

Production Company:
Dead Zone Production Corp.

THE DEAD ZONE

"PLAYING GOD"
("There's Still Time" and "Perhaps" combined)

Production #2011

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(fka "Playing God")
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THE DEAD ZONE

"PLAYING GOD"

CAST

JOHNNY SMITH

KATE MOORE

SARAH BANNERMAN

ERIN MOORE

REV. GENE PURDY

JASON MOORE

JOHNNY BANNERMAN (IN PHOTO) *

PATRICK HANCHIN

ROSCOE

DR. HITSKY

E.R. DOCTOR

TECHNICAL DIRECTOR

PURDY'S SECRETARY (MARY)

BARTENDER (ROBBIE)

NON-SPEAKING

2 MALE NURSES

HOSPITAL STAFF

OPERATING TEAM

3 GIRLS IN TWENTIES

50+ PEOPLE AT PARTY

D.J.

PATHOLOGIST

E.R. TEAM

EMTS

YOUNG GIRL (age 8)

PARENTS

KIDS ON SCHOOL BUS

THE DEAD ZONE

"PLAYING GOD"

SETS

INTERIORS

SMITH HOUSE
 KITCHEN
 DINING ROOM
 FOYER

CLEAVES MILLS HIGH SCHOOL
 LIBRARY
 HALLWAY

HOSPITAL
 O.R.
 E.R.
 PATHOLOGY LAB
 WAITING ROOM
 CRITICAL CARE UNIT

FAITH HERITAGE UNIVERSITY
 PURDY'S OFFICE
 CHAPEL

SHERIFF'S STATION

BAR

RESTAURANT *

EXTERIORS

SMITH HOUSE

CLEAVES MILLS HIGH SCHOOL

FAITH HERITAGE UNIVERSITY

VARIOUS STREETS/INTERSECTIONS

PATRICK'S HOUSE

CEMETARY

*

VEHICLES

JOHNNY'S JEEP

TOWN CAR

AMBULANCE

FIRE TRUCK

POLICE CARS

FORD F-150

KATE'S RENTAL CAR

SCHOOL BUS

WALT'S SQUAD CAR

THE DEAD ZONE

"PLAYING GOD"

TEASER

FADE IN:

1 INT. SMITH HOUSE - KITCHEN - DAY 1

Johnny has brewed two different pots of coffee.

JOHNNY opens a cupboard and begins to take out various colored mugs with logos or cartoon characters. He stops, regards a mug in his hand, reconsidering.

2 INT. SMITH HOUSE - DINING ROOM - MOMENTS LATER 2

Johnny opens a cabinet, revealing Vera Smith's fine china.

TIME CUT:

3 JOHNNY 3

has set out five saucers and cups on the dining room table. Again, he hesitates, unsure.

The doorbell rings.

4 INT. SMITH HOUSE FOYER - CONTINUOUS 4

Door opens, SARAH stands there with a boxed deli platter.

SARAH

Hey. Is anyone here yet?

JOHNNY

You're the first. That from Sam's?

He steps aside as Sarah enters, heads for the kitchen, passing through the dining room.

SARAH

Yeah, bagels and smoked salmon.

JOHNNY

I made coffee. Regular, and decaf for Jason. Do you think that's...

Sarah stops upon seeing the table setting.

(CONTINUED)

4 CONTINUED:

4

SARAH

What's with the fine china?

JOHNNY

I... wasn't sure what the etiquette for this kind of thing was.

SARAH

Etiquette? These are your best friends, Johnny. And mine. Are you nervous?

JOHNNY

It's been seven years since they've seen me, and about fifteen since we've been "best friends." Don't tell me this'll be just like old times. Especially with Jason's medical condition...

The doorbell rings. Sarah sighs.

SARAH

Regular mugs. And let's set up in the living room.

Sarah opens the door to reveal two very different women. KATE MOORE, 35, dressed California Casual and laid-back, an eager grin on her face, and ERIN MOORE, 37, the estranged wife of Kate's brother. Erin is buttoned tight into a Donna Karan suit, insecure and out of her element.

Sarah breaks into a grin that mirrors Kate's, and they embrace like they were back in 12th grade.

KATE

You look like hell...

SARAH

You're a beast...

Erin reacts to the exchange with surprise. Sarah notices.

SARAH

Just a joke, we used to-

ERIN

Got it.

(extends hand)

I'm Erin, Jason's wife...

SARAH

Yeah, we met at your wedding. It must've been a blur...

(CONTINUED)

4 CONTINUED: (2)

4

Erin nods as if she remembers, which makes it clear she doesn't.

JOHNNY (O.S.)

Hi, Kate.

Kate turns to see Johnny standing off to the side.

KATE

Johnny.

She takes in the cane, then approaches to hug him. Johnny's body language says no, and Kate hears it.

JOHNNY

I've kind of adopted a general,
no-hugs policy...

KATE

Oh, my God, that's right, I'm
sorry. I knew, I just forgot .

JOHNNY

It's okay.

KATE

If I touch you, you see my future.

SARAH

(keeping it light)
Or your past.

Kate chuckles, then sets about disarming Johnny.

KATE

Well, that's already covered.
You've seen the blue hair, junior
year, it doesn't get any worse
than that. And as for the
future... I haven't told anyone
yet, but I'm planning on switching
yoga instructors. I also believe
I'm gonna get screwed on my tax
return, and I anticipate not
learning Golf or flying to Thailand
or about half of my other New
Years resolutions...

Johnny smiles broadly and cuts her off with a hug. No
ramp in, no vision sound, because he doesn't get a vision.

KATE

Was I right?

(CONTINUED)

4 CONTINUED: (3)

4

JOHNNY

Doesn't work every time.

KATE

Buzzkill, after all that. Here...

She pulls out a banner from a plastic party store bag. It has sequins and reads "WELCOME HOME!"

KATE

Touch this and describe Jason's face when he sees it.

ERIN

Kate, I really don't think it's a good idea to surprise Jason in his condition.

KATE

C'mon, you know he's gonna love it...

5 INT. TOWN CAR - DAY

5

JASON MOORE, 37, sits in the back seat, staring out the window. Cleaves Mills rolls by in the reflective surface of his sunglasses. He's not smiling.

6 EXT. SMITH HOUSE - DAY

6

The town car pulls up and parks. Jason steps out, wearing an expensive suit and overcoat. He walks to the house.

7 INT. SMITH HOUSE FOYER - DAY

7

Johnny opens the door. Jason is still wearing sunglasses. They regard each other in silence for a moment. Then...

JASON

Still living with your folks, huh?

JOHNNY

Yeah, and they left me the key to the liquor cabinet. Step inside.

Jason smiles and steps in, but his smile drops as he sees the "WELCOME HOME" banner hung across the living room archway. He takes off his sunglasses.

(CONTINUED)

7 CONTINUED:

7

JASON

What the...

Kate peeks her head around the corner.

KATE

(whispering)

Surprise...

Sarah and Erin step out as well. Sarah grins, and Erin looks nervous, with good reason. Jason is stone-faced.

JASON

What the hell is this? Some kind of joke?

KATE

Jason, this is for you...

JASON

(venom directed at
Kate)

I flew back here to talk to *Johnny*, not sit in a healing circle and hold hands.

Jason shakes his head, steps forward and with one swift motion pulls the Welcome Home banner down.

JOHNNY

Hey! You want to talk, let's talk.

