

Production Company:  
Dead Zone Production Corp.

**THE DEAD ZONE**

"SYMMETRY"

(F.K.A. "JOHNNY'S LADDER")

Production #18-4018

Written by

Christina Lynch & Loren Segal

Directed by

Rachel Talalay

Production Draft - White	Jul 12/05
Full Blue - Repaginated	Jul 13/05
Full Pink - Repaginated	Jul 18/05
Full Yellow - Repaginated	Jul 20/05
Full Green - Repaginated	Jul 21/05
Full Gold - Repaginated, Renumbered	Jul 21/05
Full 2nd White	Jul 22/05
2nd Blue Pgs: 2-2A, 37A-40, 52	Jul 24/05
2nd Pink Pgs: 30-31, 44-44A, 45A	Jul 25/05
2nd Yellow Pg: 30 (30A deleted)	Jul 25/05
2nd Green Pgs: 42-43A	Jul 29/05
2nd Gold Pgs: 7, 10-10A	Aug 01/05
3rd White Pgs: 19-20, 20A	Aug 11/05 *

Copyright © 2005 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"JOHNNY'S LADDER"CAST

JOHNNY SMITH

MAIYA RAYMOND

WALT BANNERMAN

SIENA RAYMOND (AGE 6)

BRUCE LEWIS

DESMOND EAMES

SARAH BANNERMAN

COLE

J.J. BANNERMAN

DOCTOR

DEPUTY ROSCOE

NON-SPEAKING

\*

SHERIFF DEPUTIES &amp; DEPARTMENT STAFF

HOSPITAL STAFF

THE DEAD ZONE

"JOHNNY'S LADDER"

SETS

INTERIORS

MAIYA'S HOUSE  
LIVING ROOM  
KITCHEN

SHERIFF'S STATION  
WALT'S OFFICE

SMITH HOUSE  
LIVING ROOM

HOSPITAL  
JOHNNY'S ROOM

SMALL MOTEL ROOM

EXTERIORS

BEACH  
PARKING LOT

TOP OF CLIFFS  
BASE OF CLIFFS  
SEA CAVE

DOCK  
MARINA AREA

MAIYA'S HOUSE  
FRONT STOOP  
FRONT LAWN

\*

ROADS

SMALL MOTEL

VEHICLES

JOHNNY'S CAR

MAIYA'S FUNKY CAR (i.e., LIME GREEN VINTAGE BEETLE)

COLE'S CAR (i.e., 2002 MUSTANG GT)

\*

WALT'S CRUISER

DEAD ZONE: "Johnny's Ladder" - TEASER - 7/22/05 - WHT-2 1.

THE DEAD ZONE

"JOHNNY'S LADDER"

TEASER

FADE IN:

1 EXT. ND LOCATION - DAY

1

OVER BLACK we HEAR the SOUND of the SURF. At least we think it's the surf. The UNIDENTIFIED IMAGES begin to FLASH through the blackness, REVEALING a VIOLENT STRUGGLE. ONE, TWO, maybe more, INDIVIDUALS in a life or death FIGHT. We don't HEAR any VOICES, just GRUNTS and GROWLS, MOANS and the sense of VIOLENCE. RAW VIOLENCE. As the IMAGES BUILD in SPEED and INTENSITY, it culminates in a

SUPER LOUD WHOOSH

to BLACK, as we HEAR...

WOMAN'S VOICE

Wake up sleepy-head! Breakfast  
is ready!

2 INT. MAIYA'S HOUSE - FAMILY ROOM - MORNING

2

Somebody is sleeping on a couch, covered by a blanket. As the blanket is slowly thrown back, we see JOHNNY. He sits up, still in his clothes.

For a moment he's lost in the dream, can't place where he is. An attractive woman in her mid-30s, MAIYA, comes out of the kitchen.

JOHNNY/DESMOND

(looking around)

I forgot where I was. Like a  
dream.

Johnny notices about a dozen child-like drawings tacked up around the room. Not bad for a kid. Maiya appears with a cup of coffee and hands it to him.

MAIYA

What was it about?

JOHNNY/DESMOND

What?

MAIYA

Your dream.

(CONTINUED)

2 CONTINUED:

2

JOHNNY/DESMOND  
I can't remember.  
(re: his clothes)  
I must have been pretty tired.

MAIYA  
It was after 2 when you got here.  
I can't thank you enough.

There's a real connection here.

JOHNNY/DESMOND  
Listen, Maiya, the phone calls in  
the middle of the night, the hang  
ups, it has to be your ex-husband,  
right? Which means he knows where  
you are.

Maiya, clearly upset, reflects for a moment.

MAIYA  
Remember how I always used to say  
I wanted an unconventional life,  
to live on the edge?

JOHNNY/DESMOND  
Sounds like Cole's a little too  
edgy.

Maiya overcome, fights tears.

MAIYA  
How did I get into this mess?

JOHNNY/DESMOND  
You can't blame yourself.

MAIYA  
Cole was... he turned into somebody  
I don't even know. The things he  
did... I had to get away from  
him.

JOHNNY/DESMOND  
If he violates the restraining  
order, you can have him sent to  
jail.

MAIYA  
What about Siena? He's her father.  
What's it going look like if I  
have him sent to prison?

(CONTINUED)

2 CONTINUED: ( 2 )

2

JOHNNY/DESMOND  
The main thing is that you two  
are safe.

MAIYA  
He said he'd never let me take  
his daughter away.

A little girl, SIENA, 6, comes running out into the kitchen, her ever-present crayons and drawing pad in tow. She's an old soul in the body of a child.

( CONTINUED )

2 CONTINUED: (3)

2

SIENA  
You're still here.

JOHNNY/DESMOND  
Good morning.

SIENA  
Why did you come over in the middle  
of the night?

Johnny and Maiya exchange a look, it's clear she doesn't want to worry her daughter.

JOHNNY/DESMOND  
(spots the eggs)  
I had a craving for your mom's  
world famous mushroom omelette.  
Hungry?

SIENA  
(sitting down to draw)  
I have things to do. Bet you  
don't know all the things there  
are to do in Maine.

JOHNNY/DESMOND  
I bet I do. I bet I've done them.

Siena shows Johnny her drawings of each activity.

SIENA  
We're going blueberry picking.  
And lobstering. And... Have you  
ever found buried treasure?

JOHNNY/DESMOND  
That one I missed.

Siena flips to a DRAWING of a MAN AND A LITTLE GIRL UNDER A PALM TREE.

SIENA  
My daddy told me about how he was  
going to take me to look for it  
someday. In the Land of Gold.

Maiya, uncomfortable at the mention of Cole, deflects.

MAIYA  
(nickname)  
Okay, Picasso, let's get this  
show on the road. Go get your  
stuff.

(CONTINUED)

2 CONTINUED: (4)

2

SIENA  
Ok.

Siena runs out of the room, Maiya eyes her, worried.

JOHNNY/DESMOND  
You're doing the right thing.

She touches his face.

MAIYA  
I really missed you.

JOHNNY/DESMOND  
Me too.

MAIYA  
Finish your breakfast, you can  
lock up.

Maiya grabs a hand-crocheted scarf and starts to wind it around her neck.

Maiya rethinks the scarf, unwinds it, drops it on the kitchen counter. Siena runs past them like a bullet.

SIENA  
Bye!

Johnny/Desmond smiles as Maiya waves and heads out after Siena.

ON JOHNNY, standing at the window, watching them go.

POV through window as Siena gets in the back of her mom's distinctively funky car (i.e., a lime green vintage Beetle) and they pull out of the driveway, then we suddenly FLASH CUT TO --

3 EXT. BEACH / ND LOCATION - DAY

3

ANOTHER, VIOLENT FLASH OF A PHYSICAL STRUGGLE - ECU: BLACK HANDS grab, then rip away a shirt sleeve as WE FLASH TO BLACK.

