

Production Company:
Dead Zone Production Corp.

THE DEAD ZONE

"Heroes & Demons"

Production #07-4007

Written by

Michael Taylor

Directed by

James Head

	Production Draft - White	Feb 28/05
Blue Pgs:	ii,1,18,22,30-32,32A,33,33A,43,48,57	Mar 02/05
	Full Pink	Mar 04/05
	Full Yellow	Mar 07/05
Green Pgs:	i-iii,4,10,15,24-25,29,31,40,54,56	Mar 08/05
Gold Pgs:	i,1,3,12,17,19,24-24A,25-28,29-30, 33,35-36,42,48,50-52,56	Mar 09/05
	2nd White Pg: 36	May 23/05
	2nd Blue Pgs: 26,36,58	Jun 20/05 *

Copyright © 2004 Lions Gate Television. All rights reserved. No portion of this script may be performed, published, sold or distributed by any means, or quoted or published in any medium, including on any web site, without prior written consent. Disposal of this script copy does not alter any of the restrictions set forth above.

THE DEAD ZONE

"HEROES & DEMONS"

CAST

JOHNNY SMITH	DETECTIVE DUFFY
BRUCE LEWIS	LIEUTENANT DOBBS
WALT BANNERMAN	50-ISH WOMAN
	BUYER/D.E.A. AGENT
THADDEUS FALLON (AGE 12)	ANGRY D.E.A. AGENT
YOUNGER THADDEUS (AGE 8)	BORIS KUJO
MITCH STANTON	FEMALE REPORTER
RYAN FALLON	CAMERA MAN (1 LINE)
CALLIE FALLON	BUS DRIVER (1 LINE)
IRENE FALLON/ÍRIMĚ	JUDGE (VOICE ONLY)

NON-SPEAKING

POLICE FUNERAL ATTENDEES

UNIFORMED COPS

FEDERAL D.E.A. AGENTS & PARAMEDIC

*

DRUG DEALER, BUYER/TRUCK DRIVER & SHOOTER

*

ELDERLY DOG WALKER

TWO THUGGISH BODYGUARDS

FIREMEN & NEIGHBORS

LAWYER & TRIAL OBSERVERS

TWINS JIMMY & EVAN FALLON (THADDEUS' COUSINS)

*

UNDERCOVER COP (DUFFY'S PARTNER)

CORRECTIONAL OFFICERS & EXECUTION OBSERVERS

GORGEOUS MODEL, SERVERS & FRENCH RESTAURANT-GOERS

THE DEAD ZONE"HEROES & DEMONS"SETSINTERIORS

SUBWAY STATION
 ESCALATOR
 TICKET VENDING MACHINE
 PLATFORM

JOHNNY'S HOUSE
 DINING ROOM
 KITCHEN
 LIVING ROOM
 FOYER
 UNDER STAIRS/SECRET ROOM

COURTROOM

PRECINCT HOUSE
 INTERROGATION ROOM
 OBSERVATION ROOM

THADDEUS' HOUSE
 LIVING ROOM
 THADDEUS' ROOM
 KITCHEN
 HALLWAY

EXTERIORS

DARK WOODS
 CLEFT IN SIDE OF RAVINE *

GRAVESIDE/FUNERAL

JOHNNY'S HOUSE
 DRIVEWAY

BOSTON STREET (2004 & 2005) *

DESERTED LOADING DOCK *

RAIL YARD (2000 & 2005) *

GRAFFITI WALL
 SWITCH TRACKS
 UNDER FREIGHT CAR

SOUTH BOSTON NEIGHBORHOOD
 THADDEUS' HOUSE

FEDERAL PRISON

FRENCH RESTAURANT

*

PRISON MEETING ROOM

BAR

FRENCH RESTAURANT

MOTEL SUITE
 BEDROOM

STAKEOUT APARTMENT

*

THE DEAD ZONE

"HEROES & DEMONS"

SETS (CONT'D)

VEHICLES

BRUCE'S S.U.V.

SUBWAY TRAIN

GREYHOUND BUS

CABLE TV VAN

POLICE, D.E.A. & PARAMEDIC VEHICLES

D.E.A. HELICOPTER

FREIGHT TRAIN CAR

PARKED TRUCKS

*

IRENE'S 1967 VW BUG

KUJO'S NAVIGATOR

NEWS TRUCK

THE DEAD ZONE

"HEROES & DEMONS"

TEASER

- 1 BLACK SCREEN 1
- We hear a WOMAN'S VOICE, quiet and tinged with sorrow, as HER FACE -- beautiful, similarly haunted -- materializes from the darkness.
- ÍRIMĚ (V.O.)
(Elvish)
"Ethelemmë truanai andassë. E
firitana tol-muura e wiisha mella."
(translating)
Stories are like journeys. The
most difficult step always seems
to be the first.
- FADE IN OVER A DISTINCTIVE MUSIC THEME:
- 2 EXT. DARK WOODS - DAY 2
- A slight BOY in his early teens, a worn leather rucksack over one shoulder, makes his way tentatively through the tall trees. He pauses to peer up at the daylight that is all but blocked by the dense foliage.
- ÍRIMĚ (V.O.)
It is often in the darkest times,
when our strength and will are
weakest, that we are challenged
to set out on an unfamiliar path.
So it was for young Finn.
- 3 INT. SUBWAY STATION - DAY - POV ANGLE - AN ESCALATOR 3
- carries us down into the bowels of the station. Our POV (about waist-high to other escalator riders) turns to look up at a rectangle of daylight receding from view.
- ÍRIMĚ (V.O.)
"Finn the Silent." As he was
known. A riddle to all who knew
him. And to himself as well.
- 4 POV - CLOSE ON A TICKET VENDING MACHINE 4
- Five quarters are inserted and one token is dispensed.

(CONTINUED)

- 4 CONTINUED: 4
- ÍRIMĚ (V.O.)
His journey required him to
negotiate strange currencies.
- 5 INT. SUBWAY PLATFORM - A TRAIN ROARS INTO THE STATION 5
- ÍRIMĚ (V.O.)
And to face dangers he could barely
have imagined.
- The noise is deafening. Our POV retreats behind a pillar
as the roar bleeds into a MORE BESTIAL ROAR coming from --
- 6 EXT. A CLEFT IN THE SIDE OF A RAVINE - DAY 6
- Finn covers his ears and ducks behind a rock.
- ÍRIMĚ (V.O.)
And though his courage was often
tested...
- 7 INT. SUBWAY PLATFORM - DAY - POV ANGLE 7
- Another subway train roars into the station. This time
we peer out from behind the pillar, watch the doors open,
then tentatively make our way toward them.
- ÍRIMĚ (V.O.)
...he found strength to face his
fears.
- 8 LOW POV ANGLE - A SIGN SAYS "SOUTH STREET BUS TERMINAL" 8
- ÍRIMĚ (V.O.)
For never had he traveled so far...
- 9 POV INSERT - A GREYHOUND BUS TIMETABLE 9
- As our view TILTS part way down a column of cities
connecting Boston and Bangor, Maine. Sounds of a bustling
bus terminal in the b.g.
- ÍRIMĚ (V.O.)
...even in the company of those
far older and wiser than himself.
- 10 INT. GREYHOUND BUS - DAY - POV THROUGH WINDOW 10
- We glimpse cars pacing us, highway scenery flying by.

(CONTINUED)

10

CONTINUED:

10

Then our POV PANS to a spiral drawing pad on a tray table in front of us. We hear the scratch of a felt-tip marker as we take in several COMIC BOOK-STYLE PANELS, each deftly drawn, depicting the scenes we've just seen, including:

- The beautiful narrator's face emerging from the darkness.
- Finn making his way through the dark woods, lighting his way with a magic amulet that he wears around his neck.
- A DRAGON roaring from a rocky cave as Finn hides.

CAMERA pans across the panels as the NARRATOR continues:

ÍRIMĚ (V.O.)

And on this most important journey
he was alone. His path leading
him toward a distant...

Panning now to that same bus timetable, now propped atop a DRAWING that suggests an ANCIENT PARCHMENT MAP. The cities in the time table have been transformed into whimsical place names along a treacherous route that winds over mountain ranges and rivers.

Suddenly, another woman's voice interrupts the scene.

50ISH WOMAN (O.S.)

Excuse me? Is that your knapsack?

The sound of drawing pauses; our POV freezes; music and narration stop.

50ISH WOMAN (O.S.)

I asked if this seat is taken?
(beat)
Little pain in the ass.

As she moves off, then MUSIC RESUMES. CAMERA CONTINUES PANNING across the map to a province called BANGORIA, and within it to a little hamlet called CLEAVES MILLS. A felt-tip sketches in a nearby river as the narrator also continues:

ÍRIMĚ (V.O.)

...a distant and fabled realm
wherein dwelt a man of uncommon
power and compassion.

11 EXT. DRIVEWAY - NIGHT - POV ANGLE

11

ÍRIMË (V.O.)

... A grand wizard named Eldgar.

FOG obscures our view as we make our way up the curving driveway. A door looms, then a small gloved finger reaches up into frame up and hits the doorbell.

A beat, then the door opens, and our POV looks down, focusing on a man's SHOES as they step into frame.

MAN (O.S.)

Hello there.

And now, abruptly, camera breaks from the POV to reveal:

JOHNNY SMITH

looking down at his visitor: a small 12-YEAR-OLD BOY wearing a bulging knapsack. The boy's eyes, fixed on the flagstones of Johnny's front landing, now dart to the house, then to the driveway -- anything but Johnny himself.

JOHNNY

Can I help you?

