

THE DEAD ZONE

"NETHERWORLD"

Production #1005

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Teleplay by

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THE DEAD ZONE

"NETHERWORLD"

CAST

JOHNNY SMITH

VERA SMITH

SARAH BANNERMAN

DR. SHARON WEIZAK

WALT BANNERMAN

ELAINE MacGOWAN

BRUCE LEWIS

DEPUTY ROSCOE

EUGENE PURDY

KEN

JOHNNY BANNERMAN

MARCO

MIRANDA SMITH

SUPERVISOR

DEPUTY'S VOICE

PAGING OPERATOR'S VOICE

THE DEAD ZONE

"NETHERWORLD"

SETS

INTERIORS

SMITH HOUSE (REAL & VISION)
BEDROOM
MAIN FLOOR
KITCHEN
BATHROOM

BANNERMAN HOUSE

OLD TOWN MALL
COURTYARD

WINTERPORT CARE CENTER
(AS SEEN IN PILOT)
EXAMINATION ROOM
HOPITAL CORRIDOR
2nd FLOOR COORIDOR
HOSPITAL ROOM

COUNTY COMMISSIONER OFFICES
JOHNNY'S OFFICE
CONFERENCE ROOM

WALT'S PATROL CAR

BRUCE'S PT CRUISER

SARAH'S CAR/SUV

TAXI

EXTERIORS

SMITH HOUSE

OLD TOWN MALL
COURTYARD
STREET

WINTERPORT CARE CENTER
(HOSPITAL SEEN IN PILOT)

BANGOR MUNICIPAL SQUARE

MAINE LANDSCAPE (STOCK)

MAINE RURAL HIGHWAY

BRUCE'S PT CRUISER

THE DEAD ZONE

"NETHERWORLD"

TEASER

0A OVER BLACK 0A

Begin with a familiar beep-beep sound a truck makes when it backs up...

FADE IN:

1 EXT. MAINE LANDSCAPE - MORNING (STOCK) 1

Extraordinary beauty shots. A perfect New England day. Peaceful and calm in the crisp morning air. The beep-beep sound continues.

2 INT. JOHNNY'S BEDROOM - MORNING 2

Close on Johnny in bed... shades drawn but light sneaking in the window... the beep-beep continues but it's coming now from an alarm clock by the bedstand... Johnny's eyes open and he reaches over and hits the button that turns the alarm beeping off.

We hear someone moving around in the kitchen downstairs, refrigerator opening and closing, a pan clanking on the stove... Johnny reacts curiously to the sounds, comes up on one elbow...

SARAH'S VOICE
(downstairs)
Breakfast's ready!

JOHNNY
(reacts, to himself)
Sarah?

What kind of surprise is this?

ANGLE

He sits up - wearing a T-shirt and pajama bottoms and reaches out toward the nightstand where he would normally find his cane... it isn't there...

JOHNNY
(murmuring to himself)
Where's my cane?

(CONTINUED)

2

CONTINUED:

2

He discovers and picks up a photo of himself and Sarah in a heart shaped frame on the nightstand... reacts curiously and then looks around --

P.O.V. - THE BEDROOM

which has a definite female touch to the decor... with frilly, ribbony accessories and artwork that no single guy would ever be caught dead with in his room... and if that's not enough, there's a clear suggestion in the bed

(CONTINUED)

2 CONTINUED: (2)

2

that someone slept next to him last night... and a negligee is hanging from the hook on the bathroom door...

RESUME JOHNNY

as he reacts to the room... he pushes himself to his feet and takes a tentative step as he looks around the room for the cane... then realizing --

JOHNNY
(to himself, how can
this be?)
No pain...

He takes hesitant but pain-free steps across the room, toward a bathrobe hanging on a hook...

ANGLE - THE DOOR

where little Johnny walks into view, rubbing his sleepy eyes... he pauses a moment at the door and looks in...

LITTLE JOHNNY
(yawning)
Morning, Dad.

And moves past to go downstairs. On Johnny's stunned reaction...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

3 INT. SMITH HOUSE - MAIN FLOOR - MORNING 3

Johnny is wearing the bathrobe as he comes down the stairs... his eyes confused... moves toward the kitchen... hearing Sarah and little Johnny in mid-conversation...

LITTLE JOHNNY (O.S.)
Mom, I just woke up...

SARAH (O.S.)
This is when your brain is fresh.
'Compare'.

LITTLE JOHNNY (O.S.)
(sighs)
Don't remember.

SARAH (O.S.)
C-o-m-p-a-r-e. I thought you
studied these with your father.

LITTLE JOHNNY (O.S.)
I did.

Johnny enters...

INT. KITCHEN - CONTINUOUS

to see the most typical domestic scene imaginable... Sarah at the stove cooking pancakes... she has a school list of spelling words by the stove...

SARAH
'Repair"...

LITTLE JOHNNY
I forget.

SARAH
(seeing Johnny enter)
Your son is not cooperating.

JOHNNY
I don't understand...

SARAH
R-e-p-a-i-r... repeat it...

(CONTINUED)

3 CONTINUED:

3

LITTLE JOHNNY
(mumbling, rushed,
disinterested)
R-e-p-a-i-r...

JOHNNY
What... what are you doing here...?

SARAH
(gives him a look)
Studying for the spelling test.
Which was supposed to be done
last night?

LITTLE JOHNNY
Why do we need to learn to spell
when we have Spellcheck?

He moves to her at the stove...

JOHNNY
Sarah... what is going on?
(off her confused
look, sotto)
When did you tell him?

SARAH
Tell who?

JOHNNY
Johnny.

SARAH
Tell him what?

JOHNNY
He knows. About me.

SARAH
What about you?

JOHNNY
That I'm his... you... he called
me 'dad'.

A beat. Sarah smiles quizzically at him, not understanding what he's getting at.

SARAH
What do you want him to call you?

She moves away from him to bring two plates of pancakes to the table... Johnny stands there like a boxer taking an eight count.

(CONTINUED)

3 CONTINUED: (2)

3

MIRANDA

I'm hungry.

He turns to see a darling three year old girl with tired eyes entering, carrying a Teddy bear...

SARAH

There's a sleepy-head...

And Johnny doesn't know how to react to this latest revelation... another child. She moves to him and reaches up to be picked up like it's the most natural thing in the world. But of course it's not at all natural to Johnny who hesitates a beat then after a quick glance toward Sarah, bends over and picks up the little girl.

JOHNNY

Hello.

She smiles at him.

MIRANDA

Hi Daddy.

SARAH

(a joke)

Daddy doesn't want to be called 'daddy' this morning.

MIRANDA

Why not?