Off Jason, letting the banner drop.

8 INT. SMITH HOUSE - BASEMENT

8

Jason clomps down the stairs. Johnny follows.

JOHNNY

Come on man, it's just the four of us, what's the deal?

Jason stops and turns to face Johnny.

JASON

What's the deal? I'm dying, that's the deal. I'm dying and everyone's throwing a party.

JOHNNY

Wait a minute, I thought you were in rehabilitation...

(CONTINUED)

8

CONTINUED:

8

JASON

What, Kate didn't tell you? That's
over. It got worse.

(MORE)

(CONTINUED)

8 CONTINUED: (2)

8

JASON (CONT'D)

They put me on the waiting list
for a transplant.

JOHNNY

What?

Jason talks fast, releasing his anger.

JASON

My heart's done. Finished. I
need a new one, or... so I'm on
a list. I'm taking these tests,
they're telling me I have a high
chance of rejection so even if
they FIND a heart in time it
probably won't work with me. I
mean, I pulled down two million
dollars last year, Johnny. I'm
37 years old do I look like a guy
who's not gonna make it through
the *month*?

Jason stands there, catching his breath, reflexively
touching his chest. Johnny is stunned.

JOHNNY

(softly)

Jason, if that's the case... what
the hell are you doing here?
Don't you have to wait near your
hospital, in case they call?

JASON

I'm sick of waiting, that's all I
do, everyday...

(takes out his BEEPER)

That's all I am. I need to know.
That's why I called you, Johnny.
I need to know.

Johnny shakes his head, he hadn't even considered that...

JOHNNY

(to himself)

That's why you called me.

JASON

I know it's been a long time,
it's awkward, maybe selfish, I
don't care. I don't even care
what I believe any more...

(CONTINUED)

8 CONTINUED: (3)

8

JOHNNY

Jason, I can't do that.

Jason takes off his sunglasses, stares at Johnny.

JASON

I read that article about you,
and that kid. The hockey player.
Did you really see his heart was
gonna stop?

JOHNNY

You can't just... do you know how
many letters I get, from people
in hospitals, begging me to touch
them and tell if they're gonna
make it, or how long they've got?

JASON

I'm not "people in hospitals"
Johnny, I'm your friend.

JOHNNY

Yeah. And that's why I thought
you wanted to see me.

JASON

If this ends our friendship or
ends my life, what's the
difference? I can't keep going
like this.

JOHNNY

What's that supposed to mean...

JASON

It means all things considered
I'd rather go out surrounded by
women and drugs. I'm sure Erin
wouldn't mind the insurance payoff.

JOHNNY

Don't even think that. There's
still time.

Jason holds out his right hand, palm up.

JASON

Can you promise me that?

Johnny stares at Jason's outstretched hand.

(CONTINUED)

8 CONTINUED: (4)

8

JASON

I'm not asking for hope. Just
peace. That's all I want. And
whatever you tell me, that's all
I'm gonna take away.

Johnny's stare shifts from Jason's hand to his eyes.
Raw, unwavering, and expectant. After a long beat, Johnny
looks back down at Jason's palm.

CLOSE ON JASON'S PALM - open... waiting... until Johnny's
hand grasps it with an audible CLAP.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

- 9 INT. HOSPITAL - DAY 9
Double doors BURST OPEN as two MALE NURSES rush a red and white COOLER down the hallway. TRACK with it...
- 10 INT. HOSPITAL O.R. - DAY 10
A SURGEON and his OPERATING TEAM are hard at work on a heart transplant, their PATIENT is Jason, his face half-covered by a respirator, and drained of color.
- SURGEON
 Prep for shock...*
- 11 CLOSE ON THE HEART (STOCK FOOTAGE) 11
as an electric shock is administered to start it beating. And beat it does.
- 12 CLOSE ON THE EKG 12
as the flat-line begins rhythmically spiking, along with the familiar beeps.
BACK on the operating team. The Surgeon nods.
- SURGEON
 Ladies and Gentlemen, we have a winner. Get ready to close...*
- PAN OFF the Surgeon to find JOHNNY standing in the room, wearing his normal clothes. He smiles and we WHITE-BLUR --*
- OUT OF THE VISION:
- 13 EXT. SMITH HOUSE - DAY 13
The same grin on Johnny's face as he releases Jason's hand. Jason can tell Johnny experienced something. We can tell Johnny is hugely relieved.
- JOHNNY
 Ladies and Gentlemen, we have a winner.*
- Jason doesn't understand at first, then his eyes widen.*

14 INT. SMITH HOUSE - CONTINUOUS 14

Sarah is handing Erin a cup of coffee from a regular mug, and Kate is taking down the "Welcome Home" banner when they hear a HOLLER from outside, somewhat like a cheering football fan.

Sarah and Erin head to the door to see what's happened. Kate does not. Instead, she smiles to herself.

15 EXT. CLEAVES MILLS HIGH SCHOOL - NIGHT 15

Most of the windows are darkened, but multi-colored lights flash from some of the windows on the first floor. We can hear the dull throb of bass from inside.

Three GIRLS in their twenties, dressed for a night out, move past us and toward the main entrance. We move down to reveal signage: "CLEAVES MILLS HIGH SCHOOL."

16 INT. SCHOOL LIBRARY - NIGHT 16

It's a PARTY. Fifty-plus PEOPLE dance, grab drinks off an open bar, sit cross-legged on tables and talk. A DJ spins 80's music from a turntable set-up behind the librarian's desk. The whole sight is rather surreal.

JASON, dressed in expensive party clothes, double-fisting blinis, makes his way through some revelers and up to the DJ. He hands the DJ a blini and takes the microphone. The music winds to a halt and everyone turns to Jason.

JASON

May I have your attention please!
My name's Jason Moore, and I'll
be your host for this evening.
Some of you here tonight are
family, some of you are friends,
some of you are wondering... who
the hell is this guy? Well, I'm
the guy who paid for this party!

Laughter, applause, and mild hooting from the party. We now see JOHNNY, talking to two twentysomethings, probably former students of his. We also see Erin, standing near Sarah, carefully watching Jason with a look of concern.

JASON

Good ol' Cleaves Mills. All you
gotta say is "free drinks, spread
the word," and half the town shows
up.

(MORE)

(CONTINUED)

16 CONTINUED:

16

JASON (CONT'D)

(laughter from room)

Let's take a survey. How many of you here tonight attended this fine educational institution?

CHEERS go up from both the younger and older crowd.

JASON

Me, too. Class of '84, on account of being held back in '82. Best five years of my life. But that's not why I'm here, it's not why you're here, this ain't a reunion this is a party. So enjoy yourselves. We're all here for the hell of it and I wouldn't want it any other way!

And with that the MUSIC kicks back in. People begin dancing. Jason downs his drink and jumps down off the desk. Johnny approaches him with a smile.

JOHNNY

I can't believe you were able to rent out the school library.

JASON

Could you think of a better place to celebrate my secret good news?

JOHNNY

I just can't see how you got Pelson to agree to it.

Jason smiles and whispers to Johnny.

JASON

'Tis better to ask forgiveness than permission.

JOHNNY

Glad to see some people can change.

Jason grins, and then is SPRAYED by champagne by a nearby REVELER. Jason laughs and wrestles the bottle away from the guy, making sure the last spritz goes into the prankster's face. Johnny wipes some off his shirt.

