

THE DEAD ZONE

"TIPPING POINT, PART ONE"
Production #12-3012

Written by
Karl Schaefer

Directed by
Michael Robison

"TIPPING POINT, PART TWO"
Production #13-3013

Written by
Michael R. Perry

Directed by
Michael Robison

	Rev. Production Draft - FULL BLUE	Apr 21/04
Pink Pgs - i,ii,3-8,11-12,19-26,42,55-56,59-82,	84-93,95-108A,110	Apr 26/04
Yellow Pgs - i,ii,2-3,9-11,16-18,24-26,28-29,	35,37,50,52,54,60,64,66A,68,72-74,78-80A,	
82,84A,85-86,88,88B-91,92A,99,100,101,104,107		Apr 26/04
	Green Pgs - 99-100	Apr 27/04
	Gold Pgs - 14-15,32,33-33A,67	Apr 27/04
	2nd White Pgs - 35	Apr 28/04
2nd Blue Pgs - 3,4,6,8,10,11,13,14,16-19,22,24-30,	33-34,37-37A,39-46,48-50	Apr 28/04
	2nd Pink Pgs - 26-28	Apr 29/04
	2nd Yellow Pgs - 87A-93	Apr 29/04
2nd Green Pgs - 17,58-59,61,63-65,66A-B,68,69-70,78-80,	81,83-84,86-87,94,100-100F,102,103A,106-107,109	Apr 29/04
2nd Gold Pgs - 24,78-79,80A-81,91,100A-100C,100F-102,103-104		May 03/04
	3rd White Pgs - 19,20,24-24A,46-47A	May 10/04
	3rd Blue Pgs - 42-44	May 14/04 *

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THE DEAD ZONE

"TIPPING POINT, PARTS 1 & 2"

CAST

JOHNNY SMITH

SARAH BANNERMAN

WALT BANNERMAN

BRUCE LEWIS

REVEREND GENE PURDY

J.J. BANNERMAN

NON-SPEAKING

NURSES & HOSPITAL STAFF

FAITH HERITAGE
BROADCAST CREW
SUPPORTERS

LAB TECHNICIAN

STILLSON SUPPORTERS/BANQUET GUESTS

SECURITY GUARDS

HOTEL STAFF

WASHINGTON TYPES AT PRESS CONFERENCE

SECRET SERVICE/PRESIDENTIAL ENTOURAGE

PEOPLE IN BASEBALL STANDS

FUTURE ARMAGEDDON WORLD PEOPLE

WORKERS @ COURTHOUSE

D.C. POLICE

GREG STILLSON

JAMES STILLSON

SONNY ELLIMAN

CHRISTOPHER WEY

REBECCA CALDWELL

RACHEL CALDWELL

JAKE TRUAX

DEPUTY ROSCOE

DR. RAYMOND JAEGER

PENDRAGON

TWENTY (FUTURE J.J.)

MAN TWO

MAN THREE

REBECCA'S LANDLORD

HUGH SPENCER

LETICIA PORTER

STAGE MANAGER

BAKER

ASSISTANT

NURSE

SEARCHER

HOSPITAL RECEPTIONIST

ANNOUNCER

STILLSON ASST. GLORIA (VOICE)

ANSWERING MACHINE (VOICE)

DR. SURMAN

TANIA

*

THE DEAD ZONE

"TIPPING POINT, PARTS 1 & 2"

SETS

INTERIORS

SMITH HOUSE

ENTRY/FOYER
LIVING ROOM
BEDROM
HALLWAY
KITCHEN

CLINIC

IMAGING LAB/SCANNER ROOM
CONTROL ROOM
WAITING ROOM

FAITH HERITAGE

PURDY'S OFFICE

CLEAVES MILLS

STILLSON'S DISTRICT OFFICE
COUNTY MORGUE
BAKERY/GUNSHOP

WASHINGTON, D.C.

STILLSON'S OFFICE
GOV'T BLDG/MARBLE STAIRWAY
REBECCA'S APARTMENT
APARTMENT BLDG. HALLWAY
JOHNNY'S MOTEL ROOMS
JAMES STILLSON'S HOTEL SUITE
MONITORING/SURVELLIENCE CENTER
WDCN "REAL 8 NEWS" STUDIO
WASHINGTON HOTEL
LOBBY/FRONT DESK
BALCONY/STAIRWELL
BANQUET HALL/COAT CHECK
BAR
LADIES ROOM
SERVICE CORRIDOR
PARKING GARAGE

SHERIFF'S DEPARTMENT

WALT'S OFFICE
EVIDENCE LOCKUP
PURDY'S JAIL CELL

HOSPITAL

SURGERY PREP ROOM
POST OP/RECOVERY ROOM
LOBBY/WAITING AREA
CORRIDOR

"LARRY KING SHOW" SET

EXTERIORS

SMITH HOUSE

CLEAVES MILLS

PARK/NEIGHBORHOOD SIDEWALK
BASEBALL STANDS
STILLSON'S DISTRICT OFFICE
USED CAR DEALERSHIP

WASHINGTON, D.C.

PHARMACY
COURTYARD PARK
STREETS
COURTHOUSE
WASHINGTON MONUMENT
WASHINGTON HOTEL
FRONT & BACK OF HOTEL
ALLEY

EMPTY BEACH

LOADING DOCK (EXISTING FOOTAGE)

FUTURE ARMAGEDDON WORLD
ABANDONED OFFICE BLDG.

HOSPITAL

VEHICLES

STILLSON'S LIMO

BRUCE'S CAR

RACHEL'S CAR

GOVERNMENT CARS

PRESIDENTIAL MOTORCADE

*

THE DEAD ZONE

"TIPPING POINT, PART ONE"

TEASER

FADE IN:

1 INT. SMITH HOUSE - BEDROOM - DAY - ON JOHNNY SMITH 1

sleeping late. With a smile on his face. Then we see why. REBECCA enters, wearing his shirt. She looks better in it than he does. She slips up to Johnny and gently nuzzles him awake.

JOHNNY
(groggy)
...hey...

REBECCA
Hungry?

JOHNNY
On so many levels.

They kiss. Apparently this is not their first night together.

JOHNNY
(can smell it)
What's for breakfast?

REBECCA
It's a surprise...

He playfully touches her arm. We hear a mini-Dead Zone WHOOSH.

JOHNNY
Toaster waffles?

REBECCA
(he's right damn it)
Not very psychic. It's all you had.

JOHNNY
Sorry, I wasn't expecting company.

Smiling, Rebecca pulls away.

REBECCA
C'mon, I'll make some bad coffee.

JOHNNY
I love it when you talk like that.

(CONTINUED)

1 CONTINUED:

1

She exits as Johnny pulls on some sweats and a t-shirt. Then he reaches for his cane, triggering a REAL WHOOSH. A thunderclap of pain hits Johnny above the left eye. Instantly Johnny senses he's not alone. He turns to see...

2 INT. JOHNNY'S BEDROOM - CONTINUOUS - CHRISTOPHER WEY

2

slumped against a wall, looking weary.

JOHNNY

...you... how long have you been there?

WEY

Here? Just a few seconds... but I've been waiting a long time.

Johnny has to fight to control the pain.

JOHNNY

What do you want?

WEY

Reverend Purdy lied.

JOHNNY

What do you mean?

WEY

About Mike Kennedy. You knew something was wrong the night they set you free -- you didn't know what, but you felt it.

JOHNNY

How could you know that? You weren't here.

WEY

I just know, okay. Get the truth from Purdy.

And with that, he drops the cane top, and the VISION ENDS.

2 CONTINUED: 2

Johnny presses the heel of his palm to his forehead, hit with a fresh wave of excruciating pain.

CUT TO:

3 INT. SMITH HOUSE - HALLWAY/BEDROOM - MOVING WITH REBECCA 3

following her down the hall as she floats two cups of bad coffee back to the bedroom.

REBECCA

I hope you like your coffee black,
your milk went out of date two
weeks ago... Johnny?

As she rounds the corner into the bedroom...

REBECCA

JOHNNY! Oh my god... Johnny...

A wider view REVEALS what she's reacting to: Johnny passed out on the floor.