4 INT. JOHNNY'S HOUSE - A LITTLE LATER

4

FADE UP. REVEALING Johnny's napping on his couch when he's startled awake by the sound of a ringing phone.  
[ PRODUCTION NOTE: ROOM HAS REMNANTS OF WHAT LOOKS LIKE A NOW-CLEANED-UP BIRTHDAY PARTY FROM THE NIGHT BEFORE--FEW STREAMERS, DEFLATED BALLOONS, ETC.] Johnny reaches for

(CONTINUED)

4 CONTINUED:

4

the phone.

JOHNNY

Hello?

INTERCUT WITH:

5 INT. WALT'S OFFICE - SAME TIME

5

WALT

Still sleeping? I guess I can't  
blame you after last night.  
Listen, John, I could really use  
your help on something.

6 INT. WALT'S OFFICE - DAY

6

Mid-conversation as WALT is filling Johnny in.

WALT

This guy came by earlier to file  
a complaint, seems an old  
girlfriend of his is being stalked  
by her ex-husband.

JOHNNY

(aside)  
Must be an epidemic.

WALT

How's that?

JOHNNY

Know anything about the ex?

WALT

He's a pretty rough character.  
Weapons conviction, assault, he's  
got a restraining order filed  
against him. Plus there's an  
ugly custody battle. I put an APB  
out on the guy.

JOHNNY

But you want to make sure he  
doesn't find the ex-wife first.

WALT

The guy who reported her missing  
hasn't been able to get in touch  
with her since this morning.

(CONTINUED)

6 CONTINUED:

JOHNNY  
Whatever I can do.

WALT  
Roscoe's got a photograph of the missing woman. I was able to get the guy to drop off something of hers for you to touch.

Walt pulls a familiar looking SCARF out of his desk drawer. Johnny's expression shifts as he recognizes it. As he grabs the scarf, he's suddenly--

7 EXT. SKY - FLASH VISION

7

*Falling! POV as a body careens downward, falling off a SEASIDE cliff!*

8 RESUME INT. WALT'S OFFICE - CONTINUOUS

8

Johnny flashes back, as Walt hands him a photo.

WALT  
This is the woman we're looking for. Her name is...

JOHNNY  
Maiya. Maiya Raymond.

WALT  
That's right. How did you know that?

JOHNNY  
I spent last night at her house.

As Johnny stares at the picture.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

9 EXT. DOCK - MARINA AREA - DAY

9

As the SHOT PANS the fishing area.

JOHNNY (V.O.)

I checked the blueberry farms and  
there was no sign of Maiya or her  
daughter. They mentioned the  
lobster boats.

10 EXT. DOCK - DAY

10

Bruce and Johnny walk down the dock.

BRUCE

How well do you know this woman?

JOHNNY

We went to college together. But  
it's all a little blurry. Feels  
like a lifetime ago.

BRUCE

Was it something special?

JOHNNY

I'm not sure. She asked me to  
come over last night.

BRUCE

After the birthday party?

JOHNNY

She was getting these phone calls  
in the middle of the night. Might  
be her ex-husband.

BRUCE

Sounds like a real mess.

Bruce continues to smile at him.

JOHNNY

Why are you smiling like that?

(CONTINUED)

10 CONTINUED:

10

BRUCE  
Am I smiling?

JOHNNY  
Yeah, and it's starting to creep  
me out.

BRUCE  
You want me to stop?

JOHNNY  
Yeah, I do.

Bruce stops smiling.

JOHNNY  
Thank you.

BRUCE  
Whatever you say.

Johnny shows Bruce the photo of Maiya.

BRUCE  
She's pretty.

Johnny drops the photo, as he reaches down to pick it up,  
he loses his balance, grabs onto a piling on the dock to  
steady himself--

WHITE FLASH TO:

11 EXT. DOCK - SUNSET - VISION

11

*Johnny as Desmond, and Maiya, looking younger, walk hand  
in hand down the dock, laughing. They sit on the dock  
next to the piling, looking out at the water.*

MAIYA  
*I wonder where all those boats  
are sailing off to. Wish I was  
on one of them.*

JOHNNY/DESMOND  
*Where do you want to go?*

(CONTINUED)

11 CONTINUED:

11

MAIYA  
*Nowhere. Everywhere. Make it up  
as I go along.*

*She looks right at him.*

MAIYA  
*Come with me.*

JOHNNY / DESMOND  
*What?*

MAIYA  
*There's something special about  
you. I see it in your eyes.*

JOHNNY / DESMOND  
*Me? I'm the least special person  
in this whole college.*

MAIYA  
*Don't do the safe thing. Do  
something amazing with your life.  
Go on instincts, feelings--*

*Johnny/Desmond grabs her impulsively, kisses her. On the  
movie-perfect romantic moment,*

MAIYA  
*Wow.*

*As she kisses him back,*

WHITE FLASH TO:

12 EXT. DOCK - RESUME

12

*Out of the vision, Johnny looks at Bruce.*

13 INT. CAR - RESUME - CONTINUOUS

13

*Johnny gets in the car, as we notice Bruce is already  
there.*

JOHNNY  
I was here. With Maiya.  
(frustrated)  
Why can't I remember any of this?

BRUCE  
I give up. Why?

(CONTINUED)

DEAD ZONE: "Symmetry" - ACT ONE - 8/11/05 - WHT-3 9A.

13 CONTINUED:

13

Johnny looks at him.

JOHNNY

Let's go.

14 INT. CAR - MOMENTS LATER

14

Johnny's parked.

(CONTINUED)

14 CONTINUED:

14

JOHNNY

It's like this whole chunk of my life doesn't exist. It's like she knew who I was. Like we had this connection.

BRUCE

She sounds perfect.

JOHNNY

She feels perfect.

Again, he looks at Bruce.

JOHNNY

The doctors told me coma patients lose memories, but why is all this coming back to me now?

BRUCE

Yeah, why now?

JOHNNY

Don't you have something else you need to do?

BRUCE

Not a thing. I'm all yours.

He smiles at him again.

JOHNNY

Great. Guess I'm saddled with you.

BRUCE

(secret smile)

Guess so.

JOHNNY

(ignoring, back to business)

Let's head back to Maiya's house. See if I can pick up a clue about where she and Siena might have gone.

15 EXT. MAIYA'S HOUSE - DAY

15

Johnny pulls up in Maiya's driveway. As he walks up the

(CONTINUED)

DEAD ZONE: "Symmetry" - ACT ONE - 8/11/05 - WHT-3 10A.

15 CONTINUED:

15

front path,

FLASH CUT TO:

16 EXT. BEACH / ND LOCATION - DAY - QUICK CUTS

16

VIOLENT STRUGGLE IN CLOSE-UPS.

BACK TO:

17 EXT. MAIYA'S HOUSE - CONTINUOUS

17

Johnny as Desmond KNOCKS on the door. No answer. After a beat, he reaches for the KNOB. As he opens the door...

JOHNNY/DESMOND  
Hello? Anybody home?

18 INT. MAIYA'S HOUSE - DAY

18

CAMERA tracks Johnny as Desmond as he moves through the living room, looks at A ROW OF PHOTOS on the mantel: Maiya with Siena at different ages, a younger Maiya and an AFRICAN-AMERICAN GUY dressed in togas at a frat party. He picks that one up. As a flicker of recognition...

SFX: DOORBELL RINGS

Johnny/Desmond goes to the door.

19 EXT. MAIYA'S HOUSE - FRONT STOOP - DAY

19

Johnny/Desmond opens the door to find Maiya's Ex, COLE. He's got an edgy energy to him.

JOHNNY/DESMOND

Can I help you?

Cole stares at Johnny for a long, uncomfortable beat.

COLE

Where's Maiya?

JOHNNY/DESMOND

She's not home.

COLE

You the new boyfriend?

JOHNNY/DESMOND

Who's asking?

COLE

I am.

JOHNNY/DESMOND

I know who you are. You need to stop calling here in the middle of the night.

COLE

I didn't. But I bet you did, to scare her into asking you to come over.

JOHNNY/DESMOND

That's crazy.

COLE

You've always had a thing for her. She told me.