But the boy remains silent. Off Johnny, puzzled by this odd visitor...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

12 EXT. JOHNNY'S HOUSE - CONTINUOUS

12

Johnny continues to eye the silent boy.

JOHNNY

Are you all right? It's a heck
of a night to be wandering around
on your own. You're not lost,
are you?

Still without looking at Johnny, the boy takes piece of
GOLD BRAID from a pocket and holds it out to him.

JOHNNY

Look, if this is some joke your
friends put you up to, you knocked
on the wrong door.

But the boy continues to hold out the piece of braid.
His glances darting near, but never connecting with Johnny.

JOHNNY

Fine. Joke's on me, I guess.

He takes the piece of braid. *WHOOSH!*

13 *VISION: THE SAME GOLD BRAID*

13

*Only now it's attached to the sleeve of a man's police
dress uniform. It's starting to come loose from the
jacket. We pull back to reveal the BOY staring at it as
he stands beside the man (RYAN FALLON, late 40s), who
looks down at him, sees him staring at his sleeve, and
shakes his head sadly. Pulling back more to reveal Johnny
standing on the boy's other side as he realizes he's --*

*AT A FUNERAL SERVICE - INT. FUNERAL HOME - DAY (JOHNNY'S
LIVING ROOM REDRESS)*

*A small group of mourners, several more officers in dress
blues, including a young man (MITCH STANTON, 30ish) who
puts a comforting hand on Ryan's shoulder. A priest is
reciting a prayer near an open coffin (in which we may
see the profile of the deceased woman: Ryan's wife IRENE;
if not, there's a WREATH from the Boston Police Detectives
Benevolent Association with the name "Irene Fallon").
But the boy's attention remains strangely fixed on that
piece of fraying gold braid.*

Off Johnny, observing this...

- 14 RESUME ON JOHNNY 14
- As he comes out of the vision just long enough to see the boy now studying him, as though Johnny's distraction has emboldened him. Then Johnny's plunged back into --
- 15 VISION SEQUENCE CONTINUES: EXT. BOSTON STREET - NIGHT 15
- Two burly FEDERAL AGENTS in DEA wind breakers haul a handcuffed Ryan Fallon, now in plain clothes, toward an unmarked sedan, passing Johnny, who again notes Stanton, also in plain clothes, angrily pacing the feds --
- STANTON
- At least take the goddamn cuffs off! He's a cop for christsake!
- 16 FLASH TO: INT. COURTROOM - DAY - TIGHT ON A DEFENDANT'S TABLE AS WE SLOWLY DOLLY IN ON -- 16
- Ryan Fallon, who stands staring at us, flanked by his lawyer on one side and Johnny on the other, as an O.S. Judge bangs a gavel to silence a noisy crowd. Then --
- JUDGE (O.S.)
- You've heard the sentence of this court. In accordance with that sentence, at a date and time to be determined, you will be taken to a place of execution and put to death by lethal injection. May God rest your soul.
- Off Johnny...
- 17 MATCH, MOVE, MORPH TO: INT. OBSERVATION ROOM - ON JOHNNY 17
- Widening to find him sitting with a dozen people facing a curtained window, as the curtain goes up to reveal Fallon strapped to a gurney in an execution chamber (this can be a redress of police observation room/interrogation room set we'll use later). CAMERA pushes through the window to Fallon, just as a Corrections Officer pushes a button, sending an anesthetic coursing through an IV into his arm, and his eyes close with an expression of resignation.
- 18 RAMPING OUT OF JOHNNY'S EYE - PRESENT 18
- As he comes out of the vision, eyes the piece of braid in his hand, then the boy, who's once again avoiding his gaze. Johnny crouches in front of him.

18 CONTINUED: 18

JOHNNY
What's your name? Why'd you want
me to touch this?

Johnny tries to make eye contact, but the boy keeps looking away.

JOHNNY
You could at least look at me.

As he grips the boy's arm, the kid reacts, stiffening.

19 A SERIES OF P.O.V. FLASHES (VISION) - NIGHT 19

Unlike the previous visions, these have a surreal quality, emphasizing physical details and patterns over context and narrative, like visual non sequiturs:

SHADOWS SKITTER ACROSS A GRAFFITI-TAGGED WALL

And then the various graffitos are isolated, transcribed and re-arranged on the wall in alphabetical columns.

20 A BRIGHT SILVER DISK WITH FAINT MARKINGS 20

Gleams amidst a handful of similar flattened disks of various size, all set against a rectangular bed of dark angular stones. Suddenly, the flattened disks "rise" like baking bread, becoming COINS: quarters, nickels, dimes and pennies. Next the screen splits into two columns: on one side, the handful of coins are sorted by value and tallied; on the other side, the stones are arranged into an abacus-like grid and tallied as well.

21 RIBBONS OF LIGHT 21

Undulate in serpentine patterns against darkness.

22 RESUME 22

Johnny releases the boy's arm and falls back on his ass like he's received a shock. The boy reacts just as violently, scrabbling backwards to a corner of the landing, where he begins to moan and rock uncontrollably.

Off Johnny's alarm and confusion, TIME CUT TO:

23 INT. SMITH HOUSE - NIGHT - LATER

23

Calm now, the boy, his jacket off, pokes around in the dining room, opening china cabinets and studying the contents, then scribbling in his drawing pad.

JOHNNY (O.S.)
Thanks for answering my 9-1-1.
How'd you calm him down?

Pulling back to find him watching with BRUCE from the doorway to the kitchen.

BRUCE
I've had a little experience with
autistic kids.

JOHNNY
Autistic?

BRUCE
You learn to recognize the signs.
(off Johnny's look)
Aversion to eye contact. Being
touched. Obsessive rhythmic
movements...

JOHNNY
(nods)
The rocking movement.

BRUCE
Usually there's a language problem.

JOHNNY
What language? He hasn't said a
word since he got here.

BRUCE
That's extreme. Autistic kids
who can't communicate usually
aren't independent enough to be
out on their own.

JOHNNY
He managed to track me down.
Even seems to know how my visions
work.

WALT (O.S.)
He did his homework. Take a look.

Revealing WALT laying out some of the items from the boy's knapsack on the kitchen counter, including a bunch of tabloid newspaper clippings. As Johnny and Bruce come over, he indicates one--a Boston Guardian story on Johnny.

(CONTINUED)

23

CONTINUED:

23

JOHNNY

Boston?

WALT

Guess that's where he's from.

(holds up a bus ticket)

Bus ticket. One way from South Station.

BRUCE

He's circled two stories.

Johnny and Walt look at the clipping. Right next to a story about Johnny is a headline that reads, "Ex-cop's Appeal Denied; Death Sentence Upheld." Below it is a picture of Ryan Fallon in a police uniform.

JOHNNY

That's the guy I saw in my vision.

WALT

You sure?

JOHNNY

You know him?

WALT

(a vital distinction)

I know of him. Remember that corruption scandal in the Boston P.D. about five years back? This guy set it off when he shot and killed an undercover federal agent.

JOHNNY

He's a dirty cop.

BRUCE

I didn't think Massachusetts had a death penalty?

WALT

He was tried and sentenced in a federal court. Someone wanted to make an example. He's due for execution next week.

(CONTINUED)

23 CONTINUED: (2)

23

JOHNNY
(reading off clipping)
"Fallon has a son, Thaddeus,
twelve, currently living with
relatives."
(looks to dining room)
Thaddeus.

BRUCE
Guess he thought you could help
his dad.

Walt can see another Johnny mission in the making.

WALT
John. This is one bucket you
might want to think twice before
jumping into. Corruption charges
tend to get the rank and file a
bit edgy.

Johnny glances again toward the dining room.

JOHNNY
I can at least take him home.
Someone must be looking for him
by now.

WALT
I'll radio the office, see if
there's a runaway report.

He exits as Johnny and Bruce cross toward the dining room.
Only Thaddeus, as we'll now call him, is gone.

JOHNNY
Where'd he go?

BRUCE
He's probably checkin' out the
house.

As they move toward the living room, CUT TO:

24 INT. SMITH HOUSE - FOYER - A MOMENT LATER

24

Bruce and Johnny enter from the living room.

BRUCE
I'll look upstairs, you check
down here.

He bounds up the stairs. Johnny starts to walk down the
long foyer, calling out:

JOHNNY
Thaddeus?

Then he turns, notices a door under the stairs that's

(CONTINUED)

24

CONTINUED:

24

partly open, a bit of light spilling out. He approaches.

ANGLE ON DOOR

As Johnny opens it to reveal Thaddeus huddled in a corner of the closet-like space, drawing on his pad.

JOHNNY

There you are.

He crouches again, this time keeping a little distance.

JOHNNY

See you found my old hidin' place.
I used to hole up here for hours
whenever I wanted to be alone.

Thaddeus doesn't look up at him, just swaps one colored felt tip for another and continues drawing.

JOHNNY

It's "Thaddeus," right? That
gold braid, it was your dad's,
wasn't it?
(beat)

I guess you knew I'd figure that
out.

Still no response. Johnny sighs.

JOHNNY

We'll get in touch with your
family. They'll probably let you
stay here tonight. But tomorrow
we've got to get you home.

Thaddeus seems to nod, or maybe he's just rocking slightly, as we push in on his drawing pad, beginning --

25

A COMIC BOOK MONTAGE

25

Dynamic macro photography, the kind Ken Burns used to make Civil War photographs come alive, turns a series of Thaddeus's comic book panels into a little story.

Once again, the beautiful narrator's face hovers over a dramatic "establishing shot" of a tiny horse-drawn cart making its way through a snowy mountain pass.

