

Production Company:  
Dead Zone Production Corp.

**THE DEAD ZONE**

"PRECIPITATE"

Production #2001

Written by

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	Rev. Shooting Script	
	Pink: Full Script, Repaginated	Sep 19/02
Yellow Pages:	ii, 5-6, 8, 10, 12, 14, 21-22, 27-27A 33-37, 39, 41, 44-45, 47-54	Sep 20/02
Green Pages:	ii, 1, 3-5, 8, 10-12, 14-17, 19-21, 26-27, 28-31, 33-34, 36, 38, 41, 46, 48	Sep 20/02
Gold Pages:	ii, 4-5, 8, 11-12, 14, 34, 45-47, 48-49	Sep 24/02
2nd White Pages:	12-15, 17, 31, 45, 47, 48	Sep 25/02
2nd Blue Pages:	46-48	Sep 26/02
2nd Pink Pages:	1-7	Sep 27/02
2nd Yellow Pages:	23, 47, 48-54	Sep 27/02
2nd Green Pages:	1-4, 52-54	Sep 28/02 *

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THE DEAD ZONE

"PRECIPITATE"

CAST

JOHNNY SMITH

BLOOD DONOR #1: BOB

BRUCE LEWIS

BLOOD DONOR #2: JONAH

BLOOD DONOR #3: MESSENGER

BLOOD DONOR #4: FATTY

BLOOD DONOR #5: MORT

BLOOD DONOR #6: SHARI

NON-SPEAKING

CONVENIENCE STORE CLERK

DR. JANET GIBSON

E-R NURSES

MOTHER

EMTs

TOBEY, age 7

2 BLOODMOBILE NURSES

MICKEY, age 10

HOMELESS MAN

E-R DOCTOR

CLYDE

BOOKSTORE MANAGER

PEOPLE IN TOWN PLAZA

FEMALE COP ("JACK WEBB")

NURSE PARK

WAITER

MALE VOICE

FEMALE VOICE

THE DEAD ZONE

"PRECIPITATE"

SETS

INTERIORS

CONVENIENCE STORE

HOSPITAL

EMERGENCY ROOM

JOHNNY'S ROOM

BLOODMOBILE

SMITH HOUSE

JOHNNY'S BEDROOM

BATHROOM

BASEMENT/HIDEAWAY

KITCHEN

OFFICE BUILDING

OFFICE CUBICLE

SHARI'S BATHROOM

RED CROSS DONATION CENTER

CLOCKTOWER

FIRE ESCAPE

EXTERIORS

CONVENIENCE STORE

PARKING LOT

STREET

INTERSECTION

SMITH HOUSE

TOWN SQUARE/

PISCATAQUIS COUNTY

PLAZA

ALCOVE

BOOKSTORE

CLINIC

SEAFOOD BISTRO/

COURTYARD RESTAURANT

CLOCK TOWER (& ROOF)

COFFEE HOUSE

SPORTING GOODS STORE \*

BRICK BUILDING

VEHICLES

JOHNNY'S JEEP

MINIVAN

SEMI-TRUCK

MISC. CARS

BRUCE'S PT CRUISER

FLOWER TRUCK

THE DEAD ZONE

"PRECIPITATE"

THE BLOOD DONORS

"BOB" (Blood Donor #1) - Mr. Lonelyheart, an office worker.

"JONAH" (Blood Donor #2) - Male, 22, bookstore clerk aspiring writer.

"BIKE MESSENGER" (Blood Donor #3)

"FATTY" (Blood Donor #4) - businessman, oyster eater

"MORT" (Blood Donor #5) - Homeless man, a veteran -- the "Grizzly Adams" of street people.

"SHARI" (Blood Donor #6) - Pregnant woman, works in the same office as Bob. Recently broke-up with her tattooed, Harley-riding boyfriend.

THE DEAD ZONE

"PRECIPITATE"

TEASER

FADE IN:

1 INT. CONVENIENCE STORE - DAY 1

The candy aisle. Seven year old TOBEY (carrying a small plastic football) scans the awesome array before him. Until a spit-covered finger comes into frame and pokes into his ear. \*

TOBEY \*

Stop it! \*

He swats away the hand of smiling MICKEY, ten... scooting away down the aisle... \*

TOBEY \*

Mom...! \*

But he stops face to face with a wire magazine rack filled with tabloids. The one before him bears the headline (among others) "Psychic Smith: Savior or False Prophet?!" Accompanying, an unflattering photo of Johnny with an angry red pentagram drawn on his forehead. Jennifer Lopez is also on the cover. Tilting up in a POV shot to see JOHNNY grabbing a large bottle of soda from the refrigerator... \*

Tobey turns to his brother, eyes wide: it's him! The guy on the magazine cover. Mickey grabs the front copy of the rag and looks up at Johnny and down at the pic to confirm this sighting. \*

ANGLE WITH JOHNNY

Johnny is immediately aware of the four eyes staring at him (Tobey is scared, Mickey intrigued)... and it's not like you ever get used to this but this isn't new to Johnny any more... he smiles and nods an acknowledgement hoping that'll be enough... but as he moves away around a corner and out of view of the kids, leans down to grab a bag of potato chips from the bottom shelf, the two boys appear around the aisle at his face level... Mickey is still holding the tabloid... \*

JOHNNY

How ya doing?

(CONTINUED)

1 CONTINUED:

1

MICKEY  
(deadpan, a la *The Sixth Sense*)  
I see dead people.

JOHNNY  
(dry)  
Cool.

TOBEY  
(pulling at his brother)  
Come on...  
(to Johnny)  
He's lying...

\*

MICKEY  
Shut up...

Johnny moves away toward the checkout stand... Mickey pursues...

MICKEY  
Hey, Johnny, did you really predict  
'J-Lo's failed romance' like it  
says?

\*

WOMAN'S VOICE  
Hey!

The clerk begins to ring up Johnny who would just like to get out of here... the kids jump a mile. They turn to see their MOTHER behind them, glaring.

MOTHER  
How many times have I told you  
not to talk to...

But as she glances at Johnny, she immediately recognizes him... her face turns fearful for a second before she can regain her social mask...

MOTHER  
(beat)  
...strangers.

TOBEY  
It's Johnny Smith, mom...

(CONTINUED)

1 CONTINUED: (2) 1

MOTHER  
(acknowledges, to Johnny)  
I'm, I'm sorry. I hope they didn't-  
(to kids)  
Wait in the car. Now. I'll be  
out in a minute.

She nods uncomfortably to Johnny and disappears around an aisle to quickly finish her shopping...

MICKEY  
(exit line, to brother, not loud)  
I bet he doesn't even know Jennifer Lopez.

The boys are out.

JOHNNY  
(to the clerk, not serious)  
We hang out whenever she comes up to Maine. Me and J.  
(beat)  
Lo.

The clerk doesn't get the joke... gives Johnny his change. Johnny looks at the bizarre picture of himself on the tabloid cover, decides to turn the magazine over, and as he does we RAMP to his face...

1A A JOHNNY FLASH - EXT. STORE - DAY 1A  
*The two boys are throwing the small, plastic football outside. (Note: By flash, we mean a tiny fraction of a vision, i.e. Johnny seeing future Allison in the grave in the pilot.)*

1B CUT BACK TO JOHNNY - CLOSEUP - INT. STORE 1B\*  
Reacting.

1C ANOTHER FLASH - EXT. STORE - TOBEY 1C\*  
*running into the street to catch a pass, hears a blare of a horn, looks up in horror as he sees a truck trying to brake, skidding toward him - we never see impact. (Again: a fraction of a vision, very very fast.)*

1D	RESUME JOHNNY - INT. STORE	1D*
	already running out the door...	*
1E	EXT. CONVENIENCE STORE - MOMENTS LATER - CLOSE ON TOBEY	1E*
	running into the street to catch the ball, a horn blares,	*
	Johnny bursts into the frame and pushes him out of the	*
	way (what else can he do?) and then he turns... SEES the	*
	truck, <u>SKIDDING</u> toward him...	*
2	OMITTED	2
THRU		THRU
5		5

6 INT. HOSPITAL EMERGENCY ROOM - DAY 6

CRASH! The ER doors explode inward as Johnny, conscious but sedated, is wheeled in on a gurney, a cervical collar round his neck. The EMTs hand Johnny off to an E-R DOCTOR who immediately checks the EMTs' clipboard as a nurse puts an IV in Johnny's arm. The doc shouts out orders:

E-R DOCTOR

Get a CBC, Chem 20, Pt, Ptt and  
type and cross him for six units.  
Get D-dimers and fibrinogen, too.  
(checks blood pressure)  
Oh, boy. BP is 80 palp. Heart  
rate 130 and very thready. I  
think he's going into DIC. I  
need six units of Cryo, stat!