ON SARAH AND ERIN

Sarah snaps a picture of the party with her camera.

(CONTINUED)

16 CONTINUED: (2)

16

SARAH

My students aren't going to believe this.

Erin is troubled, looking at Jason across the room.

ERIN

I'm having trouble believing it now.

SARAH

I know this has gotta be hard for you. If you ever need to talk... I've actually been through a similar situation.

ERIN

You have?

SARAH

Intensive care units, rehabilitation, trying to explain it all to your kids. And also just what you go through, personally...

ERIN

(distant)
Jason and I don't have kids.

(beat)
I'm sorry, I didn't mean to sound short or... will you please excuse me for a second?

Sarah nods, watches Erin cross toward Jason.

ON JOHNNY

Making his way around the perimeter of the "dance floor," a carpeted area of cleared away tables.

ON KATE

On the dance floor, looking great in a simple dress. She slows down as she spots Johnny heading toward the doors.

17 EXT. CLEAVES MILLS HIGH SCHOOL - HALLWAY - CONTINUOUS

17

Johnny steps out into the hallway to get some fresh air. Kate steps out a beat later.

(CONTINUED)

17 CONTINUED:

17

KATE

High school friends approaching middle age and serious health problems throw a party on the sacred spot where they once swore to never grow old.

JOHNNY

I fail to see the irony.

KATE

Me too.

JOHNNY

Though now I wish we swore to never have serious health problems.

Johnny nods to his cane. Kate smiles.

KATE

Well, a car accident's not something you can really prevent...

An awkward beat... how did they get on this subject? Kate decides to change it.

KATE

So, I want to thank you... for Jason.

JOHNNY

What do you mean?

KATE

He told me what you saw, Johnny.

This seems to really upset Johnny.

JOHNNY

He wasn't supposed to tell anybody.

KATE

Well, he had to tell me. I'm the reason he came to see you.

Johnny looks at Kate, surprised and curious.

18 INT. LIBRARY - CONTINUOUS

18

Jason is by the DJ, making a request. He turns around to head back to the party proper, and comes face to face with Erin, who doesn't look happy.

(CONTINUED)

18 CONTINUED:

18

JASON

Can you at least pretend to enjoy yourself?

ERIN

What did you and John Smith talk about on his driveway?

JASON

Johnny Smith.

ERIN

I want to know what's going on.

JASON

Is there some rule against having fun?

ERIN

With terminal heart disease, yeah, we can probably find a rule somewhere.

This seems to sober Jason up a bit.

JASON

Lemme ask you something, if I do get a new heart, are we just gonna resume the divorce talk?

ERIN

What kind of question...

JASON

I'm just wondering. I need an operation, and suddenly you're saying let's work things out. You're here for me when times are bad, but let's say they get good again. You gonna stick around?

ERIN

Jason... since when did you like to spend your good times with me?

Jason's silence gives us a pretty good picture of where the problems in this marriage stem from.

19 INT. CLEAVES MILLS HIGH SCHOOL - HALLWAY - CONTINUOUS

19

Johnny and Kate stroll down the empty hallway.

(CONTINUED)

19 CONTINUED:

19

JOHNNY

So you showed him that article?
How? You get the Bangor Daily
delivered to Santa Barbara?

KATE

An edited version. My Mom sends
me the clippings about you.

JOHNNY

You never mentioned any of this
on the phone.

KATE

I could kind of tell from the
pictures you didn't want to talk
about it. And I didn't want... I
don't want you to think I think
it's wrong... what you can do.

JOHNNY

If you wanna ask me questions
about it, you can.

KATE

I was just wondering if you can
see certain things about a person.

JOHNNY

Well, I can't read minds. I
usually just see what happened,
or what's going to happen.

(playful)

Why, do you have something to
hide?

KATE

No. Well, no, you're gonna laugh,
but...

(what the hell)

I had a huge crush on you back in
the day.

JOHNNY

Excuse me?

(Kate laughs)

No. When?

KATE

Senior year.

(CONTINUED)

19 CONTINUED: (2)

19

JOHNNY

Yeah, but we never even, uh...

KATE

No, we never "uh" but we hung out almost every day.

JOHNNY

Yeah, but you went out with these tough, punk dudes from Bangor High, I was just this skinny geek. You had a crush on *me*? How is that possible?

KATE

You're gonna laugh even harder, but...

She shakes her head, laughing.

JOHNNY

Come on. I have a right to know.

KATE

I always thought of you as a real decent guy.

JOHNNY

Decent. Decent? As in...
("sexy" voice)
Oooh, look at that guy, he's so *decent*.

Kate cracks up. Johnny shakes his head.

JOHNNY

How did you know I was "decent," anyway? I could've secretly been an obnoxious bastard.

KATE

I saw how you were with Sarah.

Johnny nods, still happily stunned by this.

JOHNNY

Why didn't you ever say anything?

KATE

(shrugs)
I saw how you were with Sarah.

Kate looks at Johnny, who looks down, remembering.

20

INT. LIBRARY - CONTINUOUS

20

Sarah is spun on the dance floor by Jason, two old friends having fun. She spins away and raises her camera, taking a picture of Jason doing a goofy solo move.

(CONTINUED)

20 CONTINUED: 20

Sarah laughs, turns and sees Kate and Johnny coming back into the library from the hall outside. She grabs Jason's hand and leads him over to them.

SARAH

Hey, guys, get together I want to get a picture of the three of you.

JASON

My two favorite people.

Jason slides in next to Johnny. Kate is on Johnny's right side. Brother and Sister put their arms around Johnny's back, who smiles and rests his hands on his cane. Sarah snaps the photo and *THE FLASH BRINGS US TO:*

21 *INT. HOSPITAL O.R. - DAY* 21

The Surgeon operating on Jason...

SURGEON

Ladies and Gentlemen, we have a winner. Get ready to close...

Suddenly the scene FREEZES. Then REVERSES motion at a time lapsed pitch, surgical team blurring like hummingbird wings, un-transplanting the heart. We then --

FLASH TO:

22 *INT. HOSPITAL - DAY* 22

Two MALE NURSES run BACKWARDS down a hallway, holding a red and white cooler. They rewind through open double doors which SLAM in our face.

FLASH TO:

23 *INT. HOSPITAL PATHOLOGY LAB - DAY* 23

FILM RUNNING BACKWARDS: The RED COOLER, sitting on a table, is OPENED to reveal A HUMAN HEART lying in ice.

ZIP BACK to a PATHOLOGIST who is excitedly giving the double-thumbs up sign, then turning BACK to her computer, which we PUSH INTO to reveal a graphic that shows us how the heart meets certain requirements.

23 CONTINUED: 23

The key summary words: ACCEPTANCE FACTOR 88.23%

FLASH TO:

24 INT. HOSPITAL E.R. - DAY 24

(Re-dressed Hospital O.R.). Blood seeping through hospital sheets, blood on the E.R. DOCTOR's scrubs. Weak beeps from an EKG. Scrambling NURSES (cannot see PATIENT)...

E.R. DOCTOR

See if we can save the heart...

Again we begin to REWIND at blinding speeds, watching the E.R. team UN-SCRAMBLE to save this person's life...

2 EMTs appear and help the E.R. TEAM put the body back onto a gurney.

25 THE EMTS WHEEL THE GURNEY BACKWARDS 25

through the admission area out to a waiting AMBULANCE, which they load the gurney onto (one EMT back-stepping into the cab).

