

Production Company:
Dead Zone Production Corp.

THE DEAD ZONE

"TOTAL AWARENESS"

Production #3-3005

Written by

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THE DEAD ZONE

"TOTAL AWARENESS"

CAST

JOHNNY SMITH

SYLVIA TESICH

SARAH BANNERMAN

GIBSON

WALT BANNERMAN

ROB COULTER

BRUCE LEWIS

DR. SCANLON

J.J.

NEAL PYNCHON

ROSCOE

ADAMS

NON-SPEAKING

ROTH

ZACK (AGE 9)

DOUG DEROZIER (BARTENDER)

SEVERAL MORE 9-YEAR-OLD BOYS

JACK FITCH

PARENTS OF BOYS

SENATOR THEODORE MARSHALL

LASER TAG EMPLOYEES

BETTY (TOW TRUCK DRIVER)

SHERIFF'S DEPUTY

STONER DRIVER

2 STONERS

REPORTER

AMY (WOMAN MUGGED ON ATM CAM)

DEPT. STORE CLERK

MUGGER (ON ATM CAM)

NICK REDCLOUD

SHERIFF DISPATCHER (VOICE)

MALE OPERATOR (VOICE)

NEW RADIO (VOICE)

THE DEAD ZONE

"TOTAL AWARENESS"

SETS

INTERIORS

SMITH HOUSE
KITCHEN
FOYER
KITCHEN

DEPARTMENT STORE
TOY DEPARTMENT
CHECK-OUT

LASER TAG FACILITY
PARTY ROOM
GAME ROOM

ROADHOUSE/BEER BAR/BAIT SHOP

SCANLON'S OFFICE

PYNCHON'S CABIN
LIVING ROOM/KITCHEN

VEHICLES

JOHNNY'S JEEP
SYLVIA'S CAR
TRUCK THAT HITS SYLVIA'S CAR
PARKED CAR HIT BY SYLVIA'S CAR
STOLEN CAR (TOYOTA CAMRY)
COULTER'S SUV
SHERIFF'S CARS (INCLUDING WALT'S)
STONERS' OLD FORD
HELICOPTER
ROW OF TRUCKS @ TRUCK STOP
AUTO PARTS TRUCK
NO TRAIN
BETTY'S TOW TRUCK

EXTERIORS

SMITH HOUSE
EXT. STREET/FRONT GATE
NEIGHBORHOOD

LASER TAG FACILITY
BACK ALLEY

CLEAVES MILLS
STREETS/INTERSECTION

HIGHWAY

LOVERS LANE

TRUCK STOP

TRAIN CROSSING/GAS STATION

ROADHOUSE/BEER BAR/BAIT SHOP

DEPARTMENT STORE

ATM

GEORGETOWN STREET

THE DEAD ZONE

"TOTAL AWARENESS"

TEASER

FADE IN:

1 EXT. CLEAVES MILLS - DAY 1

Early on a dismal morning, one CAR traveling too fast for conditions.

NEWS RADIO (V.O.)

--U.S. Senators continue to offer tributes to Maine's Thomas Marshall, who died yesterday after collapsing while walking in Georgetown--
(and under)

2 INSIDE THE CAR 2

The driver is SYLVIA TESICH, the middle-aged, Tarot-reading psychic last seen in "The Hunt". She is driving scared, distracted by her passenger and the news on the radio. Her passenger is a young girl, 20-25, wearing a baseball cap, running pants, boots and black eye-liner. Her tattooed arms encircle a BACKPACK as though it were a life preserver. For the record, her name is GIBSON. She TURNS OFF the radio. Upset. Gibson and Sylvia are in the middle of a heated conversation that will remain unknown to us --

SYLVIA

They'll catch you.

GIBSON

Just drive!

Sylvia looks back over her shoulder. Without warning, Gibson GRABS THE WHEEL--

SYLVIA

NO!

3 EXT. INTERSECTION - DAY 3

A TRUCK is FLYING THROUGH -- no signs of stopping.

(CONTINUED)

DEAD ZONE: TOTAL AWARENESS - ACT TEASER - 1/9/04 - GREEN 2.

3 CONTINUED: 3

The car SWERVES to the left, BARELY MISSING THE TRUCK, before T-BONING a parked car. The truck KEEPS GOING.

4 INSIDE THE CAR 4

Gibson is shaken, but apparently unhurt. She checks Sylvia, who is dead, then looks around worried. Gibson TUGS Sylvia's purse away, kicks open the passenger side door, and GETS OUT.

5 EXT. INTERSECTION - DAY (RED-LIGHT CAMERA POV) 5

Looking from on high -- FLASH POPPING frame by frame -- watching Gibson RUNNING FROM THE SCENE. Grainy, voyeuristic and threatening, this footage should suggest that SOMEONE IS WATCHING. FLASH POP TO --

6 EXT. THE RED LIGHT CAMERA 6

Ubiquitous. All seeing. You never did trust those things... FLASH POP TO --

7 INT. DEPARTMENT STORE - DAY (SECURITY CAMERA POV) 7

JOHNNY SMITH and BRUCE approaching. STAY ON this low-grade video camera just a little too long... again, SOMEONE IS WATCHING. Pan down to reveal Johnny and Bruce entering.

JOHNNY
I'm not obsessive. I'm selective.

BRUCE
So then select something. This is the third store we've been in today.

8 INT. STORE - TOY DEPARTMENT - DAY (SECURITY CAM) 8

As Johnny and Bruce browse. ANOTHER GRAINY POV.

BRUCE
You know what I got for my ninth birthday? A bible.

JOHNNY
And apparently you're still bitter about it.

9 TOY DEPARTMENT - CONTINUOUS - (LIVE ACTION) 9

Johnny glides past the squirt guns, sports gear and movie tie-ins toward a set of Lego action figures (the kind you have to assemble). He touches one --

10 VISION - BIRTHDAY PARTY 10

J.J. unwraps the container as Johnny -- present in the scene -- watches with expectation. But as J.J. opens it, the lid FLIES OFF, SPEWING Lego pieces everywhere.

11 RESUME JOHNNY 11

JOHNNY

He's not gonna like this--

Johnny moves on to the science toys, picking up a ROCK-POLISHING KIT--

JOHNNY

I'm officially a dad now. I can't just give J.J. a card and a twenty--

12 VISION - ALTERNATE BIRTHDAY PARTY 12

J.J. unwrapping the rock polishing kit -- again, Johnny is right at J.J.'s shoulder. The other boys HOOT. Another miss: Johnny might as well have gotten him socks.

13 RESUME JOHNNY 13

JOHNNY

Okay, nothing geological. I'm a... fun dad.

He picks up a bow-and-arrow set, but now Bruce takes it.

BRUCE

You don't need a vision to see that's a bad idea.

JOHNNY

I need something... something perfect.

As his eyes, then Bruce's eyes, settle on--

A SKATEBOARD

Bruce picks it up. A big smile.

(CONTINUED)

13 CONTINUED: 13

BRUCE

Now we're talking, fun dad.

He hands the board to Johnny, who happily accepts it. We hear a DEAD ZONE WHOOSH!, which makes Johnny think, then turn back.

JOHNNY

Helmet. Definitely need a helmet.

He tucks a helmet under his arm.

14 INT. STORE - CHECKOUT - DAY 14

A middle-aged female CLERK puts the helmet in a bag with the skateboard as Johnny pulls his credit card out of his wallet.

CLERK

Ninety-nine forty.

The Clerk accepts the card, swipes it.

BRUCE

J.J.'s gonna love it. And your driveway is a perfect track--

BEEP. The card isn't working.

JOHNNY

Problem?

The Clerk swipes the card a second time. Another BEEP. This time the Clerk reaches for her scissors.

JOHNNY

What are you doing?

She's CUTTING the card INTO PIECES.

CLERK

Sorry, Mr. Smith, but your card has been revoked--

The Clerk DROPS the pieces into Johnny's outstretched hand. As they land--

15 *THREE QUICK VISIONS - SURVEILLANCE CAM POVS* 15

A) Johnny buying gas...

B) Johnny and Bruce paying at a restaurant...

(CONTINUED)

15 CONTINUED: 15

C) Johnny on an internet shopping site typing his credit card number on his computer...

16 RESUME JOHNNY 16

Staring at the credit card shreds in his hand. Meanwhile, Bruce has pulled out his wallet.

BRUCE

I got you covered. How much was that again?

CLERK

Ninety-nine forty. Cash or credit?

Bruce starts to hand her his credit card, then thinks better of it. Smiles.

BRUCE

Cash. Definitely cash.

Disturbed by his visions, Johnny steps away and looks up at--

A STORE SECURITY CAMERA

Staring down at him, silent, LED glowing. A few quick glances and Johnny SEES three more cameras. Damn things are everywhere. Bruce steps up, holding the new purchases.

JOHNNY

Let's get out of here.

17 INT. STORE - DAY (SECURITY CAMERA POV) 17

Staring back at Johnny and Bruce, looking up at the camera. As they exit, Gibson appears, dark eyes on Johnny, slipping out after him, hiding her face from the camera.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

18 INT. JOHNNY'S HOUSE - KITCHEN - DAY

18

Johnny is on the phone, agitated, as Bruce examines the badly-gift wrapped helmet and skateboard.

JOHNNY

...but all my payments on that credit card should be current.

(listens)

No, not personally. They're made through a trust--

(more listening)

That far behind? Okay, thanks.

He hangs up without saying good-bye.

