 18
through like we're flying just as before...

19 A QUICK CUT OF JOHNNY IN REAL TIME AS HE GASPS 19

20 INT. MINE SHAFT - NIGHT - SUBJECTIVE VISION - ROCKETING 20

21 FLASH - SUBJECTIVE MIND'S EYE POV - J.J.'S BEDROOM 21

surreal lens and color... a Winnie The Pooh lamp casts soothing animal shadows around the room. We're tucking little Johnny into bed. FLASH!

22 RESUME FLYING SUBJECTIVE POV THROUGH THE MINE SHAFT 22

rocketing for a couple of seconds... and then...

23 FLASH - SUBJECTIVE MIND'S EYE POV - INT. BANNERMAN KITCHEN - NIGHT 23

Surreal lens and color. We're looking at a shaken Sarah sitting at the kitchen table staring into her empty coffee cup... another scene we will revisit later...

SARAH

Johnny woke up.

A jump cut. The scene replays.

SARAH

Johnny woke up.

24 FLASH - SUBJECTIVE MIND'S EYE POV - IN THE MINE CAVERN 24

Rocks raining down covering us... FLASH!

25 RESUME FLYING SUBJECTIVE POV THROUGH THE MINE SHAFT 25

rocketing for a couple of seconds... and then...

26 FLASH!- SUBJECTIVE MIND'S EYE POV - EXT. CLEAVES MILLS STREET - NIGHT - SARAH 26

SARAH

Fine. Next time, it's an Ingmar Bergman double feature for you.

{Note: this is a scene previously seen in last week's

(CONTINUED)

26

CONTINUED:

26

episode, Descent.} *It's a pleasant, just-stopped-raining kind of night. We're walking with Sarah exiting the theater.*

And as we walk along in silence for a moment, we sneak out of the subjective pov and come around to find Sarah walking not with Walt but with Johnny who now occupies the experience of Walt. (We will refer to him hereafter as Johnny/Walt. As with past episodes, i.e. "Enigma", Johnny is repeating the lines verbatim as Walt said them. He is literally walking in Walt's shoes. He is unable to react within the experiences but he will remember them later.)

JOHNNY/WALT

You gonna tell me what's going on?

SARAH

Nothing's going on.

JOHNNY/WALT

You pick a movie starring The Rock for us to go to and you don't think something's going on...

He stops and looks at her and then away... studying lights of the village... this isn't easy for him...

JOHNNY/WALT

Or the dozens of other little things. Like the surprise lunch dates in the middle of the week. And watching an entire football game with me and J-J...

SARAH

Well, I'm sorry. I'll try to make more time to ignore you both.

JOHNNY/WALT

...At the same time, the evening phone calls with Johnny Smith suddenly end...

SARAH

I had to marry a cop.

She takes a beat to frame an explanation, an honest dishonest one she can live with.

(CONTINUED)

26 CONTINUED: (2)

26

SARAH

We're taking time. Trying to figure out how we fit into each other's lives... or if we even do.

27 CLOSE ANGLE ON JOHNNY/WALT

27

Losing Sarah.

JOHNNY/WALT

Funny cause right now, it seems to me you're trying awfully hard to figure out how you fit into our life.

And as he looks at her a beat, CAMERA BEGINS TO MOVE OFF HIS FACE TO REVEAL that we're no longer on the street but in...

INT. HOSPITAL CAFETERIA - DAY

As seen in earlier subjective flash; this time: Johnny/Walt stands at an automated soup/coffee/cocoa machine. He sniffs the steaming cup the machine dispenses and grimaces. He turns and finds himself face to face with Sarah. She looks tired but she's still radiant. Johnny/Walt is smitten. She catches him staring, smiles at him for the very first time. A magic moment!

JOHNNY/WALT

Careful. I just got a tomato soup with half and half.

Sarah, the hospital veteran, pushes a sticky button on the machine several times.

SARAH

Yeah. The half and half button sticks so you need to clear everything first.

Sarah waits for Johnny/Walt to move, but he doesn't. Sarah finally looks at Johnny/Walt... really looks at him. She may be sitting vigil for her coma-bound love, but there's something about this tall, reserved guy that she likes.

(CONTINUED)

27 CONTINUED:

27

SARAH

I'm just gonna... try for some
coffee here.

Johnny/Walt shakes it off and steps out of her way. He walks back to a table where his father is waiting for him. This is JOE BANNERMAN, Walt's father. He has thinning gray hair and twinkling brown eyes. A man whose laugh lines most likely come from a lifetime of teasing pretty girls.

ANGLE ON JOHNNY/WALT AND JOE:

Johnny/Walt sits down; he's still smiling...

JOE

What's with the face?

JOHNNY/WALT

I just met the most beautiful
woman.

Joe watches Sarah get her coffee. He frowns.

JOE

Yeah, she's something all right.
I've seen her here before. She's
got a fella in a coma.

JOHNNY/WALT

Oh yeah?

JOE

Girl's got baggage, Wally.

Walt looks over in Sarah's direction, but instead of seeing her, we SWISH PAN TO:

27A INT. HOSPITAL - ROOM

27A

We look through a doorway into Johnny's coma room. Sarah is sitting silent vigil near the foot of Johnny's bed (we don't see Johnny). Sarah's strength is wavering; a tear rolls down her face. Gene Purdy is there; he comforts her.

As we pull back for a wider view, we see...

(CONTINUED)

27A CONTINUED:

27A

INT. HOSPITAL - HALLWAY

Johnny/Walt is walking down the hospital hallway when he notices the door marked "Smith, J"

Johnny/Walt pauses in the doorway when he sees Sarah inside crying. Sarah and Purdy don't see him.

CLOSE ON: Johnny/Walt.

*SARAH (O.S.)
I got a call for Sarah Bracknell
today. A wake up call.*

And move to reveal that Johnny/Walt is now in...

28

INT. BANNERMAN HOUSE - KITCHEN - NIGHT

28

Seen earlier in subjective pov. The kitchen is shadowed. Everything's in its place. Sarah sits at the kitchen table staring into her empty coffee cup. Johnny/Walt has just entered, sits with her at the table.

