

Production Company:
Dead Zone Production Corp.

THE DEAD ZONE

"GRAINS OF SAND"
(a.k.a. "ONE PSYCHIC AND A BABY")

Production #02-4005

Story by

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Teleplay by

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Directed by

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THE DEAD ZONE

"GRAINS OF SAND"
 (FKA "ONE PSYCHIC AND A BABY")

CAST

JOHNNY SMITH	DANCER/EVA	
BRUCE LEWIS	MIGUEL	
SARAH BANNERMAN	DROWNING WOMAN/BABY'S MOTHER/CARMEN	
WALT BANNERMAN		
DEPUTY ROSCOE	BABY MIKEY (INFANT)	
J.J. BANNERMAN	MIKEY (AGE 4)	
	LITTLE MIKEY (AGE 8)	
<u>NON-SPEAKING</u>		
GANG MEMBER	MIKE (AGE 11)	*
	15-YEAR-OLD MIKE	*
IMMIGRANT WOMAN/EVA'S MOTHER		
LITTLE GIRL/YOUNG EVA	COYOTE BOSS/RICKY (WHITE)	
BORDER PATROLMAN	VAN DRIVER/JOSE	
	SUSANNA	
COYOTES/THUGS (SMUGGLERS)		
FLEEING/VAN IMMIGRANTS	TRAILER CAMP OLD MAN	
	TRAILER CAMP OLD WOMAN	
SHIPPING CONTAINER IMMIGRANTS		
BARTENDER	PRIEST/FATHER O'CONNOR	
	CONTAINER WOMAN	
UNDERCLASS WORKERS/SEEDY LATINO BAR PATRONS	CARLA CUMMINGS	
MIGRANT TRAILER PARK RESIDENTS (ALL AGES)	DEPUTY LEN KLING	*
	RECEPTIONIST (VOICE ONLY)	
TRAILER CAMP TEENAGER		
CHURCH PARISHIONERS (MOSTLY LATINO)		
SCIENCE TEACHER, ELEMENTARY STUDENTS & PARENTS		
WHITE FOSTER COUPLE, BLACK FOSTER COUPLE & A COP		*

THE DEAD ZONE

"GRAINS OF SAND"
(FKA "ONE PSYCHIC AND A BABY")

SETS

INTERIORS

SMITH HOUSE
LIVING ROOM

LATINO BAR

SHIPPING CONTAINER

CATHOLIC CHURCH
SMALL CHAPEL

ELEMENTARY SCHOOL AUDITORIUM

EXTERIORS

RURAL ROAD

CRASH SITE
ROADSIDE
STEEP WOODED SLOPE
RIVERBANK & SWOLLEN STREAM

LATINO BAR (W/ NEON SIGN)
PARKING LOT

DESERT/BORDER CROSSING

SUPERMARKET PARKING LOT

MIGRANT TRAILER PARK

CATHOLIC CHURCH
NEARBY ALLEY
PARKING LOT

SIDE STREET

ABANDONED SHIPYARD
TRACKS
SHIPPING CONTAINER

THE DEAD ZONE

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SETS (CONT'D)

VEHICLES

COYOTE VAN, INTACT & WRECKED

JOHNNY'S CAR

WALT'S CRUISER

EVA'S CAR

RICKY'S PICKUP TRUCK

SHERIFF & RESCUE VEHICLES

COAST GUARD BOAT

*

PEPTO-BISMOL PINK TRAILER & RUNDOWN MOBILE HOMES

SHIPPING CONTAINERS, TRAIN CARS & RUSTY OLD CRANES

THE DEAD ZONE

"GRAINS OF SAND"

(A.K.A. "ONE PSYCHIC AND A BABY")

TEASER

FADE IN:

1 INT. JOHNNY'S HOUSE - NIGHT

1

Bruce, in his "hot guy" party clothes, shakes off the rain, walks in.

BRUCE
(impatient)
Hey, man, let's get a move on!
Some other guy could be hitting
on her right now!

Bruce enters the living room, is startled to see a partially-assembled toy train set. Johnny comes downstairs with an armload of dusty boxes of train stuff.

BRUCE
No. You are not doing this to me
again.

JOHNNY
I found it in the attic.

BRUCE
Johnny, I spent four weeks icing
this girl's totally healthy rotator
cuff until I got her number. Now
she invites us to her birthday
party, complete with hot friends,
and you're playing with toys.

JOHNNY
Lionels. My dad gave me this set
when I just a kid.

BRUCE
That's so amazingly poignant.
Now let's go.

Johnny is hardly listening to him.

JOHNNY
You see this? It's a 6464-100
Blue Feather boxcar. Look at
that: 1954. J.J.'s gonna be so
into this.

(CONTINUED)

1 CONTINUED:

1

BRUCE

Listen, instead of playing with trains, why don't you get on one. It's called the 'love train', and it's leaving the station without you.

Johnny seems to be getting the message.

JOHNNY

You're right. This is childish and I'm beyond it.
(beat, then suddenly)
Hey, the caboose!

And he's back into the train set.

BRUCE

Susanna said eight, and if we leave now, we'll be there within the "cool, not desperate, but not so late as to be rude" window.

(off Johnny's
reluctance)

I can't go alone. I'm not gonna be Desperate Guy.

JOHNNY

Everybody loves Desperate Guy. He makes them feel good about themselves.

(holding up a train)

"Mountain Steam Locomotive". You know how rare this is?

BRUCE

Not as rare as a single, funny, beautiful, female African-American lawyer in Maine. Get in the car.

2 INT. JOHNNY'S CAR - NIGHT

2

Torrential rain. Bruce and Johnny drive along a country road. Johnny's at the wheel, which Bruce hates.

BRUCE

Brake before the curve, man, then accelerate out. It's simple physics.

(CONTINUED)

2 CONTINUED:

2

JOHNNY

"A," it's my car and "B," I've been driving since I was sixteen, and "C," I didn't even want to be here.

BRUCE

I hope we don't have to park too far away. I'm wearing my party shoes.

JOHNNY

Party shoes?

BRUCE

(beat; happily)
Maybe no one will show because of the rain and we'll have Susanna and Gabrielle all to our ourselves.

JOHNNY

What the hell?

Johnny brakes as two FIGURES appear, silhouetted in the headlights (NOTE: one is JOSE, the driver). They're injured, dazed and terrified. As Johnny comes to a stop, to his surprise the people scatter into the woods. Bruce jumps out.

3 EXT. RURAL ROAD - NIGHT

3

BRUCE

Whoa! Wait! Wait a minute!