SARAH

He was just about to tell us.

All eyes to Johnny for the punchline of his strange joke... a beat as Johnny looks into the smiling eyes of the three-year-old in his arms...

JOHNNY

Daddy...

(beat)

...is just fooling around.

And it's said with internal confusion raging and puzzled eyes but at the same time that line represents his turn away from trying to get answers. Things are unreal. It's absurd, he knows. And he can't explain it. So he's going along until he can. As that process takes place in his mind for a beat or two, Johnny is just standing there holding a child and doesn't quite know what to do with her...

(CONTINUED)

3 CONTINUED: (3)

3

SARAH
(nodding to the table)
Her pancake's getting cold.

JOHNNY
Oh... right.

He moves to the table... and there's a little dance as she holds on to his neck as he tries to lower her into the chair but she won't let go...

MIRANDA
In your lap, silly, like always.

JOHNNY
Lap. Right.

Johnny sits in the chair and Miranda transitions into his lap, begins to eat. Sarah brings the spelling list over.

SARAH
Spelling words. Test him. Drink your milk.

JOHNNY
Right.

He reaches for the glass of milk.

SARAH
Not you. Her. Since when do you drink milk anyway? It makes you constipated.

Johnny reacts to the casual wifely intimacy of that... Sarah wants the spelling test to continue, picks out the next word to get them going...

SARAH (CONT'D)
'Share'.

LITTLE JOHNNY
Don't know.

Sarah gives Johnny a look, get involved... Johnny reacts, tries his best...

JOHNNY
Answer your mother.

LITTLE JOHNNY
S-h-a-r-e.

Sarah nods her approval to Johnny...

(CONTINUED)

3 CONTINUED: (4)

3

NEW ANGLE

There's a knock at the kitchen door... Walt sticks his head in...

WALT
Morning.

SARAH
Hey, Walt.

WALT
Hey, Sarah.

JOHNNY
(dubious)
Hey, Walt.

SARAH
Can I make you a pancake?

WALT
Naw, I stopped by the bakery for my morning cruller. I'll take a cup of coffee though.
(to Johnny)
You're not ready.

JOHNNY
(now what?)
No. I'm not.

WALT
You still want to go?

JOHNNY
To...

WALT
The Mall. I wanted to walk you through the security arrangements...

SARAH
The art fair's tomorrow, that's right...

WALT
We're gonna have kids from every high school in the county coming in...

(CONTINUED)

3 CONTINUED: (5)

3

JOHNNY

And I need to check security...?

WALT

You said you wanted to go by before
your County Commission meeting...

JOHNNY

County Commission. I have a
meeting with the County Commission.

WALT

At ten, isn't it?

JOHNNY

In that case, I'd better change...

SARAH

You haven't eaten anything.

Rising uncertainly... placing Miranda on the chair...

JOHNNY

Not... hungry. I don't seem to
be quite... myself... this morning.

He looks at the little girl...

JOHNNY

(evenly, self-aware
of the absurd humor
in this situation)
A pleasure to make your
acquaintance.

She smiles at him. He exits.

4 INT. BEDROOM - DAY

4

Dazed, Johnny enters... and all this is quite fast: the
first thing he does is slap his face several times with
both hands; nothing changes in the room...

He gets back into bed, rolls over and closes his eyes and
then reopens them... and gets out of bed... still nothing's
changed.

He shakes his head... unable to believe any of this... he
quickly moves to a phone and dials a number. After a
couple of rings, a sleepy voice answers...

BRUCE'S VOICE (PHONE)

Hello?

(CONTINUED)

4 CONTINUED:

4

JOHNNY

Bruce, it's me.

BRUCE'S VOICE (PHONE)

Who is this?

JOHNNY

Me. Johnny.

BRUCE'S VOICE (PHONE)

Johnny who?

JOHNNY

(a blur of words)

Johnny, dammit. Coma Johnny.
Johnny with the visions? Serial-
killer-Mom-alive-in-Saigon-Johnny?
Hockey-player-with-the-heart-
condition-Johnny? Except... my
God... I haven't had one, not one
vision all morning...

(hang up click)

Hello?

Johnny reacts to the dead phone and...

5 INT. BATHROOM - MORNING - CLOSE ON A SHOWER HANDLE

5

that says "cold". Johnny's hand turns it on... the water comes on and we hear his shriek as the frigid water hits skin...

ANGLE - JOHNNY

jumps out of the shower... shivering naked in the middle of the room... whereupon Sarah walks into the bathroom as wives will do, finds a hairbrush... Johnny reacts to this casual traffic around his nudity... she gives Johnny a curious look...

SARAH

What are you doing?
(she touches him)
You're ice cold.

JOHNNY

Nothing like a cold shower to start the day.

Sarah goes up on tip-toes to give him a quick affectionate kiss...

(CONTINUED)

5 CONTINUED:

5

SARAH

Well, we'll have to see about
warming you up later on, won't
we?

Off her inviting smile, as she exits with the hairbrush:

JOHNNY

(to Sarah)

Is that how we got that other
little kid who's running around
here?

Again, it's said in deliberate humor, with self-awareness
of his own situation as we...

CUT TO:

6 EXT. MAINE RURAL HIGHWAY - DAY

6

Walt's patrol car moving down the road.

7 INT. WALT'S PATROL CAR - DAY - MOVING - AFTERNOON

7

Walt driving, Johnny beside him.

JOHNNY

So, Walt. How long has it been
now since I started this... county
commission thing...?

WALT

Going on two years already, isn't
it?

JOHNNY

Amazing.

(beat)

...how time flies. And... would
you say I'm doing a good job so
far?

WALT

I'd like to see more support for
my budget.

JOHNNY

Your budget. That's right, the
commission oversees your
department. You work for me...

(CONTINUED)

7 CONTINUED:

7

WALT
(curious at his point)
Well, in a manner of speaking
but...

JOHNNY
(overlapping)
I could fire you, give you the
old heave-ho, chase you right out
of the county...
(off Walt's reaction)
Not that I ever would.

WALT
Or could... since I'm an elected
official too.

JOHNNY
That darn democracy thing again.

WALT
Okay, fine, there are probably a
few things I could cut out of the
budget...
(shakes his head)
You don't have to play hardball,
Commissioner...

JOHNNY
(dry)
Work with me, Walt.

8 INT. OLD TOWN MALL - DAY

8

As they enter. We push in on Johnny... he studies the
mall and his expression grows concerned: there's something
about this mall that bothers him and he doesn't understand
why... in the background, we hear the beep-beep of a truck
backing up...

WIDE ANGLE - JOHNNY

dwarfed by the looming structure... giving it an ominous
quality...