(CONTINUED)

DEAD ZONE: "Johnny's Ladder" - ACT ONE - 7/22/05 - WHT-2 12.

19 CONTINUED:

19

JOHNNY/DESMOND  
We're friends. Maiya's afraid of  
you. She moved three thousand  
miles to get away from you.

COLE  
Who put that idea into her head?

He grabs Johnny, pulls him out of the doorway. As they  
struggle,

20 EXT. MAIYA'S HOUSE - FRONT LAWN

20

COLE  
You poisoned her against me!  
Filled her head with lies!

JOHNNY/DESMOND  
Last night was the first time I  
talked to her in years!

COLE  
Then why'd she leave?!

JOHNNY/DESMOND  
Because she thought you were  
dangerous!!

The guy CLOCKS him hard. As Johnny/Desmond's consciousness  
FADES TO BLACK...

FADE BACK UP ON:

21 EXT. MAIYA'S FRONT LAWN - DAY

21

Johnny/Desmond comes to, he looks over to see a car backing  
out, Cole at the wheel. Johnny/Desmond gets up and  
stammers back into the house. As he reaches for the  
doorknob, FLASH CUT TO:

22 EXT. BEACH / ND LOCATION - DAY

22

ECU: The VIOLENT STRUGGLE, as a HAND GRABS A HANDFUL OF  
HAIR.

BACK TO:

23 EXT. MAIYA'S FRONT LAWN - RESUME

23

Johnny tries to turn the doorknob, but it's locked this  
time. He rings the doorbell. No answer. Suddenly the  
door swings open--

(CONTINUED)

23 CONTINUED:

23

DESMOND, African-American, 34, stands there. His hand is bandaged and his face bruised. He gives Johnny the once-over.

JOHNNY

Who are you?

Desmond eyes him warily.

DESMOND

Desmond... Eames. I'm a friend  
of Maiya's.

JOHNNY

How did you get in there?

DESMOND

Maiya let me in. I've been trying  
to reach her all day.

Johnny looks wary, gestures towards the lawn.

JOHNNY

There was a guy--big blond dude?

Desmond's eyes scan all around.

DESMOND

Cole was here? Did you see him?

JOHNNY

He just took off.

DESMOND

Are you Johnny Smith?

JOHNNY

How do you know my name?

DESMOND

I was expecting you. Come in.

Johnny glances behind him, then enters.

24 INT. MAIYA'S HOUSE - CONTINUOUS

24

(CONTINUED)

24 CONTINUED:

24

DESMOND  
Sheriff Bannerman told me you  
might be able to help.

JOHNNY  
You spoke to Walt?

DESMOND  
When I took him Maiya's scarf.  
He said you'd need something of  
hers to touch.

Johnny eyes his surroundings -- weird, he was just here,  
but somehow it all feels different.

JOHNNY  
I was here last night.

He seems unsure even as the words leave his mouth.

JOHNNY  
She called me. She was afraid  
Cole had followed her.

DESMOND  
That's strange.

JOHNNY  
What do you mean?

DESMOND  
She called me, too. I came over  
and spent the night on the couch.

JOHNNY  
You slept on the couch?

DESMOND  
Then this morning, after she and  
Siena left, Cole shows up.  
Sonofabitch sucker punched me.

Rubs his cheek.

JOHNNY  
Cole punched you?

Johnny's mind is racing now, as he starts coughing, then  
sputtering.

DESMOND  
Dude, are you okay?

(CONTINUED)

24 CONTINUED: (2)

24

Johnny gets up and staggers up against the door. He's choking as he reaches for his throat. Desmond comes up close to his face, it seems bizarre.

DESMOND

What's wrong? What's happening to you?

JOHNNY

I can't breathe!

FLASH CUT TO:

25 EXT. BEACH / ND LOCATION - DAY

25

CU as THE VIOLENT STRUGGLE CONTINUES, and a PAIR OF HANDS SNAKE AROUND A THROAT,

FLASH BACK TO:

25A EXT. MAIYA'S HOUSE - DAY

25A

Johnny/Cole is suddenly on the outside of the door. He tries to turn the doorknob. It's locked. He rings the doorbell. Frustrated, he kicks it. The door OPENS.

DESMOND stands there. Johnny is hostile to him.

DESMOND

Can I help you?

JOHNNY/COLE

Where's Maiya?

DESMOND

She's not home.

JOHNNY/COLE

You the new boyfriend?

(beat, as Johnny fights through)

What is this?

DESMOND

Who's asking?

JOHNNY/COLE

I am.

(beat, as Johnny fights through again)

I didn't mean that.

(CONTINUED)

DEAD ZONE: "Symmetry" - ACT ONE - 8/11/05 - WHT-3 15A.

25A CONTINUED:

25A

DESMOND

I know who you are. You need to stop calling here in the middle of the night.

JOHNNY/COLE

I didn't. But I bet you did, to scare her into asking you to come over.

DESMOND

That's crazy.

JOHNNY/COLE

You've always had a thing for her. She told me.

DESMOND

We're friends. Maiya's afraid of you. She moved three thousand miles to get away from you.

JOHNNY/COLE

Who put that idea into her head?

Johnny grabs Desmond, pulls him out of the doorway. As they struggle,

25B EXT. BEACH / ND LOCATION - DAY

25B

FIGHT FLASH

26 EXT. MAIYA'S HOUSE - DAY

26

Johnny's standing over Desmond's unconscious body, looking down at him, horrified.

JOHNNY

What have I done? What's happening to me?

SARAH'S VOICE

It's okay. Everything will be fine.

Johnny spins around, but can't see Sarah. Johnny can't put any of this together in his mind.

JOHNNY

Sarah--are you here? You have to help me.

(MORE)

(CONTINUED)

DEAD ZONE: "Symmetry" - ACT ONE - 8/11/05 - WHT-3 15B.

26 CONTINUED:

JOHNNY (CONT'D)  
I think I'm losing my mind...

Johnny reaches out blindly, as we FLASH INTO....

26A EXT. MAIYA'S HOUSE/HOSPITAL ROOM

26A

(CONTINUED)

26A CONTINUED:

26A

Desmond has vanished and Johnny watches as Sarah talks to Vision Johnny's unconscious body in a hospital bed. Sarah is holding Vision Johnny's hand.

SARAH

You need to concentrate on the sound of my voice.

Johnny seems confused by what he's seeing.

BRUCE'S VOICE

It just keeps getting stranger and stranger, doesn't it?

REVEAL BRUCE

Standing on the other side of Johnny.

JOHNNY

What happened? Why am I in a hospital bed.

SARAH

You're in the hospital, Johnny. You were hurt.

Bruce gestures as if to say, 'there ya go!'.

JOHNNY

I don't understand. I keep seeing the same things, but from different perspectives. It's like I'm stuck in...

BRUCE

What?

JOHNNY

(it hits him)  
In a vision. It's like I'm in some kind of... vision loop.

BRUCE

How do you get out?

JOHNNY

I don't know. I just don't know.

Off this bizarre moment, we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

27 EXT. MAIYA'S HOUSE/HOSPITAL ROOM - DAY

27

Pick up as an incredulous Johnny stares at Sarah holding Vision Johnny's hand. Bruce is here too.

JOHNNY

If I really am trapped in a vision,  
this conversation has to be part  
of it.

BRUCE

Makes sense.... I guess.

SARAH

Johnny, just keep listening to  
the sound of my voice. You were  
found lying beside your car near  
the coast highway. Some kids saw  
you and called the police.

JOHNNY

I don't remember driving to the  
coast.

SARAH

You took a blow to the head. The  
doctor's are worried that you  
might slip back into a coma.

JOHNNY

(slight sense of panic)  
No. That can't happen.

BRUCE

Calm down. Can you remember where  
this all started?

(CONTINUED)

27 CONTINUED:

27

JOHNNY

I was... I woke up and she was  
making breakfast.

(light bulb goes off)

That's it. I was trying to find  
her. I was trying to find Maiya.