FLASH TO:

26 EXT. INTERSECTION - DAY 26

The Ambulance drives in reverse up to an ACCIDENT SCENE - a FIRE TRUCK and several POLICE CARS are here. A flipped over SMALL CAR has been smashed by a FORD F-150 truck. In fast motion, the MET's hop out of the ambulance, open the back doors and drag a gurney back over to the car.

FLASH TO:

27 EXT. INTERSECTION - SOME TIME BEFORE 27

We watch the accident UN-HAPPEN in SLOW MOTION - The SMALL CAR flips back up, GLASS flies back into the driver's side window as the F-150 reverses away...

And then the vision speeds up, the F-150 darts back out of the intersection (we see it ran a RED LIGHT), and the VISION FREEZES.

Pan around to see JOHNNY SMITH.

27 CONTINUED: 27

As he steps out we come around to see what he's looking at: The DRIVER of the SMALL CAR, about to be hit, eyes wide with fear...

Kate.

FLASH TO:

28 INT. LIBRARY - CONTINUOUS 28

The entire vision took place within one shutter flash of Sarah's camera. Sarah checks the tiny digital screen.

INSERT - DIGITAL SCREEN

29 KATE AND JASON 29

are smiling, but Johnny's face is tranced.

SARAH

Wait, let's do another, Johnny
you have to smile...

But Johnny has stepped away from Kate and Jason,
disorientated, dizzy from what he's seen.

KATE

Johnny?

JOHNNY

I... I'll be right back...

Johnny heads for the exit. Kate shrugs, and Sarah looks concerned. But not as concerned as Jason, who stares after Johnny.

30 EXT. FAITH HERITAGE UNIVERSITY - DAY (TO ESTABLISH) 30

PURDY (V.O.)

That's an unusual request, Johnny.

31 INT. PURDY'S OFFICE - DAY 31

Johnny sits across from Purdy at his desk.

PURDY

How do you know your friend isn't
going to receive a donor heart in
time? Did you foresee this?

(CONTINUED)

31 CONTINUED:

31

JOHNNY

No, you don't understand, he's *going* to have a successful transplant. But at the cost of his Sister's life.

PURDY

How?

JOHNNY

My vision followed the heart back to Kate, to an accident, sometime in the near future I don't know when. It looked like she was hit by a drunk driver, but I don't know.

PURDY

Surely you can find out, if you put yourself to the task.

JOHNNY

Yeah, but if I prevent the accident, Jason won't get a heart, and he'll die.

PURDY

You don't know that.

JOHNNY

You're right, but... I do know he runs a high risk of organ rejection, so receiving Kate's heart makes a sick kind of sense.

Purdy nods, taking a deep breath.

PURDY

You were right to come to me about this. It's not a dilemma you should have to face on your own.

JOHNNY

I didn't come here seeking guidance, Gene. I need another heart. I don't plan on choosing which one of my friends to save, and which one to let die.

PURDY

Good. Because I don't think that's your choice to make.

(CONTINUED)

31 CONTINUED: (2)

31

JOHNNY

I can't just sit and do nothing.
Your organization has the power
to cut through the red tape, get
Jason moved up the list, whatever
it takes to find another heart
besides Kate's.

Purdy is silent, looking out his window.

PURDY

I don't think it's going to be
that easy..

(turns to Johnny)

You may be challenging a fate
that God has intended.

JOHNNY

(shakes his head)

I thought, according to you, that's
exactly what God intended me to
do.

As Purdy considers this, we...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

32 INT. RESTAURANT - DAY

32

Sarah and Kate lunch at a booth, Kate fawning over a photo of JOHNNY JR.

KATE

He's gorgeous, Sarah. Face it, you have a gorgeous son.

SARAH

Yeah, he's a little lady-killer in waiting.

Kate hands the photo back to Sarah.

*

SARAH

So... what's up?

KATE

Huh?

SARAH

On the phone, you said you had something important to ask me.
(off Kate's nod)
Well, come on, the suspense is unbearable.

KATE

It's about Johnny.

Sarah didn't expect to hear that.

SARAH

Oh. What is it, do you "like" him or something?

Sarah meant it as a joke, but Kate's not laughing.

32 CONTINUED:

32

KATE

We were talking last night, at the party, and, I felt something between us. An attraction. I guess, yeah, I like him. I mean I know I do.

SARAH

You...
(beat)
Johnny?

KATE

I know, believe me, it's not something I expected, really, or even planned, but it's there.

(beat)

But before I even allow myself to think about it, I needed to talk to you, to see how you felt.

SARAH

About what?

Kate doesn't answer, as Sarah didn't need to ask.

SARAH

I'm married, Kate. For over five years, I mean, Johnny's his own person. He's not something for me to keep or give away...

KATE

I know. But I'm asking you anyway.

Sarah looks down, unable to respond.

ANGLE ON - DOORWAY

Johnny enters and stops, sees Sarah and Kate at their booth. They do not see him yet.

BOOTH - Sarah takes a long look at the photo of Johnny Jr. Maybe it is time to finally let go, all the way. She turns to Kate.

SARAH

I couldn't imagine anyone better for him, than you.

(CONTINUED)

32 CONTINUED: (2)

32

And for a moment Kate sees in Sarah's face just how brutally difficult this last year has been for her, these last six years. Kate reaches out and puts her hand over Sarah's. Johnny walks up.

JOHNNY

Hey.

KATE

Hi.

SARAH

Hey.

Awkward pause.

JOHNNY

Sorry I'm late... who wants to scooch over?

SARAH

Actually, you know what, I think I'm gonna scooch out. I kind of have to run.

Johnny and Kate ad-lib overlapping protestations, "no, c'mon," etc.

SARAH

No, really, it's... I gotta pick up J.J. from soccer practice.

(to Johnny)

You have lunch.

(to Kate)

You have dessert. I'll see both of you for dinner tomorrow.

Johnny sits as Sarah exits. Kate turns to watch her go, conflicted.

JOHNNY

What were you two talking about before I showed up?

Kate turns back to him.

KATE

The truth? You.

JOHNNY

(light)

Uh-oh.

KATE

Why uh-oh?

(CONTINUED)

32 CONTINUED: (3)

32

JOHNNY

That was a serious, heart-to-heart moment I just walked into.

Kate smiles to herself.

KATE

Yeah, well, the good news is we're all adults now, so we're allowed to have more serious heart to heart moments.

JOHNNY

Is that a fact?

KATE

Yeah.

JOHNNY

So... what was this one about?

And Kate may be thinking, "Guess now's as good a time as any..."

KATE

I like you, Johnny. I don't know what that means to you in the context of everything that's going on, but I've always liked you.

Kate worries as Johnny takes a deep breath.

KATE

And first, before you say anything, I have to say that I'm sorry... for not coming to see you after you recovered.

JOHNNY

Kate, that's not important --

KATE

It's important to me. It matters to me because I think it was wrong. They said you were crippled, you had brain damage... I was afraid to see you, and that was wrong. And then when I read about you helping the police, and that you were having psychic visions, I didn't know what to think about that. At the time I felt, that wasn't you anymore. That the person I knew before was gone.

(MORE)

(CONTINUED)

32 CONTINUED: (4)

32

KATE (CONT'D)

(beat)

But I didn't ask you that. I
didn't call you.

JOHNNY

That was over a year ago. A lot's
changed since then.