(CONTINUED)

8 CONTINUED:

8

RESUME WALT AND JOHNNY

Walt noticing Johnny's concern...

WALT
Something wrong?

JOHNNY
No. I don't know.

WALT
Let me show you what we've got
planned for tomorrow... it's going
to be fine...

He leads the way...

9 NEW ANGLE

9

Johnny and Walt move deeper inside... Johnny feels a
headache coming on...

WALT
This is where we'll be putting
the display booths... every school
has been assigned a number...
which will line up with numbers
we've put on the floor... see?
(pointing to stenciled
numbers)
All over here. They're responsible
for setting up their own booths...
but we'll have people here to
assist if necessary. The only
access to the courtyard will be
from the east and west entrances...
There's some minor construction
over here on the south wing...

Johnny's head is throbbing now...

ANGLE

to include construction workers replacing old water
lines...

(CONTINUED)

9 CONTINUED:

9

WALT (CONT'D)

We're working with the contractor
to keep the noise at a minimum
and they'll be putting in a plywood
fence all along here to keep the
kids from wandering over there...
shouldn't be any problem...

Johnny doubles over with pain... Walt sees...

WALT

Hey... what...?

JOHNNY

I'm sorry... I have... splitting
headache...

WALT

We should get you to a doctor.

JOHNNY

I'm sure... I'll be... augh...

Walt leads him away...

10 INT. OLD TOWN MALL - DAY

10

The same angle as before... Johnny dwarfed by the
structure... his head still pounding as they move to Walt's
car...

CLOSER - JOHNNY

He pauses, glances back at the troubling mall... and as
he gets in the car...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

11 OMITTED 11

12 INT. EXAMINATION ROOM - DAY 12

An attractive doctor in her thirties, SHARON WEIZAK, shines a penlight in Johnny's eyes...

WEIZAK

Anything like this ever happened before? Any history of migraines?

JOHNNY

Not exactly.
(beat)
I... had a head injury once.

WEIZAK

When was that?

JOHNNY

Almost seven years ago. It should be in my file...

WEIZAK

You were treated here?

She opens the file...

WEIZAK

(reading)
Hockey injury, hockey injury,
hockey injury... no wonder you
get headaches...

JOHNNY

Nothing about a car accident?

WEIZAK

(nothing there)
Are you sure it was this hospital?

JOHNNY

I'm not sure of anything this morning.

ELAINE, Johnny's nurse in the pilot enters, bringing some X-rays of his head which she hands to the doctor who puts them up on a backlight display to study them... she doesn't

(CONTINUED)

12 CONTINUED:

12

seem to recognize Johnny which is remarkable since he saved her daughter's life. Johnny reacts. Finally, to get Elaine's attention --

JOHNNY
How are you, Elaine...

ELAINE
Fine, thank-you.

Cordial, but Elaine has no idea who he is. She exits.

JOHNNY
Elaine, she... has a daughter,
doesn't she...?

WEIZAK
(still looking at the
x-rays)
Her little girl died in a fire.
Terrible tragedy.

Johnny reacts, realizing the consequences of this new life.

WEIZAK
The x-rays look perfectly normal.

Off Johnny's reaction...

13 INT. HOSPITAL CORRIDOR - DAY

13

Walt is waiting as Weizak comes out with Johnny.

WEIZAK
If it comes back, take two
ibuprofen. Call me if you need
something stronger.

She smiles and moves away.

WALT
Doesn't sound too serious.

JOHNNY
Yeah, she says my brain is actually
better than it was yesterday.

WALT
You should have eaten something
this morning. That's probably
all it is.

(CONTINUED)

13 CONTINUED:

13

Johnny acknowledges. His eyes narrow as he sees --

P.O.V. - A CANE

A cane exactly like the one he's been using - leaning against an empty waiting chair outside the room - as though he put it there before going in.

RESUME JOHNNY

JOHNNY

What... is this doing here?

Whereupon a near-by hospital attendant (who had left the cane there while picking up some supplies at a nurse's station) picks it up and moves off with it.

WALT

(off Johnny's question)

It's a hospital, John. They have canes.

Johnny nods but the image dwells in his mind. As they begin to move toward the exit, they approach --

A MAN BEING PUSHED IN A WHEELCHAIR

by an attendant. As they get closer, Johnny sees his faced is scarred with terrible burns. As they pass, he looks straight into Johnny's eyes. Johnny feels a chill run up his back.

NEW ANGLE

As they exit, Johnny almost bumps into Bruce as he's entering... their eyes meet...

BRUCE

Sorry. Go ahead.

Bruce smiles and lets Johnny by and then moves off without a hint of recognition... Johnny pauses, turns back and watches him go down the hallway. On Johnny's troubled expression...

14 EXT. BANGOR MUNICIPAL SQUARE - DAY

14

As Johnny gets out of the patrol car...

(CONTINUED)

14 CONTINUED:

14

WALT

Will you be coming by the art festival in the morning?

JOHNNY

(preoccupied)
If I'm still here.

WALT

Going out of town for the weekend?

JOHNNY

No, no, I'll probably see you there.

Walt acknowledges and waves good-bye, pulls away.

NEW ANGLE

Johnny turns and looks to take in the setting... after a beat --

JOHNNY

(to himself)
I have no idea what I'm doing here. Or where I'm going.

He stops a pair of elderly passer-bys...

JOHNNY

Excuse me, do you know me?
Commissioner Johnny Smith. Would you happen to know where my offices are?

On their puzzled reaction...

JOHNNY (CONT'D)

It's just a little survey; we're trying to raise public awareness of county government performance...

15 INT. COUNTY COMMISSION OFFICES - DAY

15

Johnny enters uncertainly into a small bullpen of activity... at a desk, a young man in his twenties (MARCO) looks over and sees him arrive...

MARCO

Finally.

Marco is gay but it's no source of humor here.

(CONTINUED)

15 CONTINUED:

15

He's a young man overwhelmed and in a rush...

MARCO

Where have you been...

Johnny looks curiously at this fellow he's never seen before...

JOHNNY

I had to stop by the hospital.

MARCO

Well, it's already been a crazy morning...

JOHNNY

(dry)

I might have guessed...

MARCO

...The super moved up the meeting fifteen minutes, I've put all the documents you asked for on your desk and your mother's been waiting for you since nine...

JOHNNY

What?

MARCO

She's in your office.

JOHNNY

My... mother's alive?

MARCO

(reacts, huh?)

She was moving pretty well when I checked in on her...

Johnny turns to the nearest office door and starts to go in...

MARCO

No. In your office.