BRUCE

Keep going.

JOHNNY

She's missing and I was trying to  
find her. That must be the key  
to all this.

BRUCE

How can you find her if you're in  
the hospital?

JOHNNY

I can't. Unless...

(beat)

I keep seeing this fight. If  
this really is a vision, it's  
possible whatever happened to me  
hasn't happened yet.

BRUCE

Why didn't I think of that?

Bruce smiles, which makes Johnny think...

JOHNNY

If that is the future, I might be  
able to stop it, if I can just  
find Maiya. But if I'm stuck in  
a vision, what are you doing here?

BRUCE

(playful)

Maybe I'm not here. I mean, in  
reality.

JOHNNY

You mean I'm making you up in my  
mind? Like my own voice coming  
back at me? My own thoughts?

BRUCE

Why do you think?

(CONTINUED)

DEAD ZONE: "Symmetry" - ACT TWO - 8/11/05 - WHT-3 19.

27 CONTINUED: (2)

27

JOHNNY

I think I just figured out why  
you keep smiling at me like an  
idiot.

SARAH

Hang on, Johnny. I'll be here  
waiting for you. I don't want to  
lose you again.

FLASH CUT TO:

28 EXT. BEACH / ND LOCATION - DAY

28

Another FLASH CUT OF THE ATTACK!

JUMP TO:

29 INT. JOHNNY'S CAR - DAY

29

Johnny is suddenly driving. There's nobody in the  
passenger's seat. He seems both disappointed and relieved. \*

JOHNNY

Where could she be?  
(racking his brain)  
What do I know about her?

Suddenly a PARTY FAVOR HORN blasts in his ear! He spins  
around to FIND Bruce sitting behind him in the back seat,  
SMILING.

\*

\*

\*

BRUCE

Happy birthday, Johnny!

Johnny tries to keep control of the car.

JOHNNY

That's great. Why don't you just  
drive us into a tree while you're  
at it?

BRUCE

Wasn't me.

JOHNNY

Yeah, I figured that out.

Johnny looks up into the rear-view mirror, but Bruce is  
gone. Suddenly, he gets the party favor blasted at him  
again, but now from the passenger seat.

REVEAL Bruce, now magically sitting beside him.

(CONTINUED)

29 CONTINUED:

29

BRUCE  
Happy birthday, Johnny Boy!

JOHNNY  
You need to stop saying that.

BRUCE  
Like I said, it wasn't me.

JOHNNY  
If you're my subconscious, why do  
I keep wishing myself a happy  
birthday? What does my birthday  
have to do with any of this?

BRUCE  
We gotta find Maiya, right?

JOHNNY  
Something tells me that's the  
only way to save myself.

BRUCE  
(excited)  
What are we gonna do? Find that  
dude that popped you in the eye?  
We gonna kick his ass?

JOHNNY  
We aren't going to do anything.  
You're just here for moral support.

BRUCE  
I can do that. But I'd like to  
try out some karate moves I learned  
in high school.

Bruce chops his hands through the air with the playful  
energy of a kid.

JOHNNY  
It's Judo and I learned it at the  
Y.M.C.A. If you're going to be  
me, at least get it right.

BRUCE  
Whatever. The fact is you don't  
find Maiya, you might be lookin'  
at another long, dark, sleep.

Johnny knows he's right. Hell, it's his own fear.

(CONTINUED)

DEAD ZONE: "Symmetry" - ACT TWO - 8/11/05 - WHT-3 20A.

29 CONTINUED: ( 2 )

JOHNNY  
We have to go see Walt.

BRUCE  
Walt? What for?

( CONTINUED )

DEAD ZONE: "Johnny's Ladder" - ACT TWO - 7/22/05 - WHT-2 21.

29 CONTINUED: (3)

29

JOHNNY

Because I can't think of any place  
else to start. Can you?

Bruce shrugs, then blasts him with the party favor again.

BRUCE

Happy birthday to... us! Get it?  
Happy birthday to you and me.

Johnny is not amused.

BRUCE

(stop laughing, deadpan)  
Dude, you need to seriously lighten  
up.

Johnny just shoots him a look as he reacts and we FLASH  
CUT TO...

30 EXT. BEACH / ND LOCATION - DAY

30

ANOTHER VARIATION on the ATTACK SEQUENCE.

31 INT. WALT'S OFFICE - DAY

31

Walt is checking something in a file cabinet, as  
Johnny/Desmond ENTERS (hand bandaged--PRODUCTION CHOICE).  
Bruce isn't with him as he steps into the office. Walt  
sees Johnny, but there's an odd feeling of distance.

WALT

I didn't expect to see you back  
so soon.

He walks away as Johnny/Desmond follows.

JOHNNY/DESMOND

I got kind'a turned around. I  
wanted to see if you'd heard  
anything about Maiya?

WALT

Same thing I told you before.  
We're looking for her.

(CONTINUED)

31 CONTINUED:

31

He walks away again. Johnny is beginning to get an uncomfortable vibe. Again, he follows.

JOHNNY/DESMOND

I was just wondering if maybe you could assign a few more people to the search? Make it a priority case?

Walt looks at him with a hard expression.

WALT

I know you're worried about your friend, but I already told you, we're looking for her. All my deputies have copies of her picture. That's all I can do.

Again Walt walks away. Johnny seems totally confused now.

BRUCE'S VOICE

Y'ever get the feeling you might be invisible?

REVEAL BRUCE

He's sitting on the desk next to Johnny. Walt does not see him.

JOHNNY

What do you mean?

BRUCE

Come on, what's it gonna take, a lightning bolt from Heaven? The guy isn't seeing you.

JOHNNY

Me?

BRUCE

(knocks on Johnny's head)

Hello?! You see anybody else around here?

He's right. Johnny looks around, then steps over to the glass window and checks his reflection. Bruce is suddenly standing beside him.

REFLECTION - DESMOND

He sees Desmond's image staring back at him.

(CONTINUED)

31 CONTINUED: ( 2 )

31

Oddly, Bruce has no reflection at all.

DESMOND'S REFLECTION  
(in Johnny's VOICE)  
That's why Walt is acting funny.  
He thinks I'm Desmond.

RESUME BRUCE AND JOHNNY

Standing side by side.

BRUCE  
You are Desmond. I mean, you're  
you, but you're also... It's  
complicated.

Walt walks back into the room.

WALT  
Still here?

JOHNNY/DESMOND  
Look, Sheriff, I know you don't  
know me, but I'd really appreciate  
it if you'd tell me what's going  
on? Please, it's important.

( CONTINUED )

31 CONTINUED: ( 3 )

31

Walt turns to him.

JOHNNY/DESMOND  
What about Johnny Smith?

WALT  
What about him?

Johnny hesitates, as suddenly Bruce is REVEALED sitting on top of the file cabinet.

BRUCE  
Uh-oh. You opened a big can'a worms now.

WALT  
What about John?

JOHNNY/DESMOND  
I just know he's concerned about finding Maiya. Don't you think you ought'a consider him?

WALT  
Johnny'll find you if he needs you. He can take care of himself.

BRUCE  
If he only knew the truth.

( CONTINUED )

31 CONTINUED: (4)

31

JOHNNY/DESMOND  
Shut up!

Walt TURNS...

WALT  
Excuse me?

Bruce puts his hand up to his mouth like a child with a secret.

JOHNNY/DESMOND  
Uh, I'm sorry to bother you.

WALT  
Go home. We'll find her.  
Everything'll be all right.

Walt walks away. As Bruce suddenly appears standing next to Johnny.

BRUCE  
That's what he thinks. What now  
Birthday boy?

Johnny thinks, then grabs the photo and looks at it.

JOHNNY  
I need to go somewhere and think.

BRUCE  
Good idea.

JOHNNY  
I wasn't asking your opinion.

Johnny walks away.

BRUCE  
Now you're mad at me? That doesn't even make sense.

32 OMITTED

32

33 EXT. BEACH / ND LOCATION - DAY

33

ANOTHER FLASH CUT of the VIOLENT STRUGGLE. HANDS GRABBING and CHOKING.