(CONTINUED)

25

CONTINUED:

25

ÍRIMĚ (V.O.)
Fortune smiled on young Finn,
making allies of Eldgar and his
trusted apprentice...

As another panel reveals the cart's three passengers: the tall white-robed Wizard, his short, pointy-eared Apprentice, and young Finn seated between them. We might note that Finn's companions bear a more than passing resemblance to Johnny and Bruce.

ÍRIMĚ (V.O.)
...a fellow who was rarely silent
on the journey back to Finn's
home.

And over a final CU comic image of a chatty, gesticulating Apprentice/Bruce, we hear:

BRUCE (V.O.)
Yo Thad, check this out.

25A

EXT. SOUTH BOSTON - DAY - ESTABLISHING

25A

A tough but well-maintained working class neighborhood. Finding Bruce's SUV pulled to the curb, with Johnny outside on the sidewalk showing a map to an elderly Dog Walker.

BRUCE (V.O.)
Every street in all 50 States,
plus Mexico and Canada, programmed
into an itty-bitty two-gig flash
drive...

26

INT. BRUCE'S SUV - DAY - ON BRUCE

26

As he fiddles with a NAVIGATION UNIT mounted on the dash. Thaddeus is in back, drawing as he repeatedly hums an ODD LITTLE MELODY -- which seems to be getting to Bruce.

BRUCE
... with a GPS locator to light
the way. State-of-the-art
technology.

He gets back in the car, handing Bruce a folded map with a circled destination.

JOHNNY
I was right, we're lost.

(CONTINUED)

JOHNNY

That's where we should be.

BRUCE

Sorry, I was distracted. That little ditty he keeps humming is about to drive me crazy.

JOHNNY

Now it's his fault you can't operate that thing? That's desperate, even for you.

BRUCE

(glancing back)

Doesn't seem to be stopping his art work.

Johnny has an idea.

JOHNNY

Thaddeus -- can I see your drawings?

Thaddeus lets him take the pad. Johnny studies the drawings, which include panels we saw in the montage, as well as new scenes involving elves, trolls, dragons, etc.

JOHNNY

These are good. You even made up your own language.

He indicates a panel that shows Eldgar and his apprentice.

JOHNNY

"The wizard and his apprentice."

Bruce glances back at the pad.

BRUCE

Are you saying that freaky little dude with the pointy ears is me?

JOHNNY

Remarkably life-like.

BRUCE

(grabbing pad)

Uh-uh! No way! I'm no "elf."

JOHNNY

Tolkien's elves were immortal.

BRUCE

Immortal, huh?

Johnny hands Thaddeus his pad.

(CONTINUED)

26 CONTINUED: (2) 26

Bruce starts the car, grousing to himself.

BRUCE
Just never seen no black elf,
that's all.

And they pull out of frame...

27 OMITTED 27

28 EXT. SOUTH BOSTON - ANOTHER NEIGHBORHOOD - DAY 28

The SUV cruises past a CABLE TV VAN with tinted windows.

29 A POV ANGLE FROM INSIDE THE VAN 29

Observing the SUV as it parks down the street. Bruce, Johnny and Thaddeus get out, then cross the street to a small house that's seen better days.

30 EXT. THADDEUS'S HOUSE - CONTINUOUS 30

Johnny and Bruce eye the front yard littered with abandoned toys and kids' bikes. Johnny checks the house number against a slip of paper.

JOHNNY
1409. Home sweet home.

Thaddeus's response is to head up the walk, as Johnny and Bruce follow.

30

CONTINUED:

30

BRUCE

This his mom's place?

JOHNNY

Was. Now it's Fallon's sister's.
She should be expecting us.

Sounds of video game mayhem from inside as they approach the door. Thaddeus waits as Johnny rings the bell. A second ring prompts a woman to shout:

CALLIE (O.S.)

Jimmy! Evan! Somebody get the damn door!

As Johnny and Bruce exchange looks --

30A

INT. THADDEUS'S HOUSE - CONTINUOUS

30A

CALLIE FALLON, Ryan's younger sister, an attractive but perpetually frazzled single mom in her 30s, crosses to the front door, glaring at her oblivious preteen twin sons, who are noisily playing a violent video game.

She opens the door, ushering Johnny and Bruce in.

CALLIE

Hi... I'm... Jesus, Thad, you had us going nuts.

Without so much as a glance, Thaddeus walks past her, heading for his room.

CALLIE

Thaddeus! I'm talking to you!
(turning back to Bruce
and Johnny)

I'm sorry you had to drive all the way down here. House is a disaster zone, I can offer you some coffee before you head back.

She turns toward the twins, her voice cutting through the video mayhem.

CALLIE

You two! Bedroom! Now!

31 INT. LIVING ROOM - DAY - A LITTLE LATER

31

Callie pours some coffee.

CALLIE

My own kids I can barely handle...
But Thad? Running away like this.
It's just too much.

BRUCE

Can't you get him some help?

CALLIE

Aides cost money, and I'm the
only one paying the bills. After
I heard from you, I called Social
Services.

JOHNNY

You're giving him up?

CALLIE

The State has places for kids
like him. Maybe he'd even be
happier.

Johnny and Bruce trade glances. Callie instantly gets defensive, picking up toys and chucking them in a box.

CALLIE

You have no idea what it's like.
Dealing with an autistic kid is a
24-7 job. I have my own children
to think about.

BRUCE

No one's judging you.

CALLIE

(emotional beat)

He gets to me, you know? He'll
go ballistic, then he'll disappear
under his bed for hours doing
those comics of his.

JOHNNY

Has he always been this shut off?

(CONTINUED)

31 CONTINUED:

31

CALLIE

He was doing pretty well. Irene -- Ryan's wife -- she had him in a mainstreaming program. His teachers saw potential.

BRUCE

What happened?

CALLIE

Irene was killed in a car accident. Thaddeus was... he was trapped in the wreckage with her until they cut him out. Can you imagine?

Actually, Johnny can.

CALLIE

That's when he started to shut down. Then Ryan was arrested and he stopped talking altogether.

(beat)

I know he understands. It's just no one can reach him.

JOHNNY

Ms. Fallon? It seems to me that it's Thaddeus who's reaching out. He didn't just run away. He came looking for me. For help.

CALLIE

It's the case. I've tried to shield him, but it's always in the papers. I guess he thinks you're some kind of super hero.

BRUCE

I've seen John do some pretty amazing things.

CALLIE

Have you seen him get a cop off Death Row?

(beat)

Look, Mister Smith, I love my brother. But then I sat through that trial and...

(MORE)

(CONTINUED)

31 CONTINUED: (2)

31

CALLIE (CONT'D)

(beat)

You're just gonna disappoint that
boy again. Then who's going to
pick up the pieces?

32 INT. THADDEUS'S ROOM - DAY

32

Shelves neatly stocked with fantasy comics and novels and
Lord of the Rings action figures. Parchment maps of Middle
Earth, as well as bus and subway routes, on the walls.
Thaddeus is slipping the pages of his latest comic into a
plastic sleeve as Callie enters with Johnny and Bruce.

CALLIE

Thaddeus. Mister Smith and his
friend want to say goodbye.

Thaddeus seems to take no notice, filing the comic in a
box with many others. Johnny crouches beside him.

JOHNNY

Thaddeus. I'm afraid we have to
go.

Thaddeus crawls under his bed...

CALLIE

Thaddeus?

...only to wriggle out a moment later holding a cigar
box. He opens it, takes out a baseball and holds it out
to Johnny. Johnny looks at Callie, who shrugs. He takes
the ball. *WHOOSH!*

33 INT. A LIVING ROOM - DAY - PAST - VISION

33

*Johnny watches from a doorway as Ryan and his wife, IRENE,
30, argue, Ryan brandishing the same baseball.*

RYAN

*I can't even play a simple game
of catch with him!*

IRENE

*Maybe if you tried to connect
with his interests.*

RYAN

*Don't you get it? There is no
connecting with him.*

(CONTINUED)

33

CONTINUED:

33

IRENE

You need to be patient.

RYAN

How can you be patient with a goddamn zombie?!

She slaps him across the face.

RYAN

(beat)

The other guys have sons... I had so many things I wanted to teach him.

IRENE

Maybe he's here to teach you. Like how to be a real father.

She walks away as Sean considers the baseball, then dumps it in the trash as Johnny hears a noise, then looks down and sees a YOUNGER THADDEUS (8) huddled in the hallway, just out of sight, rocking and quietly moaning.

34

RESUME - AS JOHNNY TURNS TO CALLIE

34

JOHNNY

Did Ryan and Thaddeus get along?

She's a little taken aback.

CALLIE

My brother's a cop, from a family of cops. He couldn't accept having a son with Thad's... limitations.

Thaddeus is now holding out a small black plastic ball. Johnny takes it, unsure what it is at first -- until he turns it around and sees a white-etched manual shift pattern. It's a car's gear shift knob. WHOOSH!

35

INT. VW RABBIT - NIGHT - MATCHING POV ANGLE

35

The KNOB now mounted on the stick shift of Irene Fallon's ancient VW. Her hand comes into frame, shifts the lever into third, as we tilt up to see her looking at the road ahead. Our POV is that of a child in the passenger seat.