4 OMITTED 4

5 EXT. JAEGER NEUROLOGY INSTITUTE - DAY 5

Establishing. A sleek modern structure.

JOHNNY (V.O.)

I just got a little dizzy that's
all...

6 INT. JAEGER'S OFFICE - DAY 6

Lots of glass and reflective surfaces. Off to the side, a computer work station with several monitors. Johnny and Rebecca sit in front of a desk covered not in papers and files, but with puzzles and various building toys; a playground for the mind. Across from them sits DOCTOR JAEGER wearing custom surgical greens.

REBECCA

Johnny... you were passed out on
the floor.

Jaeger absentmindedly plays with a small wooden finger puzzle as he listens to Johnny and Rebecca.

6 CONTINUED:

6

JAEGER

...and according to your medical records, you've had these blackouts before correct?

JOHNNY

Yes.

JAEGER

And they're associated with your, "dead zone" the "visions" you've been experiencing since emerging from your coma?

JOHNNY

Not all my visions... just certain ones.

JAEGER

Fascinating.

Jaeger sets the puzzle down, having solved it as he sat there. Johnny picks up the puzzle to look at it, triggering:

7 *VISION BLAST*

7

A machine gun burst of two-frame visions of brain surgery images. Ouch.

8 RESUME JOHNNY - INT. DR. JAEGER'S OFFICE - DAY

8

He could have done without that. He keeps his reaction to himself as Jaeger continues.

JAEGER

Johnny, brain damage is not a static condition, it evolves. Sometimes for the better, such as when you emerged from your coma... but more often, we see things take a sudden turn for the worse. These blackouts and memory losses you've been experiencing are actually seizures that indicate serious problems deep within your brain. They could be a precursor to a life threatening stroke, or even worse, you could slip back into a coma.

(CONTINUED)

8 CONTINUED:

8

JOHNNY

I understand that, but I've always felt like I was living on borrowed time since my accident. It's just something I have to live with.

JAEGER

Maybe not. After carefully reviewing your medical history, I'm cautiously optimistic that we can help you.

JOHNNY

How?

JAEGER

I think we can cure your "dead zone."

Off Johnny and Rebecca's reaction.

FADE OUT:

END TEASER

ACT ONE

FADE IN:

9 INT. JAEGER'S IMAGING LAB - DAY (FORMERLY HIS OFFICE) 9

Johnny and Rebecca follow Jaeger into his imaging lab, a large clean room featuring a state of the art (plus some) MRI/PET scanner and a smaller adjoining Control Room full of equipment racks and computer monitors, with a window so the operator can view the patient while scanning.

JAEGER

Medical science has made huge strides Johnny in the study of Neuroanatomy -- the functioning of the brain. With MRI's, and P.E.T. scans, we can now pinpoint and surgically treat brain tumors and strokes that were, until quite recently, inoperable.

REBECCA

Are you saying you think you can remove Johnny's Dead Zone?

JAEGER

Actually, we would remove the diseased part of the brain causing his symptoms, the headaches, blackouts...

JOHNNY

And my visions?

JAEGER

My belief is that your visions are a unique state of consciousness arising from a specific part of your brain. Somehow your accident awakened this dormant region. If we can find it, and discover how it works, we may be able to surgically alleviate, or at least control the negative side effects.

JOHNNY

And you think this is possible?

JAEGER

Let me show you something.

9A IN THE CONTROL ROOM

9A

Jaeger sits in front of a large flat screen monitor, navigating his way through Johnny's medical history. Thumbnails of various x-rays and MRI results fill the screen. Jaeger clicks a few levels into a scan series, then double clicks on a file, opening a P.E.T. scan series full screen.

JAEGER

When I was reviewing the records sent over by your doctor, I found this incomplete scan -- the technician wrote a note that this scan was redone because, "patient suffered temporary hallucination during image capture."

JOHNNY

I remember that. I didn't hallucinate, I had a vision of a little girl who had an MRI right before me.

JAEGER

What did you see?

JOHNNY

Her funeral. She had a brain tumor.

JAEGER

And you got this vision from touching something she had touched?

JOHNNY

That's how it usually happens.

Jaeger opens a file revealing a 3-D P.E.T. scan that is incomplete, only two thirds of the brain in 3D.

JAEGER

There, that red blur, that glare -- that occurs nowhere else in all the other scans -- only when you had a vision. Somewhere in that red blur might just be the source of your Dead Zone.

Off Johnny's reaction...

10 EXT. JAEGER CLINIC - DAY - JOHNNY AND REBECCA - MOVING

10

As they head back to the car, Rebecca has to catch up with Johnny, who seems like he can't get out of there fast enough.

(CONTINUED)

10 CONTINUED:

10

JOHNNY

...It's not an option. Not for me. Not now.

REBECCA

You heard Doctor Jaeger, these headaches and blackouts are going to get worse. You could die.

JOHNNY

I'll have to take my chances.

REBECCA

I understand why you wouldn't want to lose your gift, but... Johnny please stop so I can talk to you...

Johnny stops. He doesn't want to hear what she has to say because he knows she's going to be right.

REBECCA

What's happening between us, it's great, but it's just beginning... and I can't tell you what to do here. Please, talk to your friends, to people you trust. Talk to Sarah. In the meantime let Dr. Jaeger run the tests he needs to do... at least then you'll be basing your decision on all the information.

Johnny looks at her and relents.

JOHNNY

I'll go through the testing, but I can't promise anything beyond that.

REBECCA

Thank you...

And they continue on to the car.

10A INT. JOHNNY'S HOUSE - NIGHT

10A

Reverend Purdy leans into Johnny's open front door, finding the house dark.

(CONTINUED)

10A CONTINUED:

10A

PURDY

Johnny? Johnny are you here?
It's Gene. Johnny?

Johnny's voice echoes from back inside the house.

JOHNNY

In the living room.

The view follows Purdy through the dark house, where he finds Johnny sitting in the darkened living room.

PURDY

Johnny? What are you doing in
the dark?

Johnny turns on a dim lamp.

JOHNNY

Fighting off a migraine. Thanks
for coming. I'm not supposed to
drive or I would have come to
you.

PURDY

Not a problem. You said you wanted
to ask me something?

Johnny studies Purdy for a long beat, making him nervous.

JOHNNY

Why did you lie?

PURDY

What do you mean? ...about the
trust fund? I told you. We made
some bad investments. You'll be
made whole, I promise.

JOHNNY

I don't care about the money.
There's something else. Something
about Rachel's murder.

(a beat)

The night I was released, after
you found Mike Kennedy's suicide
note, I knew something was wrong...
But I couldn't say anything or
I'd land back in jail as the only
suspect.

10B MEMORY FLASH - BLACK AND WHITE

10B

Johnny touches Purdy, they trade looks back and forth.

(CONTINUED)

10B CONTINUED:

10B

(re-used footage from "Rachel Part Two")

JOHNNY (O.S.)

I got a vision of your future when I touched you... you were having a breakdown, begging for forgiveness. Forgiveness for what?

10C RESUME JOHNNY AND PURDY - CONTINUOUS

10C

PURDY

I don't know Johnny... you've seen the future... I haven't.

JOHNNY

The truth will out Reverend. If there's something you know about Rachel's murder or Kennedy's suicide, you need to come forward with it.

Purdy's not ready to go there, not yet. Johnny keeps working him.

JOHNNY

Walt is having Mike Kennedy's body exhumed, they're going over everything again. It's only a matter of time till we know what really happened.

PURDY

Everything I did, I did to protect you.

JOHNNY

I don't need your protection. I need the truth.

PURDY

The truth is, I don't know who killed Rachel Caldwell. Or why Mike Kennedy killed himself. I just know these are not ordinary times, and after I saw what you had written -- about your visions of the future. I was afraid...

Purdy knows he's said too much.

JOHNNY

Afraid of what?

PURDY

Of you...

10D INT. COUNTY MORGUE - DAY (FORMERLY SCENE 59)

10D

The CORONER is just finishing a second autopsy on Mike Kennedy when Johnny and Walt arrive. They watch as the coroner covers Kennedy's body, getting a glimpse of his sawed open skull.