DEAD ZONE: "Johnny's Ladder" - ACT TWO - 7/22/05 - WHT-2 26.

34 OMITTED

34

35 EXT. MAIYA'S HOUSE - FRONT LAWN

35

Johnny/Cole is in the middle of the fight with Desmond.

JOHNNY/COLE

You poisoned her against me!  
Filled her head with lies!

DESMOND

I haven't talked to her in years!

JOHNNY/COLE

Then why'd she leave?!

DESMOND

Because she thought you were  
dangerous!

Even as the words leave his mouth, and Johnny/Cole CLOCKS  
Desmond hard,

Johnny fights against his natural instincts as Cole.

JOHNNY

What am I doing? What's going on  
inside me?

Bruce is REVEALED behind him. He suddenly seems  
frightened, like a child in danger.

BRUCE

This is bad. I think we should  
go.

JOHNNY

I must be Cole. Something keeps  
switching me from body to body.  
I can feel them inside me, their  
energy, their anger. I have to  
keep control.

BRUCE

That's good, but I still think we  
should go.

JOHNNY

(looks around)  
I think you're right.

Johnny takes off, but this time he runs across the street  
and gets into a 2002 Mustang GT. Bruce never moves.

36 INT. MUSTANG - CONTINUOUS

36

Bruce is already waiting in the passenger seat as  
Johnny/Cole jumps into the car.

(CONTINUED)

36 CONTINUED:

JOHNNY  
This is crazy.

BRUCE  
Yeah. But look at this car. I  
always wanted a Mustang.

JOHNNY  
Me too.  
(then)  
Could we focus here?

BRUCE  
Sorry. What now?

Johnny looks into the rear-view mirror.

REFLECTION

As he sees Cole's eyes staring back at him.

RESUME INT. CAR

Johnny looks around and notices a receipt folded and stuck into the ash tray. He picks it up and unfolds it.

BRUCE  
What is it?

JOHNNY  
It's a motel receipt. Cole must  
be staying somewhere near the  
coast.

BRUCE  
Hey, that's where Sarah said they  
found your body.

JOHNNY  
Yeah.

BRUCE  
Listen, maybe we ought'a leave it  
alone. I mean, there's no point  
looking for trouble, right?

JOHNNY  
Don't you get it? Our only... My  
only chance to get out of this  
insanity is if I find Maiya. And  
who wants her nearly as bad as I  
do?

(CONTINUED)

36 CONTINUED: (2)

36

BRUCE

Me?

Johnny gives him a look,

BRUCE

Cole.

JOHNNY

Now you're starting to get it. I  
bet...

Johnny digs into his pocket and pulls out a motel room  
key.

JOHNNY

Let's go check my motel room.

Johnny fires up the engine.

Johnny takes one last look in the mirror, then...

COLE'S REFLECTION

COLE

(in Johnny's voice)  
If we can't find her. Maybe he  
can.

THE MUSTANG

As the car tears away from the curb.

37 EXT. SMALL MOTEL - LATER

37

Johnny/Cole climbs the stairs to the second floor and  
looks for the room number matching the key. He stops in  
front of ROOM 225 and inserts the key. Suddenly, Bruce  
steps out through the door. He startles Johnny, who isn't  
amused.

JOHNNY

Would you not do that?

BRUCE

Come on, it's fun.

JOHNNY

You mean I can do that?

BRUCE

It's a vision, right?

(CONTINUED)

37 CONTINUED:

37

JOHNNY

Yeah.

BRUCE

So live a little.

Johnny hesitates, then reaches out and sticks his arm through the door.

JOHNNY

That's so strange.

BRUCE

This is the world we live in...  
or don't live in... I'm not sure  
anymore. Come on in, the water's  
fine!

Bruce dives head first through the door. Johnny hesitates,  
then walks through behind him.

38 INT. HOTEL ROOM - CONTINUOUS

38

As Johnny walks through the door from the other side,

BRUCE

Fun, isn't it?

Johnny picks up on the energy of the room.

JOHNNY

I can feel him.

Bruce sees TWO AIRLINE TICKETS on the night table. And a TRAVEL BOOK about Peru. A BROCHURE that says "Incan Treasure: Visit the LAND OF GOLD."

BRUCE

Looks like he's planning a trip.  
There are only two tickets.

As Johnny stares at the brochure, emotions begin churning inside him. As he channels Cole's rage, he violently shoves the bed out of the way, revealing a SUITCASE underneath it.

BRUCE

Whoah. This guy's twelve angry men rolled into one.

(CONTINUED)

38 CONTINUED:

38

Johnny/Cole tosses the suitcase on the bed, violently rips through it until he stops, and lifts out a HANDGUN. He steps back holding the gun, sits on the end of the bed.

BRUCE

He wouldn't be crazy enough to  
kill somebody, would he?

Johnny looks up into the mirror across from him:

REFLECTION

And we now SEE the real Cole staring back at us. Bruce has vanished. Johnny/Cole has a dark, menacing look in his eyes. As he chambers the bullets and cocks the gun,

Off this creepy, dangerous moment, we...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

39 INT. HOTEL ROOM - RESUME

39

Johnny and Bruce are in Cole's hotel room. The gun is on the bed. Johnny is staggered by what he has just learned from being Cole.

JOHNNY

Cole came here to get his daughter and it looks like he's prepared to do anything to make it happen.

BRUCE

We still don't know how you ended up in the hospital.

JOHNNY

But we know I wasn't shot. So that means we've still got a chance to stop this.

BRUCE

That's good. All we have to do now is find this Maiya person.

(beat)

What's wrong?

JOHNNY

You have to ask?

BRUCE

I wouldn't, if you'd just think straight.

JOHNNY

I feel like I'm missing something.

40 OMITTED

40

41 INT. MAIYA'S HOUSE - DAY

41

Johnny as Cole is opening drawers, throwing stuff around. He's desperate, frantic, frustrated, angry, looking for clues as to where Maiya might be.

He tosses around little notepapers by the phone, maps, address books. Doesn't see what he's looking for.

(CONTINUED)

41 CONTINUED:

JOHNNY/COLE  
Damn it. There has to be something here!

He looks up, as we REVEAL Bruce watching him from across the room.

JOHNNY  
What?

BRUCE  
I know you said you were in control of these other energies, but you might want to take a look around.

Johnny calms down, looks around, as we REVEAL the entire room has been ransacked.

JOHNNY  
Cole did this. He must have been looking for something to help him find Maiya.

BRUCE  
Same mission, different agenda.

JOHNNY  
Any suggestions?

BRUCE  
Let's bake a birthday cake.

42 EXT. BEACH / ND LOCATION - DAY

42

ECU FIGHT FLASH: ANOTHER FLASH OF THE FIGHT.

43 INT. JOHNNY'S HOUSE - DINING ROOM - NIGHT

43

Johnny pops in suddenly. Looks around. The remains of a birthday party. Plates of half-eaten cake. Glasses of wine. Wrapping paper.

JOHNNY  
My own house? What the hell am I doing here?

Bruce appears, grinning.

BRUCE  
There's no place like home.

(CONTINUED)

43 CONTINUED:

43

Johnny quickly finds a mirror and sees...

REFLECTION

His own.

JOHNNY

I'm me. I mean, I'm us.

RESUME JOHNNY

He turns away trying to figure it out.

JOHNNY

This was last night. My birthday party. Why am I here? This has nothing to do with finding Maiya.

BRUCE

Maybe it does, maybe it does.

Johnny shoots him a look and walks out into the foyer.

Johnny sees Walt, Sarah and JJ with Vision Johnny by the door, the last of the party guests.

Bruce leans over to Johnny, a drink in hand.

BRUCE

Those Bannermans. Always the last to leave.

Johnny ignores him, watches himself say good-night to his friends.

VISION JOHNNY

Thanks, you guys. This was great.

Sarah gives him a hug.

SARAH

'Night, Johnny. Happy birthday.