BRUCE

Man, you've gotta get this money thing straight with Purdy. Aren't you afraid he's ripping you off?

JOHNNY

It's complicated. Don't worry, I'm dealing with it.

Bruce hands Johnny the skateboard package, shaking his head as Johnny's phone RINGS again. Johnny sighs and answers--

JOHNNY

Hello?

FEMALE OPERATOR (V.O.)

Good afternoon Mr. Smith. This is Bonnie with Wind-n-Sea Cruises and I'm happy to inform you that you have won an all-expense paid cruise...

(CONTINUED)

18 CONTINUED: 18

JOHNNY
Not interested...

19 INT. PARKED CAR - DAY 19

Behind the wheel, Gibson, now revealed as "Bonnie, the Female Operator." She's parked up the street from Johnny's house. As she continues her rap to Johnny, she SCRIBBLES NUMBERS on her left forearm, using a felt marker. (She has PUSHED UP the sleeves of her sweatshirt to reveal that both forearms are covered with numbers. These are not tattoos, but plain old ink.)

We SEE THE NUMBERS as she gleans them off Johnny, superimposing her visions of rapidly flashing numerals across her face.

GIBSON/BONNIE (PHONE)
Not interested? Not even if I told you this fabulous once-in-a-lifetime romantic cruise is valued at 2,399 dollars?

JOHNNY
Sorry, I don't want to waste your time.

GIBSON/BONNIE (PHONE)
If you'll just take a minute to hear what you've won, you won't regret it... Are you sitting down?

JOHNNY
No, I'm hanging up.

And he does.

20 GIBSON - INT. CAR 20

Talking to the dial tone.

GIBSON
...Thanks for your time...

She finishes writing down the last of the numbers on her arm, pressing hard, like a compulsive. Then she tosses the phone out the car window.

20 CONTINUED: 20

She TAKES A BREATH, as if the process of "reading" Johnny was physically difficult.

The contents of Sylvia's purse are spread on the car seat next to her, notably a TAROT CARD, a FEATHERED DART, and half a dozen additional CELL PHONES. Gibson tosses the tarot card, dart and other cell phones into her back pack, then dumps the purse and everything else in the back seat.

She PULLS DOWN HER SLEEVES, looks out the front windshield, sees--

21 EXT. JOHNNY'S HOUSE - DAY - FRONT GATE 21

She sees Johnny and Bruce driving out the front gate. She is about to approach, but Bruce's presence stops her. As the Jeep drives off, all she can do is follow.

22 EXT. LASER TAG - DAY 22

A game center in a corner mall. Over this shot we hear the ROAR of what seems like a platoon of Marines on leave--

23 INT. LASER TAG - PARTY ROOM - DAY 23

In fact, it's only half a dozen nine-year-old boys, though more are arriving with various parents. Amid the general chaos we find SARAH, a BIRTHDAY CAKE in her arms, greeting one of J.J.'s friends (ZACK).

SARAH

Hey, Zack, ready for some mortal combat?

(then--)

J.J.!

J.J. turns toward her from the scrum of boys.

J.J.

What?

She gives him a handful of coin-like tokens.

J.J.

Awesome! Thanks, mom.

SARAH

Four tokens for every boy. Laser Tag starts in ten minutes--

23

CONTINUED:

23

J.J. takes off on his mission. Sarah notes a man (ADAMS) and woman (ROTH) standing nearby, looking lost.

SARAH

Are you here for J.J. Bannerman?

ADAMS

(smiles coolly)

No, we're here for the Leiberman party.

He and Roth move off.

WALT

Arrives, slightly out of breath.

WALT

Did I miss anything?

SARAH

Just the usual video mayhem.

Walt YAWNS.

SARAH

Late shift last night?

A reminder: Walt and Sarah are still living apart.

WALT

Yeah, at the Laundromat.

SARAH

Did you remember the camera?

WALT

It's at the house, I thought you'd bring it.

A WAVE OF PURE NOISE washes over them.

SARAH

Never mind, somebody will have a camera. Why don't you wrangle the wild men while I put candles on the cake--

JOHNNY

Hey!

They turn and see--

(CONTINUED)

23 CONTINUED: (2)

23

JOHNNY

A big wrapped PACKAGE under his arm, as he deftly slides through a sea of tweens, parents, and Laser Tag employees in their black T-shirts and headphones. As Johnny reaches Walt and Sarah, he freezes, and looks directly up at--

A SECURITY MONITOR

Above the front desk, showing multiple views of the Laser Tag facility. Including one of Johnny looking up at the monitor.

SARAH

Johnny?

Momentarily spooked, Johnny responds--

JOHNNY

Sorry. Where's the Birthday Boy?
(spotting his son)
Hey, J.J.!

J.J. WAVES a quick hello, then dives back in with his buddies. Sarah takes the present from Johnny.

SARAH

Why don't I take that? You two better gear up--

JOHNNY

Gear up?

He sees Walt holding a pair of GAME VESTS. FWAP! A vest hits Johnny in the chest.

WALT

Welcome to fatherhood.

24 INT. LASER TAG - GAME ROOM - DAY (A SERIES OF SHOTS)

24

A black-walled maze filled with smoke. Human shapes, both child and adult, ZOOM back and forth, FIRING laser beams with enthusiasm and abandon. We hear a cascade of ELECTRONIC PINGS as the hits ring up.

Find Johnny, totally into it and moving fast despite the cane, snagging J.J. as he passes.

JOHNNY

Have you seen your dad?

(CONTINUED)

24 CONTINUED:

24

J.J.
He's a killing machine!

JOHNNY
Oh yeah?

He MOVES OFF to shadow Walt -- the biggest killing machine in the maze. Sure enough, Walt is BLAZING AWAY like a laser tag Rambo. Johnny makes what looks like a suicidal move, STEPPING INTO Walt's field of fire.

WALT
Eat laser beams, punk!

A BARRAGE OF RED BOLTS hits Johnny. Then he RUNS OFF, finds J.J.

JOHNNY
Come on.

Johnny leads J.J. into a narrow passage, then turns him around and aims him back the way they came.

JOHNNY
Wait until I give you the signal.

Then he takes up a position at the other end of the choke point. A larger figure APPEARS between them. Walt.

JOHNNY
Now!

J.J. rains RED BOLTS on Walt, who is being TAGGED by Johnny from the other side. Walt WHIRLS and returns fire.

WALT
That's it! You're going down!

Then he BLASTS them, and the chase is on again. Walt rounds a corner, only to be ambushed by --

BRUCE

Guns blazing. Bruce retreats, Walt in hot pursuit.

JOHNNY - ON HIS OWN - LATER

FIRES as he tries to BREAK THROUGH a KNOT of black vests. BUMPING into someone (too dark for him to notice she's not wearing a vest, just dressed in black), he gets--

25 *THREE QUICK VISIONS - GIBSON*

25

*In the car with Sylvia seconds before the crash... watching
Johnny in the toy store... and talking on the cell phone
in the front seat of her stolen car--*

25 CONTINUED: 25

GIBSON

--And if you'll take just a minute
to hear--

--She's also WRITING on her forearm.

26 RESUME JOHNNY 26

Disoriented by smoke and darkness as well as the vision. He sees Gibson looking at him, red lasers slicing past her. Something spooks her, and she suddenly turns, disappearing deeper into the maze. Ignoring the continuing PINGS of lasers tagging him, Johnny SLIPS through the dark and smoke. (The Man and Woman we saw earlier ARE HERE, IGNORING all the other players.)

Johnny rounds a corner and finds her waiting for him.

GIBSON

(insistently)

We need to talk!

She REACHES INTO HER BACKPACK. The gesture makes Johnny hesitate. Does she have a gun?

JOHNNY

Do I know you?

Before she can answer, TWO GREEN LASER BEAMS converge on her. She moves, pulling Johnny into the path of the beams, triggering --

27 A VISION 27

Flying back down the green beams to the "couple," Adams and Roth. They are dressed for laser tag (or not?), but the weapons they hold are REAL PISTOLS. With silencers.

Adams and Roth both SHOOT Gibson, who FALLS DOWN DEAD.

28 RESUME JOHNNY 28

He pushes Gibson aside and TURNS TOWARD Adams and Roth. But the crush of laser taggers is too great. Realizing they've been spotted, the couple MELTS into the crowd and disappears into the darkness.

28 CONTINUED: 28

Gibson takes advantage of Johnny's momentary distraction to PULL FREE, disappearing before ALARMS CLANG! Lights GO ON. Somebody has set off the emergency exit alarm. The game is ruined.

29 EXT. LASER TAG - BACK DOOR - DAY 29

The emergency exit opens on an alley. Johnny EMERGES, peeling off and tossing his vest back inside. He looks for the girl, but she's gone. He starts to look for her, but...

AN SUV

PULLS in front of him, cutting off his pursuit.

JOHNNY

Watch it!

He turns to see the driver of the SUV getting out. This is COULTER, 30, stocky, muscular, earnest. A true believer.

COULTER

Johnny Smith?

JOHNNY

Who are you?

Coulter displays a wallet-sized I.D.

COULTER

Rob Coulter, Argon Security. This concerns the remote viewing program at Mount Garnet. I've been told to tell you I'm part of "Operation Prime Target".

Johnny glances at the badge, wary.

JOHNNY

Okay...

COULTER

Do you know this young woman?

He holds out a picture.

A MUG SHOT OF GIBSON

Johnny recognizes her from the laser tag maze.

(CONTINUED)

29

CONTINUED:

29

JOHNNY

I don't know her. I saw her for
the first time a few minutes ago.
Two people tried to shoot her.