DR. SURMAN

You're early Bannerman, my report won't be ready for forty-eight hours.

WALT

But if I know you, you've already made up your mind... what did you find out?

DR. SURMAN

Same as the first time. Probable suicide. I can't rule out homicide to a medical certainty, but there's nothing here to support changing the cause of death.

Johnny looks at the specimen bags, particularly one with a whole lobe of brain.

JOHNNY

Is that what it looks like?

DR. SURMAN

Right frontal lobe. You can see where the bullet passed through. Size of the hole matches the caliber of the gun found in his hand.

WALT

Did you find the slug?

DR. SURMAN

Most of the bullet went straight through and shattered the driver's window. We found it nearby. There were also numerous bullet fragments we removed today.

Johnny points to another evidence bag.

10D CONTINUED:

10D

JOHNNY

These?

DR. SURMAN

Yes.

JOHNNY

Can I touch them?

Surman looks to Walt, as if to say, "Don't ask me this."

WALT

I'll take responsibility.

Johnny opens the bag with the bullet fragments and pours them out on his hand, triggering:

10E VISION: FOLLOWING THE BULLET (FORMERLY SCENE 60)

10E

As it reforms into a whole bullet, the VIEW RAMPS IN tight on the now spinning bullet and the PERSPECTIVE SHIFTS so we are now watching the bullet unscrew its way backwards out of Mike Kennedy's head. Our view continues to follow the bullet, panning it back to the gun to reveal:

Sonny Elliman, gloved hands wrapped around Kennedy's limp fingers on the gun. The bullet retreats back into the gun as it swallows the muzzle blast and we relive the moment Elliman pulled the trigger. The real time gunblast ends the vision.

10F RESUME JOHNNY - INT. MORGUE (FORMERLY SCENE 61)

10F

He winces, a sympathetic shock of pain cracking through his skull. Surman reacts to Johnny, then looks over her shoulder to make sure nobody is seeing this.

JOHNNY

AHH... my head.

WALT

You all right?

Johnny nods "yes." He pulls Walt away from the coroner so they can talk privately.

JOHNNY

Elliman. It was Sonny Elliman.

WALT

Security guy, works for Congressman Stillson?

(CONTINUED)

10F CONTINUED:

10F

JOHNNY

Kennedy was knocked out. Elliman put the gun in his hand and pulled the trigger. Why would Stillson want Mike Kennedy dead?

WALT

Let's get Elliman in here and sweat it out of him.

JOHNNY

Not yet. As soon as we say Mike Kennedy didn't kill Rachel, I become your prime suspect again.

WALT

So, if Mike Kennedy didn't kill Rachel, who did? Stillson?

Johnny nods affirmatively.

WALT (CONT'D)

We just have to prove it.

11 OMITTED
AND
12

11
AND
12

13 INT. SMITH HOUSE - KITCHEN - NIGHT

13

Rebecca enters with a bag of groceries.

REBECCA

Johnny? You home? I bought some groceries. Thought maybe I'd make us dinner tonight... Johnny?

Johnny steps into the kitchen. He's got something on his mind.

JOHNNY

Hey...

Rebecca gives him a quick kiss as she breezes past on her way to the fridge.

REBECCA

Hey yourself. How you feeling?

JOHNNY

Okay...

Johnny hesitates, not sure how to put this.

(CONTINUED)

13 CONTINUED:

13

JOHNNY (CONT'D)

Rebecca...

REBECCA

What is it?

JOHNNY

(a beat)

I have some bad news, but I want you to know... I'm here for you... and whatever happens, we're going to see this through, together.

REBECCA

What is it?

JOHNNY

Mike Kennedy didn't kill Rachel.

Rebecca lets this news soak in.

REBECCA

What do you mean?

JOHNNY

I had a vision. Mike Kennedy didn't commit suicide. He was murdered by someone working for Stillson, Sonny Elliman. Something Rachel found out while shooting her documentary got her killed.

Rebecca is lost in thought as she processes all this.

JOHNNY

Rebecca... When the truth comes out about Mike Kennedy, that he didn't kill Rachel... I'll be a suspect again... They might arrest me.

REBECCA

We can't let that happen...

(MORE)

(CONTINUED)

13 CONTINUED: (2)

13

REBECCA (CONT'D)
(she looks Johnny in
the eye)
I know you didn't hurt Rachel...
If it was Greg Stillson, then we
have to prove it. We owe it to
her.

JOHNNY
We'll go over everything again.
Maybe there's something I missed.

13A INT. PURDY'S OFFICE - NIGHT

13A

After hours. Purdy stares at his large ornate bible, reading and re-reading passages of Revelations. There's something very OCD about his behavior. Apparently he's got the spirit.

EXTREME ON THE BIBLE

Apocalyptic phrases and words, as if spinning through his head in a jumble.

PURDY

Flipping pages, re-reading, as if it would somehow change if he just keeps checking.

JUST THEN - GREG STILLSON

Appears in the doorway.

STILLSON
Glad to see you're getting some
use out of that bible I gave you.

PURDY
"Congressman..."

STILLSON
(re:bible)
Yes sir, the deluxe edition.
Back when Daddy and I sold the
good book door to door, one of
these deluxe illustrated editions
was the grand slam of sales...
Daddy would sell one of these, he
could lay up drunk for a full
week before we'd have to get back
at it... Good times.

(CONTINUED)

13A CONTINUED:

13A

PURDY

What do you want?

STILLSON

I suppose by now you heard they dug up poor Mike Kennedy?

PURDY

Yes...

STILLSON

Now what do you suppose prompted that?

PURDY

I'm sure I wouldn't know. You'll have to ask Sheriff Bannerman.

STILLSON

Did seem awful convenient, Mike taking the blame for Johnny Smith.

PURDY

What's your point?

STILLSON

My point is, don't let Smith take you down with him. He and Bannerman couldn't frame me for Rachel Caldwell's murder so now they're poking around Mike Kennedy's death looking for something they can use against me. But they aren't going to find anything are they? ...are they?

PURDY

Not from me...

STILLSON

Good. Because the only one who's going to be hurt by Smith digging into Mike Kennedy's past is you.

Off Purdy's look.

14 EXT. POLICE IMPOUND - DAY (FORMERLY USED CAR DEALERSHIP)

14

WALT leads Johnny and Rebecca through the rows of cars until they arrive at Rachel's station wagon.

(CONTINUED)

14 CONTINUED: 14

WALT

Here it is.

REBECCA

Didn't you already touch her car?

JOHNNY

Not the inside. The initial vision I got from the door handle led us to the camera. By then I was a suspect.

Johnny opens the driver's door and sits down, but refrains from touching the steering wheel. Rebecca opens the passenger door and sits next to him.

Johnny grips the steering wheel, triggering:

15 VISION - SPLIT REALITY 15

INTERCUTTING: Johnny and Rebecca in the parked car in daylight; with Johnny (as the killer) and RACHEL in the passenger seat, the night of Rachel's murder. (The car is pulled off the highway.)

REBECCA

What is it? What do you see?

JOHNNY

Rachel... it must be the night of the murder...

Johnny is behind the wheel as the killer. Rachel, having just been kidnapped from her office and knocked out, suddenly awakens, terrified, and begins to put up a fight. Johnny, as the killer, pulls off his ski mask.

JOHNNY

(as the killer)

What did you tell him?

Rebecca is startled by the sudden change in Johnny's demeanor.

REBECCA

Johnny? What's wrong?

JOHNNY

What did you tell Smith about us?

RACHEL

Nothing. Nothing I swear. Please don't hurt me. Don't hurt me.

(CONTINUED)

15 CONTINUED: 15

Her hand finds the camera on the seat next to her and she instinctually fights for her life, bashing Johnny (the killer) repeatedly with the camera. She kicks at Johnny, struggles to open the door, and tumbles out of the car. As Johnny (the killer) takes his hands off the wheel to pursue her, THE VISION ENDS.

16 RESUME JOHNNY AND REBECCA - INT. RACHEL'S CAR 16

Rebecca is ready to pounce on Johnny.

REBECCA

Who was it? Who was driving the car?