(CONTINUED)

- 35 CONTINUED: 35
- She looks at us and smiles: an angelic face beaming down, framed by a halo of sunlight. (And by now we may recognize her face as that of "Irine," the narrator of Thaddeus's comics. It's his mother's voice that we've been hearing as well -- Thaddeus's way of preserving her memory). Then she reaches for the knob again. Only now it comes off in her hand. She stares at it for a beat, flustered, then looks up as an oncoming truck's BRIGHT LIGHTS blind her. She throws her right arm against us as there's a sickening CRASH!*
- 36 RESUME - INT. THADDEUS'S ROOM - CONTINUOUS 36
- JOHNNY
It's from the crash.
- CALLIE
(creeped out)
I didn't know he had that.
- Thaddeus holds up one last item: A FLATTENED NICKEL. And for a moment he actually meets Johnny's eyes. Johnny takes the squished coin and is again jolted into --
- 37 REPRISE: WEIRD P.O.V. FLASHES 37
- Again we see the wall of graffiti with the graffitos rearranging themselves.*
- 38 NEXT, THE UNDULATING RIBBONS OF LIGHT. 38
- Only now we tilt up to see a wriggling, amoeba-like black shape silhouetted against a brighter light.*
- 39 FINALLY, WE SEE THE FLATTENED COINS WINKING ON THE BED OF STONES -- 39
- As this time a SHADOW falls over them.*
- 40 RESUME 40
- Again, Johnny comes out of the vision to find Thaddeus humming the ODD MELODY again, almost as if he's trying to make a point. But whatever it is, Johnny doesn't get it.
- BRUCE
What'd you see that time?

(CONTINUED)

40 CONTINUED:

40

JOHNNY

More weird images... like before.

Callie's patience has run out. Firmly:

CALLIE

I need you both to go now.

Johnny stands, moves to the door with Bruce. He takes a last look at Thaddeus, but the boy is already drawing a new comic, humming the odd little tune as he works.

41 EXT. THADDEUS'S HOUSE - DAY - MOMENTS LATER

41

Johnny and Bruce head down the walk.

BRUCE

We're not going, are we?

JOHNNY

Ryan Fallon's life isn't the only one at stake here.

They've reached the car. Johnny turns, almost angry.

JOHNNY

I know what it feels like to grow up without a father. If there's any chance I can spare Thaddeus those feelings, I'll take it.

BRUCE

Okay, John.

(MORE)

(CONTINUED)

41 CONTINUED:

41

BRUCE (CONT'D)

Where do we start?

At which point the VAN we saw earlier zooms up, the side door is yanked open, and TWO MEN jump out.

MAN

Get in.

BRUCE

Whoa! What is this?

One of the men (DUFFY) pulls up his jacket, reveals the butt of a gun and a detective's BADGE on his belt.

DUFFY

Now get your ass in the van.

BRUCE

What's the charge?

DUFFY

How about kidnapping and resisting arrest...

He shoves Bruce toward the door, as they allow themselves to be herded inside. The two cops jump in after them and slam the door shut. As the van zooms off...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

42 INT. POLICE OBSERVATION ROOM - DAY

42

Through one-way glass, we see Johnny and Bruce being interrogated by the two cops who picked them up. On our side of the glass, we see the REFLECTIONS of two other cops: Mitch Stanton, a young and likeable plain-clothes narcotics detective (think a young David Caruso, tough but sensitive), and his older, laconic supervisor, LT. DOBBS. Dobbs smokes.

DOBBS (O.S.)
Wise use of taxpayer dollars.

STANTON (O.S.)
I said I'd look after his family.

DOBBS (O.S.)
You're taking loyalty too far.

STANTON (O.S.)
Man was my partner.

DOBBS (O.S.)
And he almost took down this
division.

Camera pulls back to reveal the two men.

STANTON
It's against the law to smoke
indoors.

DOBBS
You're a cop. Arrest me.

One of the other cops, Duffy, the guy who told Johnny and Bruce to get in the van, pokes his head in.

DUFFY
They claim the kid came to them,
they were just takin' him home.
(indicates Johnny)
When I uncuffed blondie, he said
my wife wasn't coming back. Claims
he gets "visions" off touching
things.

(CONTINUED)

42 CONTINUED: 42

STANTON
Think he's for real?

DUFFY
You met my wife. Hell, I pray
he's for real.

STANTON
Let's see.

Stanton takes out a key chain with some sort of "charm"
attached -- a squashed, gold-plated bullet. Off which...

43 INT. INTERROGATION ROOM - A MOMENT LATER 43

Stanton enters, Dobbs and Duffy behind him, and immediately
tosses Johnny the key chain. *WHOOSH!*

44 INT. DESERTED LOADING DOCK - NIGHT - PAST - VISION 44

*POV ANGLE of a drug buy going down - a GUY handing a bag
of drugs to ANOTHER GUY in an SUV. Pull back to find
Johnny crouched beside Fallon and Stanton as they observe
through the gap between a big truck and its cab.*

STANTON
We should call for back up.

Fallon gives him a disdainful glance.

FALLON
More than you can handle, rookie?

Stanton looks pissed, but racks the slide of his gun.

NEW ANGLE

*Johnny now revealed watching from this angle as Fallon
and Stanton descend on the two men. Stanton goes for the
man who was standing beside the truck and is now walking
away. Fallon sticks his gun in the driver's open window.*

FALLON & STANTON
Police! Freeze! [etc.]

*Stanton slams his man against a truck, his eyes briefly
off Fallon, who yanks open the door of the SUV.*

FALLON
Get out!

*But as he opens the door, he sees A THIRD MAN reflected
in the SUV's sideview mirror. He's just stepped out of a
loading dock door, aims a cannon-like .357 at Fallon. As
Fallon turns, staring into point blank death, a shot rings
out...*

(CONTINUED)

44 CONTINUED: 44

...and the man falls as he fires, a bullet intended for Fallon burying itself in side of the SUV. Fallon and Johnny turn to see Stanton's gun smoking, his perp already cuffed. As Stanton and Fallon lock eyes...

45 RESUME - INT. INTERROGATION ROOM - CONTINUOUS 45

Johnny looks at the squashed bullet, then at Stanton.

(CONTINUED)

45 CONTINUED:

45

JOHNNY

You saved his life. Detective
Fallon's.

The cops react, as surprised as anyone would be.

STANTON

And he's saved mine. Guess I'm a
little over-protective where his
kid's concerned. You're free to
go.

JOHNNY

What if we could help? Your
partner, I mean.

DOBBS

Ryan Fallon had his day in court.

BRUCE

What if we could find new evidence.

DOBBS

I got real work to do.

He gives Stanton a look that says "it's your headache"
and exits. Johnny tosses Stanton back his keys.

JOHNNY

At the trial, Fallon said he was
framed.

STANTON

You heard what my lieutenant said.

He starts to usher them out, but Johnny hangs back.

JOHNNY

If you really care about Ryan and
Thaddeus, you'll accept my offer.
Either way, we're not going home.

Stanton eyes Johnny, gauging his determination. Then:

STANTON

Ryan was like a father to me. I
wanted to believe him. More than
I've ever wanted anything.

(beat)

Just be careful where you poke
your nose. You've seen what
happens when you get cocky.

(CONTINUED)

45 CONTINUED: (2) 45

Off which, a swell of music segues us to...

46 A COMIC BOOK MONTAGE - SERIES OF IMAGES 46

A "crystal eye" (Thad's variation on a crystal ball, in the form of a large jagged crystal) reveals a ragged man in a dungeon. Eldgar/Johnny and Apprentice/Bruce make their way through a swamp toward a forbidding fortress. Hellish souls rise out of the water, grasping for them with arms of mist -- only to miss the pair as they slip past under a spell of invisibility.

ÍRIMĚ (V.O.)

Eldgar's "crystal eye" revealed the location of Finn's father: the dreaded Fortress of Maror. The trio decided to reconnoiter the fortress, only to be waylaid by the Kalmathari -- the hungry souls of those already claimed by Maror's dungeons. Were it not for a quickly cast spell of invisibility, their own souls would have joined their ranks.

*
*

And off a comic book image of the watery demons, howling at being denied their prey...

47 EXT. FEDERAL PRISON - DAY 47

Bruce's SUV is directed through a gate. No swamp demons here, just a small crowd of anti-death penalty PROTESTERS shouting as they wave their placards at the car.

48 INT. PRISON MEETING ROOM - DAY 48

Ryan Fallon, looking older than in Johnny's earlier visions, sits at a small table with a box of legal folders. He's a bitter and cynical man: a cop schooled by the business end of the Justice system. He stands as a guard admits Johnny and Bruce.

JOHNNY

Detective Fallon? My name's Johnny Smith, this is my... associate, Bruce Lewis.

Ryan indicates two chairs on the other side of the table.

(CONTINUED)

48 CONTINUED:

48

RYAN

My lawyers said I should meet
with you. My question is why?

Johnny holds out the bullet key chain (sans keys).

JOHNNY

A close friend sent us.

Ryan eyes the key chain, surprised, then takes it. *WHOOSH!*

49 INT. BAR - NIGHT - VISION

49

*The same bullet-key chain plops into Mitch Stanton's shot
glass. He turns as Ryan slides onto an adjacent stool.*

RYAN

Consider it a 24-carat thank you.

Stanton fishes out the key chain, smiles.

STANTON

Just doin' my job.

RYAN

*I got sloppy. I have a feeling
you're gonna keep me on my toes...
partner.*

STANTON

Serious?

RYAN

It's up to you.

*He offers his hand, then pulls Stanton into a hug. Pull
back to reveal Johnny watching from another bar stool.*

50 RESUME - INT. PRISON MEETING ROOM - CONTINUOUS

50

Fallon fingers the key chain.

RYAN

I think that hurt the most. That
my partner could think I sold
out.