Just then Adams and Roth come out of the front door.

COULTER

Don't worry, they're with me.
They probably just saved your
life. We need to get you to a
secure location immediately--

JOHNNY

Look, I'm in the middle of my
son's birthday party--

COULTER

Going back inside could endanger
everyone there, Mr. Smith. This
woman's name is Gibson, and we
believe she's trying to kill you.

JOHNNY

What?

COULTER

She's already murdered three
psychics from the program,
including a friend of yours.
Sylvia Tesich. You worked with
her on Prime Target.

JOHNNY

Sylvia's dead?

COULTER

Gibson kidnapped Ms. Tesich and
robbed her of classified
information. She left her to die
after crashing the car they were
in.

(lets this sink in)

Now, why don't you let us escort
you home?

JOHNNY

Why do I get the feeling "no" is
not an option.

30

PARKING LOT SECURITY CAMERA POV

30

Johnny climbing into the passenger side of Coulter's SUV.

31 INT. LASER TAG - PARTY ROOM - DAY 31

J.J. and the other boys are clustered around the screen displaying the scores.

31 CONTINUED: 31

Each display is met with a round of boos or cheers. Walt emerges. Sarah turns to him.

SARAH
Did you find him?

WALT
I looked everywhere. He can't have gone far, his car is still in the lot.

SARAH
Do you think he's all right?

WALT
It's Johnny, who knows? Maybe he got overwhelmed by all the kids.

BRUCE
Let me call him.

As Bruce SPEED DIALS Johnny's number, nearby, J.J. listens intently, wondering what's going on with Johnny.

SARAH
It's time to light the candles--

J.J.
Can we wait for Johnny?

BRUCE
He's not answering.

Walt and Sarah look at each other, at J.J., then at the boys who hover around the cake, ready to RIOT.

SARAH
(to J.J.)
We'll give him a few more minutes, okay?

Off J.J., satisfied but still disappointed--

32 INT. JOHNNY'S HOUSE - FOYER - DAY 32

With Coulter behind him (TABLET COMPUTER under his arm), Johnny UNLOCKS his door and TOUCHES his security system (with an ARGON LOGO) to ENTER his access code.

33 A JOHNNY VISION 33

Gibson PUSHING the door open, a screwdriver in

33 CONTINUED: 33

hand. Then she ENTERS Johnny's access code--

34 RESUME 34

JOHNNY

That girl was just here--

Coulter pulls his gun, motions Adams and Roth forward.

COULTER

Sweep the place inside and out!

They slip past Johnny, who follows Coulter to--

35 INT. JOHNNY'S HOUSE - KITCHEN - DAY 35

Adams and Roth pass through different parts of the house, VISIBLE on Johnny's security system MONITOR. Coulter OPENS his tablet and starts navigating his way through a menu on the screen. (By the way, all this technology is off the shelf and already in use in some form today.)

ON THE SCREEN

A ROW OF THUMBNAILS from various security camera feeds Coulter is monitoring, including Johnny's cameras. In another window on the screen, Coulter has called up a record of Johnny's ALARM ACTIVITY.

JOHNNY

Is that my house?

COULTER

Yes. We're using your existing security assets to assist in your protection.

A LOGO for ARGON SECURITY glows from the flat panel. Something clicks in Johnny's mind, and he looks to...

KITCHEN SECURITY MONITOR

Down in the corner, something he never noticed before, the same ARGON logo. Curious, he goes to his alarm control panel in the kitchen -- there's that logo again.

WIDER VIEW

Johnny returns to Coulter and the computer monitor, cocking his head to make sense of it.

(CONTINUED)

35 CONTINUED:

35

JOHNNY

You just tapped into my system?
How's that work?

COULTER

Sorry, that's classified.

JOHNNY

Wait a minute. You've got access
to my home security cameras, but
I'm not allowed to know how?
Seems very "1984."

COULTER

"1984" was twenty years ago, Mr.
Smith. Surely it's worth
sacrificing a little privacy in
order to feel safe. You installed
this equipment for your protection,
right? Well that's what it's
doing: protecting you.

Only Johnny's not so sure...

ON THE TABLET

Three shots in sequence: a security camera view of GIBSON
AT JOHNNY'S FRONT DOOR... SNOW as the system SHUTS DOWN...
then a security view of Gibson's back AS SHE EXITS.

COULTER

Intrusion was less than twenty
minutes ago. She shut off your
system, then re-started it when
she exited three minutes later.

Coulter's phone RINGS.

COULTER

(to Johnny)

Excuse me. Coulter here--

Johnny thinks about touching Coulter's laptop, but Coulter
turns back, watching him. Johnny's feeling more and more
uncomfortable. Coulter exits, leaving Johnny alone in
the kitchen. Something on the kitchen counter catches
Johnny's eye.

A TAROT CARD

Only Johnny would know it doesn't belong here.

(CONTINUED)

35 CONTINUED: (2) 35

RESUME JOHNNY

Checking the security monitor, he positions himself so he's blocking what he does as he casually picks up the tarot card, triggering --

36 OMITTED 36

36A VISION - EXT. INTERSECTION - THE CRASH 36A

The VIEW RAMPS DOWN to reveal Sylvia's car approaching the intersection -- REVEAL JOHNNY standing on the corner watching.

CUT TO:

36B INT. CAR 36B

Johnny in the backseat, hears opening dialog again.

SYLVIA
They'll catch you.

GIBSON
Just drive!

SYLVIA
No!

CUT TO:

36C EXT. INTERSECTION - FROZEN ARRAY 36C

Johnny walks around the frozen car, seconds before impact. Johnny notices that the light is green both ways...

UNFREEZE

The crash happens. Johnny walks up post crash, hears:

SYLVIA
*Find Johnny Smith. Go... go...
(she dies)*

Gibson begins to breakdown, stops herself, looks around, then grabs Sylvia's purse, kicks open the door and takes off. END VISION.

37 RESUME COULTER - JOHNNY'S LIVING ROOM - DAY 37

COULTER
(to phone)
--No, sir, we don't have the girl.
But she can't have gotten far--

38 INT. ARGON CORPORATE HQ. - DR. SCANLON'S OFFICE - DAY 38

Here is Scanlon again, his silhouette lit from below by another tablet computer while he talks on the phone.
INTERCUT.

SCANLON
You let her get to Smith once
already.

COULTER
My people are searching the area,
and I'm with Mr. Smith right now.
He's secure.

*

Coulter gives Johnny a thumbs up. Johnny smiles wanly.
Even without hearing the other end of the phone
conversation, he feels anything but secure.

SCANLON
You've got forty-eight hours until
the senate hearing to wrap this
up. Find the girl. Find Neal
Pynchon. And keep Johnny Smith
under lock and key. Understood?

Scanlon hangs up. Coulter snaps his phone shut, giving
Johnny a confident smile.

38A INT. STOLEN CAR - DAY (FORMERLY SCENE 40)

38A

Gibson, hunkered down, looking in the rearview back at Johnny's house. Roth and Adams are out front. The SUV and their Crown Vic are clearly visible. Gibson dials 911 on yet another cell phone.

DISPATCHER (V.O.)

911. Penobscot County Sheriff--

STRANGE GIRL

I live on Cecil Green Park Drive, 6200 block, and there's two suspicious men parked in a car in front of my house--

DISPATCHER (V.O.)

Okay, I have possible burglars at 6200 block of Cecil Green Park. May I have your name--?

Gibson's already hung up, DROPPING THE PHONE out the window. Crunch. She turns her attention back toward Johnny's house, waiting for events to unfold.

39 INT. JOHNNY'S HOUSE - KITCHEN - DAY

39

Coulter returns, tries for casual with Johnny, who now knows something is very wrong. Johnny listens to Coulter, but is calculating his options all the while.

COULTER

For your own protection, we're going to keep you under surveillance. Gibson may try again, and we'll be waiting for her.

JOHNNY

Why is she after me?

COULTER

We believe she was a sleeper agent who infiltrated the remote viewing program.

JOHNNY

A "sleeper agent"? From where?

COULTER

At this point, her handlers and their motives are unknown.

JOHNNY

She didn't exactly strike me as a killer. She seemed... scared.

(CONTINUED)

39 CONTINUED:

39

COULTER

Looks can be deceiving.

Coulter knows he's losing Johnny. Taps his way through the touch sensitive menu on the tablet. Spins it so Johnny can see.

COULTER

This was recorded two days ago.

(CONTINUED)

39 CONTINUED: (2) 39

ON THE TABLET

The RED LIGHT CAMERA POV: a series of STILLS of Sylvia's crash. One frame clearly shows GIBSON GRABBING THE WHEEL.

ANOTHER VIEW FROM THE OPPOSITE CORNER: Gibson kicking her way out of the car and running away.

COULTER

Here you can clearly see Gibson
fleeing the scene of the accident--

Coulter is distracted by something on Johnny's security screen.

COULTER

Now what?

Johnny follows Coulter's look and sees...

40 OMITTED 40
AND AND
41 41

42 JOHNNY'S POV ON THE SECURITY MONITOR - EXT. STREET - DAY 42

Two Penobscot Country cruisers, RED LIGHTS FLASHING, are PULLING UP behind the SUV with Roth and Adams.

COULTER

(to Johnny)

What are they doing here? Excuse
me a minute.

43 OMITTED 43
THRU THRU
44B 44B

45 JOHNNY 45

watches Coulter on the security monitor, passing through various camera POVs as he heads out to the street. Johnny's PHONE RINGS. He stares at it for a moment. Knows it's going to be her. He picks it up.