JOHNNY

I couldn't see his face, but she knew him. The killer kept saying, "What did you tell Smith about us."

REBECCA

You said before you thought she had an affair with Stillson. Maybe he thought she told you...

JOHNNY

He must have thought she told me something worth killing her for...

REBECCA

So it was him.

Johnny and Walt exchange a look, their thoughts echoing Rebecca's.

17 OMITTED
THRU
19

17
THRU
19

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

20 EXT. AN EMPTY BEACH - DAY 20

Pristine. New England dunes. We find Johnny. Alone.
Lying on his back in the sand, wearing sweats and a t-shirt.

REBECCA

Can you feel the warm sand Johnny?

Dressed in a bikini, Rebecca appears sitting on the sand
next to Johnny.

JOHNNY

Actually all I feel is cold
metal... but keep going...

21 ALTERNATE VIEW REVEALS: INT. JAEGER IMAGING LAB - 21
CONTINUOUS

Rebecca sits with Johnny as he lies back in the same
position he is in on the beach, except now he is on the
patient-sled about to be fed into the P.E.T. scanner. His
body strapped down, his head locked into a halo.

JOHNNY

...It helps just to hear your
voice.

REBECCA

Try and imagine yourself listening
to the waves... smell the salt
air... feel the sand between your
toes...

22 MIXED REALITY - THE MRI ON THE BEACH 22

Johnny is concentrating on Rebecca's words, trying to will
himself out of that hospital room.

JOHNNY

I'm feeling it...

REBECCA

Good. They're going to insert
something into your neck now, but
I want you to ignore the pain...
just picture yourself lying on
that warm sand...

As a NURSE inserts a nasty looking catheter into an artery
in Johnny's neck...

(CONTINUED)

22 CONTINUED: 22

JOHNNY
Aaargh...

REBECCA
Stay on the beach Johnny... let
the pain go... and come back to
me on the beach...

22A JOHNNY ON THE BEACH - INTERCUTTING 22A

JOHNNY EXPERIENCES himself on the beach, Rebecca gently
rubbing his chest with her hand.

REBECCA
How does that feel?

JOHNNY
Much better...

23 IN THE IMAGING LAB 23

Her hand coming to rest on his chest, Rebecca looks to Dr.
Jaeger who signals they are ready.

REBECCA
They're getting ready to start
now Johnny, so I have to go...
but I want you to stay on the
beach... listen to the waves,
feel the warm sand... and just
drift away...

24 JOHNNY ON THE BEACH 24

Eyes closed, resting on a dune, a smile on his face.

25 JOHNNY IN THE SCANNER 25

Wrapped tight in velcro straps, immobilized as he begins
the journey into the jaws of the scanner.

26 JAEGER AND REBECCA - IN THE CONTROL ROOM 26

She joins Jaeger in the control booth.

JAEGER
Nice job... I know it hurts like
hell, but any anesthesia would
alter the scan. You've done this
before?

(CONTINUED)

26 CONTINUED: 26

REBECCA

Just a little guided imagery. I use it sometimes on the traumatized kids I work with.

Jaeger and a LAB TECH start navigating their way through a series of on-screen menus. Through a window, they watch Johnny in the next room, now completely inside the scanner.

27 JOHNNY ON THE BEACH 27

Still buried in sand. Jaeger's voice echoes from somewhere down the beach.

JAEGER

We're going to inject the radioisotope now Johnny. You may hear a little noise from the scanner, just try to ignore it...

A low buzz-buzz-buzz becomes perceptible to Johnny.

28 JOHNNY IN THE SCANNER 28

Inside the scan room, the BUZZ-BUZZ-BUZZ is deafening as a powerful electron gun blasts Johnny's skull.

29 CONTROL ROOM 29

Jaeger and Rebecca watch as the first batch of scans, each representing a slice of Johnny's brain, are displayed on the monitors. With a few keystrokes, Jaeger combines the slices into a three dimensional view of Johnny's brain, which he manipulates with a track-ball, viewing the scan from several angles.

JAEGER

Great. We have an excellent baseline.

(then to Rebecca)

You can see the areas of brain activity, the brighter colors, here in the frontal lobe. We're literally "seeing" him imagine your beach.

REBECCA

Incredible...

Jaeger signals the nurse in the room with Johnny, who wheels over a heavy lab cart with a small vice bolted to the top. In the vice: a baseball.

(CONTINUED)

DEAD ZONE: TIPPING POINT - ACT TWO - 4/28/04 - BLUE-2 22.

29 CONTINUED: 29

JAEGER
(into his headset)
Johnny we're going to try and
trigger a vision now by touching
an object to your hand, but I
want you to just relax and let
the vision happen... ready?

30 JOHNNY ON THE BEACH 30

Happy as a clam...

JOHNNY
Ready.

31 JOHNNY IN THE SCANNER 31

As the lab technician maneuvers the vice-gripped baseball
so it touches Johnny's hand , triggering:

32 JOHNNY ON THE BEACH 32

The baseball in his hand. We HEAR THE ROAR OF A CROWD...

33 *VISION - BASEBALL STANDS* 33

Doctor Jaeger sits in the crowded bleachers with his TEN
YEAR OLD SON. As Johnny watches from the row behind them,
Jaeger and his son jump to their feet along with the rest
of the crowd, cheering a home run. In SLOW MOTION, Jaeger's
son stretches with his mitt to reach the incoming home run
ball...

34 JAEGER 34

Hits the "scan" button, firing off a scan.

35 *VISION - RESUME STANDS* 35

*Johnny watches as Jaeger's kid snags the ball away from
the pushy adults around him.*

36 JOHNNY ON THE BEACH 36

Smiles at the kid's victory...

(CONTINUED)

36 CONTINUED: 36

JOHNNY
Yesssssss....

37 IN THE CONTROL BOOTH 37

Jaeger and Rebecca watch as another series of scans becomes a 3-D model of Johnny's brain.

JAEGER
What did you see Johnny?

JOHNNY
Your son catching a home run.

JAEGER
(blown away)
...that's... right...

Jaeger puts both scans up on the screen, rotating them for comparison. In the VISION SCAN Johnny's brain is essentially dark, except for a blurry glow from deep inside.

JAEGER
(to Rebecca)
There... look... that glow near the amygdala - this area of the brain integrates the senses and links our emotions to memories... But the image is very undefined. We need to evoke a stronger vision. He said only certain visions cause his seizures. What triggers them?

Off Rebecca's concerned look...

37A JOHNNY'S CANE 37A

Being tightened into the vice. The view widens to reveal the Nurse moving it into position near Johnny's hand.

JAEGER
We're going to try another vision now Johnny.

REBECCA
How's the beach?

37B JOHNNY ON THE BEACH 37B

JOHNNY
All I need is a Pina Colada.

37C REBECCA AND JAEGER 37C

Exchange a look. Jaeger nods to the Nurse, who pushes the plunger sending another load of radioisotope into Johnny's brain, then very carefully moves the cane top closer...

37C1 ON THE BEACH - IN THE MRI 37C1

Johnny reacts to the splitting headache that accompanies the radioisotope hitting his brain.

37D EXTREME ON THE CANE TOP - (IN THE LAB) 37D

As it touches Johnny's hand, triggering:

38 OMITTED 38
THRU THRU
44 44

45 VISION - JOHNNY ON THE BEACH 45

Suddenly sits up, as the beach around him MORPHS INTO:

46 VISION - THE FUTURE 46

Christopher Wey is tied to a chair in front of Johnny, holding the cane top in a hand tied to the arm of the chair. Looking around, Johnny realizes they are in a small dark room, Wey being held captive by somebody...

WEY
(to somebody)
He's here...

JOHNNY
Who did this to you?

WEY
*Nevermind that... the camera...
the dead girl's camera...*

47 JOHNNY IN THE SCANNER 47

lying frozen deep inside the machine. A heart monitor ALARM goes off, the technician looking to Jaeger for instructions.

48 JAEGER AND REBECCA 48

Rebecca looks at the monitor that shows Johnny's vital

48 CONTINUED:

48

signs as a series of medical alarms sound off.

REBECCA
Something's wrong. Stop the test.