JOHNNY/WALT

What're you talking about?

SARAH

Johnny woke up.

Johnny/Walt is stunned. He's literally at a loss for words. In that instant, we realize no one thought Johnny was ever going to wake up.

JOHNNY/WALT

Is he okay? I mean... functioning?
Does he remember things?

SARAH

Apparently, he remembers
everything. Like it was yesterday.

JOHNNY/WALT

Oh...

SARAH

Yeah...

Silence for a beat or two.

SARAH

How can I face him?

29

EXTREME CLOSE-UP OF JOHNNY/WALT

29

losing Sarah as he takes that in... he doesn't know how to answer, but he can feel the tectonic plates of his life shifting. Johnny/Walt exhales...

JOE (O.S.)

Sounds like Sarah's havin' second
thoughts.

...as we move to reveal he's now sitting in...

(CONTINUED)

29 CONTINUED:

29

INT. WALT'S PATROL CAR - DAY

As seen earlier in a subjective flash. Johnny/Walt shifts out of park as if he'd like to rip the gearstick out and beat someone with it.

JOHNNY/WALT

Dad, she's in shock. Hell, we both are. Her old boyfriend just came out of a six-year coma.

Johnny/Walt looks up at Joe, who's sitting in the passenger seat.

JOE

Wally, he's not just some boyfriend. They were engaged. Childhood sweethearts and all that.

Johnny/Walt pulls out and soon we see that they're driving along a picturesque wooded road.

JOHNNY/WALT

This isn't really helping.

JOE

No. It's the kind of help you don't want. It's the truth. During the war, a lotta men didn't come home, but their wives never got bodies or... whaddya call it... closure.

JOHNNY/WALT

What's your point?

JOE

Her feelings for this fella never died. She tied 'em up in a ribbon and put 'em in a drawer.

JOHNNY/WALT

But, I know she loves me.

JOE

Ayuh. Pregnant girl. No boyfriend. 'Course she loved you. You rode in like a knight in shinin' armor.

(MORE)

(CONTINUED)

29 CONTINUED: (2)

29

JOE (CONT'D)

Now she's not so desperate... and
you're in the way...

CLOSE ON JOHNNY/WALT'S FACE: Joe's words are playing on
his own deep-seated fears. His world is falling apart.

ANGLE PAST JOHNNY/WALT THROUGH THE WINDSHIELD

to see they're driving into a tunnel... as the darkness
swallows them up....

30 INT. MINE TUNNEL - DARK - FINDING JOHNNY

30

dressed in his own clothes... standing as he was in his
first time here... in an intersection of tunnels... the
chorus of weird, spooky mumbling, whispering voices
surrounding him again... he's disoriented... uncertain of
what's happening...

JOHNNY

(calling)

Walt?

His voice echoes. No response. Just those damn mumbling,
whispering voices we can't quite hear clearly... and now
Johnny reacts as he sees --

NEW ANGLE - JOHNNY IN FOREGROUND

EERY TENDRILS OF LIGHT DRIFT DOWN THE TUNNEL TOWARDS HIM

Johnny's face is bathed in the warm, glow of the light.
Fascinated, he watches it approach. It forms a wall which
shimmers like a silk curtain in a breeze. And as it
touches him we may be surprised to see his face blossom
into unmistakable pleasure - the light feels good - almost
sexual - as it wraps itself around him... embracing him...
DAMN, THIS FEELS GOOOD... Johnny reaches out and touches
the wall. He reacts as if he's just touched a new texture
of sea creature; he's fascinated, delighted and a bit
repulsed. And then Johnny feels his arm being pulled in.
He frowns. It's like a vertical wall of quicksand trying
to suck him in.

31 CLOSE-UP ON JOHNNY - INT. HOSPITAL - REAL TIME 31

Johnny's back ARCHES like he's having a seizure.

TECHNICIAN

Doctor...?!

32 INT. OBSERVATION ROOM - PUSHING IN ON SARAH 32

as Gibson checks monitor read-outs which are going crazy...

DR. GIBSON

Separate them. Now!

The NURSE pulls Johnny's hand away from Walt's arm. Johnny JERKS AWAKE. He's nearly hyperventilating. His eyes blink rapidly as if he can't wake up fully.

JOHNNY

Why... why'd you pull me out?

Before anyone answers... blood starts to spill out of one nostril... his hand instinctively dabs it... he sees the blood on his hand and on his reaction... as medics move to apply a compress...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

33 JOHNNY'S FACE IS BATHED IN THE BRIGHT LIGHT AGAIN 33

He seems to be lying down in a dark tunnel.

BUT THEN THE BRIGHT LIGHT FOCUSES and BECOMES THE GUIDE LINES OF A CAT SCAN. THEY ETCH A GRID ON JOHNNY SMITH'S HEAD. HE'S LYING IN A TUNNEL OF SORTS -- A CAT SCAN TUBE.

ANGLE

In the adjoining control room through the window, we may see a concerned Dr. Gibson observing.

34 INT. HOSPITAL CORRIDOR 34

Sarah waits as the procedure continues. She looks up to see GENE PURDY walking down the hall. He hugs her with compassion.

PURDY

How's Walt?

SARAH

The doctor says the swelling's actually going down. He should be waking up...

PURDY

But he's not.

She shakes her head.

PURDY

We've been through this before, you and I.

(sighs)

What can I say, Sarah...

SARAH

I wish you could say "April Fools".

PURDY

You're in my prayers.

*

(CONTINUED)

34 CONTINUED:

34

And that's a genuine offer from a man who knows people and knows Sarah is carrying a lot of guilt right now... does he suspect what's been going on between her and Johnny? You bet. But all he cares about right now is helping her through a crisis. She acknowledges with appreciation.

Johnny comes out of the cat scan room... wearing a hospital gown that opens in the back... he's holding it closed behind him... Purdy reacts to seeing him in a gown...