Johnny turns around and considers other office doors... walks deliberately down the center of the room until he sees --

HIS POV - VERA SMITH

in his office, looking out the window...

(CONTINUED)

15 CONTINUED: (2) 15

JOHNNY

Mom?

She turns and he enters...

16 INT. OFFICE - DAY 16

VERA

I know I should have called
first...

JOHNNY

You look... I can't believe it...
you look...

He hugs her with more emotion that she would ever expect...

VERA

Good morning to you too.

JOHNNY

You've done something with your
hair, haven't you?

VERA

What are you talking about? I've
had the same hair style for
years...

Glowing in the wonder of seeing her again --

JOHNNY

It looks good. You look good,
ma.

She reacts to his unusual attention but has a suffering
mother agenda that she wants to get to...

VERA

I don't know why. I didn't sleep
all night. I want you to call it
off.

(off his unknowing
look)

Please don't play coy with me. I
know all about the party.

JOHNNY

Party?

VERA

My surprise party. I weaseled it
out of my grandson.

(CONTINUED)

16 CONTINUED:

16

JOHNNY

Ah, the surprise party; yes, well
you know how I love surprises...

VERA

It's nobody's business how old I
am.

He looks at her a beat with great affection --

JOHNNY

Yes it is. It's mine.

VERA

When you get to my age...

JOHNNY

...it's something to celebrate.
And we're going to whether you
like it or not.

He kisses her on the cheek.

JOHNNY

Because we love you.

VERA

You're in a strange mood today...

Marco sticks his head in...

MARCO

Sorry, Mrs. Purdy but they're
waiting for Johnny...

JOHNNY

Mrs. Purdy? Jeez, ma, you didn't
marry the guy...

VERA

I beg your pardon?

JOHNNY

I mean... I'm still trying to get
used to the idea that you and,
and Reverend Purdy...

VERA

After five years? Please. And
if you insist on going through
with this party, I don't want
you and Gene at each other's
throats like last year...

(CONTINUED)

16 CONTINUED: (2)

16

MARCO
(intimately to Vera)
I find it all very oedipal, don't
you?
(to Johnny)
Did you have time to look over
the papers?

The answer is no and Marco picks up the file and puts it
in Johnny's hand...

MARCO
Then I guess you'll just have to
wing it.

17 INT. CONFERENCE ROOM - DAY

17

Johnny enters uncertainly... seven people, the
commissioners, waiting for him... he's never seen any of
them before... the SUPERVISOR is mid-forties, heavy-set,
strong face.

JOHNNY
Sorry I'm late.

SUPERVISOR
We all have mothers, John.

Johnny moves to an open chair in front of a series of
windows to the square outside... sits...

SUPERVISOR (CONT'D)
I do have another meeting behind
this one so we should jump right
into business... I think it's
fair to say we were all very
impressed with the memo you
generated yesterday, John... would
you care to elaborate...

All eyes turn to him... a long beat as Johnny considers
an answer... finally --

JOHNNY
I think the memo speaks for itself.

The bluff didn't quite work... people still wait for him
to continue.

JOHNNY
But... I'd... like to hear other
thoughts on the subject.

(CONTINUED)

17 CONTINUED:

17

Turning to the closest person in the room... a man in his 30s we'll call KEN...

JOHNNY (CONT'D)
What do you think,...
(coughs to cover the
name he doesn't know)

Outside, the sound of fire engines... sirens...

KEN
Well, the federal guidelines are clearly designed to raise test scores. The first question is whether the district's schools are prepared to meet these new challenges...

As Ken's speech continues, Johnny's attention is drawn to the windows where louder and louder sirens can be heard...

P.O.V. - OUT THE WINDOW

Fire trucks, police cars, ambulances... no one else in the room seems to be paying the least attention... the speeches fade behind the dominating sirens...

KEN (O.S., CONT'D)
But Johnny's right -- if we focus strictly on test scores, our kids won't be getting a well-rounded education; Johnny's point on page two, paragraph 'b' about protecting music and art and electives is critical in my opinion...

CLOSE ON JOHNNY

troubled by the fire engines... the sirens grow even louder...

SUPERVISOR (O.S.)
I tend to agree with you, Ken, but the guidelines clearly prioritize...

DISSOLVE TO:

18 EXT. BANGOR MUNICIPAL SQUARE - DAY

18

As Ken and Johnny walk out of the County Commission office

(CONTINUED)

18 CONTINUED:

18

building...

KEN

I think we've got them thinking
in the right direction, at least...

But Johnny's mind is far away... and Ken notices... Johnny
looks weary...

KEN

You all right, John?

JOHNNY

I just can't seem to... wake up
today.

KEN

When was the last time you had a
real vacation?

JOHNNY

I took a long nap recently.

KEN

You should get away with the
family.

Johnny nods, mind elsewhere.

KEN

I'm serious. Connie and I found
a great tennis resort... they
have a whole program for the
kids...

JOHNNY

(interrupting)
Listen, you mind if we put off
lunch for today? I just think
I'll go home.

KEN

Sure, sure, no problem.
(beat, seriously)
John, there isn't much time left.
Pretty soon, this'll all be over.

And there's a dichotomy to that line that Johnny picks up
on.

JOHNNY

What... what do you mean?

(CONTINUED)

18 CONTINUED: (2)

18

KEN
You know what I mean.

Johnny lets out a deep breath, not understanding how this Ken person could know but obviously he does but before he can ask him to explain, Ken continues --

KEN
The kids grow up before you realize it. And off they go into their own lives. We have to spend time with them now... while we still can.

Johnny reacts. It was just part of Ken's encouragement to take a vacation... or was it?

KEN
I'll see you later. Feel better.

Ken walks away. Johnny thinks about what he said. Nearby, we hear the beep-beep sound of a truck backing up on the street somewhere...

ANGLE - A BICYCLIST

rides by... Johnny glances at him, reacts as he sees the rider's face is scarred with horrible burns...

CUT TO:

19 OMITTED

19

20 EXT. SMITH HOUSE - DAY - ESTABLISHING

20

21 INT. SMITH HOUSE - BEDROOM - DAY - CLOSE ON PHOTOS IN A SCRAPBOOK - SHORT MONTAGE

21

Johnny and Sarah's wedding day photos, the births of Little Johnny and Miranda, Vera with the kids, wonderful moments in the life of a family... the montage ends as we find --

ANGLE - JOHNNY

sitting on the bed, looking at the pictures in the scrapbook... he flips to the next page... and his heart aches with each new snapshot... obviously he's lived a remarkably happy life... and he can't trust a second of

(CONTINUED)

21 CONTINUED:

21

it...

SARAH

enters from the hall... she jumps, startled...