JOHNNY

Yes--

45 CONTINUED: (2)

45

GIBSON/BONNIE

Good evening, Mr. Smith, this is Bonnie at Wind-n-Sea. Did you get the free certificate we left for you?

Johnny looks at the tarot card.

JOHNNY

What can I do for you... Bonnie?

GIBSON/BONNIE

Just give me a few minutes, Mr. Smith. It's important. *

Off Johnny, willing to listen and not hanging up the phone --

46 EXT. NEIGHBORHOOD - DAY

46

Johnny HURRIES UP to find Gibson inside her car, hunkered down so she can't be seen from far away.

GIBSON

I need your help. They're trying to kill me.

Johnny isn't sure what to do. Gibson opens the car door.

GIBSON

Please.

Johnny thinks a beat, then realizes... of course he's getting in. Gibson uses a screwdriver to start the car.

JOHNNY

Stolen car?

GIBSON

Fasten your seat belt.

As Gibson accelerates into the afternoon, Johnny looks back over his shoulder, wondering what the hell he's gotten himself into.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

47 EXT. STREET IN FRONT OF JOHNNY'S HOUSE - DAY 47

Walt and ROSCOE confer as another Deputy watches Coulter and the others.

ROSCOE
(quietly)
Car is full of spy gear--

COULTER
(interrupting)
Look, officer, we have legal authority. You're interfering with an on-going investigation.

WALT
You're in Penobscot County, and I'm the legal authority here. Johnny Smith attracts all kinds of trouble. Nobody's going anywhere until we talk to him.

COULTER
Fine.

Walt starts marching Coulter toward the house.

48 INT. JOHNNY'S HOUSE - KITCHEN - DAY 48

Walt and Coulter enter. No Johnny, only Coulter's tablet computer.

WALT
(calling)
Johnny? It's Walt!
(no answer; louder)
Johnny?

COULTER
Mr. Smith!

Nothing. Walt GRABS Coulter's arm and SLAPS THE CUFFS ON.

WALT
As we say in Maine, let's take a ride downtown--

COULTER
Wait, Sheriff--
(MORE)

(CONTINUED)

48 CONTINUED: 48

COULTER (CONT'D)
(a beat)
My computer.

Once Coulter is cuffed and disarmed, Walt picks up the tablet and tucks it under his arm.

49 EXT. STREET - DAY - INSIDE THE STOLEN CAR 49

Gibson drives, badly. Johnny HOLDS ON to the dashboard as she PASSES a truck unsafely.

JOHNNY
No one's following. Feel free to slow down anytime.

GIBSON
Just because there's no black sedan behind us doesn't mean we're not being followed. We need to find someplace to talk. Someplace with no security cameras.

JOHNNY
I know a spot. Take a right here.

Gibson takes a right -- too hard, too fast. Johnny's cell phone rings and he pulls it out. Checks the ID -- it's Walt. Before he can answer, Gibson TAKES IT FROM HIM and THROWS IT OUT the window.

JOHNNY
Hey!

GIBSON
They can track us with that. Argon doesn't screw around.

JOHNNY
(looking back)
I just got that phone. Had a camera in it too.

GIBSON
A camera. Great. Why don't you just draw a freakin' map? Listen, for the foreseeable future, you and me are gonna be using low tech means of communication.

JOHNNY
Low tech. Like tarot cards?

(CONTINUED)

49 CONTINUED:

49

GIBSON

It was Sylvia's. Did you get anything off it?

JOHNNY

I saw the crash. What happened to her.

GIBSON

She said you were the best.
(shakes her head)
That truck came out of nowhere--
He blew a red light.

JOHNNY

No, the light was green both ways --
and that guy, Coulter, he had pictures of the whole thing. It wasn't an accident, it was just supposed to look like one.

(CONTINUED)

49 CONTINUED: (2) 49

GIBSON

Bastards.

JOHNNY

Just when you think you're too
paranoid you realize you aren't
paranoid enough.

50 EXT. HIGHWAY - DAY 50

Our two Penobscot County Sheriff's vehicles RIP ALONG,
Walt in the lead car. Roscoe riding shotgun in the second
car with Adams and Roth.

WALT (V.O.)

--Yes, dispatch, this is Bannerman.
We hear anything on those I.D.
confirmations?

51 INSIDE WALT'S CAR - DAY 51

Riding shotgun, Walt with Coulter (in the back, behind
the grating).

DISPATCHER (V.O.)

Negative. Still no response.

WALT

So far, Mr. Coulter, no one wants
to claim you.

COULTER

You'll hear from them soon enough.

Walt is playing with the tablet and turns it on. The
Argon logo FILLS ITS SCREEN.

WALT

I sure hope we get to confiscate
all this gear. We could use some
new computers around the office.

(beat)

I thought Argon did home security.

COULTER

We also work for the Department
of Defense.

WALT

And what does all this have to do
with Johnny Smith?

COULTER

Until you came along, we were
protecting him.

(CONTINUED)

51 CONTINUED: 51

WALT
Protecting him from what?

COULTER
That's classified.

WALT
Why am I not surprised to hear
that?

52 EXT. HIGHWAY - DAY 52

The patrol cars SKID to a stop. A helicopter DESCENDS from the sky, blocking Walt's patrol car.

WALT
(gaping out the window)
What the hell is this?

COULTER
I think it's that confirmation
you've been waiting for.

Walt's radio CRACKLES to life.

DISPATCHER (V.O.)
Sheriff, you won't believe the
phone call I just got...

53 EXT. LOVER'S LANE - NIGHT 53

Find Gibson's car rolling to a stop near a beat-up old Van. Inside the Van, THREE STONERS are LAUGHING and GETTING HIGH. Gibson MEETS EYES with one of them, determines they're too out of it to care what she's doing.

GIBSON
So this is where the locals party?

JOHNNY
Same as when I was in high school.
Trust me, there's no surveillance
up here.
(turns to her)
Okay, start at the beginning.
What were you doing in the program?

GIBSON
I have this thing for numbers.
That's how I got into your house.
I talked to you on the phone for
a minute and all your numbers
just flashed into my head -- see.

(CONTINUED)

53 CONTINUED:

53

She shows him her arm full of numbers. Johnny recognizes some of them.

JOHNNY

That's my social security number.

GIBSON

And your pin, and here's your alarm code. Oh, and your ebay password.

JOHNNY

Pretty impressive.

She shrugs, tries to play it off as no big thing, but we can tell it's a burden she carries.

GIBSON

You see visions, I see numbers. Everywhere I go, all the time. The only way I can get them out of my head is to write them down.

She rubs at her arm, as if it's scarred somehow. Johnny feels for her. He's finally met someone as tortured as he is. She gives him a watery smile.

GIBSON

Weird, huh?

JOHNNY

Not to me... Why is Argon after you?

He smiles, urging her to continue with the story.

GIBSON

A few months ago, Argon got the contract to take over the remote viewing program for the Defense Department. Next thing you know, we're all assigned to a double blind test against their new top secret system -- Eyetrapp.

JOHNNY

What's that?

GIBSON

Some kind of monster intelligence gathering program. Like Napster for spies. Gives them a backdoor to everything and everyone online.

(CONTINUED)

53 CONTINUED: (2)

53

JOHNNY

That must be what Coulter was
hooked up to.

GIBSON

Oh, yeah. Instant access. 24/7

(off his look)

Hey, as a reformed hacker, I'm
down with that kind of mobility.
It all looks pretty cool from the
outside, till you start running
the variables.

JOHNNY

Like a total end to personal
privacy as we know it.

GIBSON

That's exactly what Neal said.

(off his look)

Neal Pynchon. The guy who designed
it. He called it a tracking
filter. It can link up security
videos, phone taps, satellite
feeds, facial recognition software,
and wrap everything up into a
giant digital burrito.

JOHNNY

And what was it supposed to do?

GIBSON

Catch bad guys. Help law
enforcement communicate better.
But then Neal got spooked, started
thinking the powers-that-be were
using his baby for something other
than its intended purpose. He
asked a couple of the psychics to
remote-view our new boss at Argon --
guy named Scanlon.

JOHNNY

Any idea what they saw?

GIBSON

Nope. But the next thing I knew,
two of the psychics were dead and
Neal was in the wind. Before he
disappeared, he left this for
Sylvia.

(CONTINUED)

53 CONTINUED: (3)

53

Gibson reaches into her backpack and pulls out the feathered dart and a note that reads *Find Me*.

GIBSON (CONT'D)

Neal likes to play darts. Even had his own set. This is one of them. Guess he was hoping Sylvia could get a vibration off it.

JOHNNY (CONT'D)

He knew everything else would be tracked.

Johnny sighs, taking it all in.

JOHNNY

Okay. What do you need me to do?

GIBSON

Help me find Neal Pynchon. Before they do.

Johnny takes the dart, triggering--

54 A VISION - INT. ROADHOUSE - NIGHT

54

A handsome YOUNG MAN, far from neat, thirtyish, is playing

54 CONTINUED:

54

darts by himself in a tiny ROADHOUSE, a stack of empty beer glasses littering his end of the bar. At the other end of the bar, the BARTENDER (DOUG) and TWO REGULARS (FITCH and NICK) watch him, shaking their heads.

Johnny, in the vision, watches the young man, totally absorbed in his game. He takes note of the bartender and the regulars.

Johnny surveys the bar, notices a bumper sticker on the cash register that reads, "WHERE THE HELL IS KEYHOLE, NEW HAMPSHIRE?"