JOHNNY

Hey, Gene...

PURDY

Johnny...

JOHNNY

(feeling awkward)

We've put a man on the moon but still haven't come up with a hospital gown that doesn't completely humiliate you.

SARAH

How do you feel?

JOHNNY

It was just a bloody nose... I don't know why everyone's so...

PURDY

(reacts)

A bloody nose? As a consequence of what...?

SARAH

When he touches Walt, Johnny's visions -- they seem to stimulate Walt's brain...

But before Purdy can react, Gibson comes out of her control room with results... *

(CONTINUED)

34 CONTINUED: (2)

34

DR. GIBSON
The CAT scan looks okay but I
still don't like it.

*

SARAH
Johnny, I think we should stop.

*

PURDY
(overlapping)
Of course, we're stopping.

JOHNNY
(to Gibson)
Is it helping Walt or not?

(CONTINUED)

34

CONTINUED: (3)

34

Johnny's calm voice brings everyone back to the big issue.

DR. GIBSON

(reluctantly)

His EEG shows lighter sleep patterns. His blood pressure has come down and his heart rate is good. I can't explain why it's helping... but it is.

That reminds Johnny of --

JOHNNY

What was the famous guy's name... the psychic in the thirties...

*

PURDY

(sighs impatient)

Edgar Cayce but...

JOHNNY

Right... same kind of thing happened with him.

(decisive)

I'm going back in. Right after I get out of this gown.

*

Johnny moves away. Off reactions...

35

INT. DRESSING ROOM - NIGHT

35

Johnny is in a stall behind closed swinging doors as Purdy enters...

PURDY

Can we talk about this?

JOHNNY (O.S.)

I saw the light, Gene.

PURDY

The light?

JOHNNY (O.S.)

The white light.

He comes out, buttoning his shirt...

(CONTINUED)

35 CONTINUED:

35

JOHNNY

I'm seeing the world he's living in... or the world his mind thinks he's living in. The light is waiting for him and it's pretty damn attractive, Gene. I'm going to do everything in my power to keep him away from it.

PURDY

With all due respect, I don't want you anywhere near that white light. You came a little too close to death yourself not long ago.

JOHNNY

You can't stop me. Not on this one.

PURDY

I know why you're doing this,
Johnny.

Johnny pauses and studies Purdy. A long beat.

JOHNNY

Then you know I have to do it.

And exits. Off Purdy's concerned reaction...

36 INT. HOSPITAL - OBSERVATION ROOM - NIGHT

36

As before, this time Purdy and Sarah watch through the window as the equipment is hooked up to Johnny and Walt, who are once again lying side by side.

37 WITH JOHNNY AND WALT

37

as the technician gives him the nod... Johnny reaches out and takes Walt's hand... and as they touch, RAMP TO THE HANDS... WHICH MORPH INTO:

38 TWO NEW JOINED HANDS - INT. HOSPITAL - DELIVERY ROOM - NIGHT

38

One feminine, one masculine. The grip is tight. And someone is breathing with difficulty.

(CONTINUED)

38 CONTINUED: 38

Moving to reveal a bright maternity room. There is a buzz of activity. Sarah is in bed with her draped legs up in stirrups.

Johnny/Walt sits holding her hand beside her as the female DOCTOR guides Sarah through the final stage of labor.

DOCTOR

Now. Push.

Johnny/Walt's hand is squeezed to the bone as Sarah PUSHES for all she's worth. The doctor grins in triumph as she pulls the baby all the way out and clips the umbilical.

A NURSE steps forward to clean the baby up. She holds it up for Johnny/Walt and Sarah to see.

DOCTOR

You've got a handsome little boy.

Sarah SMILES radiantly. Johnny/Walt looks from the baby back to her. His smile hinges on hers.

ANGLE ON JOHNNY/WALT AND SARAH: AS THE BABY IS LAID IN SARAH'S ARMS.

DOCTOR

Do you have a name picked out?

Sarah looks to Johnny/Walt. Johnny/Walt speaks for them both.

JOHNNY/WALT

John.

39 *FLASH - SUBJECTIVE MIND'S EYE (SURREAL LENS AND COLOR) - INT. BANNERMAN KITCHEN - NIGHT - SARAH* 39

SARAH

Johnny woke up.

40 *CLOSE ON JOHNNY/WALT - SEEMS TO MATCH THE DELIVERY SCENE ABOVE BUT SARAH'S O.S. VOICE CHANGES THAT* 40

SARAH (O.S.)

Johnny's never going to wake up.

(CONTINUED)

40 CONTINUED:

40

And Johnny/Walt turns, taking us into a scene with Sarah and they're --

EXT. CLEAVES MILLS STREET - NIGHT

Through the rain, a movie theater comes into view. It's the same street seen earlier, but now it's 1995. The marquee reads "Il Postino". And Sarah is eight months pregnant. They're walking together under an umbrella...

SARAH (CONT'D)

The doctor told me he's as good as dead. As hard as it is, I have to accept that. And I'm trying to, Walt...

And it sure seems to Johnny/Walt that she's trying to reach out to him, opening a door... he looks at her with moonstruck eyes...

SARAH

I just want you to know that.

As in: 'don't give up on me'. She smiles that magical smile... but for a rough and tumble cop, he's awkward, uncertain how to appropriately proceed...

JOHNNY/WALT

Sarah, I know it hasn't been very long but the time we've spent together...

SARAH

You've been the best friend anyone could ever have in a situation like this...

(grin, re: her belly)

...especially a situation like this... I don't know many other men who would've wanted to...

JOHNNY/WALT

(overlapping, simply, honestly)

I'm not like other men, Sarah.

SARAH

(beat)

No. You're not.

And that is a simple exchange but it carries the weight of Sarah realizing how much he's come to mean to her.

(CONTINUED)

40 CONTINUED: (2)

40

SARAH

I don't know what I would've done
without you.

He studies her and decides to take the chance... he leans into her and softly kisses her for the first time... it's short but awfully nice... Sarah feels the tug of two worlds... but she doesn't pull away...