Johnny jumps out of the car, too, holding a flashlight.

JOHNNY

Listen.

Through the pouring rain, they catch glimpses of movement in the woods. Johnny shines his flashlight into the darkness, but the people have vanished. It's eerie.

JOHNNY

(calls out)
Hello! Is somebody down there?!

He gets no answer -- all sound drowned out by the thunder of rushing water below.

BRUCE

What's going on?

(CONTINUED)

3 CONTINUED: 3

Johnny sweeps his flashlight beam down the slope, it illuminates something we don't see.

JOHNNY
There's something down there.

Johnny hurries down the steep, wooded slope. Bruce steps right into wet mud.

BRUCE
There go my party shoes!

Bruce FOLLOWS him down into the darkness.

4 EXT. RIVERBANK - CRASH SITE - NIGHT 4

Johnny is making his way through the branches, Bruce behind him.

JOHNNY
Oh my God...

CAMERA REVEALS A BADLY DAMAGED VAN

It's nose down, tilted on its side in a rain-swollen stream, water up to the passenger side window. It's caught on some rocks, about to be carried downstream and submerged by the rushing waters. Johnny and Bruce wade in, rush to the back doors, wedged against a tree stump the van dragged as it careened down the slope. As Johnny touches the van--

4A1 CRYPTIC FLASH VISION (INT. SHIPPING CONTAINER)(FORMERLY SCENE # 4A1) 4A1

Darkness, dozens of bodies crammed together --

4A2 RESUME CRASH SITE (FORMERLY SCENE # 4A2) 4A2

They hear muffled screaming in Spanish, pounding from inside.

JOHNNY
There's people still inside!

Johnny shines his flashlight through the wire-mesh back door windows and we get a quick glimpse not of many people, but of the panicked face of one YOUNG WOMAN trapped inside, water rising around her shoulders.

4A2 CONTINUED:

4A2

JOHNNY

It's a woman! We'll have to pry
the door open --

BRUCE

It's wedged shut.

The freezing cold water rushing around them, Johnny and Bruce struggle to move the tree stump -- but it won't budge.

Johnny and Bruce quickly work their way to the front of the van, which is wedged on the upstream side against a massive rock, a tree through its windshield. Johnny shines his flashlight through a broken window to see the seats twisted out of place, and the woman, arms cut, head bleeding, pinned by the driver's seat against the side of the van only a foot of air left between her and the severely-dented ceiling.

WOMAN

(crying)

Ayúdeme, por favor, el agua! Mi
pierna esta trabada. Alguien
ayúdeme por favor.

Johnny hands the flashlight to Bruce.

JOHNNY

She's pinned behind the driver's
seat. I gotta get in there --

BRUCE

Johnny, wait!

But Johnny's already slipping in, feet first, through the broken windshield. As he plunges into the icy water, he gets a --

4A RESUME - INT. VAN - NIGHT

4A

Johnny is up to his shoulders in water, detritus -- clothes, a knapsack, styrofoam cups, etc. -- floating around him as he tries with all his might to move the driver's seat to free the woman, who's crying, trying to keep her head above the quickly rising water, looking like she's going to slip into unconsciousness. She's holding a bundle above the water, yells to Johnny.

WOMAN
(frantic)
Por favor, por favor!

Johnny reaches for the bundle -- something wrapped in her coat. Just as he's about to reach it, the VAN SHIFTS. Johnny lurches forward. The woman knows time's running out.

WOMAN
(take it)
Llevelo!

Before Johnny knows what's happening, there's a bundle in his arms. He looks down and sees A SIX MONTH OLD BABY.

WOMAN
Mi niño, mi niño.

JOHNNY
Bruce!

Johnny reaches through the windshield, hands the baby to Bruce.

4B EXT. VAN - NIGHT - CONTINUOUS

4B

BRUCE
Holy God...

JOHNNY
I've got to get her out.

The van shifts again, sending Bruce lurching back, holding tight to the baby in his arms.

BRUCE
It's moving! John, the water's getting higher!

But Johnny's already disappeared back inside the van.

4C INT. VAN - NIGHT - CONTINUOUS 4C

Johnny reaches for the woman, the water encircling her face.

JOHNNY
Grab my hand! La mano!...

But it's no use. She's wedged in tight.

JOHNNY
Damnit!

But Johnny's determined to free her. As he throws all his weight against the driver's seat, he plunges under water --

4D FLASH VISION - (INT. SHIPPING CONTAINER) 4D

Darkness again, a confined space, countless hands reaching for a tiny glimpse of air and light, FLASH TO:

4E WALT - VISION - (EXT. SHIPPING CONTAINER) 4E

holding a handkerchief over his mouth, swings open the heavy door of a shipping container and an avalanche of BODIES comes tumbling out. FLASH TO:

4F RESUME - INT. VAN - NIGHT 4F

Johnny bursts to the surface -- the tiny bit that's left of it -- gasping for air, calls to Bruce.

JOHNNY
She's totally pinned. I can't free her!

The van lurches again.

BRUCE
John. Get out of there!

Only the woman's face is above the water now as she strains

4F CONTINUED: 4F

her neck upward. But Johnny can see her eyes as they lock onto his.

WOMAN
Mi niño. Cuídenmelo!

As the van sinks, and Johnny and the mother are both submerged.

4G EXT. VAN - NIGHT - CONTINUOUS 4G

BRUCE
Johnny!

Every ounce of Bruce is wanting to jump in and pull Johnny to safety, but he's holding a baby in his arms. Horrified, he drags his eyes from the sight, clings to the rock to steady himself from the raging waters.

SUDDENLY a drowning Johnny pops up in the fast-moving current, his arm outstretched. Bruce grabs his hand, pulls him to the rock.

5 EXT. ROADSIDE - CRASH SITE - NIGHT - MINUTES LATER 5

Johnny and Bruce hurry to Johnny's car, baby in Bruce's arms.

JOHNNY
I couldn't get to her. The seats were crushed and I couldn't... save her.

BRUCE
You did everything you could.

Johnny looks numb, reaches inside and grabs the cell phone.

CLOSE ON PHONE: we see Johnny hit "Walt" on the speed dial, and as his finger hits the SEND button, he is plunged into --

A SERIES OF FLASH VISIONS:

6 EXT. CRASH SITE - LATER THAT NIGHT - VISION 6

Johnny hands Walt the baby.