55 RESUME JOHNNY

55

He hands the dart back to Gibson.

GIBSON

Anything?

JOHNNY

Young guy, good-looking, rumpled mad-scientist type. Playing darts in a bar in the middle of nowhere.

GIBSON

(smiles)

That's him. That's Neal. He's alright then?

Johnny registers her relief. Maybe Gibson has a crush?

JOHNNY

Can't say. I saw him in a bar in Keyhole, New Hampshire. Doesn't mean he's still there.

GIBSON

Good enough. Guess I'm heading for New Hampshire. You better find a good hiding place.

JOHNNY

Like hell, I'm going with you.

Gibson shakes her head with a smile and puts the car in gear. As they pass the Stoners on their way out, Gibson notices them getting out of their car, littering beer cans as they all head off into the woods to take a leak.

CUT TO:

56 EXT. NIGHT SKY - HELICOPTER 56

Dropping down toward a country road.

57 IN THE COCKPIT 57

Coulter is in the co-pilot seat, laptop in place. Adams is behind him.

COULTER

(over the rotor wash)

Okay, the Cop-2 system shows three stolen cars in southern Penobscot County in the past twelve hours. One of them was within a mile of Johnny Smith's house -- a Toyota Camry, Maine tags 1FFV 938.

ON THE COMPUTER SCREEN - SERIES OF WINDOWS

A) A security camera view from a parking lot toll booth.

B) A view from a convenience store.

C) A view from an ATM.

All three show the stolen Camry passing in the background. Another CLICK of the mouse gives us a road map, and a BLINKING LIGHT.

COULTER

Positive match on the Camry.
Last visual contact was at an ATM
on west Highway 2...

The copter veers off in pursuit.

58 EXT. HIGHWAY 2 - NIGHT 58

The speeding Camry continues around a bend -- then suddenly slams on the brakes, fishtailing to a stop.

REVERSE POV

The chopper BLOCKS THE HIGHWAY. Coulter and Adams approach the Camry, GUNS DRAWN.

WHAT THEY FIND

It's the terrified Stoners behind the wheel.

STONER DRIVER

Dude, some chick stole our van.

59 EXT. TRUCK STOP - NIGHT

59

Various license plates tell us we are in New Hampshire now. The Stoner's Van is here, too, with Johnny and Gibson getting out of it. Gibson follows Johnny as they low-profile their way along a row of trucks, Johnny touching each rig as they pass.

GIBSON

What are you doing?

JOHNNY

Looking for someone headed west--

They pass an Auto Parts truck on the outer edge of the lot. Johnny pauses:

JOHNNY

This one.

GIBSON

Cool.

AT THE BACK OF THE AUTO PARTS TRUCK

The cargo doors are padlocked.

JOHNNY

Not cool.

GIBSON

Let me get this.

Gibson takes the combination lock and starts spinning the dial.

60 E.C.U. COMBINATION LOCK - VFX

60

As she turns the dial, the correct numbers jump out at her. (We see the numbers emerge, like the codes did in A BEAUTIFUL MIND.)

WIDER

As the lock opens.

JOHNNY

You're handy to have around.

GIBSON

Oh yeah, I got mad skills.

And they're inside the truck.

61 EXT. HIGHWAY 2 - NIGHT 61

The three Stoners are here, hands high, terrified.

STONER DRIVER

We only took her car 'cus she
took our car. We were chasing
them when you landed.

COULTER

Is this the girl?

ANGLE ON A PHOTO OF GIBSON

Coulter holds it in the Stoner's face. Off Stoner's scared
nod --

62 EXT. HIGHWAY - NIGHT 62

Here goes the auto parts truck.

63 INT. BACK OF AUTO PARTS TRUCK - MOVING 63

Johnny and Gibson huddled in the dark between all kinds
of boxes, the load shifting occasionally.

JOHNNY

So, Gibson... You strike me as
somewhat of a free spirit. How'd
you wind up working for the
government?

GIBSON

Pulled one hack too many and got
busted by the Feds. Once they
found out what I could do, they
let me "volunteer" for national
security work instead of going to
prison.

JOHNNY

(ironic)
Your parents must be very proud.

63 CONTINUED:

63

GIBSON

They're dead. Plane crash.

(off his look)

It's okay. I mean, it happened when I was a baby. Spent a couple years in foster care... No one knew what to do with me. The numbers would start to come on all fast and furious, and I couldn't make it stop. I used to sit in a corner and bang my head against the wall, trying to shut it off. My caseworker decided I was autistic and put me in an institution.

JOHNNY

I'm sorry.

Gibson shrugs it off, refusing to give in to self-pity.

GIBSON

When I got tired of being drugged all day and treated like a freak, I ran away and never looked back. Been on my own since.

(looks off)

You know, the other psychics in the program, they were the closest thing I ever had to a real family. Neal too. 'Cus we were all just freaks, you know?

JOHNNY

(nods)

Yeah, I do.

GIBSON

When I talk to you, I keep getting these two dates flashing in my head. Real intense.

Johnny is a little nervous... he's never been on this side before.

JOHNNY

What are they?

Gibson shows him her left arm, reading the dark bold numbers --

GIBSON

Six-six, nineteen-ninety-five.

(CONTINUED)

63 CONTINUED: (2)

63

JOHNNY

That's the date of my accident.

(off her look)

The day I became a freak.

(CONTINUED)

63 CONTINUED: (3) 63

Gibson shows him the other arm.

GIBSON

That other one's in the future.
Twelve-thirty-one, two-thousand
fifteen. New Year's Eve. Planning
a big party?

Johnny's thinking about Armageddon...

JOHNNY

Let's hope.

64 EXT. TRUCK STOP - NIGHT 64

Coulter's SUV rolls to a stop next to the Stoner's Van, abandoned. Tablet under his arm, Coulter climbs out of his vehicle, heading for the car. Adams and Roth are with him, scanning the lot, mundane yet threatening.

COULTER

This is it, all right.

He SETS the tablet on the hood of the car, then barks some orders into his cell phone and the HELICOPTER beam shuts off as the chopper PEELS AWAY. As it does, Coulter's phone RINGS. He knows who it is.

COULTER

I thought we were supposed to
keep a low profile. The choppers
are a bit much, don't you think?

65 INTERCUT: INT. SCANLON'S OFFICE - SCANLON 65

a silhouette, sliding his fingers across a touch screen.
So much information, so little time.

SCANLON

I see you found the van.

ADAMS

(hand on the engine
cover)
Still warm.

SCANLON

Let them run. They'll take us
right to Pynchon.

(CONTINUED)

65 CONTINUED:

65

COULTER

How can you be so sure?

SCANLON

He went off the grid three days ago. No phone calls, no credit cards, no e-mail, nothing. He's smart enough to know where blackout zones are--

COULTER

Yeah, and there are only a couple of thousand.

SCANLON

But only a few in southern New Hampshire. Which is where Smith and the girl have been tacking since they left Cleaves Mills.

COULTER

I'm on it.

(CONTINUED)

65 CONTINUED: (2) 65

Coulter snaps his phone shut.

TIGHT ON COULTER'S TABLET

A "SEARCHING" indicator FLASHES for a few beats, then a Yahoo!- style map POPS UP, showing the area around the truck stop. A few more CLICKS and we ZOOM IN on a MAP of the truck stop itself. Several small EYEBALL ICONS BLINK, indicating nearby surveillance cameras.

Coulter CLICKS on the nearest one and a window OPENS revealing--

66 A LIVE VIEW OF THE TRUCK STOP 66

Coulter CAN SEE HIMSELF standing in the security view. He LOOKS UP, spotting the camera.

Beneath the window is a small graphic with arrows to STOP, REVERSE, PLAY, etc. Coulter hits REVERSE. Grins.

COULTER
Please be kind. Rewind.

The view WHIZZES back -- people leaving and entering the lot, a guy having a smoke, a couple making out -- until TWO FIGURES APPEAR -- JUMPING BACKWARDS out of a truck: Johnny and Gibson.

COULTER
Gotcha.

67 EXT. TRAIN CROSSING/ELECTRICAL SUBSTATION - NIGHT 67

Find the auto parts truck STOPPED AT A CROSSING, the BLINKING wig-wags blocking its path. Nearby is an ELECTRICAL SUBSTATION.

There is NO TRAIN.

68 INT. BACK OF TRUCK - NO LONGER MOVING 68

Johnny and Gibson are getting impatient, as they wait in silence.

GIBSON
Why aren't we moving?

JOHNNY
Better check it out --

69

EXT. TRAIN CROSSING/SUBSTATION - NIGHT

69

Johnny peeks around the back of the truck, reacting to--

JOHNNY'S POV

No train, of course, but the wig-wags ARE STILL DOWN.
Only the auto parts truck waits.

RESUME JOHNNY

Gibson follows Johnny out of the truck.

JOHNNY
Something's wrong--

Gibson follows Johnny toward the only building nearby --
the substation.

JOHNNY
Look!

Johnny points toward the substation, where a SECURITY
CAMERA sits above, pointed RIGHT AT THEM, a small red
light GLOWING.

GIBSON
We're so busted.

Johnny takes the last few steps toward the building,
TOUCHING a CABLE running down to the ground from the
security camera, then up a pole to a small dish antenna.

70

A VISION - N.D.S.