SARAH

Oh! You scared me. You're home early.

(moves to the bed)

What are you doing?

JOHNNY

Checking out our life.

He flips a page as she sits beside him... the pictures show little Johnny's first birthday party... but it's more important to be with Johnny and Sarah than to see close-ups of photos.

JOHNNY

One candle on the cake. Look at his face there.

(another pic)

I seem to be in pain in this one.

SARAH

That was just after the pony bit you.

JOHNNY

Ah.

He flips.

SARAH

His first Halloween.

JOHNNY

You were the hottest vampire on the block.

It's too painful and too ludicrous for Johnny to continue... and she notices...

SARAH

What's wrong?

Off her look, Johnny searches for the words... finally --

JOHNNY

I'm afraid, Sarah.

(CONTINUED)

21 CONTINUED: (2)

21

SARAH

Afraid?

JOHNNY

That this won't last.

SARAH

What's that supposed to mean...?

JOHNNY

I know how this sounds but...
I... I have another life, Sarah.

Her smile fades.

SARAH

You're having an affair.

JOHNNY

No, no... the only one I'm having
an affair with... is...you.

Sarah smiles but happy with the news, cuddles up closer..

SARAH

In that case, you got nothing to
worry about, kiddo, cause I'm not
going anywhere.

JOHNNY

I think... I'm imagining all this,
Sarah. You, the kids, every damned
photo in this book. My real
life... it, it isn't anywhere
near this good.

SARAH

This is one of those Gail Sheehy
things, isn't it.

JOHNNY

Gail Sheehy things?

SARAH

From the book. Everybody goes
through feelings like these.

JOHNNY

I don't think so...

SARAH

Johnny, you've earned everything
you have. You deserve to be happy.

(CONTINUED)

21 CONTINUED: (3)

21

JOHNNY

You don't understand. I'm trying
to tell you... This... isn't...
real.

She studies him, takes his hand... and places it gently
on her shirt over her heart...

SARAH

I'm real, Johnny. I'm here.
With you. Right now. Feel my
heart. It's really beating,
Johnny. Can you feel it?

JOHNNY

(beat)

Yeah. I can feel it.

She looks in his eyes with love and intimacy...

SARAH

I don't know what 'other life'
you think you should be living.
But let it go. It was a nightmare.
And it's over.

She moves into him and kisses him...

SARAH

All over.

He studies her with all the passion and love he's always
felt for her... and moves into her and we --

DISSOLVE TO:

21A MINUTES LATER - A FEW SHOTS

21A

of their passion evolving into making love... and on the
last one, in a particular moment of rapture, we hear more
fire engines in the far distance....

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

22 INT. SMITH HOUSE - NIGHT 22

A party in full swing...

LITTLE JOHNNY

by a buffet table... Johnny moves over...

JOHNNY

Leave a few chips for the rest of us.

LITTLE JOHNNY

I like a good chip.

Johnny munches one.

JOHNNY

So, how was the spelling test?

LITTLE JOHNNY

Easy.

JOHNNY

How easy?

LITTLE JOHNNY

(casual)

A hundred percent.

JOHNNY

A hundred percent. Wow. I get it - you're one of those sneaky smart guys.

(leaning, sotto)

You don't want to let on how smart you really are. Just like... just like your father used to be when he was your age.

Little Johnny glows in his father's praise...

WALT AND SARAH

Walt holding a drink, regarding a woman across the room...

SARAH

So, just go talk to her.

(CONTINUED)

22 CONTINUED:

22

WALT

I don't do small talk very well.

SARAH

This is small talk.

WALT

This is different. I know you.

SARAH

How are you going to find your soul mate if you won't talk to any one, Walt?

WALT

'Soul mate' - what the heck's that?

SARAH

The person you're meant to spend your life with.

WALT

You believe in that stuff?

Her eyes catch Johnny's across the room, their eyes exchange an intimate, even post-coital smile.

SARAH

Yeah. I really do.

WALT

I'd just settle for a good woman...

She smiles encouragingly to Walt, pats his arm...

SARAH

You'll find her.

And moves away toward Johnny. Alone, he watches her go, he finishes his thought to himself.

WALT

Unfortunately all the ones I know are taken.

WITH JOHNNY

as Sarah arrives...

SARAH

Can't we find some girl for Walt?

(CONTINUED)

22 CONTINUED: (2)

22

JOHNNY

Is he coming on to you?

SARAH

(he's harmless)

Oh, you know Walt...

JOHNNY

Because I can take him... he has
the upper body but I'm quicker...

SARAH

Behave yourself.

She kisses him...

SARAH

Great party.

She moves on... but after she's gone, Johnny looks across
the room and feels sorry for Walt as he sees --

HIS POV - WALT

ill-at-ease, getting shot down by the woman across the
room, standing alone now trying his best to appear at
ease as he drinks his coke and looking horribly ill-at-
ease... and then... COMING INTO FOCUS just behind Walt -
Elaine, the nurse from the hospital, the one who lost a
child. It's curious that she's at the party since she
didn't seem to know him that morning.

JOHNNY

reacts to her...

PURDY

(warm, friendly)

I think we really surprised your
mom this year.

As Johnny turns to see REVEREND PURDY standing there,
he's not in the mood to deal with him but there is no
escape...

JOHNNY

(lying)

Yeah, yeah, we sure did.

(CONTINUED)

22 CONTINUED: (3)

22

HIS POV - ELAINE

glances over his way, smiles casually as though she does know him, walks out of view...

RESUME JOHNNY

as his face shows concern and confusion. Purdy notices.

PURDY

You seem... troubled tonight,
Johnny.

Johnny looks at him, laughs uncomfortably, embarrassed at being caught with his feelings showing.

PURDY

Anything I can do to help?

Johnny would normally dismiss the offer but tonight it seems appropriate. He's deeply conflicted...

JOHNNY

You believe in miracles, don't
you, Reverend?

PURDY

I'd better or I need to find
another line of work.

(beat)

Do you?

JOHNNY

(mostly to himself)
The question of the hour.

The forlorn Walt joins them... just so he won't be standing by himself any longer. Johnny looks straight at him as he continues to Purdy...

JOHNNY (CONT'D)

Imagine if a man could choose his
own destiny, re-invent himself at
will. Make himself happy. And
damn the consequences to anyone
who happens to be hurt as a result.

Purdy doesn't know what he's driving at but goes with the flow...

(CONTINUED)

22 CONTINUED: (4)

22

PURDY

In that case, could he ever truly
'make himself happy'?

Johnny considers the question... looks over and sees...

ANGLE - VERA

holding Miranda in her arms, dancing with her to the
music...