BRUCE

He sent us here, didn't he?

(CONTINUED)

50 CONTINUED:

50

RYAN

You're here for the press. Only
I'm not buying your "Dead Man
Walking" act.

JOHNNY

I'm here because of Thaddeus.

RYAN

Thad?

JOHNNY

Your son came to find me.

Ryan's taken aback. This doesn't quite compute for him.

BRUCE

All the way to Maine on his own.

RYAN

That's impossible... My son is...

JOHNNY

Autistic. I know. He's also
your biggest supporter. Now maybe
I can help you, maybe I can't.
The question is: What have you
got to lose?

A beat, then Ryan nods.

RYAN

What do you want from me?

JOHNNY

Tell me what happened that night.

RYAN

Read the court transcript.

JOHNNY

I need to hear it in my own way.

He extends both his hands over the desktop, palms up.

RYAN

You're kidding?
(to Bruce)
He's kidding, right?

Bruce and Johnny stare back at him. Ryan eyes Johnny's
hands for a beat, then grasps them. WHOOSH!

51 EXT. RAIL YARD - NIGHT - VISION

51

We cut into the middle of a foot chase, with Johnny as Ryan Fallon, gun drawn, breathing hard as he pursues a man with a briefcase who's about 30 yards ahead of him.

RYAN (V.O.)

I got a tip that a dealer I was after was making a sale to a big out-of-town buyer.

(CONTINUED)

51 CONTINUED:

51

Johnny/Ryan runs along a high, cement-walled embankment, then swerves as his quarry darts across a tangle of switch tracks, heading toward the HEADLIGHT of an approaching freight train.

RYAN (V.O.)

The dealer didn't show and the buyer took off before I could I.D. myself. I gave pursuit...

The buyer ducks under a flat car, trying to escape, but Johnny/Ryan jumps on top of it, then makes a flying tackle. As Johnny/Ryan yanks the man to his feet, gun pointed --

BUYER

Don't shoot! I'm a --

Suddenly: DARKNESS.

RYAN (V.O.)

That's when the lights went out.

FADE IN:

52 JOHNNY, ON HIS BACK, OPENS HIS EYES AND SQUINTS AT --

52

HIS POV LOOKING UP - A BRIGHT LIGHT COMES INTO FOCUS

It proves to be a helicopter circling tightly overhead, shining a searchlight down. A paramedic leans into frame, along with two hard-faced MEN in wind breakers (the two feds seen arresting Fallon in the earlier vision).

AGENT

Wakey wakey dirtbag.

RYAN (V.O.)

When I came to, I was looking up at medics and some very angry feds.

ANGLE - THE BUYER LIES DEAD ON HIS BACK

FLASH! A Crime Scene Tech snaps a picture.

RYAN (V.O.)

The "buyer" turned out to be an undercover D.E.A. agent. D.O.A., thanks to three rounds from my service revolver.

FLASH! The tech snaps another pic: a .32 pistol in the dead man's hand.

(CONTINUED)

52 CONTINUED:

52

RYAN (V.O.)
*My backup piece ended up in the
victim's hand. Like I'd tried to
make it look like self-defense.*

*CLOSE ANGLE - AN AGENT FISHES A RED LOCKER KEY OUT OF ONE
OF JOHNNY/RYAN'S POCKETS*

RYAN (V.O.)
*When they searched me, they found
a key to a bus locker packed full
of drug money.*

As Johnny/Ryan is hauled to his feet and cuffed...

53 RESUME - INT. PRISON MEETING ROOM - CONTINUOUS

53

Johnny releases Ryan's hands.

RYAN
That's how it went down. My hand
to God.

JOHNNY
I believe you.

RYAN
My lawyers don't even believe me.

JOHNNY
I saw it happen just like you
said. Only problem, I saw it
from your perspective. Someone
must've hit you from behind, but
I don't know who it was.

RYAN
Welcome to the party.

BRUCE
Any idea who framed you?

Ryan rises from his chair and starts looking through one
of his files.

RYAN
A dealer I was after. Slick
Russian named Boris Kujo. Boris
has been coming up in the world.
And he isn't shy about letting me
know.

(CONTINUED)

53

CONTINUED:

53

He shows Johnny and Bruce an 8x10 PUBLICITY PHOTO of a smiling businessman posing at a construction site, flanked by a pair of hard-hatted architects, as he displays an ARTIST'S RENDERING of a finished office building. It bears the message, "Thinking of you. Xoxo Boris."

RYAN

Cute, huh? Guy's turning into another Donald Trump. Two new office buildings downtown. Another I can see going up from my cell.

JOHNNY

Could WE find him there?

Ryan shakes his head.

RYAN

Publicity photos are one thing. When it comes to real work, Kujo doesn't get his hands dirty.
(eyes the photo)
Mitch can track him down.

Off the photo of the smiling Kujo...

54
THRU
56

OMITTED

54
THRU
56

57

OMITTED

57

58

EXT. FRENCH RESTAURANT - DAY

58

Through a plate glass window we can see Kujo dining elegantly with a gorgeous MODEL. PULL BACK to find Johnny, Bruce and Stanton watching as they sip latte grandes in the cold. Stanton eyes his cup.

STANTON

First time they put one of these yuppie "latte" places in South Boston, Ryan said "there goes the neighborhood."

(CONTINUED)

58

CONTINUED:

58

BRUCE
Old School, huh?

STANTON
Real Old.

There's a hint of regret in his voice. He turns to Johnny.

STANTON
What do you need?

JOHNNY
One touch.

STANTON
That can be arranged.

They watch the model excuse herself to go to the ladies'...

59

INT. RESTAURANT - A MOMENT LATER

59

Kujo's studying the wine list when Stanton slides into his booth. Kujo frowns. Stanton smiles.

STANTON
Your date's taking her time in there, Boris. Hope she's not doing all your coke.

Now it's Kujo who smiles.

KUJO
I don't engage in illegal activities. I'm a businessman. Just ask your ex-partner.

Stanton tenses. Clearly no love lost between these two. He nods O.S. and Johnny and Bruce, who've been pretending to study a menu by the door, approach.

But first a THUGGISH BODYGUARD moves from another table to intervene. Kujo waves him off. To Stanton:

KUJO
If you'd warned me, I would've reserved a bigger table.

STANTON
Detectives Smith and Lewis. They're working a case with me.

(CONTINUED)

59 CONTINUED: 59

Johnny extends his hand.

JOHNNY

Mister Kujo. I've heard a lot about you.

KUJO

And I've heard nothing about you.

Kujo eyes his hand, then reluctantly grips it. WHOOSH!

60 EXT. RAIL YARD - OVERLOOK - NIGHT - VISION 60

Johnny finds himself in the back of a tricked-out Navigator, watching a track suit-clad Kujo play a video game on a drop down screen while his driver stares out at the dark rail yard. Three gunshots echo in the distance. Kujo puts down the controller, speed dials his cell, then listens briefly before hanging up. To the driver:

KUJO

Let's go.

The driver starts the car. As the headlights come on, they illuminate a high, graffiti-covered wall. The vision FREEZES. Off Johnny as he leans forward to study that wall, making a disturbing connection. He's seen it before.

61 RESUME - INT. FRENCH RESTAURANT - CONTINUOUS 61

Johnny comes out of the vision, nods to Stanton.

JOHNNY

It was nice meeting you. Maybe we'll see each other again.

They head off. Kujo looks after them, then eyes Stanton.

KUJO

What the hell was that?

Stanton shrugs, a little confused himself but covering.

STANTON

You're more popular than you thought.

As Kujo turns to look after Johnny and Bruce again, still puzzled and now a little uneasy...

62 EXT. RESTAURANT - CONTINUOUS 62

Johnny and Bruce come out, hustle toward Bruce's car.

(CONTINUED)

62 CONTINUED:

62

BRUCE
Did he do it?

JOHNNY
He's our guy. Even if he didn't
pull the trigger.

BRUCE
(nods, remembering)
"Doesn't get his hands dirty."

Johnny nods as they reach the car, still disturbed.

JOHNNY
There's something else.

CALLIE (V.O.)
Just a minute...

63 INT. THADDEUS'S HOUSE - DAY

63

Callie opens the door, not happy to see Johnny and Bruce.

CALLIE
I thought you two left town.

JOHNNY
I need to speak to Thaddeus.
(off her look)
It's important.

64 INT. THADDEUS'S ROOM - MOMENTS LATER

64

Thaddeus sits on his bed hugging his knees. Though he doesn't look up when Johnny and Bruce enter, Callie anxiously following, we sense he was expecting them.

JOHNNY
Thaddeus, I need you to look at
me.

Thaddeus slowly looks up, but not directly at him.

JOHNNY
You were there that night. You
saw what happened.

Thaddeus ducks his head again... or was it a nod? In any case, we sense an admission.

(CONTINUED)

64 CONTINUED:

64

Callie's confused and alarmed.

CALLIE

What are you saying?

JOHNNY

Thaddeus was a witness. He knows
who set his father up.

Off which...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

65 PUSH IN ON: A COMIC BOOK IMAGE 65

Eldgar/Johnny, Apprentice/Bruce and a small group of elves, trolls and human leaders surround young Finn.

ÍRIMĚ (V.O.)

Fate can be a surprising partner. *

Like a river that twists and turns,

only to wind its way back to its

source, events had again conspired *

to place Finn at the center of

our tale. The High Council

convened...

DISSOLVE TO:

66 ANOTHER MEETING - INT. THADDEUS'S BEDROOM - DAY 66

Johnny, Bruce and Callie are gathered around Thaddeus. Johnny is talking to him, gesturing.