(CONTINUED)

48 CONTINUED: (2) 48

JAEGER

Wait!

He hits the scan button one last time.

49 RESUME VISION - FUTURE 49

Wey and Johnny back in the room.

JOHNNY

What about the camera?

Before Wey can answer, a hardened TWENTY YEAR OLD MAN carrying an assault rifle enters the room.

TWENTY

Who are you talking to? Is he here?

The young man looks around the room. Johnny is right in front of him, but the man can't see him. Johnny studies his face.

JOHNNY

Who is this? Do I know him?

WEY

You should, he's...

But the young man quickly knocks the cane top out of Wey's hand with the butt of his gun, ENDING THE VISION.

50 JOHNNY ON THE BEACH 50

He panics and struggles as he is sucked under the surface of the sand.

51 JOHNNY IN THE SCANNER 51

Rebecca joins the technician as they scramble to pull a convulsing Johnny from the scanner. As soon as they get him out and sit him up, the vital sign monitors begin to return to normal.

REBECCA

Are you all right?

JOHNNY

(pained but recovering)
I think so... what happened? Did it work?

52 JAEGER - BACK IN THE CONTROL BOOTH 52

Is looking at the monitor, an expression of awe on his face. Johnny manages to get to the control booth with Rebecca to lean on.

JAEGER
... there it is.

WHAT THEY SEE ON THE MONITOR

Another 3-D model of Johnny's brain, but this time, there at the center, clearly defined in a concentrated red glow, is an uncharted structure deep inside Johnny's brain, his Dead Zone.

Off Johnny's reaction...

53 EXT. NEIGHBORHOOD SIDEWALK - DAY 53

Johnny and Sarah walk along a tree covered street.

SARAH
They really think they know what causes your visions?

JOHNNY
This Doctor Jaeger has a theory, but that's all it is, a theory.

SARAH
And you could actually see it?

JOHNNY
He thinks my "dead zone" is some kind of anomaly deep inside my brain. It's the source of my visions. It's also the source of my headaches and blackouts.

53 CONTINUED:

53

SARAH

Is it something they can treat?

JOHNNY

If they can isolate it, they might be able to operate.

SARAH

What would that do to your visions?

JOHNNY

Stop them. Maybe.

(a beat)

Listen, Sarah... there's something I need to ask you...

SARAH

Yes?

JOHNNY

If something happened... and I wound up in the hospital... if I'm not able to, I want you to be the one to decide whether to operate.

Sarah lets that soak in.

JOHNNY (CONT'D)

I know it's a lot to ask...

SARAH

Of course I'll be there for you. Whatever you need, always. We're your family, J.J., Walt, and I.

JOHNNY

There's one more thing... Sarah -- if it ever comes to it -- don't leave me in another coma. Pull the plug... promise me...

SARAH

Johnny, I...

She nods yes, and silently mouths "promise", unable to bring herself to even say it out loud.

SARAH

Have you told Rebecca?

JOHNNY

Yeah. She's been great. She's been through a lot. We both have.

(MORE)

(CONTINUED)

53 CONTINUED: (2)

53

JOHNNY (CONT'D)

(a beat)

For the first time since you and
I... there's somebody I really
care about... This operation... I
dream about getting rid of these
visions... having a normal life
with somebody like Rebecca...

(a beat)

But a part of me knows it just
isn't possible.

(CONTINUED)

53 CONTINUED: (3)

53

SARAH

Of course it's possible. You're a father now... J.J. loves you... You have this wonderful girl who's crazy about you. I can see it in the way she looks at you. Everyone can.

(beat)

If you want a life with her, then fight for it.

Off Johnny's reaction.

54 EXT. WASHINGTON D.C.

54

Establishing.

55 INT. STILLSON'S CONGRESSIONAL OFFICE - NIGHT

55

Behind closed doors. After hours. Cigars. Booze. This is where business gets done. Stillson is here, holding court with his new legislative pals, including JAKE TRUAX and the others from Johnny's voting machine vision in "Finding Rachel, Part One."

Truax hands Stillson a fresh drink and pulls him aside, purposefully snubbing JAMES STILLSON, who swallows his reaction. It's a bitter pill.

TRUAX

Get yourself another drink Jimmy, I just need Greg for a minute... thanks.

JAMES

I've got some thoughts on those amendments when you guys are through.

Truax just shines him on, focused only on Greg.

TRUAX

(just to Greg)

Listen, Greg, I think I speak for everyone here when I say we're all impressed with the work you've done for us on the "Justice For All" bill... our re-naming it "Rachel's Law" will help with your constituents back home.

(CONTINUED)

55 CONTINUED: 55

Truax checks to make sure nobody can hear them, his tone darkening.

TRUAX

But something has come to our attention that is cause for concern. A friend over in the justice department told me the Penobscot County Sheriff is having the FBI crime lab re-examine evidence in the Rachel Caldwell murder. We wouldn't want an over-zealous Sheriff to re-open her murder investigation. Who knows what peripheral issues might come to light.

STILLSON

Don't worry. I've got it under control.

CUT TO:

56 OMITTED 56
THRU THRU
61 61

62 INT. REVEREND PURDY'S OFFICE - NIGHT 62

After hours. In a wide view of the office, we see Purdy at his desk, methodically feeding papers into his shredder. From the looks of it, he's been at it all night, a huge pile of shreadings cascading across the floor. As the view moves closer, we see that Purdy is having some kind of breakdown; hair disheveled, eyes dull, his affect flat and emotionless as he continues to shred. As the view moves closer still, we see just how gone Purdy is when we reveal what he is shredding -- his Bible.

63 EXT. PARK - DAY (FORMERLY EXT. CEMETERY) 63

Two young blonde girls, ten and five years old, playing on swings, rising and falling out of frame in slow motion. Happy. Laughing. Rebecca and Rachel in happier times. Each in turn dip out of frame, only to rise back up as their older selves, still happy in a perfect world. Rebecca in particular seems happy in a way we've never seen her, because she's with her sister. She throws her head back and laughs, swinging up with all her might as Rachel swings past disappearing out of frame. But when Rebecca reaches her apex and begins her descent, her expression changes, something suddenly very wrong. Where Rachel was a second ago, now only an empty swing remains, arcing past Rebecca on her way down.

(CONTINUED)

63 CONTINUED: 63

Confused, Rebecca jumps off her swing, looking everywhere for her sister as the VIEW WIDENS TO REVEAL: Rachel is gone, vanished.

REBECCA

Rachel!!!

64 INT. SMITH HOUSE - BEDROOM - NIGHT - REBECCA 64

sits bolt upright in bed, *her CRY for Rachel carrying across the cut* as she awakens from her nightmare, finding herself in Johnny's bed. Hearing her, he wakes up.

REBECCA

...Rachel!

JOHNNY

You okay?

REBECCA

No... I... I was having a dream, that's all...

JOHNNY

Would it help to talk about it?

Rebecca melts slightly at his touch, but the dream still has its hooks in her.

REBECCA

Rachel and I were together. We were on these swings, in a park near where I grew up. We were both laughing hysterically. It felt so good to be with her again. I keep dreaming about her... happy dreams, then I wake up into a nightmare where she's gone.

Johnny wraps her in his embrace, but she doesn't let it soften her resolve.

REBECCA

If Greg Stillson killed my sister, we've got to do something about it. Whatever it takes... I can't live with him walking around free while she's...

JOHNNY

Listen to me... I know how much he hurt you, what he took away from you... He won't get away with it. I promise.

He pulls her tight, letting her borrow his shred of courage, but at the same time, knowing his promise is no guarantee of the future to come.

(CONTINUED)

64 CONTINUED:

64

And in her eyes, we see that she knows, life is not fair, or neat, or easy, and it may take more than Johnny's promise to bring Rachel's killer to justice. Off her soulful look of doubt...

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

65
THRU
69

OMITTED

65
THRU
69

70

INT. SHERIFF'S EVIDENCE LOCKUP - NIGHT

70

Walt leads Johnny and Rebecca through the shelves of boxed up evidence, checking a clipboard as he looks for the Rachel Caldwell case evidence. Walt finds the boxes he's looking for.

WALT

Here it is.