6A INT. CHILD & FAMILY SERVICES OFFICE - DAY - VISION 6A

The baby MORPHS from Walt's arms into a FOUR YEAR OLD BOY, sitting slumped in a chair in front of a desk behind which sits a WOMAN. On her nameplate it says "Carla Cummings, Child and Family Services."

CARLA
Meet your new family.

The boy looks up, and standing in the doorway of the office we see a stoic-looking WHITE COUPLE.

INSERT TIME PASSAGE EFFECT: government-issue manila folders (no names legible) piling one on top of the other. If we can read any words, they should be things like "problem," "troubled," "abuse," "victim," "difficult," "chronic" and again, "problem" in different handwritings.

BACK ON The chair, where sits a now 11-year-old, sad-looking Mikey. Carla looks a little older, a little more frazzled.

CARLA
Really hope it works out this time.

In the doorway now stands a BLACK COUPLE.

FILE FOLDER TIME PASSAGE EFFECT, "disciplinary case" THEN BACK TO:

The chair, where a sullen looking 15-year-old Mike now slumps.

CARLA
(ironic)
Twelfth time's the charm.

In the doorway stands an OLD COUPLE.

FILE FOLDER TIME PASSAGE EFFECT, "violent" THEN BACK TO:

CARLA
Kid, I don't want to send you to juvie. But it's out of my hands.

In the doorway stands a COP.

On 15-year-old Mike's bruised face, black eye, cut to:

6B EXT. ALLEY - DAY - VISION 6B

15-year-old Mike is in a gang-type showdown with another GANG MEMBER, both armed with knives... FLASH -- Teenage Mike lies dead in the alley. FLASH --

7 RESUME JOHNNY 7

OUT OF VISION. Johnny is still standing there with the baby, shielding him from the rain, but now reeling from the explosiveness of what he's just seen. Hear a disembodied voice.

RECEPTIONIST (ON PHONE)
Sheriff's office.

Johnny considers the face of the baby and remembers...

8 FLASHBACK 8

The mother, her eyes locked on Johnny's, pleads...

MOTHER
Mi niño. Cuídenmelo!

9 RESUME JOHNNY 9

As he hits the END CALL button. Bruce, still numb, looks at him. Johnny hands him the phone.

BRUCE
You callin' Walt?

JOHNNY
I can't. I can't explain, but terrible things will happen if we give this baby to Walt right now.

BRUCE
But Walt...

JOHNNY
It's not Walt. It's the system.
Call 911. Make it anonymous.
But don't mention the baby.

BRUCE

Johnny, that woman --

JOHNNY

I know, but we can't help her now. But we can help her son.

BRUCE

We can't leave the scene of an accident. And we damn sure can't take that baby.

JOHNNY

I can't give this baby to anyone. She looked me in the eyes. She looked right at me and handed me her son.

(beat)

What does "cuídenmelo" mean?

BRUCE

Um, it means, take him... no, take care of him for me.

(implicit)

Keep him safe.

Bruce and Johnny stand eye to eye, wet, shivering, emotionally destroyed by what they have just been through, by what they were unable to do.

JOHNNY

That's what we have to do. We have to keep him safe.

We see Bruce decide that once again, because of Johnny's visions, he has to trust his friend. As Johnny turns and gets into the car with the baby and Bruce dials 911...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

10

INT. JOHNNY'S HOUSE - LATER -- EVENING

10

A fire burns in the fireplace, looks cozy despite the sound of driving rain outside pelting the windows. The toy train set is now operational, a little black engine pulls a set of cars clack-clack-clack on tracks that snake around the room. Johnny is holding the baby, who smiles at the train set as it vrooms past.

JOHNNY
(re: baby and train)
Look, he likes it.

He looks over at Bruce, who is sitting there staring into space, clearly re-living the past hour, and haunted by it.

JOHNNY
Go home, man. Get some sleep.
We'll start looking for his family
in the morning.

Bruce realizes this is a good idea. He needs some rest.

BRUCE
Are you sure it's okay to leave
you alone with that?

JOHNNY
He's not a "that." He's a he. I
am a father, in case you forgot.

BRUCE
Well, if you're a father, you'll
know what that smell is.
(grabs his jacket)

JOHNNY
I'm sorry about the party.

BRUCE
What party? Oh.

He is cut off by a familiar voice that freezes them both on the spot.

SARAH (O.S.)
Helloooo... thank God, you've got
power. J.J.'s at a sleepover,
Walt's on graveyard shift and the
power went out --

(CONTINUED)

10

CONTINUED:

10

Sarah enters, soaking wet, removing her rain coat before they can even move. She, of course, has no idea anything is wrong.

SARAH

...It creeps me out to sit home alone in the dark. Hey, you guys.

(sees him)

Baby?

(to baby)

Aren't you a cutie?

Bruce looks at Johnny.

BRUCE

Good luck. Sarah.

Bruce grabs his coat and leaves.

SARAH

Making ends meet by babysitting?

JOHNNY

Not exactly. Do you think his diaper needs changing?

SARAH

(sniffs)

Yes. And this "historic" playpen-- violates every child safety law.

JOHNNY

Was good enough for me.

SARAH

Come on, whose baby is it?

Johnny starts to lie...

JOHNNY

Uh, friend of mine...

Sarah, her bullshit radar up, eyes him as she changes the diaper.

SARAH

Johnny?

(looking around)

Why did you buy so many diapers?

(CONTINUED)

10 CONTINUED: (2)

10

JOHNNY

Well, I wasn't sure how long he'd
be here, or what size he was or...

SARAH

Why are you lying?

(CONTINUED)

10 CONTINUED: (3) 10

JOHNNY
I'm not -- you better sit down.

SARAH
I think I'll stand.

As Johnny searches for the words...

CUT TO:

11 EXT. CRASH SITE - SAME TIME - NIGHT 11

Still pouring. The strobing lights of police and rescue vehicles. Walt and Roscoe scan the crash site with flashlights. A fluorescent beam falls upon a woman's SHOE.

BACK TO:

12 INT. JOHNNY'S HOUSE - MINUTES LATER - NIGHT 12

Sarah stares at Johnny. She trusts him, so she's trying to go along with what he's told her, but it's not easy.

SARAH
That must have been a hell of a vision.

JOHNNY
It was.

SARAH
How long are you planning on keeping him?

JOHNNY
Just until I see that it's going to be okay. I'm going to try to find his family, figure out where he's from.
(beat)
His mother... it was awful, Sarah.

Sarah absorbs this, knowing full well what mothers do for their children. The baby starts to cry, Sarah tries to soothe him.

SARAH
Shhhhh.