She heads out the front door. Walt slaps him on the back.

WALT

Good night, old man.

Walt starts out. JJ shyly slips a small gift wrapped in comics into Vision Johnny's pocket.

JJ

This is from me. It's dumb.

Vision Johnny smiles at him.

(CONTINUED)

43 CONTINUED: (2)

VISION JOHNNY  
(hand into pocket)  
Bet it isn't.

JJ stops his hand.

JJ  
Don't look now, okay? Later.

Vision Johnny smiles at JJ's pre-teen embarrassment.  
Can't show emotions, not cool.

VISION JOHNNY  
Okay. Thanks though.

As JJ leaves and Vision Johnny waves good-night out the front door, then looks at the mess and shuts off the lights and climbs the stairs.

A gleeful Bruce drags Johnny over to a FISH TANK.

BRUCE  
You always wanted a fish tank.

Johnny looks in the tank. A fish floats belly-up on the surface.

JOHNNY  
They cost extra to do that?

BRUCE  
You can't hurt my feelings. I'm you, remember?

JOHNNY  
How could I forget?

He's about to turn away when he sees something. Looks closer.

CU: inside the fish tank, a small diver is peering into a

(CONTINUED)

43 CONTINUED: (3)

43

tiny treasure chest.

JOHNNY  
Buried treasure.

BRUCE  
Buried what?

JOHNNY  
Siena talked about searching for  
buried treasure. I forgot about  
that.

BRUCE  
Where do kids go to look for  
treasure?

Johnny looks back at the fish tank.

JOHNNY  
The beach. Sarah said they found  
me on the coast highway.

Bruce reappears on the other side of him.

BRUCE  
That's great! Maine has 3,478  
miles of coastline. Where do we  
start?

Johnny ponders the problem, as...

44 EXT. BEACH - DAY

44

ECU FIGHT FLASH: ANOTHER FLASH CUT.

45 INT. MAIYA'S HOUSE - NIGHT

45

The house is neat again. Johnny as Maiya is pulling framed photos out of a cardboard box, looking for one in particular. He pulls one out.

INSERT SHOT: Photo of Maiya and Siena AT THE BEACH.

Suddenly, the phone rings, catching Johnny/Maiya off guard.

JOHNNY/MAIYA  
Hello.  
(beat)  
Who's there?

(CONTINUED)

DEAD ZONE: "Symmetry" - ACT THREE - 8/11/05 - WHT-3 36A.

45 CONTINUED:

45

His expression changes to alarm. He hangs up quickly.

JOHNNY/MAIYA  
There was nobody there.

BRUCE  
Strange.

(CONTINUED)

45 CONTINUED: (2)

45

SIENA O.C.

Mom?

Johnny/Maiya reacts, suddenly looking across the room into a wall mirror and seeing,

REFLECTION - MAIYA

MAIYA

(in Johnny's VOICE)

Oh my God. Look at me.

Siena comes in, looking sleepy, carrying her sketch pad.

RESUME JOHNNY

As he turns away from the mirror.

JOHNNY/MAIYA

Did the phone wake you? I'm sorry.  
Everything's okay. Go back to  
sleep, sweetie.

He looks at Bruce and shrugs.

SIENA

I can't sleep. I need a story.

JOHNNY/MAIYA

Okay, but... Mommy doesn't have  
time now.

(thinking, then)

I know. Why don't you draw me a  
picture!

Bruce shoots him a thumbs up.

SIENA

Of what? Of Daddy and the Land  
of Gold?

JOHNNY/MAIYA

(deflecting)

Of me and you. How's that sound?

As Johnny/Maiya reaches for the phone, Siena shows Johnny a drawing from the pad.

SIENA

I'll draw the treasure beach.  
Since we're going there tomorrow.

Bruce and Johnny exchange a look. That's it.

(CONTINUED)

DEAD ZONE: "Symmetry" - ACT THREE - 8/11/05 - WHT-3 37A.

45 CONTINUED: ( 3 )

45

That's where they went.

46 EXT. BEACH - DAY

46

FIGHT FLASH. MORE QUICK CUT ACTION.

47 INT. MAIYA'S HOUSE - DAY

47

The house is a mess again. Johnny as Vision Johnny is standing in the middle

( CONTINUED )

47 CONTINUED:

47

of the chaos, holding Siena's drawing. Bruce pops in.

JOHNNY/VISION JOHNNY  
(calls)  
They're at Treasure Beach!

Desmond comes out of the bedroom, also mid-search, more papers in his hand. Johnny is startled to see him.

BRUCE  
(a la birthday party)  
Surprise! Thought you were Cole  
again, but you're you.

JOHNNY  
I came here with Desmond to look  
for a clue.

BRUCE  
And you got it. Treasure Beach.

DESMOND  
You had a vision?

Bruce pops out. Johnny/Vision Johnny nods. As he and Desmond rush out,

CUT TO:

47A EXT. MAIYA'S HOUSE - CONTINUOUS

47A

Desmond and Johnny/Vision Johnny pass Bruce casually rocking in a rocking chair (or glider). Bruce waves.

BRUCE  
Good luck!

48 INT. JOHNNY'S CAR - DAY

48

Johnny jumps in the car, starts it.

Through the windshield, sees Desmond come hurrying out of the house towards him.

49 EXT. BEACH / ND LOCATION - DAY

49

FIGHT FLASH: EVER-EXPANDING VISIONS OF THE STRUGGLE.

50 INT. COLE'S CAR - DAY

50

Johnny/Cole looks up from the dashboard as someone gets in the car next to him.

JOHNNY/COLE  
(growls)  
So close now I can feel her.

He looks over, expecting Desmond. But it's Bruce. Bruce smiles.

Johnny reacts,

JOHNNY  
What are you doing here?

Realizes he's in a different car. He looks out the windshield towards what should be Maiya's house. But he's not right in front of Maiya's house. The Range Rover is. He's parked across the street.

(CONTINUED)

50 CONTINUED:

JOHNNY  
Wait a second. That's my car.

Sees Desmond get into the Range Rover.

Johnny quickly looks up at the rear view mirror. Sees Cole's face looking back at him.

JOHNNY  
No. This can't be happening.  
I'm Cole again.

BRUCE  
(smiles)  
I can see.

JOHNNY  
He came back to the house. She wasn't there. So he waited.  
Like he knew.

BRUCE  
Knew what?

JOHNNY/COLE  
That I'd lead him right to her.

His eyes narrow menacingly as he follows the Range Rover.

51 EXT. BEACH - DAY

51

See the whole beach. Empty. Still. Quiet.

FLASH: Something pushed off the cliff. A FEMALE SCREAM.

SMASH TO BLACK.

THEN, FADE UP ON:

52 INT. HOSPITAL - DAY

52

Johnny's POV: Bruce, Walt and Sarah's faces come into focus, looking deeply concerned.

With a gasp! Johnny sits up, awake.

JOHNNY  
I led him right to her...

He looks into the face of Sarah, who is holding his hand.

(CONTINUED)

52 CONTINUED:

52

Relief floods over her.

SARAH  
Thank God, Johnny.

Bruce's face comes into view with a strained smile.

BRUCE  
Look who's awake.

He sees how shaken Johnny is. Johnny coughs.

BRUCE  
Relax, man. It's gonna be okay  
now.

Johnny catches his breath, manages to see the room clearly. Just like Sarah and Bruce said in his vision. Some beeping hospital machines.

JOHNNY  
What happened?

SARAH  
You need to rest.

JOHNNY  
Tell me!

WALT  
A woman was being stalked by her  
ex.

JOHNNY  
Maiya.

WALT  
Maiya Raymond.

JOHNNY  
The beach.

WALT  
That's where we found you.

Johnny's eyes dart around as he recalls the events of the day.

(CONTINUED)

52 CONTINUED: (2)

52

JOHNNY  
I saw it. Treasure Beach.