A nurse pulls away from the moving medical center, rushes towards a door in the ER. WE follow her. Sign on the door reads BLOOD BANK.

7 INT. HOSPITAL EMERGENCY ROOM - CONTINUOUS 7

She arrives back at Johnny's gurney as the team shifts him over to a table.

E-R DOCTOR

Okay, hang the saline and Cryo  
and infuse wide open. Repeat the  
CBC. Repeat all the labs...

The nurse piggybacks a large bag of saline and a smaller 100cc bag of a cloudy, yellow-white liquid onto the IV.

CLOSE - THE CLOUDY LIQUID

flows into the clear IV. It streams down the IV, heading for Johnny's arm. And as it hits...

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

8 INT. HOSPITAL ROOM - DAY

8

The world is blurry, slowly focusing. A circular mass in the center slowly reveals itself to be Bruce's face, as the focus sharpens. He's looking right at us. Smiling.

JOHNNY lies in a hospital bed, slowly waking, looking up at Bruce. His face is slightly bruised, arms bandaged. Other than that, he doesn't look so bad. But his expression is pained...

JOHNNY

Please tell me it's not 2009.

BRUCE

It's not 2009.

JOHNNY

Thank you.

BRUCE

It's 2011.

JOHNNY

Has Boston won a world series yet?

BRUCE

Your insides got banged up a bit... they had to stop some internal bleeding... but basically you're okay... you'll be out of here in a few days...

JOHNNY

The kid...?

BRUCE

He's fine...  
( 'but' implied)

JOHNNY

What?

BRUCE

He's suing you.

JOHNNY

The kid?

BRUCE

Yeah.

(CONTINUED)

8 CONTINUED:

8

JOHNNY

The kid I saved from being run  
over by a truck...?

BRUCE

His mother says you chased the  
kid into the street and almost  
got him killed. Arnie is their  
lawyer...

JOHNNY

Arnie?

BRUCE

Ambulance Arnie - hangs out in  
the emergency room - we play poker  
Tuesday nights. Not a bad guy.  
Saw you wheeled in, then the kid,  
his mouth started to water.

JOHNNY

No good deed goes unpunished...

BRUCE

Don't ever say that. Any *mitzvah*  
you do changes you and changes  
the world around you.

JOHNNY

Mitzvah.

BRUCE

Right.

JOHNNY

This is a zen expression?

BRUCE

Jewish zen. Kosher karma. Did I  
tell you I signed up for a  
comparative religion class? You've  
introduced positive energy into  
the cosmos. The world will be  
better for it. You will be better  
for it.

(CONTINUED)

8 CONTINUED: (2)

8

JOHNNY  
I will be sued for it.

Johnny suddenly feels odd, not a headache exactly but sort of like a vertigo feeling... nothing too radical but it makes him catch his breath as we RAMP to his face and he sees a vision of the recent past...

9 INT. TENT ATTACHED TO BLOODMOBILE - DAY - VISION

9

*Johnny is lying on a cot wearing out-of-fashion clothes in a large, clean canvas tent. He glances down at the needle and tube in his arm, and the stream of red flowing through it. He's donating blood. In the background, a desk calendar indicates the date is November 14th.*

*He looks to the person giving blood in the cot next to him. PULL BACK TO REVEAL that one cot over... is Johnny. Johnny #2, wearing khaki pants and a bright yellow polo shirt, smiles back at Johnny #1.*

*DOLLY OVER TO REVEAL another cot, with another Johnny! This one wears torn black jeans and a black T-shirt. He grimaces as a NEEDLE is stuck into his arm.*

*In fact, the whole place is filled with Johnnies! Six of them, to be precise, along with two nurses (who are not Johnny). One Johnny (in a fancy suit) sits on a cot filling out forms, while two more Johnnies, one in ragged clothing, and one in women's clothing, lie on their cots.*

*(Note: Johnny, in the vision, is not self-aware. In other words, his actions or expressions cannot comment on the scene. Also, a reminder: Johnny never uses his cane in a vision.) The vision ends.*

10 INT. HOSPITAL ROOM - DAY - RESUME

10

Johnny is utterly stunned. Never seen anything like it.

BRUCE  
Let me guess: you saw a six figure  
out-of-court settlement...

JOHNNY  
(disturbed)  
Get Dr. Gibson.

BRUCE  
Hey, it's all covered by insurance  
anyway...

(CONTINUED)

10 CONTINUED: 10

JOHNNY

Just... get the doctor.

Bruce reacts and starts to leave...

11 INT. HOSPITAL ROOM - LATER - A PENLIGHT 11

is shining into Johnny's POV... it's being held by the attractive DR. JANET GIBSON, 33. This is Johnny's new neurologist, a specialist with a dry sense of humor and a good heart. She sees a lot of people with grim prognoses so someone like Johnny, a miracle kid, is a welcome change for her. She enjoys exploring the mysteries of his mind. She can't wait for him to come back with some new problem.

JOHNNY (O.S.)

Why does every doctor insist on shining a light in my eyes? I don't see these things with my eyes...

She finishes... moving back to see Bruce observing...

DR. GIBSON

Your eyes don't know that. I can always detect pupillary fluctuation after you've had a vision...

She looks at the chart... smiles, chuckles... Johnny looks at Bruce curiously... (and they're saying this with her in earshot so she's in on the conversation...)

JOHNNY

She's laughing at my chart, Bruce. Why is she laughing?

BRUCE

(for her benefit,  
ribbing her)  
Dr. Gibson is famous around the hospital for her twisted sense of humor.

She continues to chuckle, shakes her head with amusement...

JOHNNY

Now she's shaking her head and laughing. This is not good.

DR. GIBSON

Good? You're a walking laboratory of the mind, Johnny Smith.

(MORE)

(CONTINUED)

11 CONTINUED:

11

DR. GIBSON (CONT'D)  
I love it when you show up... you  
make my day...

JOHNNY  
(sarcastic)  
Glad I could help you.

DR. GIBSON  
I think you're about to have the  
most interesting month of your  
life.

BRUCE  
That sounds a lot like a Chinese  
curse I heard once.

DR. GIBSON  
When your insides were battered  
around in the accident, you  
developed DIC -- Disseminated  
Intravascular Coagulation, it  
just means that, temporarily,  
your blood wasn't clotting like  
it should. So you were given  
Cryoprecipitate which gets your  
clotting back on track. Cryo is  
a pooled blood product made from  
plasma. The amount you received  
would have come from six or so  
different people.

JOHNNY  
Six or so different people...

DR. GIBSON  
...and as their blood circulates  
through your body and occasionally  
your *dead zone*...

JOHNNY  
(sighs)  
Visions.

DR. GIBSON  
(acknowledges)  
You might have some company for  
the next 28 days. That's how  
long it'll take for all the cryo  
to filter out of your body.

BRUCE  
The gift that keeps on giving.

(CONTINUED)

11 CONTINUED: (2) 11

DR. GIBSON  
Truly amazing.

Maybe for her... but Johnny doesn't like the sound of it at all... and as we push in on his face...

DR. GIBSON (O.S.)  
Now, I want you to keep a journal... every time you have a vision, make an entry with time and date... don't even think about driving a car...

DISSOLVE TO:

12 EXT. SMITH HOUSE - DAY - ESTABLISHING 12

13 INT. JOHNNY'S BEDROOM - MORNING 13

It's the alarm clock. Johnny's hand slaps down on it, turning it off. He opens his eyes. Kicks his feet over the side of the bed... (Note: Johnny is about 90% recovered by now.)

JOHNNY  
Morning, everyone.

He yawns, stretches... and as he does he feels a vision coming on... as we begin a sequence that will introduce us to the players in our scenario. In each vision, Johnny finds himself in the role of the person who gave blood...