JOHNNY/WALT

I've been dreaming of that since
that first moment I saw you at
the coffee machine.

SARAH

I know.

He kisses her again - longer this time - and now he puts his arms gently around her and this is everything he ever hoped it would be... right here in the rain... with people walking by... and it's incredibly romantic...

41 CLOSE-UP ON THE TWO FACES

41

And we begin to turn 360 degrees... and this becomes an incredible kiss... because it tells a story just by the setting... because now she's wearing a wedding gown and we hear people clapping... and now they're naked (this is still just a close-up of two faces) and we hear a baby crying from another room... and now their kiss breaks and we stay on Johnny/Walt's close-up as we LOSE SARAH and Johnny/Walt reacts as he hears...

JOHNNY (O.S.)

I was in a car accident. Six
years ago.

Turning out of the close-up to find Johnny/Walt is talking to Johnny in the scene from "What It Seems" where they first met in...

42 INT. SHERIFF'S OFFICE - NIGHT

42

JOHNNY (CONT'D)

I was leaving my fiancée's house.
And I was in a coma for six years.
(meaningful)
Give my love to your family.

(CONTINUED)

42 CONTINUED: 42

A blip and the last line repeats...

JOHNNY

Give my love to your family.

43 EXTREME CLOSE-UP ON JOHNNY/WALT'S REACTION 43

turning out to see he's standing at the door of --

INT. BANNERMAN BEDROOM - NIGHT

...looking at Sarah... who's at her jewelry box and this is just a few weeks ago... she opens A CLEAR PLASTIC EGG (the kind you get out of a gumball machine) and takes out a small plastic trinket ring. (NOTE: This is the ring Johnny won for her at the fair). Sarah stares at the ring.

JOHNNY/WALT

What's that?

She looks up, surprised at being caught, laughs...

SARAH

*Nothing. Just an old keepsake.
I don't know what it's doing in
here...*

She puts it away and casually closes the drawer as...

44 JOHNNY/WALT 44

reacts...

JOE (O.S.)

*Her feelings for this fella never
died. She tied 'em up in a ribbon
and put 'em in a drawer.*

And we move to reveal we're back in --

INT. WALT'S PATROL CAR - DAY - AS BEFORE - MOVING

JOHNNY/WALT

But, I know she loves me.

(CONTINUED)

44

CONTINUED:

44

JOE

*Ayuh. Pregnant girl. No
boyfriend. 'Course she loved
you. You rode in like a knight
in shinin' armor. Now she's not
so desperate... and you're in the
way...*

ANGLE THROUGH THE WINDSHIELD

*to see the tunnel up ahead... but this time as the darkness
swallows them up, we stay with them in the car...*

JOE

(beat)

*If you love her, let go of her,
Wally... just keep driving...
I'll show you the way... just
drive toward the light...*

*And now we see it -- straight ahead -- at the end of the
tunnel... the bright shimmering white light...*

45

INT. HOSPITAL ROOM - OVERHEAD SHOT - PUSH TO JOHNNY

45

eyes still closed... but reacting...

46

*FLYING SUBJECTIVE POV THROUGH THE MINE SHAFT TOWARD THE
LIGHT*

46

JOHNNY (V.O.)

*Walt... WALT...!!! LISTEN TO
ME!!!*

47

*FLASH - SUBJECTIVE MIND'S EYE POV - IN THE MINE CAVERN
WHERE THE ACCIDENT HAPPENED*

47

*surreal lens and color... Rocks raining down covering
us... moving to lose subjective pov and find Johnny as
Johnny entering the cavern, digging Walt out... Walt looks
up... smiles... and this is the first time we've actually
seen Walt as Walt in the visions...*

WALT

Hey, John, where you been?

(CONTINUED)

47 CONTINUED:

47

JOHNNY

*Looking for you. We gotta get
you out of here...*

Walt dusts himself off... gets up without help...

WALT

*Hell, we'll get out of here...
soon as we find those kids...
Come on...*

*He moves down the tunnel... without the first clue what's
really going on...*

JOHNNY

Walt...

*He starts to follow but then sees a remarkable thing...
as we do a sharp pan - and find Joe Bannerman standing
there in the cave, studying Johnny unhappily... (almost
like finding Rod Serling standing there in The Twilight
Zone)...*

JOE

*You're making this a lot harder
than it needs to be.*

Off Johnny's reaction...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

48 INT. MINE SHAFT - NIGHT

48

Johnny and Joe are face to face.

JOHNNY

You're not his father.

JOE

(yes I am)

I'm his father.

(beat)

And your father. And everyone's father. We've met before, John. You don't remember?

Off Johnny's even stare...

JOE

No, I suppose not. I'm like the dream that slips out of memory when you wake up. No one really wants to remember meeting me.

JOHNNY

You're a figment of Walt's imagination...

JOE

Oh please, let's not get personal here. Many people report seeing relatives in near-death experiences; look it up. I'm his guide... the one he looks to for advice...

JOHNNY

Bad advice. You're playing on all of his doubts and fears...

JOE

I just give them a face and a voice. You're the one who created them.

(grins)

How interesting it must be for you... to feel how he feels... about Johnny Smith. To put yourself in his place... and feel his misery... And you always thought you felt like the third wheel.

(MORE)

(CONTINUED)

48 CONTINUED:

48

JOE (CONT'D)

(beat)

Well, that's all behind him now.

JOHNNY

I don't accept that.

JOE

(laughs)

You don't accept that. As though
this were a contest.

JOHNNY

Call it anything you like.

JOE

It's good to see you again, John.
Stay awhile. As long as you'd
like.

And Joe disappears. Johnny moves down the tunnel...

48A ANGLE - FOLLOWING TUNNEL - LIGHT AROUND A BEND

48A

Johnny worried that it might be too late...

JOHNNY

Walt!