ÍRIMĚ (V.O.)

Eldgar believed the boy himself

carried the key that could free

his father from the Dark Fortress.

67 A COMIC BOOK PANEL - ELDGAR TOUCHES FINN'S CHEST 67

Causing a light to GLOW under Finn's tunic.

ÍRIMĚ (V.O.)

"The answer lies here," the wizard

said, tapping Finn's chest. "Close

to your own heart."

As FINN now takes out the glowing magic amulet that hangs from a cord round his neck, we MATCH DISSOLVE BACK TO:

68 INT. THADDEUS'S LIVING ROOM - THADDEUS 68

begins to remove a real "amulet" he wears around his neck. Johnny, meanwhile, mid-speech:

JOHNNY

...we need to know what happened.

Some way you could help us under --

Johnny reacts to the GOLD DETECTIVE'S SHIELD that Thaddeus is holding out to him.

(CONTINUED)

68 CONTINUED:

68

CALLIE

My God. That's Ryan's badge.
Thaddeus, where did you get that?

But Thaddeus just continues to hold it out, again humming the ODD MELODY. Johnny takes the shield -- WHOOSH!

69 EXT. RAIL YARD - NIGHT - VISION

69

Vision-Johnny watches as Younger Thaddeus, now clearly revealed as a witness to the scene, scrambles to his unconscious father's side. The DEA agent lies nearby. His father's gold shield has fallen on the ground. Thaddeus picks it up -- just as a bright light sweeps the area. It's a DEA helicopter. Sirens sound. Police and feds are starting to converge on the scene. Scared and overwhelmed, Thaddeus runs off.

70 RESUME - INT. THADDEUS'S LIVING ROOM - CONTINUOUS

70

Johnny eyes the badge in his hand, then looks at Thaddeus, who once again turns away. Johnny turns to Callie.

JOHNNY

Your brother was framed. But to prove that, I need Thaddeus.

Off Callie, conflicted...

71 EXT. RAIL YARD - DAY - ON A HIGH GRAFFITI-COVERED WALL

71

Tilting down to find Johnny, Bruce and Thaddeus with Mitch Stanton staring up at it.

STANTON

I'm not sure what this can tell you.

JOHNNY

That makes two of us.

He reaches out, touches the wall. We hear a WHOOSH.

BRUCE

See anything?

(CONTINUED)

71 CONTINUED:

71

JOHNNY

The history of graffiti.

He takes a step toward the boy, who instinctively retreats.

JOHNNY

I know you don't like being touched. But it's the only way I can be sure what you saw. I won't hurt you.

He takes another step; Thaddeus backs against the wall.

BRUCE

You can't force it, John. You'll freak him out.

Indeed, the boy already looks like a cornered animal, his eyes darting wildly. A beat, then Johnny crouches down, addresses the boy more gently.

JOHNNY

Something you may not know about me. I lost my father when I was a little boy. Not a day goes by when I don't think about him, or wish I could bring him back. But the two of us, working together... we have a chance to bring your father back to you. I need you to be brave and to trust me, just like you'd trust him.

A beat, then Thaddeus tentatively makes eye contact and slowly extends his hand. Johnny takes it -- *WHOOSH!*

72 OMITTED
AND
73

72
AND
73

74 *SUDDENLY DAY BECOMES NIGHT AND THE WALL RECEDES 50 YARDS AS JOHNNY AND THADDEUS REMAIN FROZEN IN THE FOREGROUND*

74

Johnny stands, still holding Thaddeus's hand as he turns to see Younger Thaddeus peering from behind some track equipment at the graffiti wall as a man runs by -- the DEA agent -- followed by Ryan Fallon.

(CONTINUED)

74 CONTINUED: 74

The scene FREEZES and Johnny turns, sees Kujo's Navigator parked in the shadows across the yard, facing the wall.

75 RESUME - EXT. RAIL YARD - DAY 75

Johnny and Thaddeus are still by the wall as Johnny stares across the yard.

JOHNNY

Thaddeus was over there, watching.
He saw his dad run past this wall,
chasing another man. Kujo was
here too.

(to Thaddeus)

Did you stay there, Thaddeus, or
did you follow them?

In response, Thaddeus tugs on Johnny's hand, leading him toward...

76 A TANGLE OF SWITCH TRACKS 76

Thaddeus pauses here, eyes focused on a section of track. Johnny crouches and touches a rail. *WHOOSH!*

77 DAY BECOMES NIGHT AGAIN 77

And Johnny finds himself crouching by the tracks as Younger Thaddeus runs into frame, then stops, transfixed by what he's seeing, which Johnny now sees too:

THE SWITCH TRACKS are a web of shifting, reflected light, a work of abstract art. Johnny and Younger Thaddeus look up from the tracks and see a dark amoeba-like blob wriggling against a bright light.

Then the image focuses, and Johnny sees it's a foreshortened view of Ryan chasing the DEA agent down the tracks toward the headlight of an approaching train.

78 RESUME - EXT. RAIL YARD - DAY 78

Thaddeus, who we sense is reliving the events himself, anxiously pulls Johnny forward, Bruce and Stanton trailing.

NEW ANGLE

As they cross several tracks, then Thaddeus stops short, as though reacting to something. *WHOOSH!*

79 EXT. RAIL YARD - NIGHT - VISION 79

Johnny, holding Thaddeus's hand, is again watching Younger Thaddeus as he reacts to the sound of THREE RAPID GUNSHOTS. The boy now steps out from behind the end of a freight car and sees a silhouetted figure, his back to us, holding a gun as he stands over the unconscious Ryan Fallon.

JOHNNY
He saw the killer.

80 INTERCUT - EXT. RAIL YARD - DAY 80

Bruce and Stanton following Johnny and Thaddeus's looks. (Note: in real life, as opposed to the vision, there is no freight car here; just an empty section of track.)

STANTON
Could you see him? The killer, I mean.

JOHNNY
(still in the vision)
His back's to me. Wait, he's turning.

81 IN THE VISION 81

The man indeed turns, as if sensing eyes on him. But before we can see his face, both Thaddeus and his younger vision-self duck down, scrambling under the freight car.

UNDER THE FREIGHT CAR - VISION

Johnny finds himself crouching with both boys, their attention now fixed on a scattering of flattened coins, now clearly left on the tracks by kids, resting atop the angular stones of the rail bed. But as Younger Thaddeus picks up a shiny squished nickel, a man's shadow falls over the other coins. They freeze, and Johnny turns to see the killer's legs just a few feet away.

Suddenly the killer's cell phone rings -- a distinctive "melodic" ring tone. The distraction allows Younger Thaddeus to scramble away, ending the vision.

82 RESUME - EXT. RAIL YARD - DAY 82

Johnny stands, releasing Thaddeus's hand. Stanton and Bruce look at him expectantly.

JOHNNY
We didn't see his face.

(CONTINUED)

82 CONTINUED:

82

Stanton shakes his head, as though irritated he's bought into this and yet annoyed it isn't panning out.

JOHNNY

We heard something.

He takes out his cell phone, shows it to Thaddeus.

JOHNNY

That melody you've been humming, that was the sound of his cell phone. The sound of the man who hurt your father.

In response, Thaddeus hums the tune again.

STANTON

A ring tone?

JOHNNY

To identify the shooter.

BRUCE

Who we know was working for our pal Boris.

STANTON

Let's say you find the guy, what are the odds he'd have the same phone? It was five years ago.

JOHNNY

I'm not saying it's evidence, but it's something.

STANTON

None of which is gonna get my lieutenant on board. It isn't even testimony if the kid can't speak.

Johnny nods. This is all painfully clear to him too.

JOHNNY

According to Ryan's account, Thaddeus was with him most of that day.

(CONTINUED)

82 CONTINUED: (2)

82

BRUCE

We could follow their movements,
see where your visions lead us.

STANTON

You can't tote Thad along like a
police dog. Besides, if you're
right, it could be dangerous.

A beat, then Johnny nods.

JOHNNY

He's right. We need to take him
home.

He crouches in front of the boy.

JOHNNY

You did good, Thad.

Off the boy's still distant look...

83 EXT. THADDEUS'S HOUSE - DAY - CLOSE ON A PINK POST-IT

83

Stuck to the front door. Bruce picks it up.

BRUCE

Callie took the twins to soccer,
said to make Thad lunch.
(takes out his cell)
I'll catch up to you guys after I
call Susannah. Better reception
out here.

84 INT. THADDEUS'S HOUSE - KITCHEN - DAY

84

Thaddeus sets his pad and markers on the kitchen table as
Johnny spies another pink post-it on a pantry door.

JOHNNY

Follow the pink Post-its.
(plucks it, reads)
Tomato Soup. Also one of my
personal favorites.

CLOSE ANGLE as his HAND opens the cabinet door. We hear
a *WHOOSH* as a shelf of identical tomato soup cans is
revealed. Then *ANOTHER MAN'S HAND GRABS A CAN.*

RYAN (O.S.)

(to phone)
Kid, it's me.

(CONTINUED)

84 CONTINUED: 84

PULLING BACK to reveal we're in --

85 INT. THADDEUS'S KITCHEN - DAY - PAST - VISION 85

Ryan, a phone receiver cradled on his shoulder, is leaving a message as he makes lunch for Younger Thaddeus, who is again drawing while Johnny, seated beside him, observes.

RYAN

Just got a tip that Kujo's personally brokering a sale tonight. South Station rail yard. Hope you get this soon 'cause I can't wait. Mitch, I finally got the bastard.

He hangs up, ending the vision.