But he just cries harder.

(CONTINUED)

12 CONTINUED: 12

JOHNNY
He likes the train.

As Johnny takes the baby, shows him the train -- *WHOOSH!*

13 INT. JOHNNY'S LIVING ROOM - DAY - VISION 13

The baby morphs into the FOUR-YEAR-OLD BOY we saw in the teaser vision. He and Johnny are playing with the trains. The train set is growing: Johnny, now an indulgent adoptive parent, has clearly been shopping.

JOHNNY
*Hey, Mikey, look at the new
caboose.*

The little boy grabs it.

MIKEY
*A ninety-two-seventy-three?!
Cool!*

He and Johnny laugh like fathers and sons do. The Vision ends --

14 RESUME - INT. JOHNNY'S LIVING ROOM - NIGHT 14

Sarah is staring at Johnny as he holds the baby.

JOHNNY
What?

SARAH
(growing impatient)
A woman dies and you leave the scene of an accident with her baby. You say you're looking for the family but I'm not supposed to tell any of this to my husband, the Sheriff.

Johnny looks at her, holds up the baby. Sarah is forced to look into the baby's eyes as Johnny speaks.

JOHNNY
(quietly)
Some things in life are bigger than you can explain.
(MORE)

(CONTINUED)

14 CONTINUED:

14

JOHNNY (CONT'D)

I have to keep this baby safe...
until I know that it's okay to
let him go. And it's not okay
yet. It's not Walt, it's the
system. The system is broken.

SARAH

But you had another vision. Just
now. Tell me you didn't. Tell
me I'm wrong and I'll walk away.

JOHNNY

I have to protect this baby.

Sarah gets up and starts out...

JOHNNY

Okay. You're right, I had a
vision. And it told me it might
be a while. I need your help.
Will you help me?

Sarah thinks of what the mother went through, instinctively
reaches for the baby.

SARAH

(tacit okay)
Someone must be hungry.

Johnny grabs a bottle and Sarah starts to feed the baby.

JOHNNY

Mikey's a good eater, huh?

SARAH

Mikey?

JOHNNY

That was his name, in the vision.
(re: baby sucking
down the bottle)
Wow. Look at him go.

SARAH

Just like J.J. Do you remember
when he was like a year...

She stops, embarrassed, realizing Johnny missed that time
because of the coma.

JOHNNY

Did he do that thing -- the iron-
clad death grip around your pinky?
(MORE)

(CONTINUED)

14 CONTINUED: (2)

14

JOHNNY (CONT'D)

Did he?

SARAH

J.J. was more of tug than a squeeze. Oh, and before he fell asleep he used to jerk violently like a punk rocker.

JOHNNY

Little Sid Vicious.

SARAH

You laugh. It used to freak me out.

Johnny stands over the baby, playing with him as he lies in Sarah's arms. It's a moment of emotional connection for them. It's as if Sarah and Johnny are, for a moment, young parents again, with their own newborn, J.J.

SARAH

It's been such a long time... you forget.

JOHNNY

What?

SARAH

How vulnerable they are. How much they depend on you.

JOHNNY

Never thought I'd be doing this alone... I mean, in my visions, I'm really bonded with this kid.

As Sarah looks at him quizzically -- "what are you talking about, this isn't your kid," -- the phone rings. Johnny picks it up without thinking.

JOHNNY

Hello. -- Walt. What's up?

He locks eyes with Sarah.

CUT TO:

15 EXT. RURAL ROAD - CRASH SITE - NIGHT

15

A break in the rain, but it's still wet. Johnny watches as the crashed van is being dragged up from the river below.

(CONTINUED)

15

CONTINUED:

15

Walt and DEPUTY SHERIFF LEN KLING are next to him.

15 CONTINUED: (2)

15

WALT

We think the van was stolen out of Boston. We're pretty sure it was used to transport illegal migrants.

JOHNNY

Witnesses?

WALT

None we know of. The passengers must have been thrown free, then taken off. One woman wasn't so lucky. We found her trapped inside the van. Had to use the jaws of life to get her out. We got an anonymous 911 call, but by the time we got here it was too late.

ON JOHNNY --

16 FLASHCUT: THE BABY'S MOTHER SLIPPING UNDER THE WATER

16

17 RESUME SCENE

17

JOHNNY

Any idea who she is?

WALT

Got a call in to INS. Excuse me, the U.S. Citizenship and Immigration Services -- USCIS. As they reminded me at least ten times.

JOHNNY

What did they think?

WALT

They'll put someone on it. Not much help, they're hugely understaffed. Budget cuts.

Deputy Kling pipes in.

DEPUTY KLING

Belt tightening all over.

(beat)

Took away our free Coke machine. Gotta pay now. A buck'a bottle. Plastic.

(CONTINUED)

17 CONTINUED:

17

WALT

Migrant workers come through here every year. Blueberries, apple pickers, timber mostly. Remember that crash up in the Allagash?

JOHNNY

Truck went off a bridge.

WALT

Way it happens, they come in on H-2B visas, then they hire coyotes to smuggle in their relatives. Ten grand up front, which they work off.

JOHNNY

Indentured servitude. In Maine. How do they get them into the country?

WALT

Same way everything else comes in. Shipping containers. That way they can throw them on trucks, trains, or ships. They move 'em all the way from Mexico. It may be nonstop, but it ain't first class.

DEPUTY KLING

My buddy over in State Police found an abandoned container six months ago. Buncha people smothered inside 'cause the coyotes got spooked and left 'em.

JOHNNY

So, you don't know anything about the dead woman?

WALT

Thought maybe you could tell me. Maybe catch the driver -- this is pretty serious stuff, the human trafficking felony makes it voluntary manslaughter.

DEPUTY KLING

(officious)

Put a stop to this kind'a stuff.

(CONTINUED)

17 CONTINUED: (2)

17

WALT

(snorts derisively)

I'd settle for being able to put
a name on this poor woman's
headstone. Maybe notify her
family.

Johnny wanders down to the river bank.

(CONTINUED)

17 CONTINUED: (3) 17

He picks up a piece of twisted metal and gets a VISION, *FLASHES in a dark setting --*

18 EXT. ABANDONED SHIP YARD - NIGHT - VISION 18

The piece of twisted metal from the VAN reassembles itself into the all-in-one-piece pre-accident van, its back door open as a crowd of illegal immigrants, including the mother, holding her baby, are herded like human cattle.

Vision Johnny watches as the illegals are pouring out of some sort of cramped, darkened space (into the van)-- the same type of space Johnny saw in the teaser vision.