14 INT. BOOKSTORE - STACKS - DAY - JOHNNY/JONAH 14

*stands there with a notebook and pen. He is being berated by his boss. We will learn that JONAH is an aspiring writer who has dreams of being the next Stephen King. But for now, he is a miserable clerk in a bookstore. (It's important to note that Johnny doesn't know Jonah or anyone else by name; the names are included here for clarity and tracking.) Johnny/Jonah is dressed in a bright yellow polo shirt and khakis. The MANAGER of the store has a jacket and tie.*

MANAGER  
What, you don't like this job?  
You don't want to work here...?

*The vision ends (that is, this shouldn't suggest the scenario is continuing in Johnny's mind concurrently.)*

15 RESUME JOHNNY - INT. BEDROOM 15

sighs... stands... as he puts on his slippers... walks across toward his hanging bathrobe...

JOHNNY

(commenting, to himself)

No, he doesn't want to work here...  
he hates this job...

But he feels the vision starting again... pulling him back to --

16 INT. BOOKSTORE - STACKS 16

JOHNNY/JONAH

I like my job. But I...

MANAGER

...yeah, yeah, you want to write books, not sell them. Sure, Mr. Stephen King should be very worried right about now. Don't let me catch you again in the stockroom writing your dumb stories, understand? Go help our customers find some real books.

16A RESUME JOHNNY - INT. BEDROOM 16A

JOHNNY

(speaking as Jonah)

I was on a break.

Johnny realizes he's out of the vision... shakes his head, moves toward the bathroom...

17 INT. KITCHEN - DAY 17

Johnny is dressed, sitting and eating a prune Danish, sipping a cup of coffee and reading the morning paper when the next vision interrupts and he's --

17A INT. SEAFOOD BISTRO - DAY (FORMERLY SCENE 27) 17A

Johnny/FATTY is sitting in a snazzy pinstripe suit, an even snazzier tie (one of those multi-colored Versace ties that somehow screams tacky and money at the same time) that is slung over his shoulder to avoid drips. He scarfs an oyster, slurping it down... the vision ends.

18 OMITTED 18

- 19 RESUME JOHNNY - INT. KITCHEN 19  
A bad taste in his mouth. He regroups, tries to return to his breakfast when...
- 19A JOHNNY/FATTY - CLOSER (FORMERLY SCENE 29) 19A  
*scarfs down another oyster...*
- 19B RESUME JOHNNY 19B  
JOHNNY  
(sighs)  
I'm sorry... oysters just don't go well with a prune Danish...  
He pushes his Danish away...
- 20 INT. SMITH BEDROOM - DAY 20  
Johnny on an exercise cycle (in different clothes than the kitchen) riding hard when suddenly he's --
- 21 A BIKE MESSENGER - EXT. PLAZA - DAY - MOVING (FORMERLY SCENE 24) 21  
*Johnny/Messenger in torn black jeans and black thermal long-sleeve with a logoed, messenger service's shirt draped over it, and also a very scuffed black safety helmet, kneepads and elbow pads, and wrap-around mirror-lens Oakley shades... does a daring stunt (tbd) down and across stairs, ending with a perfect bar spin on his way to the concrete below.*
- 22 RESUME JOHNNY 22  
hanging on for dear life as he almost falls off his exercise cycle... before he realizes where he is...

- 23 INT. SHOWER - DAY - CLOSE-UP ON JOHNNY 23  
with shampoo in his hair, massaging his scalp when the next vision hits...
- 24 EXT. PLAZA - DAY - JOHNNY/MORT (FORMERLY SCENE 18) 24  
*Mort is a homeless man in desperate condition... he stands outside a coffee shop, holds a sign, "Veteran, please help"... picks up a half-eaten scone from a garbage can... coughs a phlegmy cough... sees a businessman walking into the coffee shop...*
- JOHNNY/MORT  
*Spare some change for a cup of coffee, sir?*
- The man looks at him with disgust but gives him a quarter...*
- JOHNNY/MORT  
*God bless, sir.*
- He coughs again.*
- 25 RESUME JOHNNY IN THE SHOWER 25  
His eyes narrow as the vision ends... he frowns...
- JOHNNY  
*If I knew who you were or where to find you, I'd get you some cough medicine, my friend.*
- He rinses his hair out...*
- 26 INT. JOHNNY'S HIDEAWAY - SURROUNDED BY HIS BOARDS AND CLIPPINGS OF STILLSON AND PURDY AND THE FAITH HERITAGE ALLIANCE... 26  
*Johnny is working on the computer, set to a political website. He's researching Greg Stillson's past... when the next vision hits and he's --*
- 26A INT. OFFICE CUBICLE - JOHNNY/BOB (FORMERLY SCENE 21) 26A  
*is on the phone... by a computer set to AMOROUS-INTERLUDE.COM... he wears thick glasses, dull suit and tie, just slightly out of fashion shirt... Bob is a Mr. Lonelyheart, desperately seeking a soul mate but a quiet, reserved fellow who has a real tough time with women... he's on the phone with one now...*

26A CONTINUED:

26A

*JOHNNY/BOB*

*So... I... I... really enjoyed  
meeting you and thought if you  
weren't busy Saturday...*

*We may barely hear the girl's voice at the other end of  
the phone tell him she has plans and then goes on to say,  
look, she really doesn't think this is going to work out...*

*JOHNNY/BOB*

*No... no... of course, I  
understand... sometimes it just  
doesn't...*

*She's already hung up... he hangs up, sighs... turns back  
to his matchmaking computer website and as he does...*

27 OMITTED  
THRU  
33

27  
THRU  
33

34 RESUME JOHNNY - INT. HIDEAWAY

34

*JOHNNY*

*Health food stores. Health food  
stores are great places to meet  
women. Healthy women.*

*As he turns back to his political website computer  
research...*

*JOHNNY (V.O.)*

*(tired, overlapping  
from next scene)*

*In the last two weeks I've been  
bawled out by my boss for  
alphabetizing the cookbook section  
before Self-Help...*

35 INT. JOHNNY'S KITCHEN - NIGHT

35

*Johnny is cleaning his counter as Bruce sits nearby with  
a remote in hand, flipping through television channels on  
a small, kitchen TV...*

35 CONTINUED:

35

JOHNNY (CONT'D)

...I've placed "dates wanted" ads on at least 25 websites without getting one reply, I've foraged through dumpsters for food and slept in the freezing cold with nothing but a plastic bag to cover me, I've done twelve tail whips and practiced my can-can until my butt is throbbing, and I must have eaten two hundred raw oysters and I hate oysters...

Here comes another vision...

36 INT. BATHROOM - DAY - JOHNNY/SHARI

36

*is standing in her bathroom... wearing a floral-print dress. He stares down at a small plastic stick in his right hand -- a Precise Home Pregnancy Test. In the results window is a dark blue check mark. Johnny/Shari's head falls forward in despair.*

37 RESUME JOHNNY - INT. KITCHEN - NIGHT

37

JOHNNY

(sighs)

And I just found out I'm pregnant.

BRUCE

I can tell. You've got that glow about you.

He goes back to changing channels. After a beat of flip-flip-flip-flip... Johnny can't stand it - he grabs the remote from Bruce...

JOHNNY

(grabbing remote)

Stop that!

Bruce recoils from Johnny.

38 INT. JOHNNY'S BEDROOM - ANOTHER MORNING

38

As Johnny reaches out and turns off the alarm, swings out of bed...

JOHNNY

And how did we all sleep last night?

(CONTINUED)

- 38 CONTINUED: 38
- He rises and walks to the bathrobe that's hanging from a door hook on the closet... and as he grabs it... another vision but this one is more ominous than any we've seen before...
- 39 EXT. PLAZA - DAY - VISION 39
- Everything is sideways. ANGLE DOWNWARDS toward the ground. No buildings or cars are visible -- there's only concrete, a few weeds, nothing to reveal where this is taking place... a dozen feet are rushing towards the CAMERA. Clearly something terrible has happened -- we realize this is the POV of a person lying there... Over this the GONGING of a distant clock tower. GONG...*
- 39A RESUME JOHNNY - INT. JOHNNY'S BEDROOM 39A
- reacting...
- 40 BACK TO THE VISION 40
- The feet getting closer...*
- Gong! The clock strikes a second time.*
- 41 RESUME JOHNNY - INT. JOHNNY'S BEDROOM 41
- JOHNNY
- Who...?
- 42 VISION 42
- Knees now, hands, too, as people lean in to help...*
- The clock rings a third time: GONG.*
- FEMALE VOICE (O.S.)
- Someone call 9-1-1.*
- MALE VOICE (O.S.)
- It's too late for that.*
- 43 RESUME JOHNNY - INT. BEDROOM 43
- Johnny reacts, rushes to the phone. Dials.