SARAH  
Johnny, you have a concussion.  
The doctor said you need to--

JOHNNY  
(interrupts)  
Cole was watching the house. He  
followed us. That's how he found  
her. What happened? Tell me.  
Where's Maiya?

Bruce and Walt exchange a look.

WALT  
You were lucky. That kind of  
rage. I don't think anyone could  
have stopped him.

JOHNNY  
She's dead? Maiya's... dead?

On Johnny's despair,

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

53 INT. HOSPITAL - MINUTES LATER

53

Pick up with guilt-ridden Johnny still reeling from his realization. He's getting dressed.

VISION JOHNNY

Why couldn't I see that? I led him right to her.

(beat)

I made this happen.

BRUCE

Cole did this, not you.

WALT

We still have a problem, John.

VISION JOHNNY

What?

SARAH

Cole's taken Siena. The police have no idea where.

WALT

I've put out an APB and a full Amber Alert. We don't think he would hurt his own daughter, but...

VISION JOHNNY

I have to find her.

As Vision Johnny gets up, a DOCTOR comes in.

DOCTOR

You're awake, that's good.

VISION JOHNNY

I need to go.

Johnny reaches for his clothes, starts getting dressed (pulls on his pants, hospital gown still on top).

DOCTOR

Mr. Smith, I have to warn you. A concussion, with a previous history of brain injury, is a very serious situation.

VISION JOHNNY

A little girl's life is at stake.

DOCTOR

I can't tell you how dangerous this might be.

(CONTINUED)

53 CONTINUED:

WALT  
I'll be with him, Doctor.

The doctor hesitates a beat, then exits.

VISION JOHNNY  
We've got to find Cole. The last place anyone saw him was at the beach? Treasure Beach.

Walt nods. Johnny reaches for his personal effects on the table next to his bed--wallet, keys, watch.

VISION JOHNNY  
We'll start there, see if I can get a hit off something--

He stops, halted by the sight of a SMALL GIFT, wrapped in a sheet of comic book paper resting next to his watch on the bedside table. He reaches for it, an odd feeling washing over him, almost like a sixth sense.

VISION JOHNNY  
What's this?

SARAH  
A birthday present. From JJ.  
With everything that happened...  
you didn't get a chance to open it yet.

Johnny slips off the paper (it comes off easily) and holds a PENKNIFE in his hand. He sits back down heavily on the bed, staring at the penknife (SUBTEXT: he realizes it could've helped him).

A voice comes from the doorway.

OBSERVER BRUCE  
Happy Birthday, Johnny.

Johnny suddenly finds himself standing in the doorway with Observer Bruce, looking at Vision Johnny sitting on the bed.

The Johnny in the doorway realizes,

JOHNNY  
I'm still in the vision.

He takes it in.

JOHNNY  
This is what happens if I don't change this.

He looks at Bruce, as it dawns on him.

(CONTINUED)

DEAD ZONE: "Symmetry" - ACT FOUR - 8/11/05 - WHT-3 43A.

53 CONTINUED: ( 2 )

53

JOHNNY  
There's still time. I can save  
her.

DEAD ZONE: "Johnny's Ladder" - ACT FOUR - 7/25/05 - PINK-2 44.

54 EXT. BEACH - DAY 54

FIGHT FLASH

55 EXT. BEACH PARKING LOT - A FEW MINUTES LATER 55

The Mustang glides discreetly into the parking lot.

56 INT. COLE'S MUSTANG 56

From the reflection on the car window, we see that Johnny is Cole, at the wheel of the Mustang. Through his windshield, in the distance he's watching Vision Johnny and Desmond. They are standing next to Maiya's car. Vision Johnny has just touched it. Vision Johnny and Desmond split up.

Once they are out of sight, Johnny/Cole gets out of the car.

57 EXT. BEACH 57

FIGHT FLASH. IT'S GOT EVEN MORE INTENSITY TO IT.

JUMP TO:

58 EXT. BEACH (EXACT LOCATION PRODUCTION CHOICE) - LATER 58

Johnny as Maiya is alone, playing a game of hide-and-seek with Siena, who's hiding O.C.

JOHNNY/MAIYA  
Ready or not, here I come!

He starts searching for Siena, doesn't see her.

JOHNNY/MAIYA  
Hey, Picasso, think I'm getting warmer...

Suddenly Johnny/Maiya's smile fades as his eyes light on someone in the distance. It's Cole. Johnny/Maiya sees Cole, but Cole doesn't see Johnny/Maiya. Johnny/Maiya pulls out a cell phone, tries to dial.

INSERT SHOT: CU PHONE: No service.

As Johnny/Maiya's expression clouds with fear,

JUMP TO:

DEAD ZONE: "Symmetry" - ACT FOUR - 8/11/05 - WHT-3 44A.

58A INT. CAVE - A FEW MINUTES LATER

58A

Johnny/Maiya, amped by seeing Cole, enters the cave, worriedly searching for Siena.

JOHNNY/MAIYA  
Hey, Siena, you in here?

No answer. Johnny/Maiya's eyes dart around, panicked, as he doesn't see Siena, tries to keep the tremor out of his voice.

JOHNNY/MAIYA  
(sing song)  
Come out, come out wherever you  
are...

Suddenly Siena comes rushing out from around a corner. Johnny/Maiya sighs with relief.

SIENA  
Look, Mommy, treasure!

Johnny/Maiya comes closer, looks into the palm of Siena's little hand, sees a sparkly piece of rock.

JOHNNY/MAIYA  
Pyrite.

SIENA  
Pirate's treasure.

Johnny/Maiya kneels down, talks calmly but firmly to Siena.

JOHNNY/MAIYA  
Listen, Picasso, I need you to do  
something for me. Stay right  
here, okay?

SIENA  
But it's your turn to hide.

JOHNNY/MAIYA  
You get another turn, okay?  
Stay hidden until I come back.  
Promise?

Siena nods, hides. Johnny/Maiya hates leaving her, but it's the safest thing. As Johnny/Maiya leaves the cave stealthily,

59 EXT. BEACH - DAY

59

FIGHT FLASH. EVER EXPANDING.

JUMP TO:

60 EXT. CLIFFSIDE

60

Maiya is making her way quickly but stealthily along the cliff towards the parking lot. Suddenly, she turns and Johnny as Cole is there. Maiya recoils in fear.

MAIYA

What are you doing here?

JOHNNY/COLE

We need to talk--

MAIYA

Stay away from me!

JOHNNY/COLE

I just want to see Siena.

MAIYA

You lost that right when you--

JOHNNY/COLE

Where is she?!

MAIYA

You're in violation of the restraining order.

JOHNNY/COLE

You can't keep my daughter from me.

MAIYA

If you leave now. I won't say anything. Press any charges. Just please, go.

Johnny fights to express himself, but Cole's natural energy is stronger now for some reason.

JOHNNY/COLE

I have a right to see her!

MAIYA

No, Cole, you don't--

(CONTINUED)

DEAD ZONE: "Symmetry" - ACT FOUR - 8/11/05 - WHT-3 45A.

60 CONTINUED:

JOHNNY/COLE  
You don't understand. I don't  
want to hurt anyone.

As he lunges for her--

MAIYA  
Cole, stop--!

She jolts back, her foot slips and, as she falls with a  
scream...

61 EXT. BEACH

FIGHT FLASH

POV BODY FALLING (FROM TEASER--NOW WE KNOW IT'S MAIYA)

(CONTINUED )

DEAD ZONE: "Johnny's Ladder" - ACT FOUR - 7/21/05 - GOLD 46.

61 CONTINUED:

61

careening towards the sand.

JUMP TO:

62 EXT. BEACH - DAY

62

Johnny looks up and sees Maiya fall from the cliff. As he runs down the beach after her.

63 EXT. CLIFFSIDE - DAY

63

FIGHT FLASH. WIDER, MORE REVEALING.

JUMP TO:

64 EXT. BEACH

64

Johnny/Cole looks over the edge, then runs down the cliff path towards the beach.

JUMP TO:

65 EXT. BEACH - DAY

65

FIGHT FLASH. MORE FRANTIC.