KATE

I just need you to know, it wasn't
because I didn't care.

JOHNNY

I know.

KATE

Maybe this is crazy, it's been
too long, everyone's changed... I
just had it in my head that we
could start over somehow. It's
like so much time's gone by but
so what? What've we got to lose?

Partly to comfort her, partly because he really wants to,
Johnny reaches over and takes Kate's hand.

Just as he does we hear a HORN. Johnny WHIPS HIS HEAD TO
THE LEFT (Kate doesn't notice)...

33 OMITTED

AND

34

33

AND

34

35 *JOHNNY/KATE'S POV - DAY* 35

As a red FORD F-150 screams at us, headlights BLINDING...

36 *EXT. INTERSECTION - DAY (VISION)* 36

In an impressive VFX shot, The F-150 slams into the driver's side of Kate's compact in AGONIZING SLOW MOTION.

SHARDS OF WINDOW GLASS radiate out toward us, almost beautiful in the way they spread out, twinkling. ONE SHARD flips super-close, filling the frame, twisting past us and we PAN with it to REVEAL JOHNNY SMITH, watching the (now-offscreen) crash in horror, as the tiny glass shards fly through and around his form.

SHIFT TO NORMAL SPEED, we hear the offscreen accident SCREECH to a bloody halt. Johnny continues to stare for a beat, then summons his courage and walks over.

36 CONTINUED:

36

We PAN with him to reveal the final resting place of both cars.

Johnny circles the frozen wreck. Bits of glass and debris still hang in the air. The HEADLIGHTS from the F-150 still blind him, the DRIVER's face buried in an airbag. The front grill is buried in the compact's caved in body.

JOHNNY'S POV - TRUCK LICENSE PLATE

Only half of the plate is visible, twisted and jutting out from crushed metal. "488///"

Suddenly Johnny becomes very conscious of something in his periphery. He knows what it is, and is reluctant to see it, but also feels compelled to at the same time.

It's Kate. Wedged in her car, head bowed, hair matted with blood. Johnny is struck by the sight. Suddenly Kate's bloody face snaps up, eyes filled with surprise.

KATE

Johnny.

37 INT. RESTAURANT - DAY

37

Johnny snaps out of his vision, dropping her hand.

Kate's looking at him with the same surprised expression.

KATE

What is it? What's wrong?

JOHNNY

Nothing, I just... I was just thinking I need more time. To think.

Kate's amused by his stumbling.

KATE

Hey, no rush, no pressure. Far as I'm concerned, we have all the time in the world to think about thinking.

(beat)

Maybe we should start with the menu.

(CONTINUED)

37 CONTINUED: 37

Johnny forces a smile.

38 INT. SHERIFF SQUAD CAR - DAY 38

WALT on cell phone, jotting a number down.

WALT

4, 8, 8,... that's all you got?

39 EXT. FAITH HERITAGE UNIVERSITY - DAY 39

Johnny walking in, on his cell phone. (INTERCUT PHONE).

JOHNNY

I told you, it was a partial plate.
But it's a red, Ford F-150, that's
gotta be enough to start...

WALT

What's this about?

JOHNNY

I don't know, the vision wasn't
very clear...

WALT

Come on, I don't buy that. Level
with me.

JOHNNY

Walt. Please. If you can just
get me a name.

Walt hesitates as he hears a trace of desperation in
Johnny's voice.

40 INT. PURDY'S OFFICE - DAY - CLOSE ON PURDY 40

Delivering a dramatic sermon directly to CAMERA.

PURDY

By his willingness to sacrifice
Isaac, Abraham gave definition to
faith. But did he really pass
the test God had set before him?
Or did he in fact *fail* it damn it
I have to start over.

40 CONTINUED:

40

REVEAL ONE CAMERA taping pick-ups for Purdy's ministry show. A MAKE UP ARTIST steps in for a touch up.

PURDY

Will you excuse us for a moment?

The TV people leave as Purdy approaches Johnny.

JOHNNY

Sorry to interrupt. Did you have any luck yet?

Purdy waits till the door is shut. He whispers.

PURDY

There exists an un-official network of eyes and ears whose purpose is to identify and monitor potential donors.

JOHNNY

Who? Patients on life support?

PURDY

(nods)

They're doing some advanced scouting based on the information you've given me. They have confidence a match can be located.

Johnny breathes a sigh of relief.

JOHNNY

Thank you, Gene.

Purdy nods, uneasy. Seems like he's holding back.

JOHNNY

I'm not sure what you thought before, but the last thing I wanted to do is to play God.

PURDY

Johnny, don't you see? You already are. Finding one heart for Jason means taking it away from someone else. Someone who, due to our intervention, may not live long enough to get another chance.

Johnny shakes his head, he hadn't considered that. His cell phone RINGS from his jacket pocket.

(CONTINUED)

40 CONTINUED: (2)

40

JOHNNY

Maybe we can help that person,
too.

His phone rings again.

PURDY

And the next? And the one after
that?

JOHNNY

Walt.

Johnny, frustrated, digs for his phone. Except when he touches it, his heart sinks. It's Kate's voice, shaking.

KATE (PHONE)

Johnny? It's me. You have to
come to the hospital, quick.

JOHNNY

Kate? What is it?

KATE (PHONE)

Jason collapsed.

Johnny looks like he had the wind knocked out of him.

PURDY

Johnny?

KATE (PHONE)

Johnny?

JOHNNY

I'm on my way.
(hangs up, to Purdy)
Call me as soon as they find a
match. We're gonna need it.

Johnny hurries out. Purdy watches him go with a sad,
almost knowing expression.

41 INT. HOSPITAL - DAY

41

Johnny moves as quickly as he can down the hallway.
Reaching double doors, he pounds the hand-plate.

The doors open and 2 MALE NURSES rush past him with a red
and white cooler. Crossing HOSPITAL STAFF take no notice,
as this is a split-reality vision fragment.

(CONTINUED)

41 CONTINUED: 41

KATE

Johnny!

Kate runs up from further down the hall. She hugs Johnny.

42 *VISION FLASH - BLOODY HOSPITAL SHEETS.* 42

43 RESUME 43

JOHNNY

What happened?

Kate leads him down the hall.

KATE

I don't know. Erin said he was fine at lunch, and then when they got back to the hotel he just passed out in the elevator.

Up ahead, Johnny sees Erin pacing by the door to the CCU (Coronary Care Unit). She spots Kate and Johnny, and heads toward them. Then, behind her, the door opens and DR. HITSKY (same Surgeon from transplant vision) steps out. Erin turns around and Kate speeds up to get there.

ERIN

Is he alright?

DR. HITSKY

(glancing at others)
Perhaps we should talk in my office.

ERIN

Whatever you have to say, you can say in front of them.

KATE

I'm Jason's sister.

DR. HITSKY

For the time being, Jason's been stabilized. He's breathing normally, he'll be regaining consciousness in a few minutes.

ERIN

What do you mean "for the time being?"

(CONTINUED)

43 CONTINUED:

43

DR. HITSKY

The condition of his heart is deteriorating rapidly, and it's not something we can reverse. We can only keep it going with medication for a short time. I just got off the phone with Jason's transplant coordinator in New York, and we've moved him to Status 1 effective immediately-

JOHNNY

How much time.

Hitsky stares at Johnny, who is forcing him to the really bad news. He looks back to Erin.

DR. HITSKY

A viable heart has to be located within the next 24 hours. It's the only real option.