(CONTINUED)

43 CONTINUED:

43

                  JOHNNY  
                  (into phone)  
Bruce, get over here. I need  
your car...  
                  (beat)  
...Because at three o'clock today,  
one of me is going to die.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

44 INT. RED CROSS DONATION CENTER - LATER

44

Johnny and Bruce are with NURSE PARK, a feisty, dedicated red cross nurse filing forms and doing other pressing business. They follow her...

NURSE PARK

I can't give you that information, Mr. Smith. The Red Cross has strict confidentiality rules. Anyone who gives blood is guaranteed privacy.

JOHNNY

You don't understand, I've been living with these people for weeks, they're a part of me... I can't let one of them die...

That's a strange speech and she gives him a strange reaction...

BRUCE

Can we deal here... you need blood, we need names...

He holds his arm out ready to donate. Nurse Park glares at him...

BRUCE

That... probably... was a bad suggestion, wasn't it.

JOHNNY

Look, I know they all gave blood the same day - November 14th - at the same bloodmobile...

NURSE PARK

Now how would you know that?

JOHNNY

I just do...

NURSE PARK

(shaking her head in disbelief)

I don't even have access to those records.

Johnny reacts as a quick vision engulfs him...

45      *JOHNNY/FATTY - CLOSE-UP*      45  
*scarfs down an oyster...*

46      RESUME JOHNNY      46

                    JOHNNY

                    (to Bruce)

Oyster. What if he ate a bad  
                    oyster? People die from food  
                    poisoning sometimes, don't they?

The nurse reacts to this non-sequitur display with  
controlled alarm...

                    NURSE PARK

                    You'll... have to contact senior  
                    management with this.

                    JOHNNY

                    We don't have time for that...

                    (beat)

                    Someone who helped save my life  
                    is going to die today if I don't  
                    do something...

She looks at him, looks at Bruce - is he for real?

                    BRUCE

                    This is where I usually say: listen  
                    to the man...

If only to end this --

                    NURSE PARK

                    November 14th...

                    JOHNNY

                    (hopeful)

                    Yes.

                    NURSE PARK

                    (sighs)

                    I can tell you where the  
                    bloodmobile was on the day your  
                    donors gave blood but that's the  
                    best I can do.

As she moves to the files and flips through papers...

                    NURSE PARK (CONT'D)

                    November 14th... Piscataquis  
                    County, Guilford Town Square.

As they start to leave...

                    NURSE PARK (CONT'D)

                    The appointment sheet is on the  
                    desk.

(CONTINUED)

46 CONTINUED:

46

JOHNNY  
Appointment sheet?

NURSE PARK  
(she gives Bruce a  
sharp look)  
I believe you were inquiring about  
donating...?

BRUCE  
Right. Right.

He moves to sign up... she looks at Johnny...

JOHNNY  
I'd donate but... I'm pregnant.

47 EXT. STREET - LATER

47

The PT Cruiser parallel parks and Johnny and Bruce leap  
out and head into a walkway between buildings. Revealing:

48 EXT. PLAZA - DAY

48

Johnny emerges on the edge of a vast pedestrian plaza,  
bordered by stores, restaurants, businesses. It's a few  
blocks long, full of people. He turns excited, manic.

JOHNNY  
Yes! This is it! This is the  
place.

GONG! Clock strikes one. Johnny sees a clock tower rising  
above the plaza, the tallest structure around.

JOHNNY  
The clock tower! It's one o'clock!  
We only have two hours.

A RUMBLING NOISE grows. Johnny recognizes the sound,  
turns to see --

(CONTINUED)

48 CONTINUED: 48

ANGLE - A BLACK MASS - THE MESSENGER

wooshes by... black clothes, helmet...

JOHNNY

Wait!

Johnny starts to follow but with his cane, he's never going to catch anyone... Bruce follows Johnny's lead... takes off after the messenger... but even for him, it's quickly clear it's a useless cause... the messenger is well ahead already... in fact, as Johnny reacts to a new vision --

49 *JOHNNY/MESSENGER IS ON THE BIKE* 49

*glancing back at Johnny and Bruce who are slowing down in their pursuit well behind him, waving their arms but it's unclear why they're signaling or to whom and Johnny/Messenger just resumes his ride....*

50 RESUME JOHNNY AND BRUCE 50

as they watch the messenger disappear around a corner. They exchange a frustrated glance.

CUT TO:

51 NEW ANGLE - MINUTES LATER - CLOSE ON A POLICE OFFICER 51

A female Jack Webb deadpan type taking notes on a pad. Very, very brisk back and forth or this doesn't work:

JOHNNY

I've narrowed the potential victims down to six.

JACK WEBB

(nods)

Six.

JOHNNY

It could be the messenger. Or a bookstore clerk - he wears a yellow polo shirt. Or it might be... a lonely guy...

JACK WEBB

A lonely guy.

(CONTINUED)

51 CONTINUED: 51

JOHNNY  
You know, doesn't have a  
girlfriend.

JACK WEBB  
Yessir. I understand. A lonely  
guy.

Johnny reacts as a vision swells up...

52 INT. CUBICLE - DAY - JOHNNY/BOB 52

*is working when he hears a woman softly crying... he looks  
over the divider to see Johnny/Shari sitting there, she  
wears a blouse with a giraffe pattern...*

JOHNNY/BOB  
Are you... can I... do anything?

53 RESUME JOHNNY - EXT. PLAZA 53

JOHNNY  
(excited, new  
information)  
And... and... a pregnant woman...  
and she knows the lonely guy...

BRUCE  
Since when...?

JOHNNY  
I just found out they work in the  
same office... adjoining  
cubicles...

BRUCE  
Must be in one of these  
buildings...

JACK WEBB  
(writing)  
Cubicles. Pregnant.

JOHNNY  
And... she's wearing a silk blouse  
with a whimsical giraffe print in  
tones of russet and tan. A shell,  
really, with an irresistible jewel  
neckline, covered by a nut brown  
cardigan... tan slacks... brown  
loafers... size 7...

(CONTINUED)

53 CONTINUED:

53

Bruce stares at him, Johnny shrugs, he doesn't know where this all comes from, it just does. Jack Webb doesn't blink.

JACK WEBB  
Whimsical giraffes.

JOHNNY  
There's a man who likes loud ties  
and raw oysters. And a homeless  
guy with a bad cough.

Jack Webb writes.

JOHNNY  
(waiting for some  
reaction, any reaction)  
And one of them is going to die.

JACK WEBB  
(acknowledges)  
At three o'clock. Yessir.

She's still poker faced and Bruce and Johnny aren't sure if she buys this or not...

BRUCE  
Officer, you may not have heard  
about Johnny... if you call over  
to --

JACK WEBB  
(really, really deadpan  
throwaway)  
I've heard... My sister thinks  
you're cute... last year, she was  
into the alligator hunter guy.  
(re: notes)  
Let me see if I have this straight:  
messenger, bookstore clerk, lonely  
guy, pregnant woman, same office,  
loud tie, oysters, homeless man,  
cough. That about it?

JOHNNY  
That's... about it.

JACK WEBB  
Thanks for bringing this to our  
attention. We'll be sure to look  
into it.

She walks away.

(CONTINUED)

53 CONTINUED: (2)

53

JOHNNY  
(watching him go)  
Somehow I don't feel she's fully  
invested.

BRUCE  
I'm sure she'll get right on it...  
as soon as she comes out of the  
doughnut shop.

NEW ANGLE - WIDER

BRUCE (CONT'D)  
(sighs)  
Do you know where this happens?

JOHNNY  
Not exactly... I mean here on the  
square... somewhere...

BRUCE  
Because if you knew, we could  
just stand there and wait, you  
know, at three o'clock...