86 RESUME ON JOHNNY 86

Standing by the cabinet again, soup can in hand. He looks over at Thaddeus, still drawing.

JOHNNY

He didn't think you'd understand, much less follow him. D'you take the bus?

Once again Thaddeus shows no sign he's listening, intent on his drawing. Johnny pours the soup into a pot that's been left on the stove.

JOHNNY

People keep underestimating you, don't they? That's gonna be their last mistake.

He then turns on the gas. A vision WHOOSH merges with the whoosh of the flame as it ignites. Johnny FREEZES.

CU ON THADDEUS'S PAD - VISION

Quick glimpses of various characters and scenes as we hear the scratching of his felt tip, the sound exaggerated in the still moment. Then --

BACK TO JOHNNY'S HAND

Frozen on the gas knob, as suddenly his perspective rockets

86

CONTINUED:

86

into the stove, down a gas line, and then to a GAS METER outside of the house, where a man in a gas company uniform -- whom we recognize as Kujo's THUG from the restaurant -- is doing something to the gas line.

Our view rockets back the way it came, as Johnny now unfreezes as he turns to Thaddeus.

JOHNNY

Thaddeus!

That's as far as he gets before the stove EXPLODES IN A MASSIVE FIREBALL, the flash whiting out the screen!

87

RESUME - JOHNNY AT THE STOVE

87

Realizing it's all been a vision, and yet he's already turned on the gas and knows he has barely a second to act. This time he just grabs Thaddeus, who screams as Johnny rushes out just as the room EXPLODES behind them!

88

INT. THADDEUS'S HOUSE - HALLWAY - CONTINUOUS - JOHNNY

88

Is thrown to the floor, dazed, as flames pour out of the kitchen doorway. Thaddeus pulls away from him, takes in the flames, then runs toward them, disappearing into the smoke that is already engulfing the house.

Still dazed, Johnny clammers to his feet -- just as Bruce rushes in, helps him up.

BRUCE

Thaddeus?!

Johnny looks into the smoke, then rushes into it, Bruce following.

89

INT. THADDEUS'S ROOM - CONTINUOUS

89

Thaddeus is wrestling with his boxes of comics, trying to save them as smoke pours into the room. Johnny grabs him, causing the boy to scream again.

JOHNNY

Leave them! We gotta get out!

But the boy holds onto the boxes for dear life. Bruce grabs them.

(CONTINUED)

89 CONTINUED:

89

BRUCE
It's okay, I got 'em!

With Johnny holding onto the screaming Thaddeus, and Bruce holding the boxes, they rush out of the room.

90 EXT. THADDEUS'S HOUSE - DAY

90

Johnny, Thaddeus and Bruce make it to the lawn just as the whole house goes, knocking them all down again, then raining cinders around them. Off Johnny as he looks back at the burning house, sirens starting to sound in the distance...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

91 EXT. THADDEUS'S HOUSE - DAY

91

Or what was a house. Just blackened ruins now, a crew of firemen dousing the embers. All as seen through the viewfinder of a NEWS VIDEO CAMERA as we pan across the scene, meanwhile hearing:

FEMALE REPORTER (O.S.)
With less than 24 hours until his scheduled execution, a fire has destroyed Ryan Fallon's former home, now occupied by his sister and her family.

The viewfinder finds the reporter doing her stand-up. In the background, Callie's twins start jumping around and mugging at the camera.

FEMALE REPORTER
Fortunately, no one was harmed. No word on the cause of the blaze, but --

CAMERA MAN (O.S.)
Crap!

He's just caught the twins mooning him (sufficiently out of focus, though we get the idea). As the videocam comes off his shoulder, revealing him --

CAMERA MAN
Those kids screwed up the take again.

FEMALE REPORTER
That's it. We're out of here.

They start toward their TRUCK, as the giggling boys scamper past them, more excited than dismayed by the whole scene.

Not so their mom, whom camera finds next on the sidewalk, being consoled by NEIGHBORS. She sees a car pull up, a man in a suit get out.

CALLIE
The insurance agent. Finally. Now I can move to a decent neighborhood.

Her neighbors react, stung, as camera pulls back again to find Johnny, Bruce and Stanton watching a short distance.

(CONTINUED)

91 CONTINUED:

91

JOHNNY

She seems to be taking things in stride, considering.

STANTON

Callie always lands on her feet.

Bruce watches Thaddeus, who's carefully checking through his boxes of comics.

BRUCE

Least Thad saved his drawings.

JOHNNY

You should have seen him... he was willing to die to get them out.

STANTON

You're lucky you both didn't cook. You get another vision?

JOHNNY

Yeah.

At which point, Lieutenant Dobbs approaches.

DOBBS

Fire Marshal's calling it an accident.

JOHNNY

I saw one of Kujo's thugs messing with the gas line.

DOBBS

What you claim to see in your head doesn't interest me.

STANTON

Lieutenant, I had my doubts, but what if Kujo is coming for the kid? If he set Fallon up, that'd be his play.

Dobbs controls his irritation.

DOBBS

Have a uniform babysit the kid for the next 24 hours. If you want to help Fallon, get me some hard evidence.

The Fire Marshal signals him. He moves off.

(CONTINUED)

91 CONTINUED: (2)

91

STANTON

He's right. We're just spinnin'
our wheels, and the clock keeps
ticking.

He gets a call on his cell (the ring is NOT the one
Thaddeus heard), steps away to take it. Johnny seems to
consider him for a moment, then takes out his own phone.

BRUCE

Who you calling?

JOHNNY

Purdy. He's got political
connections. Maybe he can twist
an arm or two.

(re: phone)

Damn. Battery's dead.

He turns to Stanton, who's just finished his call.

JOHNNY

Okay if borrow yours?

Stanton hesitates for the briefest of seconds, then hands
it over with a smile.

STANTON

Don't use up my minutes.

As Johnny takes the phone we may hear a small *WHOOSH*, but
then he quickly dials his number, listens.

JOHNNY

It's Johnny Smith. Is he
available? I see. No, I'll try
back later.

As he speaks, his gaze falls on Thaddeus, who's
methodically inventorying and reordering his comics.
Johnny hands the phone back to Stanton, moves to the boy.

JOHNNY

Thaddeus, can I take a look at
your drawing pad again?

Thaddeus hands over his pad. Johnny opens it, shows it
to Stanton and Bruce.

JOHNNY

The stories are all based on his
life. See this one?

He points to an image of the Wizard, holding Finn's hand,
as they pick their way through a plain of sleeping dragons.

(CONTINUED)

91 CONTINUED: (3)

91

JOHNNY

That was today, at the train yard.
I was leading Thad past these old
freight cars.

BRUCE

"Sleeping dragons."

STANTON

What's your point?

JOHNNY

It's an allegory. A way Thaddeus
records his experience. And he's
been doing it for years, including
the night his father was arrested.

BRUCE

A kind of "witness testimony."

Johnny eyes Thaddeus, who's seemingly paying them no mind.

JOHNNY

If we can match the story to the
event. We have to go back to the
train yard.

STANTON

Dragons? Comic books? You guys
realize how this sounds?

JOHNNY

You got a better idea, I'm all
ears.

Off Stanton, far from convinced...

92 EXT. RAIL YARD - NIGHT

92

Dark. Spooky. Looking very much as it did in Johnny's
visions of the original shooting.

Finding Johnny, Bruce and Stanton standing alongside a
flatbed rail car. Pages of Thaddeus's comics are spread
out, weighted down with stones from the track bed.

JOHNNY

It's all right here. All we had
to do was see it.

(CONTINUED)

- 92 CONTINUED: 92
- Using a flashlight as a pointer, Johnny indicates a drawing that shows young Finn slipping out of a tree house.
- JOHNNY
His alter ego, Finn, slips out of his evil stepmother's house.
- 93 INT. MOTEL SUITE - DAY - POV ANGLE 93
- A bedroom door cracks open and we see Callie trying to separate the fighting twins while a TV blares. A POLICE WOMAN has been dragooned into helping. The door closes, then our POV crosses to a window, pulling aside shades to look out to a balcony.
- 94 RESUME - EXT. RAIL YARD - NIGHT - CONTINUOUS 94
- Johnny's flashlight now illuminating another drawing, which shows Finn flagging down a passing horse cart.
- JOHNNY
He uses public transportation.
- 95 EXT. CITY STREET - NIGHT - POV ANGLE ON A CITY BUS DOOR 95
- As it wheezes open. The BUS DRIVER looks down at us.
- BUS DRIVER
In or out, child? I ain't got all night.
- (Note: while Johnny is describing what happened in the past, what we're seeing is the past repeating itself: Thaddeus slipping away and making his way to the rail yard in the present.)
- 96 RESUME - EXT. RAIL YARD - NIGHT - CONTINUOUS 96
- Johnny indicates another drawing: a view of a forbidding volcanic plain. Dragons alighting from the sky.
- JOHNNY
He arrives at the crime scene.
- Off the drawing, we MATCH CUT TO:
- 97 EXT. RAIL YARD - NIGHT - A SIMILAR POV VIEW 97
- Of the rail yard, a freight train pulling in.

JOHNNY

Which brings us right here.

His flashlight illuminates a final drawing: A demon with a bloody sword standing over an unconscious man.

BRUCE

A demon standing over an unconscious guy, who looks a lot like Thad's father. Swap the bloody sword for a smoking gun and you've got a pretty accurate picture of what he saw.

Stanton has been looking on impatiently.

STANTON

You really think these are going to prove anything?