He turns a corner to find Walt standing mesmerized by the wall of light -- it's a virtual recreation of Johnny's vision at the end of Act One: Walt's face is bathed in the warm, glow of the light. Fascinated, he watches it approach. It shimmers like a silk curtain in a breeze. And as it touches him, his face blossoms into unmistakable pleasure...

WALT

Have you ever seen anything so
beautiful, John?

JOHNNY

Yes.

WALT

Come on, Niagara Falls, the
Rockies, the Grand Canyon -- I
been to all of 'em and they can't
touch this...

(CONTINUED)

48A CONTINUED:

48A

JOHNNY

What about Sarah... smiling.

That makes Walt turn away from the light... he looks at Johnny...

JOHNNY

That first day you met her at the hospital, remember?

49 EXTREME CLOSE-UP ON WALT

49

as he remembers... and we move to find Johnny and Walt standing in...

INT. HOSPITAL CAFETERIA - DAY

The scene we've seen before. It's the night Walt first met Sarah in the hospital cafeteria. Sarah is at the machines, Joe is sitting at a table...

WALT

Yeah, I remember. My dad and I were visiting Grandma Helen after her stroke. We came in here for coffee. That's when I saw her... and it was one of those things, you know... I knew... I knew from the moment I saw her...

Sarah walks in the door and moves toward the machines...

WALT

They say people don't fall in love at first sight... don't you believe it...

JOHNNY

Talk to her, Walt... go talk to her...

WALT

You mean, I can...?

JOHNNY

Sure you can... who's stopping you?

Walt looks at Johnny... exchanges a look with his dad...

(CONTINUED)

49 CONTINUED:

49

he moves tentatively into the scene, seamlessly joining it in progress, like a perfect entrance into a stage production.

Walt gets his soup then turns. Sarah looks tired but she's still radiant. Walt is smitten. She catches him staring, smiles at him for the very first time. A magic moment!

WALT

Careful. I just got a tomato soup with half and half.

Sarah, the hospital veteran, pushes a sticky button on the machine several times.

SARAH

Yeah. The half and half button sticks so you need to clear everything first.

Sarah waits for Walt to move, but he doesn't. Sarah finally looks at Walt... really looks at him. She may be sitting vigil for her coma-bound love, but there's something about this tall, reserved guy that she likes.

SARAH

I'm just gonna... try for some coffee here.

ANGLE WITH JOHNNY AND JOE

watching the scene...

JOE

Clever.

JOHNNY

It's a start.

JOE

*Can we agree on one thing?
(off Johnny's look)
Let's keep this civil - you don't want to get him upset at a time like this; neither do I.*

JOHNNY

Fair enough.

(CONTINUED)

49 CONTINUED: (2)

49

JOE

To be honest, I'm a little surprised that you of all people would be trying to bring him back.

JOHNNY

It's nice to know you can be surprised.

JOE

The man stole your life away. He's married to your girl, raising your son as his own...

JOHNNY

I'm just trying to do the right thing.

JOE

Sometimes the right thing is just to let them go... find peace...

JOHNNY

I know Walt. Trust me. He wouldn't like peace.

Walt walks back to the table. Joe seamlessly turns to Walt and continues the scene from memory. Walt doesn't even seem to notice Johnny.

JOE

What's with the face?

WALT

I just met the most beautiful woman.

Joe watches Sarah get her coffee.

JOE

Yeah, she's something all right. I've seen her here before. She's got a fella in a coma.

WALT

Oh yeah?

JOE

Girl's got baggage, Wally.

50 EXTREME CLOSE-UP ON WALT

50

SARAH (O.S.)
I got a call for Sarah Bracknell
today. A wake up call.

And move to reveal that Walt is now in...

INT. BANNERMAN HOUSE - KITCHEN - NIGHT

Seen earlier. Sarah sits at the kitchen table staring into her empty coffee cup. Walt has just entered, sits with her at the table. Johnny and Joe stand there observing...

WALT
What're you talking about?

SARAH
Johnny woke up.

Walt is stunned. He's literally at a loss for words.

JOE
Remember how you felt at that
moment, Wally?

And we could discuss freezing action in scenes as dialogue continues with Johnny and Joe and Walt but I'd just as soon not -- we can just lose Sarah in a new angle and see Walt sitting at the table with Joe and Johnny behind him... but Walt should not look directly at Joe or Johnny; he should be looking at the scene...

WALT
Like my world was coming to an
end.

JOE
But who could blame her... she
loved Johnny her whole life...
she even kept that ring he gave
her the night of the accident...

And this time, it's perfectly acceptable to use Joe as our transition device... moving from his close-up into...

51 INT. BANNERMAN BEDROOM - NIGHT

51

Walt enters, looking at Sarah... at her jewelry box just

(CONTINUED)

51 CONTINUED:

51

a few weeks ago... she opens A CLEAR PLASTIC EGG (the kind you get out of a gumball machine) and takes out a small plastic trinket ring. (NOTE: This is the ring Johnny won for her at the fair). Sarah stares at the ring.

WALT

What's that?

She looks up, surprised at being caught, laughs...

SARAH

*Nothing. Just an old keepsake.
I don't know what it's doing in
here...*

She puts it away and casually closes the drawer... as we lose Sarah and Walt stares at the drawer... talks to Johnny and Joe...

WALT

*We could always tell each other
everything... and now suddenly
we're avoiding the truth...
pretending that life is normal...
while a big pink elephant sits in
the room...*

Joe glances with a moment of triumph at Johnny --

JOE

*A big pink elephant named Johnny
Smith.*

WALT

Yeah.

Johnny trying to meet the challenge...

JOHNNY

*What about her kiss, Walt... is
that worth giving up? Remember
just one kiss... the touch of her
lips...*

WALT

*One kiss... how can you pick just
one...?*

JOHNNY

The first one.

52 CLOSE ON WALT AS HE SMILES

52

and we hear the rain and turn into the scene...

EXT. CLEAVES MILLS STREET - NIGHT

We hear the rain. It's 1995. The marquee reads "Il Postino". Walt and Sarah (eight months pregnant) walk along under an umbrella... Johnny and Joe watch from a few yards away... they're under an umbrella too; yeah, it's silly but strange things happen in the mind...