JOHNNY  
We can't wait... this person may  
already be dying and not realize  
it... we have to split up...

BRUCE  
How am I supposed to recognize  
any of your people...?

JOHNNY  
Look, you take the oyster man  
with the bad tie and the homeless  
guy, at least you have some visual  
clues to work from... I'll try to  
find the bookstore, the pregnant  
woman and lonely guy... the  
messenger is a jump ball... we'll  
stay in touch by cell...

Bruce acknowledges and moves off...

MOVING WITH JOHNNY

scanning the crowd... spotting --

(CONTINUED)

53 CONTINUED: (3)

53

POV - LONG SHOT - THE BOOKSTORE

on the other side of the plaza...

JOHNNY

Bookstore, yes, progress...

But just as he's about to cross toward the store, he hears a sound he recognizes... the homeless cough... he follows the sound into...

54 INT. ALCOVE - CONTINUOUS

54

Johnny finds MORT, the biggest homeless man ever -- the Grizzly Adams of the street set. This is not a well man... he sits exhausted leaning against a building... his 'veteran' sign is set down beside him...

MORT

Spare some change, sir?

JOHNNY

I heard you coughing.

And like a man who's used to being chased, he just assumes the worst...

MORT

What? Hey, I'll just move along.  
No bother.

JOHNNY

No, wait.

Mort looks at this guy - what's your problem, man?

JOHNNY

Here, here's some money.

Mort watches as he takes out his wallet... and several twenties...

JOHNNY

It's all yours. Under one condition...

MORT

(is this about sex?)  
Look, I don't want no trouble...

JOHNNY

...That you let me take you to a doctor.

(CONTINUED)

54 CONTINUED:

54

MORT

I'm fine... if I could just have  
enough for a bowl of soup...

JOHNNY

(a beat)

I'm worried about you.

And if it seems to us and to Mort that there's a strange  
intimacy in this scene, good, because for Johnny there  
is... Mort doesn't trust him for a second... he studies  
him for a beat then...

MORT

Why would someone like you be  
worried about someone like me?

JOHNNY

(glancing at his sign)

You fought for your country, didn't  
you? Isn't that reason enough to  
care?

MORT

I can name you a couple of  
Presidents who didn't care.

JOHNNY

What's your name?

MORT

(suspicious)

Mort.

JOHNNY

Did you sell some blood to the  
red cross a few weeks ago, Mort?

MORT

(defensive)

There's nothing wrong with my  
blood.

JOHNNY

I know.

MORT

I wasn't sick then... And I didn't  
sell it! I donated it because  
the country's in a war, you know?  
We need blood.

(MORE)

(CONTINUED)

54 CONTINUED: (2)

54

MORT (CONT'D)

(beat)

Besides they had orange juice and  
bagels at the bloodmobile.

(CONTINUED)

54 CONTINUED: (3)

54

JOHNNY

(nods, understands)

What do you say, let me take you  
to the doctor.

MORT

(looking at the wallet)

How much money is in there?

JOHNNY

Sixty-something bucks and some  
change.

MORT

(quick to agree)

There's a clinic I go to sometimes  
down the block.

JOHNNY

Come on.

As Johnny leads the way...

55 EXT. PLAZA - CONTINUOUS

55

BRUCE

Johnny!

Johnny reacts, turns to see Bruce dragging a horrified  
homeless guy along with him... but now Bruce sees Mort  
emerging from the alcove...

BRUCE

(my guy)

Wrong homeless guy?

JOHNNY

(acknowledges)

Yeah.

BRUCE

(releasing his homeless  
man)

Sorry.

The terrified homeless man scurries off.

JOHNNY

Mort, Bruce. We're on our way to  
the clinic...

MORT

You guys collect homeless people?

(CONTINUED)

55 CONTINUED:

55

BRUCE

Long story...

They begin to walk. Sotto exchange as Bruce and Johnny hang back a few steps --

BRUCE

Did you touch him?

JOHNNY

What?

BRUCE

Did you touch him? Was he the guy you saw on the pavement or not?

JOHNNY

He's really sick. I think it's a pretty good bet that...

BRUCE

You didn't touch him.

JOHNNY

No.

BRUCE

You're gonna have to touch him.

Johnny looks up at Mort who's walking a few feet in front of them now... the idea of touching him is not at all appealing... but he catches up and pats Mort on the back of the neck with his hand...

JOHNNY

You're gonna be okay, Mort...

MORT

Yeah, yeah, I really got to quit smoking, you know. I been promising myself for years.

Johnny rejoins Bruce...

BRUCE

So?

JOHNNY

So he's got a temperature. That's all I can tell you.

(CONTINUED)

55 CONTINUED: (2) 55

And as they walk...

TIME CUT TO:

56 EXT. CLINIC - LATER 56

Johnny and Bruce come outside. (Sign on door reads "Piscataquis Free Clinic").

JOHNNY

I have a good feeling about this, Bruce.

BRUCE

A good feeling... like a good feeling? Or a good feeling... like Johnny's got a feeling...

JOHNNY

Just a good feeling. I mean of all the people... Mort is the one who was clearly at risk... you heard the doctor...

(beat)

I think we actually may have found the right guy first time out...

BRUCE

Think... like a regular 'think' or like Johnny thinks...

But Bruce looks at Johnny, realizing he isn't paying attention. Because he's going into a vision.

57 EXT. PLAZA - DAY - VISION - ONE FLUID SHOT 57

*On a bench, lonely Bob/Johnny sits consoling pregnant Shari/Johnny. They're sharing popcorn with the birds. Then Shari/Johnny looks up to see... a hulking tattooed horror of a man (CLYDE) riding in on a monster Harley, climbing down and moving angrily down the stairs towards them...*

*Suddenly, Johnny/Messenger breezes by on his bike and does a dangerous jump down the stairway... leading us to Fatty/Johnny coming out of a drugstore where he's got a small box of pink bismuth pills for TUMMYACHES that he's opening... but pauses as his attention is drawn skyward where he sees --*

(CONTINUED)

57 CONTINUED: 57

*ZOOMING IN - TO JOHNNY/JONAH*

*his yellow shirt, clearly visible, as he stands on the roof of a six story building next to the bookstore...*

58 EXT. CLINIC - DAY - RESUME 58

Johnny is stunned.

BRUCE

What?

GONG! GONG! Clock tower rings two o'clock. Johnny reacts as --

59 *THE DEATH VISION* 59

*as we saw it before - the POV of a dying person staring downwards toward the ground as feet rush up to him or her... one more GONG.*

60 EXT. CLINIC - DAY - RESUME 60

JOHNNY

(sighs, anguished)

It's not over yet.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

61 EXT. PLAZA - DAY

61

As before.

BRUCE

You're sure we got the wrong guy...

JOHNNY

My book clerk might be ready to jump off a building, the oyster guy with the bad tie has a stomach ache, the messenger does some life threatening stunt every thirty seconds, and keep your ears open for a Harley Fat Jack Hardtail...

BRUCE

A what?

JOHNNY

Motorcycle... with a tatoed, body-pierced gorilla riding it...

BRUCE

A new blood donor you missed?

JOHNNY

It's the pregnant woman's boyfriend she broke up with last week... and he's going to find her and my lonely guy sitting out here...

He searches the plaza...

JOHNNY (CONT'D)

...on one of these benches... and he looks like he might kill either one of them...

(beat)

We have less than an hour left. I've got to get to the bookstore... a guy in a yellow polo shirt shouldn't be hard to spot...

BRUCE

(my job)

Oysters.

JOHNNY

(acknowledging)

Oysters.

(CONTINUED)

61 CONTINUED: 61

Johnny sprints toward the bookstore...

62 INT. BOOKSTORE - DAY 62

On the door as Johnny enters... and his face falls as he sees a half dozen clerks and workers... all of them wearing bright yellow polo shirts and khakis. It's the store uniform. Off his reaction...

63 EXT. COURTYARD RESTAURANT - DAY - BRUCE 63

reacting as he sees a specials board that reads "Businessman's special: Oyster Festival!"... he enters...

63A INT. RESTAURANT 63A

He moves around the tables... it's well attended by businessmen wearing ties... who glance up as Bruce passes... a lot of oysters being served...