He pulls three large file boxes off the shelf, cutting off the official seals before opening them.

WALT

Make it quick. District attorney Schweigel would have my head on a stick if he found out.

JOHNNY

I know. I wouldn't ask if I could think of any other way.

Johnny and Rebecca sort through the evidence: personal items of Rachel's, her purse, car keys, a jacket.

WALT

What exactly are you looking for?

JOHNNY

Something I never touched...

Johnny lifts an evidence bag containing Rachel's video camera.

JOHNNY

...the murder weapon.

Rebecca eyes the bloodstained camera as if she's afraid of it.

(CONTINUED)

70 CONTINUED: 70

WALT
Lets get this over with.

Walt puts on a pair of rubber gloves, then slices open the sealed bag. He holds the camera out for Johnny, who passes his hand over the controls, before suddenly latching on to the handgrip like it was magnetic, triggering:

71 A MACHINE GUN BURST OF VISIONS 71

A rapid fire montage of images from the night Rachel was kidnapped. Out of the maelstrom of images, a single vision suddenly emerges --

72 VISION - LOADING DOCK - NIGHT 72

Johnny witnesses a reprise of the vision he had the first time he bumped into Rachel. Four men, right in front of Johnny, including Stillson, looking down off camera, talking about a woman.

STILLSON
No one else knows about her, huh?

TRUAX
Nobody outside present company.

The view ramps into Johnny as he turns, swinging around 180 degrees to reveal what the men are looking at: A DIGITAL VOTING MACHINE.

STILLSON
May I?

TRUAX
That's what we're here for.

[As originally written for "Finding Rachel, Part One:" Stillson reaches forward, the VIEW MOVES TO REVEAL what the men have been salivating over: not a woman, but a small computer kiosk -- one the new digital VOTING MACHINES. Seen on the screen: a menu of the candidates from the Congressional election. Stillson's hand circles the screen sensuously.]

STILLSON
Let me ask a stupid question.
Does it even matter which one of
these I pick?

The men laugh.

72 CONTINUED:

72

TRUAX

Of course it matters. Every vote counts...

STILLSON

Yeah, just some count a little more than others.

TRUAX

In a close election like yours, it all gets down to margin of error, which our friend here manipulated in your favor. Undetected, of course. The digital equivalent of a hanging Chad.

Johnny watches as Stillson caresses the screen. The vision SPEEDS FORWARD IN TIME -- pausing for Johnny to see:

STILLSON

And there's no paper trail?

MAN THREE

Only the one we generate.

Stillson touches the screen next to his name, registering a vote for himself. He stares at the screen, transfixed.

MAN TWO

Better than sex isn't it?

Stillson throws a look to Man Two.

STILLSON

You, my friend, need to get out more.

The men all laugh. The vision SPEEDS FORWARD AGAIN. James Stillson steps up, putting a hand on his son's shoulder.

JAMES STILLSON

Nothing can stop us now, Son.

The sound of a DOOR OPENING off screen draws everyone's attention.

(CONTINUED)

72 CONTINUED: (2)

72

They all look worried, except for Stillson, who recognizes the person at the door. Johnny turns and sees Rachel poke her head in the door.

RACHEL

I'm sorry, I was just looking for the exit.

STILLSON

(smiling)

No, no, it's okay, c'mon over, we're just finishing up here...

Johnny notices how underlings deftly shut everything up to conceal it from Rachel, who is carrying her video camera down at her side like it's not on.

TIME SPEEDS FORWARD and Stillson is introducing Rachel to the group of men.

STILLSON

Gentlemen, I'd like you to meet Rachel Caldwell, my next communications director...

THE VISION FREEZES, giving Johnny a chance to study everyone's reaction to Rachel. It's like one of those Dutch Masters Tableaus, every face riveted on RACHEL, but all of them telling a different story. Rachel smiles at Truax as Stillson introduces her. Johnny walks among the frozen men, reading their expressions. Several of the men are staring at her breasts, but JAMES STILLSON is glancing sideways at her, eyes narrowed, clearly suspicious. Johnny's study ends on Stillson, frozen mid smile, his eyes cast down, not at Rachel's body -- but at the camera in her hand. Johnny follows Stillson's gaze and sees what Stillson sees, the red recording light, frozen mid blink...

THE VISION UNFREEZES, and in real time, the scene plays completely different, everyone covering their true reaction to this sheep in their midst. It's smiles all around as THE VISION ENDS.

73 RESUME EVIDENCE LOCKUP - CONTINUOUS

73

Johnny drops the camera like a hot potato, Walt snatching it out of his hands.

REBECCA

What did you see?

(CONTINUED)

73

CONTINUED:

73

JOHNNY

Rachel and Stillson. I saw this before... the first time I bumped into her. They're with a group of men. They're looking at one of those new computerized voting machines when she walks in on them with her video camera running. It might be what go her killed.

REBECCA

So he was rigging the voting machines and she caught him?

WALT

I can't go accusing Stillson of voter fraud without some rock solid evidence.

REBECCA

I don't want Stillson fined for election fraud, I want him in jail for the rest of his life for murder.

JOHNNY

Maybe there's some other angle to look at this from, another way in for a vision.

REBECCA

What about Stillson?

WALT

He's not going to let Johnny anywhere near him.

REBECCA

There might be a way. He's been wanting to talk to me about endorsing this bill he's trying to get passed, "Rachel's Law." He's here in Bangor for the next few days, I could arrange a meeting. You could be my chaperone.

WALT

You'll need one.

Off Johnny's look...

74 OMITTED 74

75 INT. PURDY'S OFFICE - NIGHT 75

Purdy's office is full of television equipment as he prepares for a live broadcast from his desk. Purdy sits brooding as the last minute preparations swirl around him, the office full of TECHNICIANS and a few SUPPORTERS. A STAGE MANAGER approaches, counting down...

STAGE MANAGER

...and we're back in five-four-three...

And he mimes the "two-one" before the cameras come on. A music cue heralds the beginning of the broadcast as a pre-recorded announcer intones...

ANNOUNCER (V.O.)

And now, live from his office with a special message of hope and salvation, the founder of Faith Heritage Ministries, Reverend Gene Purdy...

PURDY

Thank you. All of you, both those here at Faith Heritage, and all of you watching at home. We are blessed by your continued support...

But then Purdy stops, as if he's gone up on his lines. There's a long pregnant pause as he considers what he is about to do.

PURDY

For more than twenty years I have witnessed the good news to you and you have placed your faith in me. Today I come before you to say, I am not worthy of that faith. I have sinned. A grievous sin that cannot go unpunished...

The Faith Heritage workers look at each other, wondering what's going on.

PURDY

I have given false witness against a colleague of mine, a man who recently took his own life, Mike Kennedy...

75A INT. SMITH RESIDENCE - NIGHT 75A

Johnny and Rebecca are watching a replay of Purdy's speech on the news, his broadcast playing in a window surrounded by CNN-type graphics.

PURDY

...In a misguided effort to help secure the release of Johnny Smith, a man who I believe is a true prophet of God and was falsely accused of murder, I forged a suicide note stating that Mike Kennedy was responsible for the murder of Rachel Caldwell...

Johnny and Rebecca react.

REBECCA

When did this happen?

JOHNNY

A few hours ago -- during one of his televised crusades.

75B INT. STILLSON LOCAL CONGRESSIONAL OFFICE - NIGHT 75B

Watching the same news cast.

PURDY

I know that what I did was a sin, and I accept whatever punishment God and Caesar wish to bring upon me. I am resigning my directorship here at Faith Heritage, effective immediately. Good Night. And God Bless.

STILLSON

Son of a bitch...

75C INT. SMITH HOUSE - CONTINUOUS 75C

As the news moves on, Johnny shuts off the TV.

JOHNNY

That's what he needed to confess... He wrote the suicide note.

REBECCA

What's going to happen now?

Johnny looks to Rebecca, wondering himself.

76 EXT. STILLSON'S LOCAL CONGRESSIONAL OFFICE - NEXT DAY 76

A storefront on a quaint stretch of Main Street. A large STILLSON banner fills the window.