ERIN

Twenty four hours?

Erin releases an involuntary laugh of disbelief. She takes a step backward, steadies herself against the wall with a wobbly arm.

Kate turns to Johnny, and the look in her eye is clear: she believes everything is going to be alright. Johnny nods, trying to send back a silent reassurance.

Kate moves to comfort Erin, helping her to a nearby chair.

KATE

Here. Breathe deep. Take a deep breath. Listen to me, it's going to be fine. This is not over.

Off Johnny, the only one present who knows the truth: that it's Kate who has less than 24 hours to live...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

44 INT. WAITING ROOM - DAY 44

Johnny is hunched over in one of the chairs, head in his hands, one of which is pressing a cell phone to his ear.

SECRETARY (PHONE)

Reverend Purdy is in a meeting right now. May I have him return your call, Mr. Smith?

JOHNNY

No, Mary, I'll call back.

Erin enters the room, nervous. Johnny looks up at her.

ERIN

Jason's awake. He's asking for you.

45 INT. C.C.U. - DAY 45

Johnny enters the room. Kate is sitting by Jason, who's hooked up to an IV, and receiving oxygen. He's weak, but his eyes spark up upon seeing Johnny.

JASON

There he is. The great seer. Hiya doin', Johnny?

JOHNNY

That depends on you. How are you doin'?

JASON

Can't you tell? Or do you need to shake my hand again? Go ahead, I don't need to know "if" anymore and I don't care about "when." I just want you to tell me why you lied.

ERIN

What are you talking about?

Johnny and Kate look at each other.

JASON

You married a chump, Erin. I actually believed my friend wasn't lying about his psychic powers.

(MORE)

(CONTINUED)

45 CONTINUED:

45

JASON (CONT'D)

I even believed him when he told me he had a vision that I was gonna get a heart in time.

ERIN

A vision?

KATE

(to Jason)

Don't get upset, you have to stay calm.

JASON

I am calm.

ERIN

(turns to Johnny)

What did you do to him?

JOHNNY

He asked me to...

JASON

I asked you for the truth.

JOHNNY

And that's what I told you.

JASON

No, you told me what I wanted to hear because I was talking about suicide.

KATE

What?

JASON

You know, Johnny, when I said I'd rather go out surrounded by women and drugs I didn't mean nurses and morphine.

Jason laughs sickly, weakly to himself.

JASON

That sounded pretty awful, didn't it? Maybe you were right to lie. Maybe I deserve this.

(to Erin)

For the way I've been to you, at least.

(CONTINUED)

45 CONTINUED: (2)

45

KATE

You do not deserve this.

JASON

Thanks, Sis, that's sweet, but you know it doesn't mean jack. Only Johnny can tell me the truth.

KATE

Leave him alone, he's your friend.

JASON

How about it, Johnny? Do I deserve this?

JOHNNY

Maybe I should go.

JASON

Know who you look like with that coat and that cane? You look like Death. On three legs.

KATE

Shut up, Jason.

Jason calmly turns his head to look at Kate.

JASON

Sure, Kate. After all, you got what you wanted. Right?

KATE

What I wanted?

JASON

You wanted to see Johnny. That's why you showed me that article on him. It wasn't for me, it was for you. My only question is, was he worth it?

Kate stands up, upset, and for a moment she looks like she's about to say something. Instead she quickly walks out of the room, right past Erin and Johnny.

JASON

Hey, where are you going? Kate!

Johnny heads out after her. Jason's EKG beeps begin to quicken. Erin crosses to him. He looks up at her with eyes that are plainly scared to death of dying.

(CONTINUED)

45 CONTINUED: (3)

45

JASON

I'm sorry.

ERIN

I know...

JASON

Will you tell everyone I'm sorry?

He extends his hand to her and she takes it, now seeing his tears welling up.

46 INT. HOSPITAL - DAY

46

Kate, distressed, walks down the hall, heading to no particular destination. Johnny steps out of the C.C.U. ward and follows her.

JOHNNY

Kate. Stop.

(she doesn't)

Come on, I can't catch up.

Kate stops, but doesn't turn around. Johnny nears.

KATE

Maybe he's right.

JOHNNY

No, he's scared out of his mind.
And he's expressing it the only
way he knows how.

KATE

I did show him that article. I
did pressure him to call you.

JOHNNY

We make our own decisions, Kate.
I didn't have to do what he asked
me to do.

Kate turns to him.

KATE

Yes you did. And he knew that.
And so did I. That's why this is
my fault.

Johnny wants to comfort her, he wants to reach out.

(CONTINUED)

46 CONTINUED: 46

KATE
I didn't think of the consequences.
I just followed by stupid heart
wherever it wanted to go. And
now look, now look...

Kate is losing it. Johnny pulls her close, holding a
kiss to her forehead as she cries into his coat.

We quickly begin a 360 turn around them, bringing us to...

47 INT. SMITH HOUSE FOYER - DAY (VISION) 47

*Continue the 360 as Johnny and Kate are pulled apart,
changing positions but not clothes. They are in the middle
of a fight.*

KATE
Hey! Don't shout at me.

JOHNNY
Then don't lie to me!

Kate backs away, shaking her head. She heads out the
door.

47A P.O.V. - SMITH HOUSE DRIVEWAY 47A

Looking out his window to watch Kate's car drive away.

48 EXT. INTERSECTION - DAY 48

BAM! The F-150 smashes into Kate's car, minutes later.

49 INT. HOSPITAL 49

Johnny pulls back, shaken. Kate looks at him, pleading.

KATE
Just tell me, honestly, that you
didn't lie to Jason because you
thought it was the right thing.

JOHNNY
I told him exactly what I saw.
That he's going to get a heart.

KATE
And do you still see that?

Johnny nods, very pained. But it seems to comfort Kate.

(CONTINUED)

49 CONTINUED: 49

KATE
I better get back there. He needs me. He needs you, too, you know.

JOHNNY
I'll be back soon. I have to take care of something.

KATE
We'll be here.

Off Johnny, hoping that will be the case.

50 EXT. HOSPITAL - DAY 50

Johnny walks to the parking lot, on his cell phone.

JOHNNY
I can save her, Gene. I can save Kate, the visions showed me how. All I have to do is not get into a fight with her tonight.

51 INT. PURDY'S OFFICE - CONTINUOUS (INTERCUT PHONE) 51

Purdy sits like stone, regarding his speakerphone.

JOHNNY (PHONE)
Now please, please tell me you've got something.

PURDY
There's a possible match in Philadelphia. They just harvested, it could be flown up here in less than two hours.

Johnny punches the air.

JOHNNY
That's good, that's great, that's exactly what I want to hear. Now, you have the number of Jason's transplant coordinator. He's already in contact with Dr. Hitsky-

PURDY
Amanda Jane Ramsey.

JOHNNY
What's that?

(CONTINUED)

51 CONTINUED:

51

PURDY

Just another name I thought you should hear.

JOHNNY

Who is she, the donor?

PURDY

No. She's a twenty eight year old teacher who was diagnosed with severe cardiomyopathy following the birth of her second child. She's been waiting sixteen months for a transplant. Been hospitalized for the last two.

During this, Johnny's heart has been slowly sinking, and he's been slowly sitting down onto the curb.

JOHNNY

She's the next name on the list.

PURDY

I'd do anything to help you, Johnny, you know that. But I don't know if I can do this.