BRUCE

Oh man... define bad tie... they all look bad... whole lot of bad ties here...

Sees one that is awful enough to be right... the businessman catching Bruce staring...

BRUCE

...just admiring your tie...

A waitress puts down salmon in front of the man... that rules him out...

BRUCE

Say, the salmon looks good today... I might have to give that a...

Suddenly, the bike races by in front...

BRUCE

Hey...!!

He takes off after the messenger... but then pauses turns back and yells to the whole restaurant...

BRUCE

Whatever you do: Don't eat the oysters!!

And he tears off after the messenger, gone. In his wake, all the customers look at their oysters with new eyes and slowly begin to push plates away... The waiters react...

(CONTINUED)

63A CONTINUED:

63A

WITH BRUCE

as he runs past a fat man wearing a tie we've seen before in Johnny's visions and as we stay with Fatty, he walks into the seafood restaurant...

64 INT. GREEN'S BOOKSTORE - SAME TIME

64

Johnny is moving deeper into the store, trying to guess which one of the yellow-shirted clerks is his guy... when he hears a voice he recognizes and a conversation he's heard before in a vision --

MANAGER (O.S.)

*...yeah, yeah, you want to write books, not sell them. Sure, Mr. Stephen King should be very worried right about now. Don't let me catch you again in the stockroom writing your dumb stories, understand? Go help our customers find some real books.*

A moment later, JONAH the book clerk, 22, over-skinny and over-tired, the portrait of a stressed out struggling novelist emerges from the book stacks... followed a beat later by the manager who moves away... Johnny pretends to be browsing with some books for a moment... as he studies Jonah a beat then...

JOHNNY

Scuse me...

JONAH

Can I help you find what you're looking for, sir?

JOHNNY

(glances at Jonah's nameplate)

I'm looking for you... Jonah.

Jonah reacts. Me? What can he be talking about? Johnny tries to ease into his explanation...

JOHNNY

My name is Johnny Smith. I'm a...

JONAH

Psychic! No way! I totally know who you are! I've read all about you. Your visions. Very cool.

(CONTINUED)

64 CONTINUED: 64

Johnny shakes his hand... a quick flash...

65 OMITTED 65  
AND AND  
66 66

67 *EXT. ROOFTOP - JONAH (NOT JOHNNY)* 67  
*stands looking down forlornly at the plaza...*

68 RESUME BOOKSTORE 68

JONAH (CONT'D)  
But why would you want to talk  
to...  
(me implied)

JOHNNY  
(overlapping)  
You were a blood donor. I'm the  
one who got your blood. It's  
had... an unusual side effect...

JONAH  
Side effect?

JOHNNY  
I've gotten to know you a little  
over the last couple of weeks.  
I'm here 'cause I'm kind of  
concerned...

JONAH  
About me?

Jonah tries to laugh it off but he's very uncomfortable...

JONAH  
Look, I don't know what you think  
you saw but...

JOHNNY  
(compassionate)  
I know about the job. The horse's  
ass of a manager. Your writing.  
I know you're feeling like you  
want to... to give up...

Jonah is bursting with feelings that he hasn't been able  
to share with anyone and now here is this guy who's  
reaching out to him... this psychic who, in the familiar  
phrase, *knows his pain*...

(CONTINUED)

68 CONTINUED:

68

JOHNNY (CONT'D)

I thought... maybe we could talk...

ANGLE

But at the same time, he looks over and sees the manager giving him the eye... he picks up a random book as though to show it to Johnny, turns his back to the manager... Johnny plays along as needed... much of this is sotto...

JONAH

Talk about what? My future?  
Just tell me you can see me on  
the New York Times bestseller  
list someday.

'Go on, tell me, I dare you to,' his eyes seem to challenge. A beat.

JONAH

(defeated)

I don't need a psychic to see my future. I'm doomed to spend the rest of my life in a bookstore - watching a parade of semi-talented novelists sign copies of their latest while I get them coffee...

JOHNNY

I can't say you're going to be a successful writer. But I can't say you're not, either. I really have seen some of your stories. They're not bad.

JONAH

Not bad is not good. I have a spike on my bedroom wall with rejection letters from every sci fi magazine and web site you can name... there must be...

JOHNNY

...two hundred...

JONAH

Right. Two hundred rejections...

JOHNNY

But some of them have personal notes of encouragement from the editors... don't they?

(CONTINUED)

68 CONTINUED: (2)

68

JONAH

Not recently. I don't even remember the last time I had a good idea for a story.

JOHNNY

I have lots of ideas.

(Jonah reacts)

The world of second sight. Fantastic tales of the unknown. Every time you get stuck on a plot twist, I'll touch the page and see where the story should go... Think of me as your personal psychic muse...

Jonah studies this strange caring man who has arrived in his life...

JONAH

Why... why would you do this for me?

JOHNNY

You and a few others helped save my life when you gave blood. I'm just here to do what I can.

Jonah is touched. Johnny's cell phone rings... he answers it...

JOHNNY

Yeah, Bruce...?

INTERCUTTING:

69 EXT. PLAZA - SAME TIME

69

Bruce, completely out of breath. Revealing, as he speaks, BOB and SHARI walking together, sharing popcorn they just bought... Bruce watches them from a discreet distance...

(CONTINUED)

BRUCE

I just missed the messenger again,  
but I have a couple moving from  
the popcorn cart toward a park  
bench, male overheard identifying  
himself in conversation as 'Bob' --  
mid-thirties, five-four, wearing  
penny loafers, last year's pony-  
tail, your basic loser type;  
female, partially i-d'ed as Shari,  
Shirley, or Charlize is late  
twenties, sad eyes, wearing the  
giraffes...

JOHNNY

Harley?

BRUCE

No sign of the Harley guy yet...

JOHNNY

I'll be right there.

End Intercutting. Johnny looks back to Jonah whose  
writer's mind is working...

JOHNNY

I have another... 'client' to see  
while I'm here. Can we talk more  
about this later?

JONAH

My break is at three.

JOHNNY

Good. I'll meet you here.  
(as he leaves, to  
Jonah, for the benefit  
of the manager)  
Gift wrap all ten of those, I'll  
be back later to pick them up.

Johnny heads towards the door, torn between getting to  
Bruce and making sure Jonah is okay.

JOHNNY

At three oh one.

And he's out the door, moving fast. Jonah's spirits are  
clearly lifted.

BOOKSTORE MANAGER

Ten books. Not bad. What'd he  
buy?

69 CONTINUED: (2) 69

For the first time, Jonah looks at the book in his hands. It's the *Star Trek: Insurrection* hardcover novel, marked down for the bargain table.

BOOKSTORE MANAGER  
Finally. I never thought we'd  
move those.

The bookstore manager hands Jonah some mail that came in for him...

BOOKSTORE MANAGER  
Hey, by the way, Hemingway, I  
told you not to get your mail  
sent here.

Jonah looks at the return address. "Beyond the Grave Magazine"... Jonah rips it open...

70 INSERT: 70

Those fateful words of a form letter: "We regret to inform you..."

71 JONAH 71

frowns as his heart sinks... and any optimism that Johnny Smith brought into his life is fading quickly away... he's not safe yet.

72 EXT. PLAZA - SAME TIME 72

Johnny moves as quickly as he can towards the opposite end of the plaza. He looks at the clock tower. Two forty. Johnny picks up the pace.

73 AT THE PARK BENCH WITH SHARI AND BOB 73

as they feed popcorn to the pigeons...

SHARI  
I've just been going through a  
difficult time...

BOB  
I know.  
(MORE)

73

CONTINUED:

73

BOB (CONT'D)

(off her surprise)

I hear you on the phone sometimes  
with your boyfriend... not that I  
eavesdrop but when you work in  
the cubicle next door...

SHARI

You just can't help it, I know...

She laughs... then admits...

SHARI

I hear you too sometimes...

BOB

Oh, I hate to think...

SHARI

I felt so bad for you... all those  
stupid girls... you're such a  
nice guy...

(off his reaction)

After three years in the next  
cubicle, you get a feeling about  
someone...

BOB

Why... why didn't you ever...

And in the midst of this intimate moment...

JOHNNY (O.S.)

Hi...

They look up... who would be so rude? Revealing Johnny...