77 INT. STILLSON'S INNER OFFICE - DAY

77

Stillson is just wrapping up a phone call...

STILLSON

... I'm back on the last flight,
I just have a little business to
wrap up here. Thanks. You too.

His secretary buzzes him.

STILLSON

Yes, Gloria?

GLORIA

(on speaker box)
Ms. Caldwell is here.

STILLSON

Great. Send her in.

Stillson is getting up and rounding his desk, a salesman's smile on his face as the door opens, revealing:

REBECCA AND JOHNNY

Walking in together, catching Stillson off guard. He darkens for a flash when he sees Johnny, but quickly recovers.

STILLSON

Rebecca... and Smith...

REBECCA

I asked Johnny to come along, I hope that's not a problem.

STILLSON

Not for me. But I have to admit I'm a little surprised after Reverend Purdy's announcement last night... Seems to me you're a suspect again, aren't you?

JOHNNY

I didn't kill Rachel and you know it.

STILLSON

We'll let the Justice Department sort that out. Bannerman's investigation was so inept, I've asked the U.S. Attorney's office to take over the investigation.

(CONTINUED)

77 CONTINUED:

77

REBECCA

I have complete faith in Johnny.

STILLSON

I understand but... I was really hoping to speak to you alone.

REBECCA

You can say whatever you have to say in front of him.

STILLSON

Heck he probably already knows what I'm going to say, don't you?

Johnny doesn't give him a response. Just a cryptic smile that bothers Stillson.

REBECCA

You said you wanted to talk to me about this crime bill?

STILLSON

Ms. Caldwell, Rebecca... I asked you here because we are on the verge of passing "Rachel's Law" and I want you to be a part of the bill signing ceremony. The president is going to be there, and your presence would mean a great deal to me, and all the other victims of crime out there who feel alone with their grief.

REBECCA

I'm sorry, Congressman. But I don't think I'm going to be able to join you for your bill signing.

STILLSON

Did you know, after what happened to your sister, I added an amendment to make it a federal crime, subject to the death penalty, to kill a state or federal campaign worker.

Stillson stares straight at Johnny as he says that, then turns his attention back to Rebecca.

(CONTINUED)

77 CONTINUED: (2)

77

STILLSON

I hope you'll reconsider. I don't know what your friend here has been telling you about me, but it's not true.

Rebecca just stares at him, seething at his boldness, more sure than ever that he killed her sister.

JOHNNY

You have her answer.

Stillson squares off with Johnny.

STILLSON

I knew you were capable of some despicable things, but preying on a grieving young woman after killing her sister, that's pretty damn low. What are you really here for anyway? Trying to get one of your "visions?"

Johnny doesn't say anything, but responds by silently extending his hand, presenting it to Stillson. Stillson just stares at the outstretched hand.

STILLSON

I'm not afraid of you.

Stillson clasps Johnny's hand, their eyes locked...

78 VISION - ARMAGEDDON

78

Like a recurring nightmare, death and destruction seem to emanate from Stillson, as fire and darkness descend on Washington D.C.

79 JOHNNY EMERGES FROM THE VISION

79

As Stillson pulls his arm away from Johnny's grip. Hit hard by the vision, Johnny falters, and Rebecca reaches out to steady him.

(CONTINUED)

79 CONTINUED:

79

For an instant, Johnny is touching Stillson and Rebecca at the same time. We HEAR a Dead Zone Whoosh and Johnny is stricken, not by a visual vision, but by a vision of pain, his own pain, coming in a future tied to the two people he is touching. He lets go of Stillson and fights to maintain his composure, turning to go, but getting only a few steps before drops to one knee, the pain like an axe to the head. He looks to Rebecca, then passes out, collapsing to the floor.

REBECCA

Johnny!

STILLSON

Now what? This part of his act?

REBECCA

Call 911... please.

Stillson looks at Johnny on the floor, shaking his head as he casually dials 911. Off Rebecca's desperate look...

FADE OUT:

END ACT THREE

ACT FOUR

FADE IN:

80 INT. EXAMINING ROOM - JAEGER CLINIC - DAY 80

Johnny sits on the edge of an examining table, looking haggard as he buttons up his shirt, having just been examined by Dr. Jaeger. Rebecca watches from nearby.

JAEGER

Johnny, these seizures are becoming more devastating each time. We need another round of scans to precisely map your brain. In the event you need emergency surgery, there won't be time. Have you designated someone to give consent in the event you can't?

JOHNNY

Yes. Sarah Bannerman.

JAEGER

Good. We'll be ready to start in a few minutes.

Jaeger exits, leaving Johnny and Rebecca alone for the first time since he collapsed in Stillson's office. Rebecca watches Jaeger leave, then turns to Johnny.

REBECCA

Johnny... what was it? What did you see when you touched him?

Johnny can't look her in the eye, what does he say?

REBECCA

Did you see him kill her?

Johnny looks at her for a long beat, thinking, then...

JOHNNY

I don't know how to tell you...
or if I even should...

(CONTINUED)

80 CONTINUED:

80

REBECCA

Whatever it was, I can handle it.
Tell me...

JOHNNY

...I didn't see your sister when
I touched Stillson, I saw a vision
I've gotten before from him... a
vision of the future... a future
I'm certain he causes...

REBECCA

What?

JOHNNY

Washington D.C. -- destroyed by
fire. Widespread death and
destruction. Maybe the end of
civilization. And Greg Stillson
is somehow responsible.

REBECCA

...my god...

Rebecca is stunned, unable to comprehend what she just
heard.

JOHNNY

Now you see why I don't tell a
lot of people about this. You
and Bruce are the only ones who
know.

Rebecca's mind is spinning.

REBECCA

But if you're still seeing this
vision in Stillson's future, it
must mean he doesn't go to prison
for killing my sister... He must
get away with it.

(CONTINUED)

80 CONTINUED: (2) 80

JOHNNY

We can't let that happen. We
have to do whatever it takes to
stop him.

Just then, a NURSE interrupts.

NURSE

We're ready for you Mr. Smith.

Johnny looks into Rebecca's eyes and sees the fear and
confusion.

81 INT. WAITING ROOM - DAY 81

BRUCE sits waiting as Rebecca comes out and joins him,
sitting down next to him, a stunned look on her face.

BRUCE

You okay?

REBECCA

Not really.

(a beat)

Bruce... Is it true? What he
says about Stillson?

BRUCE

He told you didn't he...

She nods yes, still in a state of shock. Bruce studies
her.

BRUCE

I've never known his visions to
be wrong.

REBECCA

What are we supposed to do?

81 CONTINUED: 81

BRUCE
Help him any way we can.

REBECCA
But what if something happens to
Johnny?

BRUCE
Then I don't know... Follow our
hearts and hope we do the right
thing.

The view pushes in on Rebecca as she thinks what the "right thing" might be. Bruce's words are still ringing in Rebecca's ears when the nurse comes out again.

NURSE
(to Rebecca)
He's asking for you.

82 INT. IMAGING LAB 82

Rebecca finds Johnny being strapped to the sled again, his head being bolted into a halo.

REBECCA
You okay?

JOHNNY
Yeah, but they told me this was
going to be even more painful
than last time... I was hoping
you could send me to that beach
again...

REBECCA
Of course.

The nurse smiles at Rebecca and slides a chair up to her, then excuses herself.

JOHNNY
How about you? You okay?

She shakes her head "no."

JOHNNY (CONT'D)
It's going to be all right. Just
keep moving forward.

She nods in agreement then sits next to him, careful not to touch him.

(CONTINUED)

82 CONTINUED: 82

REBECCA

Close your eyes... I want you to go back in your mind to your quiet place, the beach I took you to before... tell me what you see...

Johnny remains alert and conversant throughout this next sequence... not zombie-like... as Rebecca plants her "suggestions."

JOHNNY

The sun... it's very bright, the sand is so clean and white...

REBECCA

Good. Now I want you to picture me covering you in warm sand...

83 JOHNNY'S IMAGINATION 83

He's back on a desolate stretch of Cape Cod. Rebecca sits next to him, a calming hand on his chest.

84 RESUME JOHNNY AND REBECCA - IMAGING LAB 84

Johnny drifts off with his eyes shut, but Rebecca's expression as she watches him seems at odds with her mellifluous tone of voice.