19 RESUME - CRASH SITE 19

Johnny calls over to Walt, who's looking among the rocks for other clues.

JOHNNY

There were nine, maybe ten people.
They were part of a larger group
smuggled in a rail container.

WALT

Anything else?

Johnny looks at the pile of debris from the crash that the police have assembled, spots a Bible, the edge of a PHOTO sticking out of it.

JOHNNY

Nothing.

WALT

Thanks for comin' out on such an
ugly night.

As Walt moves off, Johnny crosses to the pile, picks up the Bible and slips out the photo - the mother, the baby, and a man whom Johnny assumes must be the father. Johnny pockets the photo, and as he does he catches his own reflection in a piece of mirror in the dirt. He picks it up and --

Suddenly, *WHOOSH!*

20 EXT. PARKING LOT - EARLIER - VISION 20

Vision Johnny is in the passenger seat of the van.

20

CONTINUED:

20

The Driver, Jose, is at the wheel, leaning out the window, speaking SPANISH with a neatly dressed COYOTE, who is a Latino wanna-be player and the boss, RICKY. He speaks perfect Spanish when necessary, and English when he wants to intimidate the migrants in his debt -- which is most of the time.

RICKY

(Spanglish)

*Back here tonight. And keep the
van clean. No eating.*

(CONTINUED)

20

CONTINUED: (2)

20

Jose nods deferentially, looks up at the gathering clouds.

RICKY

Good 'n dark.

He starts driving, from Johnny's POV we pull out of what we see is a parking lot of a seedy bar, its neon sign reflected in the windshield.

On Johnny, as the vision ends --

CUT TO:

21

NEON BAR SIGN

21

same one from Johnny's vision. PULL OUT TO REVEAL:

EXT. BAR - NIGHT - LATER

Johnny and Bruce get out of the car, start towards the bar.

BRUCE

Only for you, man. Outta bed in the middle of the night. I should be sleepin' like a baby.

JOHNNY

Whoever coined that expression must have never had one.

BRUCE

So what are we looking for, besides the best bean burrito in Bangor?

Johnny shows him the photo he found at the crash site.

JOHNNY

I'm betting the baby's father was here waiting for the van to show up. He might still be here waiting.

Bruce wishes they didn't have such awful news for him.

BRUCE

How do you tell a man his wife is dead?

(CONTINUED)

21

CONTINUED:

21

JOHNNY

We're about to find out.

BRUCE

(wry)

At least it's nice to know you
need me for my muscle.

JOHNNY

Actually I brought you because
you habla espanol.

(off Bruce's look)

You do speak Spanish, don't you?
It was on your resume when I
updated it.

BRUCE

Oh. Yeah. Sure.

As they head into the bar, Johnny hesitates a beat, stares
down at the photo of the family he hopes to reunite.
What's left of it. He tears the photo in two, keeps the
half with the father, and puts the other half deep into
his pocket.

22

INT. BAR - LATER -- MOMENTS LATER

22

Latino bar, a hangout for underclass workers on the
outskirts of Bangor. Smokey, slightly seedy feel.
Ranchera music, tequila, and women who dance with men for
money.

Bruce is leaning over the bar, guys with their noses in
their beers on either side, talking to the BARTENDER.

BRUCE

Uno cervicio por favor...

(off his look)

Anyone here waiting for a van?

The Bartender, busy, shows no sign of understanding. No
one offers to help. Bruce turns and sees a DANCER (EVA)
approaching Johnny.

EVA

Hola.

JOHNNY

Hi. Hola. I hope you can help
me.

The DANCER's overdone -- big hair, too much eyeliner --
but you can tell she's pretty under all that.

(CONTINUED)

22 CONTINUED: 22

A spark in her eye, she sizes Johnny up.

EVA
(heavy accent)
I think probably you are beyond
my help, but I will try. For
five dollars.

JOHNNY
I'm looking for someone.

He shows her the torn photo of the father.

EVA
Doesn't look familiar. Hands up.

JOHNNY
What?

Before Johnny can respond, she takes his arms in classic salsa pose, starts moving with him to the music.

EVA
You are a terrible dancer.

JOHNNY
Thank you. I'm John.

EVA
Eva. So, John, why are you looking
for this man? Hips tighter.
Stand closer, what, you are afraid
to touch me?

As she puts her hands lower on his hips to show him, WHOOSH --

23 EXT. DESERT - NIGHT - VISION 23

Inky blackness, A LITTLE GIRL grasps tightly onto her MOTHER's hand with all her might, runs for her life. As she and her mother flee, trying to avoid the blindingly bright lights chasing them, we quickly understand this is the scene of an illegal border crossing.

24 RESUME - INT. BAR - NIGHT 24

Out of the vision, Johnny finds her staring at him.

EVA
You're not having a stroke, are
you? White boys can't handle
this music. It's too nasty.

(CONTINUED)

24 CONTINUED:

24

JOHNNY

I learned to dance in fourth grade
P.E. Square dancing.

Suddenly, over her shoulder, Johnny sees Jose, the DRIVER OF THE VAN, about to go through the back door of the bar. He's a little busted up -- bruised by the air bag, a few cuts. He turns and locks eyes with Johnny. Jose slips through the back door of the bar.

JOHNNY

Thank you for the salsa. I think
I better stick to the kind that
you dip with chips.

He hands her a ten.

JOHNNY (CONT'D)

Keep the change.

He catches Bruce's eye and heads for the door.

25 EXT. PARKING LOT - CONTINUOUS - NIGHT

25

Bruce and Johnny bust through the back door of the bar and find themselves in an alley --

Surrounded by angry looking Mexicans: Jose and a couple of other THUGS, but most noticeably -- Ricky, the neatly dressed but sleazy COYOTE boss man. They say nothing, they don't have to.

JOHNNY

How do you say: perhaps there has
been some mistake?

BRUCE

Hola... amigos...

In one swift move, a thug puts a steel pipe up against Johnny's throat, MATCH/MOVE/MORPH TO:

26 EXT. PARKING LOT - NIGHT - VISION

26

Same alley, same thugs, same pipe up against the throat, this time, of a Mexican Man, MIGUEL. The Coyote leans into his face.

RICKY

I don't want to hear it.

(CONTINUED)

26 CONTINUED:

26

MIGUEL

*My wife, Ricky, where is my wife?
My son...*

He grabs Ricky's shirt and Ricky brushes him off.