JOHNNY

No. But they could convince a judge that Thaddeus was a witness, that he saw something at odds with the prosecution's version of events. And that could get Ryan a reprieve.

BRUCE

Hook Thaddeus up with a good child psychologist, chances are he may blow this thing wide open.

JOHNNY

With my visions, and more time to investigate --

STANTON

You guys aren't going to quit, are you?

BRUCE

We're trying to help your partner.

STANTON

My ex-partner.
(drawing his gun)

BRUCE

What?

STANTON

You guys should have gone home
when I told you to.

Johnny nods. The picture more than clear now.

JOHNNY

You set Ryan up. Killed that
agent and planted his gun.

STANTON

Ryan was getting too dangerous.
Just like you two.

Bruce takes a step to the side. Stanton swings his gun.

STANTON

I'm not alone.

And indeed, in a couple of quick cutaways we see:

KUJO'S TWO THUGS

Taking up positions about fifty yards away, one armed
with a handgun, the other with a shotgun.

BRUCE

You're not going to kill us here,
too many questions.

STANTON

You're right. But I have other
places. So many other places.

JOHNNY

Thaddeus?

STANTON

The kid can't talk. And those
half-assed drawings are about to
disappear. Problem solved.

JOHNNY

You said Ryan was like a father
to you.

STANTON

He was.

98 CONTINUED: (2)

98

JOHNNY

Then why save his life, only to
let him be executed?

STANTON

Ryan was "Old School." He didn't
get it.

BRUCE

You were in Kujo's pocket the
whole time.

STANTON

We play a sucker's game, while
guys like Kujo get rich. I just
decided to take what I deserved.

JOHNNY

You had me fooled.

(beat)

But you should never have handed
me your phone. I told you: it
only takes one touch.

And as he says this, we begin a quick series of flashbacks
that fill in a vision we didn't see previously.

99 EXT. THADDEUS'S HOUSE - DAY

99

Post-fire, we see Johnny take Stanton's phone. *WHOOSH!*

100 INT. PRECINCT HOUSE - DAY - RECENT PAST - VISION

100

*Stanton's CELL PHONE rings at his desk. A distinctive
ring tone but not the ring. As he picks it up, brings it
to his ear...*

STANTON

Hey baby.

And we MATCH, MOVE, MORPH off the phone to:

101 EXT. CITY STREET - DAY - ANOTHER PHONE (2004) 101

Ringing in Stanton's hand. Another distinctive ring tone, but again not the one. We reveal he's walking briskly along a sidewalk as he answers.

STANTON

*I'm around the corner. Order me
a Manhattan.*

And again we MATCH, MOVE, MORPH off the phone (and we may also do linked 360-degree spins around Stanton and the phones in this sequence, really have some fun with it) to --

102 INT. STAKEOUT APARTMENT - DAY - ANOTHER PHONE (2002) 102

Rings on a window sill. Different ring tone but still not the one. Stanton, manning a camera pointed out the window, answers.

STANTON

*I told you not to call me on this
line.*

This time we FLASH TO:

103 EXT. RAIL YARD - NIGHT - (2000) 103

CLOSE on a pair of shoes as they walk beside a freight car, crunching gravel. They stop. Then a cell phone rings -- the killer's ring tone -- and CAMERA does a Tarantinoesque swoop under the freight car to find Younger Thaddeus hiding, staring at the coins... then swings back out, follows a hand as it brings a classic Motorola flip phone up to a man's face. Stanton's face.

STANTON

It's done.

The vision ends.

104 RESUME - EXT. RAIL YARD - NIGHT - PRESENT 104

JOHNNY

*What do you think, Lieutenant?
Hard enough?*

Stanton reacts as Dobbs steps out from between two freight cars, a gun held loosely at his side, a walkie-talkie in his other hand.

DOBBS

It'll do.

(CONTINUED)

104 CONTINUED:

104

Stanton looks around wildly.

BUT KUJO'S THUGS...

have already been grabbed by pairs of SWAT officers.

RESUME

DOBBS

It's over, Detective.

But a noise now causes Stanton to turn -- and see Thaddeus standing a few feet away, watching them. Just like he did five years ago, Thaddeus has made his way here out of concern for someone he cares about.

JOHNNY

Thaddeus! No!

But before the others can react, Stanton rushes over and grabs the boy, who screams and wriggles. His gun to the boy's head, Stanton starts backing away.

STANTON

Back off! Everybody! I'm gonna walk out'a here now!

DOBBS

And go where?

STANTON

That's my problem.
(indicating Thad)
This is yours.

Johnny's hand unconsciously touches the side of the flatcar. *WHOOSH!*

105 CAMERA ZOOMS UP TO A DISTANT VANTAGE, RIGHT INTO THE SCOPE OF A SNIPER RIFLE, THE CROSSHAIRS ON THE BACK OF STANTON'S HEAD

105

POLICE SNIPER'S VOICE

(to radio)

Nighthawk One. I have a green situation. I repeat, the target is green.

SWAT COMMANDER'S VOICE

Take that green light, Nighthawk One.

POLICE SNIPER'S VOICE

Green light, out.

We hear a CRACK --

106 ZOOM BACK TO JOHNNY 106

As we hear a sickening thud as the steel-jacketed round plows through Stanton's head, blood splattering toward Johnny before the bullet hits the flatbed near his hand with a SPARK. The vision ends.

107 RESUME 107

JOHNNY

You won't make it, Detective.
You're gonna die right here.
I've already seen it. Please.
Let him go.

Stanton's been around Johnny enough to believe him. Finally, he lowers his gun and releases Thaddeus, who scrambles away, then huddles on the ground.

As Dobbs quickly takes Stanton into custody, and Johnny and Bruce move to calm Thaddeus...

108 EXT. FEDERAL PRISON - DAY - ESTABLISHING 108

109 INT. PRISON MEETING ROOM - DAY 109

Not the cell, a larger space. Johnny and Bruce stand outside the doorway with Dobbs. Through a window, we can see Ryan Fallon, in his prison jump suit, talking to Callie while Thaddeus draws at a card table.

DOBBS

Kujo wasn't so squeaky clean after all. Stanton's testimony led us to a stash in the burbs. Enough stuff there to put Boris away for a long time.

BRUCE

Ryan?

DOBBS

Governor granted his stay. He won't get out right away, but he'll get out.

(beat)

Now if I can just keep the word "psychic" out of my paperwork, I may keep my job.

He starts to walk away, then turns back.

109 CONTINUED:

109

DOBBS

Baiting that confession out of Stanton was pretty gutsy.

JOHNNY

The real gutsy guy is in there.

Johnny indicates Thaddeus.

Dobbs nods and exits. Johnny and Bruce step into the room just as Ryan takes a seat across from the boy.

RYAN

Hey Thad. How you doin', kid?

Thaddeus keeps drawing, his eyes on his pad, seemingly oblivious. Ryan takes a breath.

RYAN

It's okay. I'm the one who needs to talk. I'm sorry I never gave you enough credit, didn't see what a really terrific kid you were. My son.

(beat)

I won't make that mistake again.

(beat)

Thad. I love you. I truly do.

Johnny and Bruce share a look, and Ryan lowers his head. But he also knows now that connecting with a child like Thaddeus will require patience and time. So what happens next is a shocker.

The boy reaches out, tentatively and takes his father's hand. Ryan looks up, sees that Thaddeus is pushing something across the table toward him with his other hand. His gold shield.

Ryan reacts, powerfully moved. As are Johnny and Bruce. Callie and the other kids just watch in stunned silence.

Ryan puts his fingers on the other side of the badge,

(CONTINUED)

109 CONTINUED: (2) 109

pushes it gently back toward Thaddeus.

RYAN

You keep it. You deserve it more
than I do.

ON JOHNNY, reacting to this potent father-son moment.
And we sense his pain at something long missing from his
own life. So does Bruce. He puts a hand on Johnny's
shoulder. Time to go. But as they start to exit...

RYAN

Mister Smith? Mister Lewis?

Johnny and Bruce turn to see Ryan standing by the table.

RYAN

Thank you.

But then another small miracle. Thaddeus gets out of his
chair, eyes downcast, and takes a few tentative steps
toward Johnny. And then he looks up, rushes the rest of
the way, and wraps his arms around Johnny's waist.

Both Johnny and Bruce are rocked. Johnny gently puts a
hand on the boys head, ruffles his hair. Off the moment...

110 EXT. HIGHWAY - NIGHT 110

Bruce's SUV speeds along in traffic.

ÍRIMĚ (V.O.)

Every story has a beginning. *

111 INT. SUV - NIGHT (PMP SHOT) 111

On a pensive Johnny, Bruce glancing over as he drives.

ÍRIMĚ (V.O.)

But no story truly has an end. *

We hear the SOUND of a galloping horse.

112 A DRAWING - CU ON A WHITE HORSE'S HOOVES 112

As it gallops across a meadow. TILT UP to reveal a tall
rider, who looks very much like Ryan Fallon, with Young
Finn held in front of him.

(CONTINUED)

DEAD ZONE: "Heroes & Demons" - FOUR - 3/7/05 - YELLOW 59.

112 CONTINUED:

112

ÍRIMĚ (V.O.)
Only a new beginning.

Camera PANS to another comic book panel: Finn beams up at his dad. His dad smiles down.

DISSOLVE TO:

113 INT. MOTEL SUITE BEDROOM - ON THADDEUS

113

Sitting on the floor between the bed and a wall as he sketches. We hear the faint sound of a TV outside, but Thaddeus is lost in his own world. A happier world than we found it.

FADE OUT.

END OF ACT FOUR

THE END