SARAH

*I don't know what I would've done
without you.*

Walt studies her and decides to take the chance... he leans into her and softly kisses her for the first time... it's short but awfully nice... Sarah feels the tug of two worlds... but she doesn't pull away...

WALT

*I've been dreaming of that since
that first moment I saw you at
the coffee machine.*

SARAH

I know.

He kisses her again - longer this time - and now he puts his arms gently around her and this is everything he ever hoped it would be... right here in the rain... with people walking by... and it's incredibly romantic...

JOE

*Human nature is so predictable.
And ultimately so irrelevant.*

JOHNNY

Irrelevant?

JOE

*You know, ashes to ashes, dust to
dust.*

JOHNNY

And nothing in between counts?

JOE

Not to me.

(CONTINUED)

52 CONTINUED:

52

Walt and Sarah are walking off together...

JOE

(sighs)

Look at them -- two lost souls who find each other in a time of adversity. It's a real heart-tugger. Let them go... a few extra seconds together won't matter.

Johnny studies the old man... they're now alone in the rain...

JOHNNY

Maybe I was wrong about you.

JOE

A lot of people are.

JOHNNY

You don't sound like any part of Walt. I don't think you're a figment of his imagination.

JOE

Maybe I'm a figment of yours.

Johnny reacts. Joe grins.

JOE

(exaggerating)

Possibilities abound. Reverend Purdy will have some interesting theories when this is over. And it has to be over soon, John.

JOHNNY

I think that's up to Walt, isn't it?

JOE

(seriously)

All this back and forth... You're making him suffer unnecessarily. I don't want him getting upset. He has to accept that it's his time.

JOHNNY

And who decided that?

(CONTINUED)

52 CONTINUED: (2)

52

JOE

He did. Hours ago. That's why I came. He called me. In a manner of speaking. This would have been over already if you hadn't interfered.

JOHNNY

I don't believe Walt would give up like that.

JOE

He's not giving up. He's being a hero. He's making the great sacrifice for the woman he loves. It's what John Wayne would do. This... attempt... is all very admirable, but it's not going to change anything.

JOHNNY

I'll make you a deal.

JOE

(laughs)
You can't bargain with death, John.

JOHNNY

A trade.

JOE

You for him!

JOHNNY

Why not.

JOE

Heroes everywhere I turn!

JOHNNY

You said we met once before. I must be the one who got away.

JOE

Indeed you were. You just clung and clung and clung to infernal life... frankly I got tired of waiting...

(CONTINUED)

52 CONTINUED: (3)

52

JOHNNY

You don't have to wait any more...

JOE

(beat, sly)

You're right about that, John.
But I'm not in the trading
business.

Suddenly, bright interactive light strikes Joe's face from above - it might be lightning from an approaching thunderstorm but we suspect not... it's too sustained... too eerie...

JOE

You see John, the stress on your body right now is far greater than anyone understands... they don't make machines that can monitor what's happening inside you. This excursion with Wally... it was a nice opportunity for us to renew our friendship... that's why I let it continue... that's why I let you think you might just be able to take Walt with you... but the truth is, all this time, he's been taking you with him...

(beat)

And now there's no going back, John. For either of you.

Joe puts a sympathetic hand on Johnny's shoulder and on his touch... we hear a shrill sound.... BEEEEEEEEEP...

53 INT. WALT'S HOSPITAL ROOM - NIGHT

53

THE SHRILL MECHANICAL ALARM CONTINUES. Johnny lurches. The alarm is his respiratory monitor.

TECHNICIAN

He's not breathing!

DR. GIBSON

Call a code and get a crash cart!

She rushes into the adjoining room... Purdy and Sarah

(CONTINUED)

53 CONTINUED:

53

react but it's Sarah we push to... as we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

54 INT. WALT'S HOSPITAL ROOM - NIGHT 54

A nurse is bagging Johnny, helping him breathe.

DR. GIBSON
Separate them.

The technician struggles to unwrap Johnny's grip on Walt but it's iron clad... as though hanging on for dear life...

TECHNICIAN
I can't...

RAMP TO JOHNNY'S FACE...

55 EXT. CLEAVES MILLS STREET - NIGHT 55

Johnny finds himself alone on the deserted street... Joe has disappeared... the sustained white light from above that we saw at the end of the last scene here is increasing in intensity... Johnny shields his eyes from the brightness as he tries to see what it is... and it is an extraordinary sight:

WIDER

Johnny in the foreground... as the street and all the buildings seem to spring "leaks" of light, splitting through tiny holes as though light termites are eating away at the very reality of the street itself... this memory is falling away into the light...

JOHNNY

begins to run from the light...

56 INT. WALT'S HOSPITAL ROOM - NIGHT 56

Nurses and Gibson working feverishly on Johnny...

DR. GIBSON
Start an IV on Johnny.

TECHNICIAN
He's still not breathing. IV's in.

(CONTINUED)

56 CONTINUED: 56

DR. GIBSON
If he doesn't start breathing
soon we may need to intubate.

57 CLOSE ON JOHNNY - RUNNING - INT. HOSPITAL CAFETERIA 57

JOHNNY
Walt...!

We move back to see we're in the cafeteria where Walt met Sarah... but it's empty... after a beat... the room seems to spring "leaks" of light, splitting through tiny holes as though light termites are eating away at the very memory of the cafeteria...

JOHNNY

runs out the door which seems to lead right into...

58 INT. BANNERMAN KITCHEN - CONTINUOUS 58

as he enters in a continuous move... it too is deserted... Johnny reacts... and then they come again: the light termites... as the kitchen springs leaks of light... Johnny exits...

59 JOHNNY - CLOSE-UP - RUNNING - INT. BANNERMAN HOUSE 59

JOHNNY
(calling)
Walt... dammit... where the hell
are you...?

...entering --

60 INT. BANNERMAN BEDROOM - CONTINUOUS 60

where Walt caught Sarah looking at the ring... the light termites are already at work here as Johnny enters... but it's deserted...