JOHNNY

Have you found any other matches?

PURDY

They're still looking. But for every match, there's another name.

JOHNNY

Call me when you find another match.

Johnny hangs up. He stares out into nowhere, struggling to see a way out of this. He looks up into the sky. The sun is rapidly setting, turning the clouds blood red. The cell phone chatters in Johnny's cupped hands. "Psychic Caller Id" tingles through his spine. He picks up.

JOHNNY

Walt. Did you find him?

52 INT. SHERIFF'S STATION - CONTINUOUS

52

Walt on the database.

(CONTINUED)

52 CONTINUED: 52

WALT
Patrick Hanchin. Drives a red
Ford F-150 license number 4886HL.
And he's got a record.

53 EXT. HOUSE - DAY 53

ON SHOES walking out of a house and slamming the door.
The shoes walk down to a RED FORD F-150. The door opens
and they step into the driver's seat.

WALT (V.O.)
Double OUI's last year, guy's
what we call a swinger just short
of his third strike.

The door slams and we see the license plate: 4886HL.

54 EXT. STREET - DAY (PROBABLY 2ND UNIT) 54

Moving with the front of the F-150's grill.

WALT (V.O.)
File says he started the heavy
drinking after losing his job at
some lumber company and moving
back in with his Mother. Sounds
like a real winner.

55 INT. BAR - DAY 55

Low to the floor. The door opens and the shoes walk in.

WALT (V.O.)
Seems he likes to refresh himself
at Avalon's on 3rd. What's your
deal with this guy, anyway?

The shoes stop at a bar stool. We pull back two stools
to reveal another pair of shoes, already seated. We rise
to the bar level...

HANCHIN (O.S.)
Manhattan. Double.

Johnny leans forward into frame.

JOHNNY
I'll have the same.

PATRICK HANCHIN (36) turns to Johnny, and we see the face

(CONTINUED)

55

CONTINUED:

55

of Kate's killer for the first time.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

56 INT. BAR - DAY

56

Patrick Hanchin finishes his drink, and taps it on the bar. He's not what we might have expected; in another universe, he might be a charming, successful guy. But we're not in another universe.

HANCHIN

Robbie. 'Nother one of these lovely ladies, please.

ROBBIE the Bartender knows Patrick well.

BARTENDER

Comin' right up.

JOHNNY

Why don't you just order three?
Cut to the chase.

Hanchin fixes Johnny with a tired look.

HANCHIN

Excuse me, have I forgotten you?

JOHNNY

I don't think so.

HANCHIN

Do you have a social problem, or some form of tourette's?

JOHNNY

Just making conversation.

HANCHIN

This is a bar. You want conversation, go to a Starbucks.

JOHNNY

What about bar stool philosophy?

Patrick ignores Johnny, drains half his drink. Johnny toys with his empty glass. Talking out loud.

JOHNNY

Guess I do have a problem, though. Trying to decide what I should do.

(CONTINUED)

56 CONTINUED:

56

HANCHIN

Yeah, those sex change operations
are a bitch.

Hanchin chuckles to Robbie, who shakes his head, grinning.

JOHNNY

I wish it were that easy.

HANCHIN

Aww, gee. Are you depressed? Is
that the problem, are you a sad
and lonely man in a bar?

Johnny looks evenly at Patrick, studying him.

HANCHIN

Here. You want some bar stool
philosophy?

He slides his drink out between he and Johnny.

HANCHIN

Look at this glass. Is it half
empty, or half full?

JOHNNY

What do you think?

HANCHIN

What do I think?

Hanchin takes the glass, downs the rest of it in one tip,
and smiles at Johnny.

Johnny can't help but smile back, and Patrick lets loose
with a genuine laugh. He extends his hand to Johnny.

HANCHIN

Patrick Hanchin.

Johnny doesn't take his hand. Patrick lets it drop.

HANCHIN

Wow. You are depressed. Come
on, man, hit me.

JOHNNY

What?

HANCHIN

Hit me with your problem. What
are you trying to decide?

(CONTINUED)

56 CONTINUED: (2)

56

JOHNNY

I can't really talk about it.

HANCHIN

Can't talk... you're *dying* to talk about it. Come on now, let me help you. The doctor is in.

BARTENDER

Hope you have insurance.

HANCHIN

Don't listen to him.

Johnny looks around, wonders what he's doing here.

HANCHIN

How about this, just talk about it in abstract terms.

JOHNNY

Abstract terms.

HANCHIN

Utterly abstract.

Johnny looks down at the bar for a long time.

JOHNNY

I have two friends. One of them is going to die, and I have to choose which one it's going to be.

HANCHIN

Is this a custody thing? Sorry, abstract, right. You know I like this, this reminds me of these story riddles we used to do in school. You know in fifth grade, I was marked as a gifted student.
(taps drink on bar)
Robbie, I need a thinking cap.

As the Bartender comes over to refill.

HANCHIN

Okay, tell me about my two friends.

JOHNNY

What do you need to know?

(CONTINUED)

56 CONTINUED: (3)

56

HANCHIN

Enough to make a decision. Who lives, who dies.

JOHNNY

A decision. You think you can... okay, one's married, the other's not. One doesn't know she's gonna die, the other thinks he is.

HANCHIN

Uh-huh, go on...

And Johnny does, growing more angry.

JOHNNY

One of them's gentle, sweet, outgoing... The other, married one has a good heart but needs to seriously turn his life around. Actually, he doesn't have a good heart. She has a good heart, but if she keeps it then someone else in Philadelphia might die...

HANCHIN

Whoa, wait, you're losing me...

JOHNNY

Am I? I'm sorry, I forgot to mention that they both have brown eyes. Do you have enough criteria yet?

HANCHIN

Well you're leaving out a very important component. Me.

JOHNNY

You? Well, you survive...

Hanchin moves to the stool next to Johnny.

HANCHIN

Yeah, I know I survive but how do I feel? Which one do I like better?

JOHNNY

It's that easy, huh? Just play God, and go with what suits us best.

(CONTINUED)

56 CONTINUED: (4)

56

HANCHIN

First of all, don't bring God into it, okay? That asshole has nothing to do with this. This is about you. Making your own choices, and not letting anyone tell you what to do. No preacher, cop, mother, father, God, no. Your answer is right in front of you. You choose what you want.

Johnny stares into Hanchin's sad, angry eyes.

JOHNNY

Maybe you're right.

Johnny grabs a fistful of Hanchin's shirt and rears back to punch him. But before he can we RAMP INTO HIS FACE--

57 EXT. INTERSECTION - DAY (VISION)

57

Johnny stands in the empty intersection. Hanchin's Ford F-150 comes speeding up to the light, which clicks red above Johnny.

The F-150 runs the red light, roaring through the intersection without incident.

Johnny seems satisfied, but then the camera begins to arc around him, and as it does the landscape around us begins to shift into...

58 EXT. ANOTHER INTERSECTION - DAY (YEARS LATER)

58

Johnny looks around. Why is he here? A pneumatic HISS attracts his attention. Johnny turns to see a SCHOOL BUS dropping off a few KIDS. The bus is still half full. It starts up and Johnny whirls around to see the FORD F-150 bearing down on the intersection.

PUNCH IN TO SEE PATRICK HANCHIN, a few years older, some hair on his face and some grey in his hair, but still clearly drunk, muttering along to a classic rock song that's BLASTING from his speakers.