JOHNNY (CONT'D)

Johnny Smith, maybe you've heard  
of me. Visions. Past, present,  
future. Can we cut to the chase  
here?

He squeezes between the incredulous couple on the bench...  
holding both their hands, perhaps yield a tiny sound effect  
on his touch... they exchange an incredulous glance...  
{And let me try to explain the rules here so we all  
understand: Johnny has interceded now and can see a new  
future for them. But now that he's involved, the  
circumstances are changing every instant until he  
disconnects and if a wrong move is made, the consequences  
might still turn ugly.)

(CONTINUED)

73 CONTINUED: (2)

73

JOHNNY (CONT'D)

(in a hurry)

You two are meant for each other.  
Every other relationship up to  
this point has been meaningless.  
Bob, your loneliness has come to  
an end. Shirley, you'll never  
date a jerk again.

SHARI

It's Shari.

JOHNNY

Whatever. Bob's going to be your  
Lamaze partner. And he's going  
to be the perfect father, going  
to every little league game and  
changing the messiest of diapers.

The far off sound of a Harley... Bruce is standing a few  
yards away...

BRUCE

(re: Harley)

John...

Johnny acknowledges... rushes faster...

JOHNNY

(to Bob)

You'll also have your own child  
together who will be a perfect  
kid despite a bad allergy to  
strawberries.

(to both)

After you each move out of your  
respective apartments you'll buy  
a cute little two bedroom Cape  
Cod that will be somewhat out of  
your range, but a second mortgage  
and a promotion will keep you  
warm and happy there for years to  
come, surrounded by your loving  
children....

Now, the ROAR of an engine. He glances towards the street,  
and sees...

A HARLEY

And sitting atop it, CLYDE, the tattooed monster coming  
towards the couple on the bench in Johnny's vision. Shari  
reacts at the sight of her angry boyfriend.

(CONTINUED)

73 CONTINUED: (3)

73

JOHNNY

(takes a deep breath)  
Just one thing. In order for  
these wonderful things to occur,  
it would be extremely wise for  
you to get out of here NOW!

Bob and Shari (and Bruce) are startled. Clyde is on way  
across the yard now... murder in his eyes...

JOHNNY

Go. We'll hold him off.

BRUCE

We...?

Johnny boldly steps in Clyde's path... the gorilla towers  
over both Johnny and Bruce...

JOHNNY

Hi. How are you? My name is  
Johnny OOF!

The OOF comes as Clyde lands a solid body blow to Johnny's  
stomach. Johnny goes down.

BRUCE

Hey!

Bruce races towards Clyde. WHAM! Clyde knocks Bruce  
backwards with one huge swipe.

Now Clyde heads towards Shari and Bob.

SHARI

Clyde... don't do this...

Clyde ignores her...

BOB

You heard her, Clyde.

And grabs Clyde's arm and in a stunning series of Aikido  
moves - known as Nikyo, Ikkyo, Koshi Nage - uses Clyde's  
weight to throw him over his hip. Clyde ends up on his  
back, on the ground, not far from Johnny and Bruce, also  
on the ground.

BRUCE

(through pain)  
Your visions didn't mention his  
Aikido?

(CONTINUED)

73 CONTINUED: (4)

73

JOHNNY  
(through pain)  
Never came up.

BRUCE  
(through pain)  
Somehow I don't think this guy  
needs our help.

Bob puts his arm around Shari and escorts her away to a lovely future... behind them, the clock shows only eight minutes left...

JOHNNY  
(through pain)  
But someone still does...

The messenger whizzes right by their heads. They GROAN.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

74 EXT. PLAZA - DAY

74

Johnny and Bruce are recovering from their bout.

JOHNNY

Okay, we've got Jonah, Mort, Bob  
and Shari covered...

BRUCE

Missing the bike rider...

JOHNNY

What about Oyster man...?

BRUCE

I think I got the oyster man...

JOHNNY

'Think' like a regular think...  
or...

BRUCE

I nuked the restaurant... made an  
announcement to the whole place  
not to eat the oysters. You should  
have seen their faces.

JOHNNY

How do you know he didn't eat  
before you got there or after you  
left?

BRUCE

(beat)  
You know, people die every day,  
John... if you saved everyone,  
we'd have an overpopulated planet.  
(sees something)  
Damn... look who's back...

Johnny reacts curiously, follows his look to find --

ANGLE - MORT, THE HOMELESS MAN

is back rummaging through trash cans and panhandling...

JOHNNY

Not fair... we already voted him  
off the island...

Johnny looks to the clock...

(CONTINUED)

74 CONTINUED:

74

P.O.V. - THE CLOCK - SEVEN MINUTES LEFT

JOHNNY

We can't let him wander around  
the plaza...

BRUCE

I'll look after him...

JOHNNY

(acknowledges)

I gotta check in on Jonah at the  
bookstore... keep an eye out for  
the messenger...

BRUCE

(looking)

Coast is clear...

Johnny moves off...

NEW ANGLE

Bruce moves over to Mort... like many panhandlers, Mort  
avoids direct eye contact...

MORT

Spare some change for a cup of  
coffee, Mister?

BRUCE

What happened to the sixty bucks  
my friend already gave you?

MORT

(he looks up)

Oh it's you. It's... it's fully  
committed.

BRUCE

Fully committed... what does that  
mean?

MORT

(not harsh)

Maybe I'm putting it in my IRA  
account, what do you care? You  
can't have it back. Change for  
coffee... yes or no?

BRUCE

You're supposed to be at the  
clinic.

(CONTINUED)

74 CONTINUED: (2)

74

MORT  
I got treated and released.

BRUCE  
Swell.

MORT  
Medical care in this country ain't  
the same since HMOs.

(CONTINUED)

74 CONTINUED: (3)

74

BRUCE

You really want a cup of coffee?

MORT

You buying?

BRUCE

I'm buying.

They move off toward the coffee shop...

75 INT. SEAFOOD RESTAURANT - SAME TIME

75

Fatty sitting at his table as we saw in act three. A waiter places a plate of oysters on the halfshell in front of him. As he's about to eat, a passing hand reaches out and grabs the plate and carries it away... Fatty looks up to see a man with a cane quickly walking away with his oysters... in a moment, he is gone...

76 INT. BOOKSTORE - SAME TIME

76

Johnny enters, scans for Jonah. Not finding him, he approaches the Manager.

MANAGER

I have those books wrapped and ready for you, sir.

JOHNNY

Where's Jonah?

MANAGER

Jonah doesn't work here anymore.

JOHNNY

You fired him?!

BOOKSTORE MANAGER

He quit. The kid's a wannabe writer - he got another rejection letter just after you left and that was that...

Johnny is gone before the Manager has a chance to finish.

77 EXT. STREET - DAY

77

Bruce and Mort walking, drinking their coffee...

MORT

You know, not many people stop to talk to people like me, let alone join us for a cup of java...

BRUCE

Yeah, well you can thank my friend Johnny. He has a way of getting involved with people.

MORT

And you play Sancho.

Bruce reacts curiously. Mort sucks up some coffee loudly...

MORT

To his Don Quixote.

BRUCE

(thinking about it,  
smiles)

Sometimes. Sometimes.

MORT

Listen, I've got to make a stop over at the sporting goods store... buy some stuff for me and my buddy... it's been nice...

BRUCE

Likewise.

MORT

Where is this mission of yours anyway, I might like to spend some time with you fellas.

BRUCE

Sure, I'll give you Johnny's address. Nice place. Lots of guest rooms.

His cell phone rings... answering --

BRUCE

Yeah.

In the background, Mort goes into the Sporting Goods store...

78 OMITTED 78

79 EXT. BOOKSTORE - CONTINUOUS 79

Johnny on his cell is moving quickly across the plaza, frantic. Clock tower reads two fifty-six. He looks up to the roof of the building he saw Jonah standing on...

JOHNNY

I think it's Jonah... he quit the bookstore... I think he's gonna jump from the clock tower. Where are you?

(CONTINUED)

79 CONTINUED:

79

BRUCE

Coffee shop... other side of the  
plaza... I don't think I can get  
there in time... can you?

JOHNNY

I'll try...

Johnny hangs up, sees the brick building one hundred yards  
away. He picks up speed.