70

*Starting tight on Johnny's face looking up at the camera--
the view ramps back to the security camera POV, suddenly
becoming grainy B&W of Johnny and Gibson still looking
up.*

*That B&W image compresses and is suddenly traveling down
the cable -- then we're pulling back from the dish antenna --
back in powers of ten -- until we bounce off a SATELLITE,
then head back down to Earth, screaming down on Coulter's
black SUV, our "signal view" crashing right through the
hood -- until we see: The B&W security footage of Johnny
and Gibson.*

*THE VIEW RAMPS BACK AGAIN -- this time to reveal that the
B&W image is ON COULTER'S TABLET -- next to another window*

(CONTINUED)

70

CONTINUED:

70

with a GPS MAP that shows two FLASHING RED DOTS -- one stationary at a railroad crossing, the other moving rapidly along a highway, headed toward the railroad crossing.

THE VIEW WIDENS AGAIN -- this time to reveal VISION JOHNNY sitting in the back seat of Coulter's car, looking over Coulter's shoulder as he rides shotgun. We are in a Johnny-watching-Coulter-watching-Johnny loop. Coulter shivers. The DRIVER throws him a look.

COULTER

That was weird. For a second there it almost felt like he could see us.

Hearing Coulter IN HIS VISION, real Johnny can't help himself, WAVING GOODBYE.

On the monitor, WE SEE Gibson pick up a rock and she SLAMS it into the camera lense. The image TURNS TO SNOW on impact.

Still part of Johnny's vision: COULTER REACTS.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

71 EXT. TWO LANE HIGHWAY - NIGHT 71

Johnny and Gibson hoof it down the empty highway. They'd hitchhike, but there are no cars.

GIBSON

Sorry I got you into this.

JOHNNY

Not your fault. Fate has had it in for me for a while.

GIBSON

I feel ya.

JOHNNY

Here comes somebody. Looks like a tow truck.

Johnny and Gibson jab a thumb out as the tow truck passes.

72 THE TOW TRUCK - SEEN FROM BEHIND 72

It grinds to a halt as Johnny and Gibson run after it.

GIBSON

Let me do the talking. I've got other skills besides number crunching.

She UNZIPS her sweatshirt and adjusts her tank top to expose some cleavage. Johnny gives her a look.

DRIVER'S POV

As Gibson turns on the sex appeal.

72

CONTINUED:

72

GIBSON

Hey there, going my way--?

But Gibson's reaction tells us something is very wrong.

DRIVER (O.S.)

Possibly.

REVERSE TO REVEAL

The tow truck driver is a WOMAN. Suddenly self-conscious, Gibson turns to Johnny, who is just catching up. He reacts to the Woman Driver, and off Gibson's look, decides to try Plan B, turning on the old J. Smith charm.

JOHNNY

Uh, good evening, miss...

He notes the signage on the truck -- "Betty's Towing".

JOHNNY

...you must be Betty.

BETTY

That's me.

JOHNNY

Nice truck, Betty.

Betty is not what you'd call easy on the eyes. Nevertheless, she's charmed by Johnny.

BETTY

You need a ride?

As Johnny and Gibson climb in, Johnny throws Gibson a smile.

CUT TO:

73

TIGHT ON BROKEN GLASS

73

As a foot KICKS the glass aside. WIDEN TO REVEAL--

74

EXT. ELECTRICAL SUBSTATION - NIGHT

74

Adams and Roth standing under the broken camera, looking frustrated. Coulter has the tablet on the hood of the car, and is clicking through a menu, as he talks to Scanlon on the phone.

(CONTINUED)

74 CONTINUED: 74

COULTER
We're almost to New Hampshire.
It's getting rural out here. Not
many assets to tap into.

75 INTERCUT: INT. SCANLON'S OFFICE 75

SCANLON
We still have plenty of assets
online--

Roth looks over Coulter's shoulder.

COULTER
Our satellite link keeps fading
in and out--

SCANLON
Mine is solid. Watch this.

Scanlon calls up a map of New Hampshire.

TIGHT ON THE COMPUTER SCREEN

as he pulls down a menu next to the map.

75 CONTINUED: 75

The menu is titled: "Asset Coverage" and lists things like: CELL PHONE, RADIO, TELEVISION, PRIVATE SECURITY, SATELLITE, TRAFFIC MONITORS, ELECTRICAL GRID, etc. At the bottom of the long list is a selection that reads: "Show All." Scanlon clicks it. Instantly the map begins to fill up with overlapping colored circles, showing the multitude of coverage areas EYETRAP has access to. Within a few seconds the map is completely covered -- except for one small dark area. Scanlon zooms in on the map to reveal a tiny speck of a town: KEYHOLE, NEW HAMPSHIRE.

DISSOLVE TO:

76 ROADSIDE SIGN - NIGHT 76

riddled with bullet holes, it reads: "Welcome to Keyhole, New Hampshire -- Population 35". The view WIDENS to reveal the TOW TRUCK passing.

77 EXT. LIVE FREE OR DIE BEER BAR & BAIT SHOP - NIGHT 77

A poorly-lit roadhouse that dates from the days of bootleggers. Betty's tow truck slows to a stop. Johnny and Gibson hop down from the cab.

JOHNNY

Betty, you're an angel.

BETTY

(ignoring Gibson)

If you're ever back in these parts and need a hook-up, give me a call.

JOHNNY

Will do. Thanks again.

The tow truck drives off.

GIBSON

I think she liked you.

JOHNNY

It's the cane.

Gibson looks at the tiny dive.

GIBSON

So this is the place you saw?

JOHNNY

Looks like it.

78 INT. LIVE FREE OR DIE BEER BAR & BAIT SHOP - NIGHT 78

Your typical Yankee-libertarian-survivalist-micro brew-anti-government anti-corporate bait shop-with-liquor license. A pair of BOAT OARS is crossed behind the bar. Eight stools, the same two regulars (Fitch and Nick), and the bartender (Doug).

All turn toward Johnny and Gibson as they enter -- a hairy eyeball moment.

GIBSON
Evening, gentlemen.

A beat. Doug gestures to two of the open stools.

DOUG
What'll it be? We have beer,
beer and, oh yeah... beer.

JOHNNY
(good-natured)
I'll have a whiskey. Small batch
if possible. Neat.

DOUG
Beer it is.

Doug pulls two drafts from the micro-brew tap behind the bar.

DOUG
What brings you folks out here?

GIBSON
We're looking for a friend of
mine. Neal Pynchon?

DOUG
Pynchon... Pynchon... doesn't
ring a bell.

JOHNNY
Young guy, likes to play darts?

DOUG
Nope...
(to Fitch)
How about you, Fitch, you know
anyone around here like that?

FITCH
Nope. Can't help ya. Sorry.

Johnny LOOKS TOWARD--

(CONTINUED)

78 CONTINUED: 78

A DARTBOARD

He casually slides over there and PULLS the darts out of the board. The instant he touches them--

79 A VISION - DAY 79

Dart vision -- WHOOSHING toward the board -- TWANG! Then the dart is PULLED OUT by the same guy from Johnny's earlier vision. Fitch and Nick are here, with Doug the bartender-- they all seem to know Pynchon. Maybe they're protecting him.

DOUG

Double or nothing, Neal?

PYNCHON

Not tonight. Gotta get a fire going--

He shrugs on a sheepskin coat and heads for the door. Johnny, present in the vision, sees this and follows him--

80 GIBSON 80

She watches Johnny WALKING OUT THE DOOR, a distracted look on his face. Gibson makes a lame attempt at a graceful exit--

GIBSON

Well, thanks for the hospitality, but we gotta blaze--

And she RUSHES OUT. Doug, Fitch and Nick exchange looks.

81 VISION: SPLIT REALITY - EXT. WOODS - NIGHT/DAY 81

Pynchon takes a path deep into the woods.

Johnny follows Pynchon, and Gibson follows him.

82 EXT. CABIN - NIGHT/DAY (SPLIT VISION) 82

A genuinely rustic two-room cabin. No power lines. NO lights, just a pile of firewood outside the front door. In the vision, Pynchon GOES INSIDE--

83 RESUME JOHNNY 83

With Gibson right behind him. They go inside --

(CONTINUED)

83 CONTINUED:

83

GIBSON
Smith... Smith... Earth to Smith...

JOHNNY
(points)
This is his place.

GIBSON
Home sweet home. If you're Grizzly
Adams.

Gibson takes a step forward. Stops.

GIBSON
Whoa.

JOHNNY
What? Something wrong?

GIBSON
The numbers. They're gone.

JOHNNY
What do you mean?

GIBSON
I'm not feeling them. They're
always there. As long as I can
remember, all around me. Like
I'm an antenna, picking up anything
digital. Normally I can't shut
them off -- and now they're gone.

JOHNNY
Are you okay?

GIBSON
Yeah... I guess...

Gibson looks disoriented, like she's listening for
something she can't hear.

JOHNNY
What do you think happened?

GIBSON
(shaking it off)
We must be in a blackout zone.

Suddenly, a voice --

(CONTINUED)

83 CONTINUED: (2)

83

PYNCHON

Hold it right there.

It's from BEHIND THEM.

PYNCHON

Holds a loaded .22 rifle on them. He recognizes Gibson.

PYNCHON

Gibson! Thank god.

(he gives her a hug)

I was so worried. Where's Sylvia?

Gibson shakes her head. A moment between them. Pynchon hugs her again. Then, to Johnny --

PYNCHON

Come on inside.

84 EXT. LIVE FREE OR DIE BEER BAR & BAIT SHOP - NIGHT

84

The Argon SUV PULLS UP. Adams driving, Coulter with tablet computer riding shotgun.