Johnny, standing in front of the slow staring bus, throws his hands out in front of him, useless, as the...

JOHNNY'S POV - F-150

Drives straight into the CAMERA.

59 INT. BAR - RESUME 59

The sounds of the COLLISION play over Johnny's face. His punch stalls out as the sounds of screaming children and classic rock fade away into the scene.

Hanchin, alarmed, swat's Johnny's arm away.

HANCHIN

What are you doing? Get off me!

BARTENDER

(to Johnny)

That's it. Out. I want you out of here right now.

Johnny staggers back, tipping over his stool in the process. He backs away, staring at Patrick in fear, then turns and hurries out.

Patrick straightens his shirt, freaked out.

HANCHIN

God damn. We were just having a conversation. Psycho. Robbie, I spilled my drink...

As Robbie, keeping an eye on the door, fills another one...

60 EXT. STREET - NIGHT 60

Johnny's Jeep drives by camera.

BEGIN MONTAGE:

61 A) JOHNNY'S JEEP 61

Pushing in on Johnny as he drives, trying to see a way out of this...

62 B) C.C.U. 62

Jason, slowly slipping away. Erin holding his hand.

63 C) JOHNNY'S JEEP 63

Back to Johnny, closer...

- 64 D) HOSPITAL 64
Kate, worried, listening on her cell phone, hearing nothing...
- 65 E) PURDY'S OFFICE 65
Purdy studying the file of Amanda Ramsey.
- 66 F) BAR 66
Patrick Hanchin receiving his fourth drink...
- 67 G) JOHNNY'S JEEP 67
now close on Johnny's eyes...
- 68 INT. SMITH HOUSE - DAY 68
Johnny walks into his house, weary. He throws his keys on the table, and that's when he hears the sound of a car, KATE'S CAR, pulling up outside (offscreen).

JOHNNY

No.

He turns and heads for the door, flinging it open just as KATE is about to knock. She's alarmed, then relieved to see him.

JOHNNY

What are you doing here?

KATE

I was looking for you! At the hospital you said you'd come back, and when you didn't, I got this really horrible feeling...

JOHNNY

Why didn't you call me?

KATE

I did. You must've turned your phone off.

JOHNNY

(taking out his cell)
No, I've been using it-
(beat, realizing)
...All day...

Johnny looks at his phone, battery needing to recharge.

(CONTINUED)

68 CONTINUED:

68

He looks at Kate, looks around at the scene.

JOHNNY
(to himself)
This is how it happens.

Furious, he hurls his cell phone against the wall, shattering it.

KATE
Whoa! What are you doing?

JOHNNY
I can't see a way out of it, Kate.
I can't see a way out.

Kate watches Johnny pace, flirting with panic.

KATE
He's not going to get a heart in time, is he?

Johnny leans into the wall with both of his hands.

KATE
Jason... he's not going to make it.

JOHNNY
I can't change what's going to happen.

KATE
I never asked you to change it.

JOHNNY
Things will be worse, I can't see all the consequences.

Kate walks up behind Johnny.

KATE
I'm sorry I brought you into this. I thought that... I had a crazy thought that I could save my brother's life.

Johnny closes his eyes, summoning the will to say the most difficult thing he's ever had to say.

JOHNNY
I don't believe you.

(CONTINUED)

68 CONTINUED: (2)

68

KATE

What?

JOHNNY

I don't believe you. I think you brought me into this for yourself.

Kate is seriously caught off guard and wounded by that.

KATE

How can you say something like that?

JOHNNY

(almost in disbelief)
Because it is the only thing I am allowed to say...

KATE

I don't understand.

Johnny turns on her, tears in his eyes, shouting.

JOHNNY

Neither do I! Now GO!

KATE

Hey! Don't shout at me.

JOHNNY

Then don't lie to me!

Kate looks at Johnny like he's possessed.

KATE

Don't lie?

Kate's wounded laugh reminds us of Jason's, when he saw the "Welcome Home" sign.

KATE

I never told you what I was thinking, I just thought you knew how I felt about you. Maybe I didn't come out and say I loved you, Johnny, but that doesn't mean I lied.

She backs away, walks out the door. Johnny's legs suddenly feel very weak, and he leans back against the wall, sinking down to the floor, dropping his cane.

As we hear the sound of Kate's CAR starting from right outside, Johnny covers his head with his hands, virtually

(CONTINUED)

68 CONTINUED: (3) 68

crushed by fate. Broken...

We hear the sound of Kate's car pulling out the driveway...

FADE TO:

69 OMITTED 69
AND AND
70 70

70A EXT. CEMETERY - DAY - CLOSE ON A STONE ENGRAVING 70A

of the word "MOORE." We pull back to reveal a HEADSTONE with the full inscription: "KATE MOORE (1967-2003)"

Johnny stands alone by her grave site. Tons of flowers are still set around, remnants of the funeral and visits from other mourners.

Johnny looks up to see a figure approaching from afar. It's Jason, wearing casual clothes. Johnny doesn't move, looking down as Jason walks up.

They stand in silence for a long beat.

JASON

Sarah... told me you'd be here.

Johnny nods.

JASON

She read to me, what you said at the funeral. Your eulogy...

Johnny, unable to hold it in, cuts him off.

JOHNNY

I knew.

JASON

I know.

(MORE)

70A CONTINUED:

70A

JASON (CONT'D)

(beat)

I realized that after... you must've seen this from the beginning. I try to imagine what that must have felt like...

JOHNNY

I tried to stop it. I tried to save her. Believe me, Jason, I tried...

JASON

Don't. I know, Johnny. I know you. And uh, Reverend Purdy, he...

JOHNNY

He talked to you?

Johnny turns around, angry with Purdy's interference, even if it was on his behalf.

JASON

Don't be mad, he did a good thing. He explained what happened, and I needed that. Because after the doctor told me it was Kate who... I wanted to die.

Johnny turns to Jason, looks him in the eye.

JASON

Then I thought, how selfish that would be, and that's when I decided that I'm gonna change. I have to change. For Erin. For Kate.

All Johnny can do is nod.

JASON

What do you have to do?

JOHNNY

I... what do you mean?

JASON

I mean I want to change. What do you want?

JOHNNY

Nothing. I want nothing.

Johnny looks away, but Jason stares at him, waiting.

(CONTINUED)

70A CONTINUED: (2)

70A

JOHNNY

I don't want her to forgive me.
I know that can't happen, I just...
(beat)
I just want her to know. I want
her to know.

Know why he had to do it, know that her heart was going to save Jason's life, know how Johnny felt about her, know everything that was kept from her. Jason watches his friend suffering, and then, he does something completely out of character for the man he used to be. He reaches out, and takes Johnny's hand. And then, as if he's pledging allegiance, he presses Johnny's hand to his own heart, closing his own fist over it.

We PUSH IN to their hands...

70B INT. BLOODSTREAM - (OPTICAL)

70B

Flying through the bloodstream, just like in "Quality of Life". Except this time we hear, echoing faintly off the "walls", some of the 80's song that played during the party. And we arrive at a BEATING HEART. Jason's. Kate's.

DISSOLVE TO:

71 INT. CLEAVES MILLS HIGH SCHOOL LIBRARY (VISION)

71

Jason, Johnny, and Kate, arms around each other, smiling at us and laughing, as if posing for a picture...

FREEZE FRAME

FADE OUT:

END OF ACT FOUR

THE END