80 EXT. BRICK BUILDING - MOMENTS LATER

80

Johnny looks up, searching for someone on the roof. Seems  
empty, but he can't be sure from here. Leaving his cane  
behind, he uses his upper body strength to climb up the...

81 EXT. FIRE ESCAPE - SECONDS LATER

81

Johnny, panting. Looks at watch. Keeps moving.

82 EXT. BRICK BUILDING - SECONDS LATER

82

Johnny bolts onto the roof.

To find it empty. No one's there. Johnny is surprised.  
He moves to the edge, looks down, and sees --

POV - THE ENTIRE PLAZA

spread out before him.

JOHNNY'S EYES SCAN THE AREA

trying to find his cast of characters among the many  
pedestrians...

THE CLOCK

ticks to one minute until three...

82A LOW ANGLE - BRUCE POV - JOHNNY ON THE TOP OF THE BUILDING 82A

BRUCE

standing down the street near intersection... looking up  
at Johnny... the cell rings...

JOHNNY'S VOICE  
(cell, out of breath)  
He's not up here...

BRUCE  
Then who...

82B ON THE ROOF WITH JOHNNY 82B

shaking his head, searching... then reacts as he sees --

HIS POV - THE FIGURE OF THE BIKE RIDER - THE MESSENGER  
heading for the plaza... like a spectre...

JOHNNY

talks to his cell phone...

JOHNNY  
Bruce... it's the messenger...

HIS POV - BRUCE DOWN BELOW

BRUCE'S VOICE  
(cell)  
Where?

82C BRUCE'S POV - AS HE SEES JOHNNY POINT URGENTLY 82C

BRUCE REACTS FOLLOWS THE POINT TO SEE --

83 THE MESSENGER 83

at the top of the stairs to the side of the building on  
which Johnny stands... Bruce starts to run for the stairs  
but he's way too far away...

83A ON THE ROOF 83A

Johnny watches in horror... Yells at the biker, but in  
the helmet, the Messenger doesn't hear...

(CONTINUED)

83A CONTINUED: 83A

THE CLOCK

ticks to three o'clock...

ANGLE ON JOHNNY

He watches helplessly, as... then... he goes into...

83B OMITTED 83B  
THRU 85 THRU 85

86 A JOHNNY VISION - THE DOMINOES WHICH ARE ABOUT TO FALL... 86

*(This vision will utilize both the array shot we used in the Vietnam vision in the pilot, and the quick reverse effect we used to backtrack Malcolm's steps in "Enemy Mind" -- except this time the action moves FORWARD.) We start at normal speed with:*

*SHARI/BOB*

*at the flower stand, kissing... Shari holds a bouquet of flowers that Bob just gave her... Johnny stands behind them, watching. We follow this action for only a second or two, when Shari, feeling generous in her new found happiness, whimsically decides to hand a flower to FATTY, who is carrying a boxed pizza... Fatty, touched by this unexpected gift, takes the flower, and we FREEZE. (Note: Johnny is NOT frozen...)*

*Johnny absorbs this significant moment. The messenger is visible in the distance at the top of the stairs... Then the action UNFREEZES, rolls forward at normal speed for a second, and then we FAST FORWARD. The crowd of people whips by. Fatty heads down the stairs, and then we FREEZE again...*

*Johnny walks down the stairs through the frozen people and hovering pieces of litter and blowing leaves to find...*

*FATTY - FROZEN*

*giving a few coins to Mort (he's covered by a new, space age camping blanket, wears a new coat and hat, etc., and humorously, Mort's friend sitting next to him is covered in the EXACT same gear -- obviously Mort spent Johnny's money on both of them). Fatty already gave Mort's friend his pizza, and now Mort's coins are frozen in mid-air, half way to a shiny chromed thermos cup Mort is holding (another recent purchase at the sporting goods store)...*

(CONTINUED)

86

CONTINUED:

86

*The bike messenger is frozen nearby... Bruce is visibly getting closer in the distance... Johnny absorbs this new moment for a beat... Then we UNFREEZE as Fatty's coins drop into the cup... Mort lowers his cup, then FREEZE...*

*THE CUP - FROZEN*

*at the perfect spot to reflect a ray of sunlight right into the eyes of:*

*JONAH - FROZEN*

*The ray of light is visible like a laser beam, and Johnny follows it over to Jonah who sits on the steps wincing from the sudden glare in the eyes. Then, we UNFREEZE... Jonah reacts to the light, looks up from his notebook, SEES the biker coming down the stairs... SEES the Tercel coming around the truck...*

*FREEZE...*

87

ON THE ROOF WITH JOHNNY

87

*a push into his face... as he reacts... smiles knowingly as he is filled with wonder by what's about to happen... he knows, even if we don't yet...*

*JOHNNY'S POV*

*Now we see the dominos fall in real time. (This entire event takes eleven seconds.)*

*Like a child looking down on a game board, Johnny watches the pieces of this mousetrap-like game go through their movements...*

*FATTY gets the flower from BOB and SHARI.*

*FATTY walks down the stairs as the MESSENGER begins his high speed cross of the square.*

*The TERCEL starts to come around the truck.*

*FATTY arrives at MORT and drops money into his cup, the tiniest bit of glare visible in the distance...*

*JONAH reacts to the light...*

87A ADD SHOTS FROM GROUND LEVEL TO JOHNNY'S POV 87A

MESSENGER launches off stairs...

JONAH dives, knocking MESSENGER off bike as it slides under TERCEL...

88 EXT. TURNAROUND - CONTINUOUS 88

The bike is crushed by the Tercel at the very spot Johnny had his vision. As people gather to see what happened, Bob and Shari and Fatty all stand in the group... Bruce arrives last among them... GONG, GONG, GONG! goes the clock. Like the heavenly music of miracles. The messenger removes her helmet to reveal she's a girl, a cute one at that...

JONAH

You okay?

MESSENGER

I think so.

(looking at her bike)

I never saw him coming. Good thing you were here.

JONAH

Yeah.

ANGLE ON BRUCE

who understands the big picture...

BRUCE

Yeah. Real good thing.

He turns and looks toward the building and we move to find the tiny silhouette of Johnny Smith standing against the sky towering over the Plaza...

NOTE: AT THE END OF THE KARMA SCENE... WE SHOULD PROBABLY \*  
END WITH A SHOT OF OUR 'FAMILY', LOOKING ON AT THE NEAR \*  
DISASTER - TOGETHER FOR THE FIRST AND LAST TIME, NONE OF \*  
THEM (EXCEPT JONAH) REALIZING HOW THEY CONTRIBUTED TO \*  
SAVING THE DAY... AND THEN SPLITTING UP AND GOING ON WITH \*  
THEIR SEPARATE LIVES AS WE DISSOLVE SLOWLY... \*

89 EXT. PLAZA - DAY - LATER 89

Bruce and Johnny sit by the fountains, enjoying the \*  
serenity of the gurgling water and the empty plaza... \*

(CONTINUED)

89

CONTINUED:

89

BRUCE

As the Talmud says, "Be as scrupulous in performing a minor commandment as a major one, for you know not the reward it will bring."

JOHNNY

(acknowledging)

...and now they all go on with their lives -- Bob and Shari are taking the plunge into a hottub right about now, I'm trying not to peek... Jonah won't be needing me as a muse anymore, he's found a real one in the messenger girl...

BRUCE

You never mentioned she was a girl.

JOHNNY

You know, things get very confusing in visions...

BRUCE

So I noticed... oh, speaking of the future, Mort might be coming by...

JOHNNY

Coming by...

BRUCE

You know if it ever gets really cold... I gave him your address...  
(off Johnny's look)

You can give him the east wing for a night or two. You can use the company. He's a great raconteur.

Johnny shrugs, what the hell... rises to leave...

JOHNNY

I'm meeting Barclay for dinner, want to come?

BRUCE

Who's Barclay?

(CONTINUED)

89 CONTINUED: (2)

89

JOHNNY  
Oyster man. Knows all the good  
restaurants around here...

\*  
\*  
\*

BRUCE  
Yeah?...

\*  
\*

And they walk away and we boom up to a wide shot, super:

*When you donate a single unit of blood, you can save up  
to three lives. Please contact the American Red Cross at  
{phone or website}*

FADE OUT:

END OF ACT FOUR

THE END