JOHNNY

I don't know, Reverend.
(beat)
I honestly don't know.

Finding Bruce through the crowd in the shot... leaning
against a wall, looking straight at...

JOHNNY

who reacts...

WALT

You want a miracle? How about
one for the Red Sox this year?

PURDY

(ignoring Walt)
Johnny, maybe if I understood the
context of what you...

But Johnny isn't hearing him, he's seeing --

CLOSER POV - BRUCE

holding out his hands in a motion that says, "Ready?"

JOHNNY

moves away from Purdy and Walt...

JOHNNY

Excuse me.

WALT

(to Purdy)
So, you follow sports?

Purdy reacts and...

(CONTINUED)

22 CONTINUED: (5)

22

MOVING WITH JOHNNY

through the crowd... but...

HIS POV

is blocked by faces... and by the time he gets to the other side of the room, there is no Bruce...

MOVING WITH JOHNNY

as he looks for him... moving toward the kitchen... grabs a near-by waiter...

JOHNNY

Excuse me, did you see a guy with dreadlocks who was standing over...

But as the waiter turns...

HIS FACE

is scarred with burns...

JOHNNY

recoils.... and bumps into Marco and his significant other spilling a drink... but as he turns to apologize...

BOTH MEN'S FACES

are burned...

JOHNNY

gasps, backs off... as --

CROWD

Happy Birthday to you...

ANGLE - A CAKE IS BEING CARRIED IN BY SARAH

Vera tolerates the celebration... but...

(CONTINUED)

22 CONTINUED: (6)

22

JOHNNY

sees another person with a burned face... and another...
and another...

CROWD
Happy Birthday to you... Happy
Birthday, dear Vera...

JOHNNY'S POV - MORE BURNED FACES...

MOVING WITH JOHNNY

as he's surrounded by horrific images...

JOHNNY
Stop!

Reactions. They stop singing. Smiles fade. They stare
at Johnny.

ANGLE - ON SARAH

still holding the cake with the lit candles as she looks
with concern at Johnny... the wall behind her bursts into
flames!

RESUME JOHNNY

as a wall beside him bursts into flames...

JOHNNY
My God.

WIDER

fire all around them...

JOHNNY
*We've got to get out of here.
Can't you see? Why are you just
standing there?*

But no one moves... in fact, it's as though they were
frozen in time... only the flames and Johnny are
animated...

(CONTINUED)

22 CONTINUED: (7) 22

CLOSER

He tries to grab Sarah but his hand passes through her arm...

JOHNNY

Noooo...

He falls to his knees in despair... and looks up as...

HIS POV

in an extraordinary shot, the entire reality burns away leaving him in --

23 BLACK 23

Just that. Nothingness. Except sound. His heart beating. His breath. A cartoon on a television:

CARTOON (O.S.)

The wheel of fortune turns, round
and round it goes, where it stops
no one knows.

It is the very same cartoon we heard in the pilot before Johnny woke up...

JOHNNY (V.O.)

What's going on? Where am I?
Can anybody hear me?

ELAINE'S VOICE

Ready for our sponge bath, Mr.
Smith?

PAGING OPERATOR'S VOICE

(loudspeaker in hall)
Dr. Tran, please report to the
hospital admissions office...

And still darkness...

JOHNNY (V.O.)

*No, no, this can't be... I can't
be here... this can't be real...*

And still darkness...

(CONTINUED)

23 CONTINUED:

23

ELAINE'S VOICE

He's having erratic movements
this morning, Doctor...

JOHNNY (V.O.)

*Let me out of here... I'm awake...
I can hear you...*

A penlight in his eyes penetrates the darkness... his
breath is short, anxious...

WEIZAK'S VOICE

It's probably a temporal lobe
seizure... unfortunately after an
extended period of time in a coma,
these kind of seizures occur more
often... how long has he been
here now?

ELAINE'S VOICE

Almost seven years.

JOHNNY (V.O.)

Help me! Please God! Help me!

WEIZAK'S VOICE

Increase his valium to ten
milligrams... that should put him
into a deeper state of
consciousness and alleviate the
tremors...

JOHNNY (V.O.)

No... no... no...

24 JOHNNY'S FACE - CLOSE - ANGLE RECALLING THE AWAKENING
SHOT IN THE PILOT

24

His eyes open. His hand reaches across his body in shock
but instead of the nurse's arm, it's Bruce's arm he grabs
and he's not in a hospital bed... he's on the floor of
the courtyard of...

25 INT. OLD TOWN MALL - DAY

25

where he got the headache on Walt's tour...

JOHNNY

(croaking voice)

Wrong. Something's wrong.

(CONTINUED)

25 CONTINUED:

25

BRUCE
You fainted, John. You scared us
half to death.

Johnny looks up, his head is pounding. (Note: there is
no cane in this sequence.)

JOHNNY
What am I doing here? Where am
I...

BRUCE
The Old Town Mall. We were gonna
get you some cross-trainer shoes...

He staggers to his feet... head throbbing...

JOHNNY
I was living with Sarah... you
didn't know me... now I'm back
here...

He looks around at the mall which somehow still seems
ominous...

JOHNNY
I don't know what's real...

BRUCE
Trust me, John. This is real.

Johnny looks at him...

JOHNNY
That's what Sarah said...

A horrible notion begins to grow in his mind... panic
growing...

JOHNNY
I was in the hospital... in the
coma... maybe I'm still in the
coma... maybe none of this is
real...

BRUCE
Johnny, slow, deep breaths...

JOHNNY
(overlapping)
What if I'm still in the hospital?

(CONTINUED)

25 CONTINUED: (2) 25

BRUCE
You're not in the hospital but
you're going to be in ten minutes.
Let's get you to the car...

He leads him off the courtyard...

26 EXT. P-T CRUISER - DAY - MOVING TOWARD THE HOSPITAL 26

27 INT. BRUCE'S CAR - DAY - MOVING 27

Johnny's anxiety is very high, can't shake the headache...
and Bruce is concerned about him. Mid-conversation --

JOHNNY
(grasping at the memory)
Sarah and I... We were looking at
photographs. Johnny's first
birthday party. A pony bit me...
(beat)
...and that wasn't real either.

BRUCE
John, you've been out of the coma
for months. You remember the
torture I put you through to get
you walking again, don't you...?

JOHNNY
I... I... could have imagined
it... I could be imagining you
right now...

BRUCE
(gives up, sighs)
Then imagine me with Tyra Banks
on a date tonight, okay? I've
always wanted to meet her.

28 INT. HOSPITAL SECOND FLOOR CORRIDOR - DAY 28

Weizak is looking at a chart at a nurse's station... she
looks up as Johnny charges out of an elevator followed by
Bruce...