RICKY

*You're a smart boy, Miguel. A
hard worker. Listen to me. Like
we told you. An accident.
(shrugs)
Your wife and kid are dead.*

*Jose hangs his head. One of the thugs takes a wad of
money from Miguel's pocket.*

MIGUEL

*(breaking down)
Miguelito... No...*

*The thug punches him and Ricky grabs his shirt, looks
into his crying face.*

RICKY

*Tell anyone about this and you
die!*

27 RESUME - EXT. PARKING LOT - NIGHT

27

*Out of the vision, on Johnny's face as the thug presses
the pipe tighter against his windpipe, choking the life
out of Johnny...*

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

28 EXT. PARKING LOT - CONTINUOUS - NIGHT 28

Pick up with Johnny gasping as the thug tightens his grip on the steel pipe to Johnny's throat. Bruce is pinned down by three guys, punched by Jose.

JOHNNY
(choking)
Stop.

RICKY
What's that, preppy boy? I can't hear you, you're late for a tennis date?

EVA (O.S.)
You cheap gringos, think you can just stroll in here like you own the place. Well you don't own me!

Everyone turns to see Eva, the dancer from inside, walking across the parking lot, heels clicking on the pavement.

Ricky gets out of Johnny's face, one thug lets go of Bruce, Jose stops hitting him. Eva moves right past the thug and up to Johnny as if the man holding a pipe to his throat were invisible.

EVA
I want my five bucks. And I'm not leaving until I get it.

With barely a glance at Ricky, she shoves him aside.

EVA
Move -- so he can get to his pockets.

Ricky laughs. Eva kicks Bruce with one of her stilettos.

EVA
Don't think I ain't gonna collect from you, too.

RICKY
(to other thugs, re:
Johnny/Bruce)
Tough guys, get their asses kicked by a chiquita.
(MORE)

(CONTINUED)

28 CONTINUED:

28

RICKY (CONT'D)
(to Johnny and Bruce)
Stay out of Roosevelt Park.

(CONTINUED)

28 CONTINUED: (2) 28

Ricky, Jose and the smirking thugs go back inside the bar. Bruce stands up, weakly. Johnny looks at Eva.

JOHNNY
Thanks. I think.

EVA
That was some pretty good advice.
This ain't no place for gringos,
white or black.

JOHNNY
(holds out his hand
in thanks)
We'll take that under
consideration.

As their hands meet, WHOOSH:

29 EXT. DESERT - DAY 29

The same little girl crossing the desert with her mother. The sweltering sun beats down on them. They are exhausted, weak, dehydrated. Suddenly the mother collapses.

LITTLE GIRL
Mami...

The little girl tries to revive her, tugs on her skirt, but we see in the mother's eyes that she can go no further. She cups her daughter's face in her hands.

MOTHER
(in Spanish)
Be strong, Eva. For me.

30 RESUME - EXT. PARKING LOT - NIGHT 30

Johnny and Bruce get in the car, pull out of the lot.

ON EVA, watching as they drive off, grabbing a paper and writing down Johnny's license plate. There's something else going on behind the make up and false bravado.

31 INT. JOHNNY'S CAR - NIGHT - CONTINUOUS 31

Bruce and Johnny are driving, having just been worked over by Ricky and his thugs.

31 CONTINUED:

31

BRUCE

Why does it feel like this is the longest night of my life? If I was gonna get worked over, at least I thought it was going to be by a beautiful Black woman.

Johnny's trying to figure it all out.

JOHNNY

I saw something back there.

BRUCE

What?

JOHNNY

There's something about that woman, the dancer. She's connected to this somehow, but it's not clear yet. I keep seeing her as a little girl.

BRUCE

That's weird.

JOHNNY

And there's something else. Another vision I had, off the guy with the pipe. There are people somewhere, migrants trapped in a container. They're going to die if we don't find them.

*

BRUCE

We better call Walt.

JOHNNY

Not yet. I think that's why I ended up with this baby. I think finding the father is the key to this whole thing.

On their hope that they are doing the right thing --

32 INT. JOHNNY'S HOUSE - NIGHT - LATER

32

As Johnny comes through the front door, Sarah puts on her coat.

SARAH

Baby's asleep.

Which sets off a crying jag.

(CONTINUED)

32 CONTINUED:

32

SARAH
Was asleep.

She moves to his playpen, gently pats his back, looks at her yam-stained clothes.

(CONTINUED)

32 CONTINUED: (2)

32

SARAH

I have got to get this shirt into
the laundry before Walt sees it.
He's off in twenty minutes.

Johnny looks at Sarah's orange goo-covered shirt.

JOHNNY

Wow, Mikey's never done that with
me.

SARAH

Stealth spewer. Watch out -- you
never see it coming. So, you
found his father?

JOHNNY

Yes and no.

SARAH

But you're going to find him,
right?

JOHNNY

I'm doing my best. Sarah, thank
you.

SARAH

It was kind'a fun, actually.
Like stepping into a time machine.
He's a very special baby.

Johnny looks at her, she understands his attachment to
Mikey more than she knows. On that wistful note, Sarah
kisses her finger, touches it to the baby's cheek and
leaves. Johnny leans in to a still-fussy Mikey.

JOHNNY

Did you miss me? Did ya?

As he picks up the baby, and heads for the train set...

33 INT. JOHNNY'S LIVING ROOM - VISION

33

*Mikey is now eight, he and Johnny are playing, the train
set is out again, now much more elaborate. Tracks go
everywhere, through the kitchen, back into the living
room from the dining room. Clearly a house where two
boys live, one little, one big enough to buy a lot of
toys for both of them.*

(CONTINUED)

33

CONTINUED:

33

LITTLE MIKEY

Dad, when you adopted me, why did you name me Mikey?

JOHNNY

You're named for your father, Miguel. He worked hard, sacrificed to bring you here from Mexico.

LITTLE MIKEY

What did he sacrifice?

That's a big word for a little kid. Johnny looks at him.

JOHNNY

Everything. He sacrificed everything.

34

RESUME INT. JOHNNY'S LIVING ROOM - NIGHT

34

Out of vision, on Johnny, cradling Mikey, feeling very paternal and conflicted.

35

EXT. SUPERMARKET PARKING LOT - MORNING - DAY 2

35

Bruce is pushing a cart full of baby supplies, sore, beat up, looking like hell. He's on the cell. His tone is cranky, impatient, and very domestic.

BRUCE

I got 'em. Yes, the ones with the blue tape not the pink -- gimme a little credit, man, I will not mess him up. Yes, I got the formula... Soy. Yeah, well, I was up all night, too...