COULTER

Okay, real estate records show Pynchon's grandparents homesteaded some raw land just north of Keyhole.

The screen suddenly flickers off and on several times, before coming back to life.

COULTER

Damn satellite link has been dodgy for the past ten miles. We better tag-up with the home office while we still can -- get the satellite phone.

84A INT. LIVE FREE OR DIE BEER BAR & BAIT SHOP - NIGHT

84A

Fitch is looking out the window. To Doug --

FITCH

There's another car pulling up!

DOUG

Two in one night? You've gotta be kidding me--

(CONTINUED)

84A CONTINUED: (2) 84A

He goes to the window.

84B THEIR POV - EXT. LIVE FREE OR DIE BEER BAR & BAIT SHOP - NIGHT 84B

The Argon SUV PARKED at the far end of the lot.

FITCH

I dunno, Doug, this place is getting a little too crowded for my taste...

DOUG

Tell me about it...

INSIDE THE CAR

Roth hands Coulter a large satellite phone.

COULTER

(into the phone)

Coulter here.

85 INTERCUT: INT. SCANLON'S OFFICE - SCANLON 85

Still working late.

SCANLON

Where are you?

COULTER

Outside Keyhole, New Hampshire. We anticipate contact within the hour.

SCANLON

Your signal is terrible.

COULTER

We're entering the blackout zone. We may be in and out of comm for the next several hours--

SCANLON

I leave for Washington first thing tomorrow. I need this thing wrapped up before the hearing starts at 4:00.

COULTER

Perhaps now's a good time to specify what you mean by "wrapped up." Especially as it pertains to Mr. Smith.

(CONTINUED)

85 CONTINUED:

85

A long beat as the link FUZZES OUT, FUZZES IN.

SCANLON
--unfortunate business, but I'll
need you to terminate--

COULTER
Say again?

SCANLON
(clearly)
Kill all three of them.

Then the link fades. Gone for good. Coulter, Adams and Roth look at each other, emotionless.

COULTER
(matter of fact)
Copy that.

And he shuts down the computer, no longer of any use.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

86 OMITTED 86
AND AND
87 87

88 INT. CABIN - NIGHT 88

A large living room and kitchen area lit by LANTERN. Johnny and Gibson sit around a table. Pynchon stands, his rifle within reach. He is tense.

PYNCHON

What happened to Sylvia?

JOHNNY

Argon gimmicked the streetlights. Their car crashed.

PYNCHON

I gave Argon a link to the Quick Switch system.

(bitterly)

This is all my fault. I asked the psychics to remote view Scanlon.

GIBSON

How were you supposed to know this would happen?

PYNCHON

I knew Scanlon was up to something. I should have calculated the risks more carefully.

(to Gibson)

At least you got out alive. My advice is to keep running. That's what I intend to do. Tonight.

Pynchon starts throwing things into a small bag.

JOHNNY

You can't just leave. Scanlon has to be stopped.

PYNCHON

You stop him. I don't have the heart to fight another losing battle.

(CONTINUED)

88

CONTINUED:

88

JOHNNY

looks at Gibson for a little help. She indicates with her eyes a picture on the wall: Pynchon and a woman. Happier times. Gibson knows the story. Knows now is the time for Neal to tell it to Johnny.

(CONTINUED)

88 CONTINUED: (2) 88

Johnny takes the photo of the girl off the wall. Pynchon notices.

PYNCHON

Put that down.

Pynchon grabs for the picture in Johnny's hands, brushing against Johnny and triggering --

89 VISION 89

A security camera POV from an ATM. The young woman from the photograph is making a withdrawal. Behind her stands a MAN dressed in black, dark glasses and a baseball cap obscuring his face. As the woman finishes her withdrawal, the man robs her, taking her money, then shoots her point blank. As she falls to the ground, the man casually walks away. As the sequence ends, it suddenly snaps back to the beginning and repeats.

The vision widens to reveal Johnny, watching this on a computer monitor -- the view widens further to reveal Johnny is in Pynchon's office. Pynchon is at his desk, watching the sequence repeat over and over, a bottle of Scotch in front of him.

90 RESUME SCENE 90

JOHNNY

She was murdered.

Pynchon pulls away from Johnny. Disturbed.

PYNCHON

How did you --
(thinking)
Oh, right. Your abilities.

JOHNNY

You loved her. I can see that just by looking at your face.

Pynchon nods.

JOHNNY

But you couldn't save her. So now you're just giving up? You're not even willing to try?

PYNCHON

You don't understand. I did try. I created Eyetrapp because of her. I did it for Amy.

(MORE)

(CONTINUED)

90 CONTINUED:

90

PYNCHON (CONT'D)

(looks away)

Five years ago last March, she
stopped at an ATM on her way home.
Some creep pulled a gun on her.

(MORE)

(CONTINUED)

90 CONTINUED: (2)

90

PYNCHON (CONT'D)

She didn't fight, she didn't
scream... She gave him the money
but the bastard shot her anyway.

Gibson touches his arm. He lets her, then shies away,
unwilling to be comforted. Picks up a dart from the table.

PYNCHON

I was working on face recognition
software for the Defense Department
at the time. I thought if I could
link that up with information
gathering technology the NSA was
testing, I'd have the kind of
total information awareness that
could find the creep who shot
her. My program became the basis
for Eyetrapp.

He FIRES the dart at the photo--

CLOSE ON THE PHOTO - THE MUGGER

A shadowed face DOMINATED BY SUNGLASSES AND A HAT.

PYNCHON (O.C.)

It took Eyetrapp less than a day
to match this guy to three other
crimes. The same M.O. Eight
different cameras. Two other
victims shot.

WIDER VIEW

as Johnny and Gibson listen, moved by his story.

PYNCHON

But I could never identify him.
A billion dollars worth of image
recognition software, beaten by
some low-life in a baseball cap
and a pair of drugstore sunglasses.

He reaches for the bottle of Scotch, but Gibson, almost
without thinking, takes it away before he can touch it.
He looks at her, pissed at first, but then something about
the way she is looking at him, the empathy and sadness in
her eyes, makes him acquiesce.

PYNCHON

But it was perfect for spying on
your friends and neighbors.

(MORE)

(CONTINUED)

90 CONTINUED: (3)

90

PYNCHON (CONT'D)

Great for amassing information on political rivals. The crooks know how to beat the system, but your average joe doesn't have a clue. And Scanlon knows it. I thought I was part of something good, something that would protect lives. But instead, Scanlon and the others are using it to ruin lives.

JOHNNY

So you're just gonna let them win? Light out for the woods and crawl into a bottle -- that's your plan?

PYNCHON

You got a better one? Scanlon is invulnerable. He has friends in high places, and whatever enemies he has can't touch him. He knows too much. He knows everything.
(a bitter smile)
Thanks to me.

JOHNNY

That's right.
(off Pynchon's look)
I know how you feel. Your friends are dead and it all seems impossible, so you want to run. But there's still someone here who needs your protection.

Pynchon looks over at Gibson, seeming very vulnerable right now beneath her tough girl exterior.

PYNCHON

What do you want me to do?

GIBSON

We can't give up. If they win, it won't matter if we get away.

A moment, as Pynchon weighs his option. Then Johnny sees--

A GREEN TARGETING DOT

Moving quickly along the cabin wall until it FINDS HIM, centering on his chest and triggering--

91 A JOHNNY VISION 91

Johnny turns off the lantern, plunging the cabin into darkness. WHOOSH! We follow the beam THROUGH THE WINDOW and into the night beyond, where Adams, wearing night vision goggles, AIMS a weapon at Johnny, and FIRES--

RAMP BACK INTO CABIN - NIGHT VISION

One after another, Johnny is HIT, followed by Gibson, then Pynchon. They fall to the floor--

92 RESUME JOHNNY 92

Back before he turned down the lantern, realizing this was a deadly vision. And seeing that GREEN TARGETING DOT moving up his chest toward his head.

JOHNNY

Down!

Johnny hesitates for a second, thinking about the vision and how to change the outcome. He spots a high powered flashlight on the counter and grabs it, then turns off the lantern.

Pynchon GRABS Gibson and DRAGS her out of the line of fire, SHELTERING HER behind a couch.

Coulter is suddenly inside. Wearing NIGHT VISION GOGGLES, he SWEEPS the interior with the green targeting beam of his weapon.

92A INT. CABIN - NIGHT - NIGHT VISION POV 92A

Green shapes and and shadows.

COULTER

Game's over, Mr. Smith--

JOHNNY STANDS UP. Just as the GREEN DOT finds him again, he TURNS THE FLASHLIGHT ON, blinding Coulter's night vision. The whole view WHITES OUT. Johnny's image DISAPPEARS as--

92B RESUME SCENE 92B

Pynchon SHOOTS Coulter in the arm with the .22. Johnny BATS the weapon out of Coulter's hand, knocking it to the ground. Johnny grabs the gun.

GIBSON

(whispers)

What about the other two?

(CONTINUED)

92B CONTINUED:

92B

From outside the cabin, comes a muffled THUMP! THUMP!

A beat. Johnny goes to--

THE CABIN DOOR

Johnny swings it open, to find Adams and Roth on the ground. Doug, Fitch and Nick stand over them, knee in their back, and hunting rifles in hand.

DOUG

These folks with you?

Pynchon and Gibson join Johnny at the door.

JOHNNY

What the..?

PYNCHON

Let me introduce a few of my off the grid neighbors. Doug Derozier, ex-New York Police Department, Jack Fitch, retired F.B.I., Nick Redcloud, angry pure blood Mowhawk--

DOUG

Neal here isn't the only one who's angling for a quieter life.