BRUCE
(to Weizak)
I need some help here.

(CONTINUED)

28 CONTINUED:

28

MOVING WITH JOHNNY

as Weizak catches up to him... takes him by the arm...
and there's a little struggle here in the hallway as they
try to calm him down...

WEIZAK

What's the problem?

JOHNNY

I just need to see for myself...

WEIZAK

See what?

JOHNNY

That I'm not in that bed... in
that room... in a coma...

WEIZAK

Of course, you're not in a coma.
You're right here talking to me.

JOHNNY

I never saw you before today...
and it wasn't even in this life...

WEIZAK

(to Bruce)

Is he on any medications?

Bruce shakes his head, no. To a nurse who has rushed
over --

WEIZAK

Five milligrams of valium.

Johnny reaches the door to his old room... it's closed...

JOHNNY

I just need to see...

He pulls free of them... and pushes the door open to the
room...

29 INT. HOSPITAL ROOM - CONTINUOUS

29

Close on Johnny as he enters (alone)... reacts with
horror...

JOHNNY

Nooooo....

(CONTINUED)

29 CONTINUED:

29

Swish pan to find --

JOHNNY IN BED

*just as we saw him in the pilot... still in the coma...
his fears have apparently been justified - none of this
is real...*

THE CONSCIOUS JOHNNY

moves to his own bedside... breathing hard, heart
pounding... looks down at himself....

JOHNNY

Wake up. Wake up, dammit!

He reaches down and shakes himself...

JOHNNY

Wake up!

HIGH OVERHEAD SHOT OF JOHNNY IN LIMBO

lying on his back... quick move down to his face... as he
opens his eyes... and sits up into the next scene back at --

30 INT. OLD TOWN MALL - DAY

30

*And now, for the reader's benefit, this really is
reality... although Johnny doesn't know that yet.*

Johnny sits up and finds himself in the courtyard of the
mall again... He looks around at the mall which now is
crowded with high school students setting up their display
booths... a sign says "Penobscot Youth Art Fair"... a
handful of people are looking at him, concerned... Bruce
is beside him...

BRUCE

Are you okay?

JOHNNY

(looks at Bruce)

What happened?

BRUCE

We were checking out the art
festival when you got a terrible
headache... and then you fainted...

The art festival resonates with Johnny though he's not

(CONTINUED)

30 CONTINUED: 30

sure why yet. His head still pounds...

JOHNNY

The art festival. Something about
the art festival...

BRUCE

You've been on the floor out cold
for almost thirty seconds...

HIS POV

There are people there he recognizes - people from the other life... the man with the burned face in the wheel chair, the bike rider, the waiter, other burned faces from the party (none of them are burned here), plus members of the county commission, the supervisor... this time the cane is beside him...

JOHNNY

As he feels the pain in his leg, reaches for his cane to get up, one man we recognize as Marco moves over to help Bruce get him up...

MARCO

Here, let me give you a hand...

And as Marco takes his arm... on his touch --

RAMP TO JOHNNY'S FACE

as a horrifying vision begins...

31 JOHNNY'S VISION - SLOW MOTION - A FIERY EXPLOSION 31

fills the courtyard...

32 JOHNNY - REAL TIME 32

reacts... to the explosion, head jerking back...

33 JOHNNY'S VISION - SLOW MOTION 33

The concussion blows people away... terrible devastation...

34 JOHNNY - REAL TIME 34

as he hold his pounding head...

JOHNNY

Too much... too much... can't...
can't...

Sags, losing consciousness... Bruce holds him...

35 JOHNNY'S VISION - SLOW MOTION 35

People scream, booths on fire, terrible loss of life...

36 JOHNNY - REAL TIME 36

He loses consciousness...

37 EXT. MAINE LANDSCAPE - MORNING (STOCK) 37

Again, still, peaceful and beautiful. A stark relief to what we've just had to endure.

38 INT. SMITH BEDROOM - MORNING - ON JOHNNY 38

as he shoots up startled to a sitting position in bed...
back in the alternate reality... Sarah sleeping beside
him... he's sweating, heart-pounding...

JOHNNY

Something terrible is going to
happen.

Sarah wakes up...

JOHNNY

There isn't much time.

He gets out of bed. As she reacts...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

39 INT. BEDROOM - DAY - MOMENTS LATER 39

Johnny is hurriedly getting dressed.

SARAH

An accident at the mall...?

JOHNNY

An accident, a bomb... I don't know...

SARAH

Johnny, you had a bad dream... it wasn't real...

JOHNNY

Sarah, it was so real, so overwhelming that my mind couldn't begin to handle it. That's why my mind is a jumble. Right at this very minute, I'm... I'm lying unconscious on the concrete floor at the Old Town Mall...

SARAH

You need to talk to somebody. Ken told me about a therapist...

JOHNNY

Ken isn't real. I don't know Ken.

SARAH

Ken and Connie are our best friends. They were here for dinner Saturday night. I made a pot roast... you made your famous Chocolate Surprise for desert...

JOHNNY

(shake his head, trying to focus)
People are going to die...

Continuing to urgently challenge him...

SARAH

Afterwards we played scrabble and watched that horrible Adam Sandler movie you and Ken rented...

She follows him out of the bedroom...

*

39A GOING DOWNSTAIRS

39A

He rushes down, Sarah right behind him...

JOHNNY

Call Walt. Tell him to send every
man he's got to the mall.

At the bottom of the stairs, the kids, still in pajamas
move out of the living room where we can hear the sound
of Sponge Bob (or something comparable) on the TV...
Miranda holds her teddy bear...

LITTLE JOHNNY

Where you going, Dad?

MIRANDA

Can I come?

And they stop Johnny in his tracks... and Miranda reaches
up for him to pick her up... it's heartbreaking for Johnny
because he knows they may never exist for him like this
again. He picks up Miranda...

JOHNNY

No, baby. Daddy can't take you
with him.

MIRANDA

Why not?

JOHNNY

I wish I could.

He hugs the little girl and rocks her in his arms.

JOHNNY

(repeating in a whisper)
I wish I could.

(CONTINUED)

39A CONTINUED:

39A

SARAH
Are you sure this isn't real,
Johnny? Are you positive?

Johnny puts Miranda down and studies his son sadly, smiles at him... he wants so much to believe... but...

JOHNNY
I have to go.

A tear runs down Sarah's cheek...

SARAH
I love you, Johnny.

A last look between them and he's out.

40 OMITTED

40

41 INT. OLD TOWN MALL - DAY

41

As Johnny rushes in... there's no sign of emergency crews... the art fair is setting up and everything appears normal... Johnny can't believe it...