REBECCA

Instead of any pain, I want you to feel the sand in your toes... smell the salt in the air... listen to the crashing waves... can you do that for me?

84A ON THE BEACH - IN THE SCANNER 84A

JOHNNY

(just relaxed)
...for you, anything...

Rebecca thinks for a beat, looking around to see if they are alone.

REBECCA

That's good, because I have something else I want you to do for me, and when it's done, I want you to forget I asked... Can you do that?

(CONTINUED)

84A CONTINUED: 84A

JOHNNY

...yes...

84B RESUME INT. LAB 84B

Rebecca continues, speaking very casually to Johnny.

REBECCA

...good... Johnny... if you see a vision of my future, you will see me planning a surprise birthday party for you... the only visions you will see of my future will be about this birthday party... can you do that?

JOHNNY

(casually)

...sure...

REBECCA

Now I want you to forget I asked you to do this, or you will spoil the party, and you don't want to do that do you?

JOHNNY

...no...

REBECCA

What did we just talk about?

JOHNNY

The beach... you told me to listen to the crashing waves...

Rebecca reacts, wondering, did it work?

84C ON THE BEACH - IN THE MRI 84C

Johnny and Rebecca, alone on the dunes.

REBECCA

Keep listening to the waves Johnny, hear only the waves, smell the salt air...

Just then the nurse returns, bringing us back to...

84D RESUME IMAGING LAB 84D

As the nurse enters.

(CONTINUED)

84D CONTINUED:

84D

NURSE
(whispering)
We're ready to start.

REBECCA
...feel the sand between your
toes...

Off Johnny's blissful expression, and Rebecca's troubled
eyes...

85 INT. SHERIFF BANNERMAN'S OFFICE - DAY

85

Walt is pencil whipping some paperwork when Roscoe
interrupts.

85 CONTINUED: 85

ROSCOE

He's here.

WALT

Send him in.

Roscoe rolls his eyes, then steps aside, ushering Reverend Purdy into Walt's office. Purdy hasn't shaved and wears a suit, but no tie or belt.

WALT

Reverend Purdy. Where's your lawyer?

PURDY

I don't have one. I want to be punished for my sins.

Off Walt's incredulous look...

86 INT. SMITH HOUSE - DAY 86

Rebecca enters with Johnny, but pauses in the entryway.

JOHNNY

Thanks for driving me home. Can you stay?

REBECCA

I really wish I could, but if I leave now I can still catch a connecting flight back to D.C. I need to straighten some things out at work before I come back.

JOHNNY

Rebecca, don't worry about what the doctors say, I'm not backing off on Stillson.

REBECCA

I know. I better get going...

JOHNNY

Yeah, right... um, listen... I know it seems insane to think about us with everything that's going on... but... I love you.

REBECCA

I love you too...

And they kiss goodbye, triggering:

87 VISION - INT. "BAKERY" - NIGHT 87

Johnny is sitting in an odd bakery, watching as Rebecca enters and walks over to the glass case of odd black and white pastries, where a "BAKER" stands behind the counter. The Baker is kind of grizzled as bakers go, and he's smoking a cigarette.

REBECCA

Yes, I'd like to buy a birthday cake...

BAKER

Sure. Do you have something in mind?

REBECCA

I need something small. What about that one?

BAKER

Excellent choice. German chocolate. Comes in silver or black icing. Have you ever eaten cake before?

REBECCA

A long time ago..

BAKER

Do you need a box of candles to go with that?

Off Johnny's amused expression as the VISION ENDS.

88 RESUME JOHNNY AND REBECCA - INT. SMITH HOUSE 88

As they break the kiss.

JOHNNY

Whatever you're thinking, you're not going to get away with it...

Rebecca is taken aback, but then...

JOHNNY

Don't worry, I'll act surprised. And just for the record, I like chocolate cake with white icing.

Rebecca exhales, realizing her suggestion to Johnny worked.

REBECCA

(recovering)
I'll keep that in mind. I have to go.

(CONTINUED)

88 CONTINUED: 88

JOHNNY
Hurry back...

REBECCA
I will.

Johnny watches Rebecca walk off.

89 OMITTED 89

90 DARKNESS 90

Then the door opens and the light comes on, revealing the interior of a near empty refrigerator. Beer. Pickle chips. Salsa.

JOHNNY (O.S.)
Pathetic.

The view WIDENS TO REVEAL:

INT. SMITH HOUSE - KITCHEN - NIGHT

Johnny stares into the refrigerator, as if something might magically appear. Then it hits him. Another headache. Bad. He folds from a wave of pain emanating from above his left eye. He sucks it up, straightening back up as he fights off the pain, managing to shut the refrigerator door.

Feeling like he might black out, he crosses to his cane, and grabs hold of the nob, triggering:

91 VISION - FUTURE - ABANDONED OFFICE BUILDING - DAY 91

Johnny finds himself at a large broken window, looking out over a sunblasted panorama of destruction.

WEY (O.S.)
Welcome back, Smith...

A familiar voice from behind sends a chill through Johnny and he turns to see...

CHRISTOPHER WEY

Strapped to a chair, looking weak and ready to give up,

91 CONTINUED:

91

the cane top glinting in his immobilized hand.

JOHNNY

What's going on?

WEY

Why don't you ask yourself?

JOHNNY

What the hell are you talking about?

Just then, the Twenty Year Old Man enters, alerted to Johnny's presence by Wey's voice. He knows Johnny is there but cannot see him.

TWENTY

Is he here?

WEY

Yeah, he's here.

Twenty shouts back over his shoulder to somebody outside the room.

TWENTY

It's time.

Twenty steps out of the room and returns with a fifty-something man; white hair, sunglasses, and a fire scarred face. The man is being led by the Twenty year old, his hand on the younger man's shoulder as he is brought in -- apparently blind. Johnny is stunned when he realizes who he is meeting...

JOHNNY'S FUTURE SELF

Circa 2016. He takes off his sunglasses, revealing his pink, radiation burned eyes. He blindly reaches out for Wey, and finding his arm, follows it down to the cane top in his hand. Future Johnny grabs the cane top, triggering a vision with a WHOOSH. Suddenly able to "see" he turns to find Our Johnny standing nearby.

FUTURE JOHNNY

There you are. We've been waiting for you.

JOHNNY

Who the hell...

(CONTINUED)

91 CONTINUED: (2)

91

FUTURE JOHNNY

Oh, I'm you all right. You have
no idea how much trouble I went
to to get you here.

JOHNNY

What happened to... you... me?

FUTURE JOHNNY

Everything you're afraid of?
Happens.

JOHNNY

No...

FUTURE JOHNNY

There's still time.

A distant explosion rocks the building.

FUTURE JOHNNY

...but not much.

TWENTY

We've got to go.

FUTURE JOHNNY

(to Twenty)

Not yet J.J.

(off Johnny's reaction)

Yeah, that's him.

Johnny looks at his grown son, shocked, proud, and terrified
all at once. Then another explosion. Closer this time.

TWENTY

We really have to go.

JOHNNY

What do you want from me?

FUTURE JOHNNY

Too much. But you've got to do
it.

JOHNNY

I'll do it. Just tell me.

Future Johnny leans close, speaking in a hushed tone to
his present day self.

FUTURE JOHNNY

When the time comes, do not save
Rebecca.

(CONTINUED)

91 CONTINUED: (3) 91

Johnny looks at himself in shocked disbelief. Before Johnny can ask why, ANOTHER EXPLOSION rocks the room, shattering the large window, ENDING THE VISION.

92 RESUME JOHNNY 92

lying unconscious on his kitchen floor, alone.

After a beat, the sound of a bell tinkling intrudes. The sound carries across the cut to reveal:

93 INT. GUNSHOP - NIGHT 93

The bell above the entry door ringing as Rebecca enters the "bakery" now revealed to be a small gunshop. In an echo of Johnny's vision, the "Baker" stands behind a counter full of guns. He looks up and nods hello to a frightened, but resolved, Rebecca.

FADE OUT:

END ACT FOUR

END OF PART ONE