66 EXT. BEACH

66

Johnny sees the body lying on the sand, rushes up to it, as he turns it over,

67 EXT. BEACH - PRESENT

67

FIGHT FLASH

JUMP TO:

68 EXT. BEACH

68

Johnny is Desmond now, running down the beach towards something we can't see.

JUMP BACK TO:

69 EXT. BEACH - DAY

69

FIGHT FLASH

70 EXT. BEACH - DAY

70

Johnny turns the body over. It's HIMSELF (Johnny/Maiya).

Suddenly, his head is yanked back.

He turns to see his attacker--HIMSELF (Johnny/Cole). They struggle,

Johnny/Cole pulls out his gun, Johnny knocks it out of his hand. It lands on the sand. As Johnny lunges for it, Johnny/Cole moves towards Johnny/Maiya. Johnny turns and moves to protect her, reaches for her arm. As he touches her, Johnny/Cole's hands snake around Johnny's throat.

Johnny/Cole is grabbed by Johnny/Desmond.

There is a moment when they are all touching.

FREEZE FRAME

ON THE TABLEAU OF FOUR JOHNNIES

Reveal Johnny and Bruce standing nearby. They watch as

POP! The true identities emerge: Maiya, unconscious on the ground.

Cole, strangling Johnny.

Desmond, trying to pull Cole off Johnny.

JOHNNY

One touch. Three lives.

BRUCE

Four, including yours.

JOHNNY

That's why I kept switching from person to person. My brain is deprived of oxygen.

BRUCE

Four lives bound by one.

Johnny and Bruce vanish as

*SUPER LOUD WHOOSH!*

The end of the episode-long vision.

(CONTINUED)

DEAD ZONE: "Johnny's Ladder" - ACT FOUR - 7/22/05 - WHT-2 48.

70 CONTINUED:

70

And we return to:

71 EXT. BEACH - PRESENT

71

We're at last in REAL TIME now as Johnny is indeed being strangled by Cole while trying to save Maiya, Desmond bravely trying to pull Cole off.

ON JOHNNY, ABOUT TO PASS OUT,

MEMORY FLASH:

72 INT. JOHNNY'S HOUSE - NIGHT

72

Post-birthday party, JJ shyly slips something in Johnny's pocket.

JJ  
Don't look now, okay? Later.

SMASH BACK TO:

73 EXT. BEACH - PRESENT

73

Johnny calls upon the last bit of strength left within his fading consciousness. He must change the future.

ON JOHNNY'S HAND, reaching into his pocket and pulling out JJ's gift, the gift he forgot he had in his pocket. He rips the comic book paper off with his mouth, revealing

A PENKNIFE

He flips the blade out STABS COLE IN THE LEG!

Cole screams in pain, lets go of Johnny.

It throws off the balance, the outcome is changed. Cole wheels around, gives Desmond a last shove to the ground, spies his gun a few yards off, the surf creeping towards it...

Johnny, clutching his throat, gasps for a second, then gets to his feet, yells to Desmond.

JOHNNY  
Maiya!

As Desmond stumbles to her side.

(CONTINUED)

73 CONTINUED:

73

Johnny's goes after Cole when suddenly--

SIENA  
Daddy...!

Cole sees Siena racing towards him down the beach.

In one SWIFT MOVE, Cole grabs his gun from the sand, scoops Siena into his arms.

JOHNNY  
Cole! Wait!

Cole stops, pivots on his heel to face him. Siena tightly in his grasp, looks frightened. He points the gun at Johnny.

COLE  
Stay back!

Johnny stops, hands up in submission.

JOHNNY  
Don't do this--

SIENA  
Daddy--

COLE  
It's okay, baby.

Siena spies Desmond behind Johnny, an unconscious Maiya in his arms.

SIENA  
Mommy? Is she hurt?

JOHNNY  
Your Mommy's okay.

Maiya comes to, sees what's happening.

MAIYA  
Cole! Siena--Omigod!

Cole points the gun at Maiya and Desmond.

COLE  
All I want is my daughter. You gave me no choice. You took her away.

Cole starts backing away, dragging Siena with him.

(CONTINUED)

73 CONTINUED: (2)

73

She starts to cry.

SIENA

No...

COLE

Don't cry, baby, it's gonna be  
okay. We're gonna go to the place  
I told you about... just like I  
promised you.

JOHNNY

This isn't the way to The Land of  
Gold.

Cole reacts: how could you know that?

JOHNNY

Peru. Incan Treasure. Every  
father wants to make his child's  
dreams come true.

COLE

Who are you?

JOHNNY

A father like you. Someone who  
knows what it means to have lost  
time with his child. But isn't  
that better than losing her  
altogether?

COLE

You don't know me.

JOHNNY

(ironic smile)

I do. Better than you think.  
Put the gun down. We can talk.

COLE

There's nothing to talk about.

JOHNNY

There is. The future. Siena's  
and yours.

COLE

We're gonna make a new life  
together.

(CONTINUED)

73 CONTINUED: ( 3 )

73

JOHNNY  
You're free to go. But you're  
going to have to do it alone.  
Siena stays.

Cole puts a protective arm around Siena, pulling her  
roughly against him, still waving the gun.

ANGLE ON WALT APPEARING FROM A HIDDEN LOCATION

behind Cole, we see him approaching stealthily, gun drawn.

COLE  
It isn't fair.

JOHNNY  
Then let's make it right.

( CONTINUED )

73 CONTINUED: (4)

73

COLE  
I just wanted her to know me.

After a beat, he lets go of Siena's hand, gun still trained on Johnny.

Maiya instinctively reaches for her.

MAIYA  
Please, Cole...

JOHNNY  
(to Siena)  
It's going to be okay. I promise.  
Let her go, Cole. This isn't the  
way to keep her.

Cole stares at Johnny, knows he's already lost her. Johnny looks at Siena.

JOHNNY  
Hey, Picasso. C'mere.

Siena looks back at Johnny. Cole doesn't move to stop her. She runs towards Johnny. As Johnny takes her in his arms,

WALT O.C  
Freeze!

Cole freezes, drops his gun. Walt, Roscoe and the DEPUTIES move in, guns drawn.

Maiya, bruised but able to walk, bolts up, rushes towards Siena.

MAIYA  
Siena!

Maiya gathers her daughter in her arms. As Johnny looks at the hard-earned reunion, knows how it would have turned out,

TIME CUT:

74 EXT. BEACH PARKING LOT - DAY

74

(CONTINUED)

74 CONTINUED:

74

Desmond and Maiya cross in from where they have been giving their statement to Roscoe. Maiya has Siena by the hand.

DESMOND

This is Johnny Smith, the psychic who helped us find you.

Maiya smiles up at Johnny, words failing, tears of gratitude in her eyes.

SIENA

Do you know my Mommy?

JOHNNY

No. But I feel like I do.

He smiles at Maiya.

MAIYA

How can I ever thank you...?

Johnny smiles, no thanks necessary.

SIENA

You can have my picture.

As she proudly passes it to him, CLOSE ON the child's DRAWING of her mom, hair wild, flying across the sky, Siena in tow, flying away from a man who's small down below on the ground...

WALT

Don't forget this. Crazy, huh?  
Last night we were celebrating  
your birthday, today you were  
just hoping to see another one.

Walt hands Johnny the penknife that made all this possible. Johnny looks at it more closely, is stunned for a beat.

JOHNNY

Do you know where JJ got this?

WALT

He found it in a box of old stuff  
at your place. Shined it all up  
for you.

JOHNNY

I thought it looked familiar. It  
was my father's.

(CONTINUED)

DEAD ZONE: "Johnny's Ladder" - ACT FOUR - 7/22/05 - WHT-2 53.

74 CONTINUED: (2)

74

WALT

No kidding? I guess there's a  
certain symmetry to that.

JOHNNY

Symmetry. Yeah, you could call  
it that.

ON JOHNNY, fingering the penknife in his hand...

FADE OUT.

END OF ACT FOUR

THE END