JOHNNY
(to himself)
Where are they? Why aren't they
here?

And now Walt sees him, moves over...

JOHNNY
Where are the others? Didn't she
tell you?

WALT
She told me you were upset... and
asked me to come over and...

JOHNNY
No... no... no... we need search
teams, dogs that sniff out
explosives, and put out a fire
alarm too... we may need help
from other counties...

(CONTINUED)

41 CONTINUED:

41

He rushes ahead... feels his headache coming on again...
Walt follows...

WALT

John, I went through all the
preparations with you yesterday...
it's going to be fine...

JOHNNY

It's not going to be fine...

ROSCOE, the deputy who's doing security and helping people
set up their booths comes over to find out what's going
on...

JOHNNY

Humor me, Walt. Help me. For
reasons I can't explain, I have
information that there's going to
be a terrible disaster here. Are
you really willing to take the
chance that I'm wrong?

Roscoe reacts and looks to Walt...

JOHNNY

Look, dammit, if I'm a county
commissioner... I can give an
order to... to protect public
safety here...

WALT

(sighs, shakes his
head)

Just... move people off the
courtyard for a few minutes while
we look around.

Roscoe moves away. Walt moves with Johnny, tight jaw,
unconvinced...

WALT

What exactly are we looking for?

JOHNNY

Somewhere in this mall... there's
a clue, a threat, an accident
waiting to happen... I just have
to find it... and take it back...

(CONTINUED)

41 CONTINUED: (2)

41

WALT
Back where?

JOHNNY
We need help, Walt.

Walt sighs and gets on his walkie-talkie...

WALT
(to the walkie)
This is the Sheriff. I want to
conduct another security sweep of
the area... report anything
suspicious.

DEPUTY VOICE
(on walkie)
Ten-four.

In the background...

ROSCOE
People, we need to evacuate this
area for a few minutes... sorry
for the inconvenience... could I
have everyone take the north
escalator down to the street
please...

The art students and teachers react curiously but follow
orders... Johnny and Walt begin to move around the
courtyard looking for some clue to the disaster Johnny
knows is going to happen...

NEW ANGLE

as a sound draws Johnny's attention... the beep-beep sound
that has haunted him from the beginning of this
nightmare... *the sound of a truck backing up*. He reacts
to the sound... and it draws him toward --

42 OMITTED
AND
43

42
AND
43

44 THE CONSTRUCTION AREA - CONTINUOUS 44

workers in hard hats are busy... a welder is at work... a forklift truck is on site as well... the sound of beep-beep-beep is coming from it as it backs up...

JOHNNY'S EYES

are drawn to the...

FIERY WELDER'S TORCH

sparks flying from the metal it's welding... the sparks sprinkling away to the floor as...

THE FORKLIFT

backs up and accidentally hits one of a bank of large propane tanks strapped to a steel post, rupturing the...

PROPANE TANK

the welded seam splitting open, hear and see the gas belch out...

JOHNNY

reacts as he sees the ruptured tank...

JOHNNY

Don't...

But...

THE GAS

ignites from the spark... and explodes like the shooting wall of flame Johnny saw before... it wipes his view and the screen...

LITERALLY CATAPULTING JOHNNY BACK TO --

45 OMITTED
AND
46

45
AND
46

47 CLOSE ON JOHNNY LYING ON THE GROUND 47

as his eyes open, back in reality... he takes a short,
sharp breath... looks up to see --

BRUCE AND MARCO AND OTHER FAMILIAR FACES

looking down...

BRUCE

You passed out again. We have to
get you to a doctor.

JOHNNY

No... nobody touch me...

(CONTINUED)

47 CONTINUED:

47

WIDER

as he gets up and he's back at the Old Town mall courtyard which is undamaged... his head is pounding... but he staggers past people who get out of his way toward --

THE CONSTRUCTION SITE

where the same scene we saw before is taking place... the forklift is beeping, backing up... it's too late and too noisy to reach the driver but he can get to --

THE WELDER

at work with his torch...

JOHNNY

battles the pain in his head to move forward to the welder... who looks up at the civilian stumbling toward him...

JOHNNY

Turn it off. Turn it off! Now!

The welder turns off the torch safely and looks over with curiosity at Johnny. A moment later --

THE FORKLIFT

hits the propane tank, rupturing the seal... workers quickly react to...

THE PROPANE TANK

and move in to seal it.

THE WELDER

takes off the mask and we see his face for the first time -- it's Ken. His face shows the shock at the discovery...

KEN

Mister, that could have been serious. Don't know how you saw it coming. But thanks.

(CONTINUED)

47 CONTINUED: (2)

47

JOHNNY

nods, takes a deep breath of relief... his headache finally gone. Bruce moves quickly over... and of course, he has no idea what almost just happened but he knows enough about Johnny to realize that he just prevented a disaster...

BRUCE

How bad was it gonna be?

JOHNNY

Bad.

BRUCE

You gonna be okay or you want to me to run you by the hospital?

Johnny gives him an even, exhausted look...

JOHNNY

Think I'll skip the hospital this time around.

As he moves away, on Bruce's curious reaction...

48 INT. SMITH HOUSE KITCHEN - NIGHT

48

As Johnny enters... alone as always... using his cane as he must... he takes a few beats to look around the quiet, oh, so empty house... takes a deep breath... The phone rings... he moves to answer it...

JOHNNY

Hello?

INTERCUT:

49 INT. BANNERMAN HOUSE - NIGHT - CLOSE ON SARAH

49

SARAH

Hi.

JOHNNY

Hi, Sarah.

SARAH

I'm making a pot roast. Can I set a place at the table for you?

Johnny takes a long beat.

(CONTINUED)

49 CONTINUED:

49

JOHNNY
Not tonight, huh?

SARAH
Oh come on. I hate to think of
you and Mrs. Swanson alone over
there every night.

JOHNNY
Actually, I've had a headache all
day.

SARAH
I'm sorry...

JOHNNY
No, it's, it's okay now. But I
think I'll just turn in early
tonight.

SARAH
Maybe tomorrow night.

JOHNNY
Maybe.
(reflective beat)
I might even make my famous
'Chocolate Surprise' for desert.

SARAH
What's your famous 'Chocolate
Surprise'?

JOHNNY
(joke's on me)
I have no idea. That's what makes
it so... surprising.

Sarah smiles. That Johnny, he has such a funny sense of
humor.

SARAH
I'll talk to you tomorrow. Sleep
well.

JOHNNY
Thanks.

SARAH
Pleasant dreams, Johnny.

FADE OUT.

END OF ACT FOUR

THE END