KIDS VOICES OUTSIDE
(chanting)
*Red Rover, Red Rover, send Walter
right over...*

(CONTINUED)

60 CONTINUED: 60

Johnny reacts, runs out of the bedroom...

61 EXT. BANNERMAN HOUSE - NIGHT 61

Well, you can't even call it night or day anymore... it's just weird... like a fire in the sky is washing out our vision of the world... it's hot in a photographic sense... almost feels like a nuclear aftermath somehow...

Johnny bursts out the front door... looking for the kids who were chanting but...

HIS POV - OF THE DESERTED STREET

no kids... nothing... except, Jesus, dust blowing down the street in the wind... as in dust to dust...

ANGLE - JOHNNY

begins to run... he doesn't know where... he just has to run...

62 EXT. DOWNTOWN BANGOR - NIGHT - EXTREME WIDE SHOT 62

with the same fire in the sky... a nice big city square... Bangor's version of Times Square... completely deserted and devoid of life... the small figure of Johnny running into the square is barely visible... this is all one helluva nightmare...

CLOSE ON JOHNNY

breathing hard... and it's getting warm and he's starting to sweat a bit... if he's had a jacket on through this, he rips it off... he looks over to see --

JOHNNY'S POV - THE SHERIFF'S STATION

He runs inside...

63 INT. SHERIFF'S STATION - CONTINUOUS 63

The bullpen is deserted... no light termites yet... and Johnny is about to leave except he glances toward Walt's

(CONTINUED)

63

CONTINUED:

63

office through the window... and there's Walt, with his feet up on his desk, his hands behind his head and he sits back, thinking, with a smile on his face... he looks up and sees Johnny, waves nonchalantly...

Johnny runs into his office... out of breath...

64

INT. SHERIFF'S STATION - WALT'S OFFICE - CONTINUOUS

64

WALT

You okay? You don't look too good.

JOHNNY

I've been looking everywhere for you...

WALT

You know, out of everywhere I've ever been my whole life, I think right here behind this desk is my favorite place... I just feel good here, you know...?

JOHNNY

Then don't leave it, Walt... if you love it here, stay here... behind the real desk...

Walt studies him a beat... grins, shakes his head...

WALT

Naw, Dad is right. It's time to move on.

JOHNNY

Walt, that is not your dad...

WALT

What are you talking about? I know my own dad...

JOE (O.S.)

Ready, Walt?

The first light leak in the sheriff's office appears...

65 INT. WALT'S HOSPITAL ROOM 65

The TECHNICIAN who's bagging Johnny shakes his head.

TECHNICIAN
He's going into v-fib.

Dr. Gibson waves away the bag and checks Johnny's carotid pulse. She frowns and gives him a precordial thump to the chest. Checks his pulse again.

DR. GIBSON
Still no pulse. Start CPR and
charge paddles to 200.

Dr. Gibson SHOCKS Johnny. As she frowns at the result,
ANOTHER ALARM GOES OFF... THIS ONE FROM WALT'S BEDSIDE...

TECHNICIAN
(re: Walt)
Doctor!? He's in v-fib too.

Walt's monitor shows his heart is fibrillating...

DR. GIBSON
Jesus... call another code blue
and get a team in here stat.

A nurse runs to get help.

66 INT. SHERIFF'S OFFICE - VISION - AS BEFORE 66

Walt is standing up, ready to go...

WALT
Well, it's been a good run, huh...

JOE
*A great run, Wally... a great
life...*

WALT
*So... what happens now... I mean
I've always wondered. I guess we
all have...*

JOE
Words can't describe it.

*The light termite punch leaks in the wall... Johnny knows
time is running out... Joe and Walt pay no attention...
Walt pauses to pick up a picture of Sarah and J.J.*

(CONTINUED)

66

CONTINUED:

66

WALT

Six of the best years of my life
were spent with these guys...

JOHNNY

You don't have to leave them,
Walt... listen to me...

JOE

They're gonna be fine, Wally...
you can look in on them now and
then...

WALT

You're kidding...

JOE

You're not going far... just on
the other side of the light...

JOHNNY

Walt, he's trying to make this
easy for you... and it shouldn't
be easy... it's been three days,
Walt... three days... and you're
ready to move on? I hung on for
six years!

JOE

He's just trying to get your goat
now, Wally.

(to Johnny, chastising)

I asked you not to upset him.

JOHNNY

(mind working, adding
things up)

Yeah. You do keep saying that...

Joe senses Johnny is moving in a direction he really
doesn't want this to go... Walt is still back on the
question of holding on...

WALT

I just don't want her to have to
go through that again, you know
what I mean? The pain of not
knowing if I'm dead or alive... I
love her too much to do that to
her... better for Sarah and J.J.
to get on with their lives...

(CONTINUED)

66 CONTINUED: (2)

66

JOE

Well said. Shall we...?
(go)

Walt's ready... he looks to Johnny...

WALT

You're not a bad guy, John.

He reaches out to shake hands... Johnny doesn't offer his... the termites are really getting to the wall now... but Johnny's been thinking and he's made a decision...

JOHNNY

Maybe I am, Walt. You know that ring... that 'keepsake' Sarah has in her jewelry box...

JOE

(concerned)
Son, we really have to go now...

WALT

Look, John, I know you gave it to her... it's okay...

JOHNNY

Did you know it's not in the drawer anymore... Sarah brought it over to the house a few weeks ago to give it back...

WALT

Really?

JOE

(to Johnny)
Don't do this.

JOHNNY

That ring really dredged up some memories, you know... and one thing led to another and...

WALT

And what?

JOHNNY

I had sex with your wife.

Walt blanches... any man who has an ounce of John Wayne

(CONTINUED)

66 CONTINUED: (3) 66

in him isn't going to walk away easily from this...

JOHNNY (CONT'D)

*For old times sake... she was
leaving, I grabbed her arm and
pulled her to the floor...*

WALT

*You couldn't keep your hands off
her, could you...*

*And he steps back and slugs Johnny on the jaw... Johnny
falls halfway across the room and pain never felt so
good...*

WALT

You son of a bitch...