Bruce turns and finds himself face-to-face with a stunningly beautiful black WOMAN.

BRUCE

Susanna.

SUSANNA

You scumbag.

BRUCE

What? I -- I'm so sorry I missed your party last night --

She notices the stuff in his basket.

(CONTINUED)

35 CONTINUED:

35

SUSANNA

You're frigging married?

BRUCE

I -- what? No. I'm not!

SUSANNA

(re: the sleep-
deprivation, phone
call, etc)

Look at you. You have 'married'
written all over you.

BRUCE

Baby, I swear--

SUSANNA

You are filth.

BRUCE

But --

SUSANNA

Never, ever call me again.

And she's gone. And every other woman in the parking lot
unloading her cart is staring at him.

BRUCE

I'm not married...

They roll their eyes and keep pushing their carts.

36 INT. JOHNNY'S HOUSE - MORNING

36

Bruce enters with armloads of groceries. He's already on
a rant as he comes through the door.

BRUCE

You have to call her and tell her
I'm not the father. This is crazy,
I finally meet a woman I might
want to do this whole baby thing
with, and Mikey here's gonna mess
it up for me. How's that for
ironic? This baby has got to go--

Johnny holds up the baby, who lights up at Bruce, clearly
recognizing him. Bruce melts instantly...

BRUCE

How did little man sleep? Come
to Uncle Bruce and tell all.

(CONTINUED)

36 CONTINUED:

36

JOHNNY

Little man slept, ate and pooped,
which is more than I can say --

BRUCE

Too much info, man.

JOHNNY

How do parents do it? It's a
good thing I was in a coma, because
taking care of a newborn would
have put me in one.

BRUCE

All new parents are in a kind of
walking coma. Look at their eyes
the next time. Dead. No light
on in the attic.

Beat. They stare at the baby as if he's a TV set.

JOHNNY

Grab him a new outfit, would you?
He looks dorky in this one.

Bruce checks out their options, laid out all over the
sofa.

BRUCE

The blue one? With the duckies?
Or, wait -- sailboats.

JOHNNY

Yeah. What about fuzzy duckies?

BRUCE

Look at us. We're like a gay
couple who just adopted.

JOHNNY

Gay? With a house this messy?
(beat)
I'm getting visions off him.

BRUCE

Anything helpful?

JOHNNY

They're of me and him, in the
future. It's weird Bruce, I've
only spent a few hours with this
kid, yet in my visions I'm watching
him grow up. I feel like...

(CONTINUED)

36 CONTINUED: (2)

36

BRUCE

A father.

Johnny nods.

BRUCE

That must be pretty cool, in a way. But Johnny. You know what that means.

JOHNNY

Maybe we never find his father. Maybe the guy went back to Mexico and just disappeared, or couldn't keep him. Or maybe worse.

(CONTINUED)

36 CONTINUED: (3)

36

BRUCE

We're not gonna let that happen.

Johnny is staring at the baby. Bruce has been changing him, tosses the dirty clothes, including the coat they found Mikey in, on the chair, then notices something as he picks up the coat that's fallen on the floor.

BRUCE

Did you see this?

Bruce finds a piece of paper tucked into the pocket.

BRUCE

It got wet. Ink's all smeared.
Looks like a letter.

He hands it to Johnny, who carefully unfolds it, then gently touches it with his fingertips... As he touches it, MATCH-MOVE-MORPH TO:

37 EXT. MIGRANT TRAILER PARK - DAY - VISION

37

The letter MORPHS and reassembles itself into its original state, as Miguel sits outside a freshly-painted PEPTO-BISMOL PINK trailer, a Bible and a copy of the photo Johnny found, next to him as he writes to his family. Vision Johnny stands behind him, reading over his shoulder. The words on the page are in Spanish, but we hear them in English.

JOHNNY

(reading)

*Carmen, I am counting the days
'til I see you and Miguelito again.
My trailer here at the camp is
small, but it's big enough for
the three of us. And I painted
it your favorite color -- at least
it will be now. The paint was
left over from my last job at the
Pink Lobster. Their idea of a
tip.*

Johnny/Miguel looks at the trailer which sticks out like a sore thumb amongst the sea of broken down, rusted out shelters.

JOHNNY

*Only one more month. I will be
waiting.*

(CONTINUED)

37 CONTINUED:

37

JOHNNY (CONT'D)
Remember, this is for our boy.
Be safe, my love.

38 RESUME INT. JOHNNY'S HOUSE - MORNING 38

Johnny looks at Bruce.

JOHNNY

Wow. In my vision I can understand Spanish.

BRUCE

Am I fluent too?

JOHNNY

You know that rundown bunch of mobile homes up off of Highway 45 that we pass when we go up to the lake?

BRUCE

They use them for the workers when they're cutting the timber.

JOHNNY

That's it.

He grabs his jacket. They both get all the way through the living room --

39 INT. JOHNNY'S HOUSE - FOYER 39

...through the front foyer...

39A INT. JOHNNY'S HOUSE - VESTIBULE 39A

And into the vestibule. As they're about to open the door, they stop. Turn. And walk back into --

40 INT. JOHNNY'S HOUSE - LIVING ROOM - CONTINUOUS 40

...and look at little Mikey, cooing all alone on the floor with the trains.

They look at each other.

BRUCE

Rock paper scissors?

JOHNNY

I have to go... Uncle Bruce.

Bruce sighs. The muscle hates to be left at home.

40 CONTINUED:

40

BRUCE

You sure you don't want Walt in
on this? Remember your friend
with the pipe?

JOHNNY

I'll be all right. Will you?

(CONTINUED)

40 CONTINUED: (2) 40

BRUCE
Uncle Brucie? I am the master...

He picks up the baby who starts to cry.

BRUCE
Hurry!

41 EXT. MIGRANT TRAILER PARK - DAY 41

Johnny's Land Rover stands out like a sore thumb amongst the rundown trailers of the migrant workers. He parks it and walks along the narrow dirt roads. Children play, old people sit in front of outdoor fires.

People look at him suspiciously, wonder why a well-dressed white guy is wandering their turf...

Johnny spots the unmistakably PINK TRAILER from his vision. Goes up and knocks. No one answers, but he hears noises from inside.

JOHNNY
Hello?