Johnny goes up to Coulter.

JOHNNY

What was it? What did the psychics see that was worth killing them to keep secret?

COULTER

I'm afraid that's classified.

JOHNNY

Yeah? Well it turns out I've got full access.

Johnny touches Coulter's arm, triggering --

92BA A VISION -- EXT. BUSY INTERSECTION

92BA

Coulter, wearing a hat and sunglasses, and carrying an umbrella, crosses a busy street. He bumps into a distinguished OLDER GENTLEMAN, but keeps going. The older gentleman takes two more steps and collapses. Coulter looks back, sees this but keeps going. The vision ends.

92BB RESUME

92BB

JOHNNY

The man crossing the street. The one you bumped into. You did something to him...

COULTER

(rattled and in pain)
I don't know what you're talking about.

JOHNNY

He fell. You did something to him and he fell. I recognized him... He's that Senator -- the one who died of a heart attack -- but it wasn't a heart attack, was it?

COULTER

You're crazy.

JOHNNY

That's what the psychics saw. You murdered a Senator in cold blood.

COULTER

Prove it.

Coulter almost smiles. Impressed with Johnny's skill.

COULTER

Maybe we can work something out, Mr. Smith. I'd love to get you on my team.

Off Johnny, disgusted --

92C INT. LIVE FREE OR DIE BEER BAR & BAIT SHOP - NIGHT

92C

With Coulter's tablet computer under his arm, Johnny enters with Gibson and Pynchon.

JOHNNY

It's intermittent, but it looks like we're getting a signal again.

(CONTINUED)

92C CONTINUED:

92C

GIBSON

The numbers, they're back... I
can feel them...

PYNCHON

Yeah, we're just outside of the
blackout zone.

GIBSON

It was kinda nice, the quiet.

She scratches her arms compulsively. Johnny hands the
tablet computer to Pynchon.

JOHNNY

Ready to give it a try?

93 OMITTED
THRU
95

93
THRU
95

96 CONTINUOUS (INT. BAR - NIGHT)

96

Pynchon hesitates before he puts his fingers on the
keyboard.

PYNCHON

Tell me again what I'm looking
for?

96 CONTINUED:

96

JOHNNY

A street in Georgetown, three days ago. Scanlon and Senator Marshall.

GIBSON

Do we know for sure we're going to find something?

PYNCHON

Scanlon is so paranoid he records everything. Guy makes Richard Nixon look like a trusting soul.

Pynchon fingerwhips his way through some menus.

PYNCHON

Okay, that's level one. Now we'll try the special access code... We'll just slip in the back way, see what's in his underwear drawer.

He TYPES IN A STRING OF NUMBERS. Then freezes.

JOHNNY

What is it? Something wrong?

Pynchon types the numbers again. Nothing.

PYNCHON

The code. They changed it.

GIBSON

Don't you have some kind of double-secret backdoor code?

Pynchon looks at her with amusement.

PYNCHON

This was a billion-dollar project. Every keystroke had to be approved. I'm afraid we're outta luck.

(CONTINUED)

96 CONTINUED: (2)

96

They are interrupted by the arrival of Coulter (his arm bandaged) and Adams and Roth, hands bound, both of them. Nick and Fitch have them under guard. Doug comes up to Johnny, Gibson and Pynchon at the bar.

DOUG

What do you want us to do with these guys?

JOHNNY

Get them to a doctor -- but take your time.

As Pynchon frets over the tablet computer, Gibson heads straight for Coulter, picking up the .22.

GIBSON

Or we could do to them what they did to Sylvia and the others.

COULTER

It was nothing personal, sweetheart.

She points the rifle right at his head.

GIBSON

So you won't take it personally when I shoot you? Good to know.

DOUG

I like this girl.

JOHNNY

Give me that.

Johnny takes the rifle from Gibson.

JOHNNY

That's not how this is going to work.

Coulter just laughs.

COULTER

Go ahead and kill me. You think you can stop the future? Take down Eyetrapp and there'll be another program just like it on line before the new year. And why? Because the American public is buying what we're selling, that's why.

(MORE)

(CONTINUED)

96 CONTINUED: (3)

96

COULTER (CONT'D)

(to Johnny)

They think our technology protects them. It's good for them.

JOHNNY

Technology isn't good or bad. Just the people in charge of it.

Gibson is writing numbers on her arm. She smiles.

GIBSON

And we're about to make a change upstairs.

JOHNNY

(gestures to Doug)

Get him out of here.

Doug holds the door as Fitch and Nick march Coulter, Adams and Roth outside.

JOHNNY

(to Gibson)

Did you get it?

Gibson shows him her arm.

GIBSON

Like candy from a crazed fanatic baby.

PYNCHON

The access code?

GIBSON

(to Pynchon)

Ready to type?... seven... nine... four... six... six again... four.... nine.

Pynchon types, hits ENTER.

PYNCHON

We're in--

(directly to Gibson)

You're a very talented girl, Miss Gibson.

GIBSON

Got some mad skills yourself, Mr. Pynchon.

They exchange a long look.

(CONTINUED)

96 CONTINUED: (4)

96

Pynchon is still shy, but this time he doesn't glance away. Johnny "Ahems" them back to the task at hand.

PYNCHON

Right, let's find this footage....

He goes to work. After a moment --

PYNCHON

Bingo.

Off the three of them, pleased with themselves --

97
THRU
99

OMITTED

97
THRU
99

100

B&W SECURITY FOOTAGE - A STREET - DAY - SURVEILLANCE CAM
POV

100

A street in Georgetown, some traffic and a few pedestrians, including SENATOR THEODORE MARSHALL -- and SCANLON. We are seeing them from A TRAFFIC SURVEILLANCE CAMERA, UP HIGH, panning as it finds the pair, then GOES CLOSER. We hear them on a directional microphone that loses a bit of presence every time a head is turned.

SENATOR MARSHALL

I know all about the budget authorization, and I can count heads: you're one vote short.

SCANLON

Which is why I'm here now, Senator.

SENATOR MARSHALL

What is it you've got? Tax records? My drug prescriptions? Maybe your extortion tactics worked on the others, but there's nothing about me that hasn't come out at some point in six campaigns.

SCANLON

We don't need to talk like this. Not here.

SENATOR MARSHALL

We don't need to talk at all, do we? I should just assume that you know everything. Thanks to Eyetrapp.

(jabs a finger in
Scanlon's chest)

Do your worst, Scanlon. I'm voting no.

Scanlon regards the Senator with a mixture of pity and contempt.

SCANLON

I'm disappointed, Senator. Very disappointed.

He and Senator Marshall start across the street. But Scanlon STOPS. As Marshall continues across the street, A MAN with an umbrella, crossing in the opposite direction, bumps into the Senator. The Senator takes two more steps then collapses.

(CONTINUED)

100 CONTINUED: 100

A beat. As Pedestrians RUSH toward the Senator, Scanlon turns and walks away. Then the man who bumped into the Senator looks back over his shoulder at the Senator -- it's Coulter. He drops the umbrella into a trash can and walks off.

THE VIEW PULLS BACK TO REVEAL:

101 INT. JOHNNY'S LIVING ROOM - DAY 101

Johnny, a pile of letters in his hands (he's just come in from the mailbox), watching this on his big screen TV. The surveillance footage cuts to a news report.

REPORTER

(on screen)

...this shocking video shows the director of Argon with Maine Senator Theodore Marshall just moments before he was apparently poisoned by a second man, Rob Coulter, an employee of the company. Company spokesmen deny any knowledge of the activities of those involved. Virginia police have arrested Scanlon and the Senate Intelligence Committee is scheduling hearings on the appropriation for the Eyetrapp system.

(beat)

As the scandal widens, the FBI also continues to search in vain for the hackers who broke into one of the most secure computer systems in the world, spamming news organizations around the globe with this very sensitive footage...

Johnny, on the phone with Sarah, smiles at his handiwork as he simultaneously opens his mail.

JOHNNY

Well, I'm just glad everything went well.

SARAH (PHONE)

The kids had a great time, but J.J. missed you.

JOHNNY

Yeah, I'm making it up to him.

(CONTINUED)

101 CONTINUED:

101

SARAH (PHONE)

How?

JOHNNY

(with a grin)

Sorry, that's classified. I'll
talk to you later.

They hang up as Johnny opens an envelope and finds new
credit card. He looks at it with not a little suspicion.
Tosses it on the table.

Then he finds a postcard... one side shows the Live Free
or Die Beer Bar & Bait Shop, the other side is BLANK except
for Johnny's name and address. Touching it triggers--

101A A JOHNNY VISION

101A

*Pynchon and Gibson, together on a sunny, deserted beach.
Gibson's bare arms now free of numbers. They seem very
happy--*

101B RESUME JOHNNY

101B

Smiling. Then suddenly his smile turns to a look of fright
and he dives out of the way as...

J.J. BANNERMAN

slices past the couch on his new skateboard, helmet on,
crashing into Johnny, both of them laughing. Johnny helps
him up and J.J. skates off, cutting around a corner.

JOHNNY

Hey, I'm letting you skateboard
in the house, but watch the
moulding!

A CRASH from O.S.

J.J.

Sorry!

JOHNNY

That's okay!
(to himself)
Yeah, I'm a fun dad...

Johnny heads for his son, passing a table piled high with
ripped out security equipment.

FADE OUT:

END ACT FOUR

THE END