*(NOTE: As this fight continues through various scenes, it
should almost feel like one long PAN shot as Walt and
Johnny -- and observer Joe -- tussle their way through.)*

*Walt charges Johnny, taking them both through the glass
window of the office and into...*

66A INT. BANNERMAN HOUSE - LIVING ROOM 66A

*Walt and Johnny land in a shower of broken glass. The
white light termites are still working here, but losing
power. Joe watches the men fighting, worried that his
fish is wriggling off the hook.*

*Walt punches Johnny in the stomach. His knees buckle.
Walt grabs Johnny and throws him over the couch into...*

66B INT. MINE TUNNEL - VISION 66B

*Johnny flies into the pile of boulders which marked the
cave-in that sparked this odyssey. Walt approaches and
gets a swift kick in the stomach from Johnny.*

*The fight continues, but Joe looks disappointed. He senses
he's lost. Behind him, the white light holes in the cave
walls begin to close up... retreating.*

67 INT. WALT'S HOSPITAL ROOM - NIGHT 67

*The medical teams still working feverishly... there are
several people working on Johnny and Walt.*

(CONTINUED)

67

CONTINUED:

67

DR. GIBSON
(with Johnny)
He's still in v-fib. Charge
paddles to 300.

A technician ZAPS Johnny with the paddles.

DR. GIBSON
Still no rhythm.

Dr. Gibson begins CPR on Johnny. The technician now ZAPS
Walt with the paddles.

TECHNICIAN
(with Walt)
We've got a rhythm. He's back...

Finding Sarah with Purdy looking through the observation
window with hope...

68

OMITTED

68

68A

INT. MINE TUNNEL - VISION

68A

The fight rages on...

*ANGLE ON: JOE watching them grunting and struggling...
And now the wall of light is behind him, illuminating the
whole scene.*

*Walt's on the ground catching his breath. Johnny struggles
to his feet.*

WALT
*You expect me to forgive you before
I die, is that it?*

*Johnny holds a hand out to help Walt up. They are
silhouetted against the wall of white light.*

JOHNNY
Who said anything about dying?

*Walt stares at Johnny's hand -- he wants his life back.
Walt takes Johnny's hand... and we recognize this grip.
It's strong. It's life. It's...*

MATCH CUT TO:

69 OMITTED 69

70 INT. WALT'S HOSPITAL ROOM - JOHNNY'S GRIP ON WALT'S ARM BREAKS 70

and...

WALT'S EYES

open... and...

SARAH

reacts... and runs in from the observation room... behind her comes Purdy...

WALT

Sarah?

SARAH

I'm here, Walt...

Sarah's smile is radiant as she moves to his bed. She kisses Walt.

JOHNNY'S EYES open... He looks over and sees Sarah embracing Walt. He gives an exhausted smile.

DR. GIBSON

We got 'em both.

Dr. Gibson checks Johnny's pulse and respiration.

DR. GIBSON

How do you feel, Johnny?

JOHNNY

I'm good.

Purdy looks from Johnny to Walt with amazement.

(CONTINUED)

70 CONTINUED: (2)

70

PURDY

Thy will be done.

Johnny tries to sit up in bed, but he's still shaky. Purdy helps him lie back down. Dr. Gibson checks him over briefly then steps forward to check Walt out.

*

DR. GIBSON

I'm Dr. Gibson. You were in an accident. Do you remember?

*

Walt looks up at Sarah then over to Johnny. Johnny looks over, wondering just how much Walt does remember.

WALT

I remember us going after the kids in the mine. Collier died. And a cave-in... That's it.

Dr. Gibson shines a penlight into Walt's eyes.

DR. GIBSON

Pupils are equal and reactive. Swelling must have finally gone down enough...

Johnny nods, knowing Walt's awakening had little to do with cranial swelling.

*

(CONTINUED)

70 CONTINUED: (3) 70

Dr. Gibson notices Walt staring at Sarah. *

DR. GIBSON
You remember who this is? *

Walt looks at Sarah and smiles. All his love is there.

WALT
My wife.

Sarah takes Walt's hand.

71 EXT. FAITH HERITAGE HOSPITAL - DAY - RE-ESTABLISHING 71

Time has passed.

DISSOLVE TO:

72 INT. HOSPITAL CORRIDOR - DAY 72

Little Johnny pushes Walt's wheelchair down the corridor toward the exit. Sarah and Dr. Gibson walk beside him.

SARAH *

You sure you're ready?

WALT *

Yeah. If I don't get out of here,
I'm gonna lose it.

LITTLE JOHNNY

I taped the double-oh-seven
marathon for you, dad...

WALT *

Excellent. I was worried about
that.

(CONTINUED)

72

CONTINUED:

72

They see Johnny approaching, holding a bottle of champagne in an ice bucket... *

ANGLE

as they reach each other...

JOHNNY

Oh, man, I'm late.

Johnny hands the champagne and bucket to Sarah...

JOHNNY

Try and keep the ice in the bucket this time.

Walt looks curiously at them...

SARAH

I'll explain in the car.

WALT

Hey John... you wouldn't believe the dreams I've been having... *

JOHNNY

What kind of dreams?

WALT

About you and me.

JOHNNY

Yeah?

DR. GIBSON

It's not unusual for former coma patients to have vivid dreams for a while... *

WALT

Your mind really plays tricks on you in there, I guess.

And as Walt stares at Johnny, we wonder just what those dreams revealed.

(CONTINUED)

72 CONTINUED: (2)

72

SARAH

Why don't you come over for dinner,
help us drink the champagne.

JOHNNY

I've got... plans. But, thanks.

SARAH

We'll save it for you...

She smiles, a thaw in their relationship growing out of this experience... a new bond with Walt... as they move ahead, Johnny watches them go a beat... Little Johnny runs to catch up...

FADE OUT.

END OF ACT FOUR

THE END