No answer. He pauses, reaches for the door of the trailer, is plunged into a MATCH/MOVE/MORPH --

42 EXT. MIGRANT TRAILER PARK - NIGHT - VISION 42

Ricky the Coyote's at the door of the trailer, Vision Johnny standing next to him. Behind them, a jacked-up pickup truck with lights on top rumbles, thugs in front of it silhouetted in the headlights. Ricky whips the trailer door open and inside, several people freeze: an OLD MAN, some WORKERS, CHILDREN. The Coyote grabs the old man and drags him out, threatening the others to stay away.

RICKY
Some white guy came around the bar asking about Miguel.

OLD MAN
I don't know anything about it, Ricky!

As the thugs beat the Old Man, Ricky turns and screams at the curious people gathering on the fringes, peering out of windows.

(CONTINUED)

42 CONTINUED:

42

RICKY

You see what happens? You see what happens when you talk to the gringos? When I find Miguel, I'm gonna kill him. You tell him! All of you!

43 RESUME - EXT. MIGRANT TRAILER PARK - DAY

43

Out of the vision, Johnny opens the trailer door. All of the same people are cowering inside, terrified. The Old Man looks like he was worked over pretty bad, his arm in a makeshift sling.

OLD MAN

We don't know anything. Please go away.

JOHNNY

I only want to help Miguel. Understand? I want to help him. And you.

But they've been scared into silence, give nothing away. Johnny turns, shuts the door of the trailer behind him. As he starts walking back to the car, an apparently loony OLD WOMAN comes up behind him.

OLD WOMAN

I saw you on TV. The psiquico. Mi gato is missing. Can you find my little cat? Here is his collar...

Johnny starts to wave her off, but she presses something wrapped in a handkerchief into his hand. He looks down at what she has given him. A Saint's medal. She puts a finger to her lips, mouths "Miguel." Before he can thank her, she's gone.

Johnny pockets the medal, heads back to his car.

ON Eva, the dancer, sitting on the hood.

EVA

So why is a rich white psiquico looking for a Mexican? Your gardener quit?

JOHNNY

Something like that. You moonlight as a freelance Salsa teacher?

(CONTINUED)

43 CONTINUED:

43

EVA
Something like that.

43 CONTINUED: (2) 43

She holds her hand out to him to help her off the hood.

44 EXT. DESERT - DAY - VISION 44

Eva MORPHS into a little girl, she stands over her mother's body in the desert, keeping the flies off her. It's clear that the mother is dead, and that the little girl is close herself. She's suddenly lit by a flashlight beam, as a large, kind-looking BORDER PATROLMAN picks her up - and she MORPHS into a grown-up agent in uniform.

45 RESUME - EXT. MIGRANT TRAILER PARK - MORNING 45

Johnny looks her in the eye. Whispers --

JOHNNY
INS. Excuse me, USCIS.

Eva raises an eyebrow. She nods to Johnny to get in the car.

46 INT. JOHNNY'S CAR - MORNING - CONTINUOUS 46

JOHNNY
Undercover.

Suddenly, the accent is gone. Still, she's no believer in psychics.

EVA
Who told you?

They hold a look.

JOHNNY
You're not much better at salsa than I am.

EVA
Thanks for the compliment... Johnny Smith.

(off his look)
I tracked your plates. I wanted to know why we're both looking for a particular migrant timber cutter.

JOHNNY
(cautious)
And now you know.

46 CONTINUED:

46

EVA

The Sheriff called you to the scene of the accident. Not the first dead woman you've ever seen.

JOHNNY

We psychics are "sensitive" by nature. I wanted to find her husband. Help him. And I'm guessing USCIS wants him to testify in the death of his wife, to take down the coyotes. But we need to find him first.

EVA

I don't believe in "psychics." And I sure don't like the idea of one messing around in my case.

JOHNNY

I'll grow on you. Plus, I'm a great dancer. So, who do you have to piss off in Immigration to get posted to Maine?

EVA

People in danger aren't very concerned about the scenery. Big trees or big desert. It's all the same.

JOHNNY

So, do I get to play Tonto on this one?

They hold a look. Is she going to trust him?

EVA

Drive.

JOHNNY

You gonna tell me where we're going?

EVA

Dios mio, what kind of a psychic are you? We'll hit some other migrant encampments. There's a big blueberry farm up the mountain, he might have gone to stay with friends.

Johnny's phone rings and he ANSWERS it.

(CONTINUED)

46 CONTINUED: (2)

46

JOHNNY
Hello. -- Walt. What's going on?

47 CLOSE ON: WALT - INT. JOHNNY'S HOUSE - SAME TIME 47

WALT
(to phone)
You tell me, John.

SHOT pulls wide to reveal:

Walt is standing there looking at a chagrined Bruce, who bounces a crying baby Mikey.

ON WALT

BRUCE (O.S.)
(bummed)
Oh, man. Eeeew...

ON UNCLE BRUCIE

Orange goo all over his cool Bruce shirt.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

48 OMITTED 48

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

A nervous Johnny enters with Eva.

JOHNNY

You could've waited in the car.
This is just gonna take a sec.

EVA

So's this.

JOHNNY

Bathroom's on the left.

EVA

Okay, but make it quick. We need
to find Miguel before Ricky's
posse does.

JOHNNY

Only be a minute. Just need to
take care of this... little
domestic situation.

EVA

Domestic--? I don't see a ring.

JOHNNY

I'm not married.

EVA

Is that what this is about?
Five minutes with the boyfriend,
I'll tell him he's got nothing to
worry about.

JOHNNY

Sit tight, I'll be right back.

As Johnny scrambles to keep Eva off the scent, on
Eva -- "whatever".

48B INT. JOHNNY'S HOUSE - DAY - CONTINUOUS 48B

Johnny closes the kitchen door behind him, locks it, then
races to the other side of the house.

49 INT. JOHNNY'S HOUSE - LIVING ROOM - DAY

49

Bruce is handing baby Mikey off to Johnny, trying to wipe spit up off his shirt.

BRUCE

Alien baby slimed me. Then he looks at you all innocent like "I didn't do nothing." Kid's a champion spewer.

(CONTINUED)

49 CONTINUED:

49

JOHNNY

Really? He's never done that to me.

WALT

We need to talk, John.

Bruce puts Mikey in his playpen. Frantically wipes his shirt.

BRUCE

Dude annihilated my new threads. Of course, I've got no time to change for my hot date with Susanna.

JOHNNY

I thought she --?

BRUCE

Don't ask. Let's just say, it took a sworn affidavit.

WALT

Guys!

Bruce slinks out. Walt is good and pissed at Johnny.

WALT

You lied to me, Johnny. Not to mention a little act of kidnapping and a few other felony offenses. How could you put me in this position?

JOHNNY

This isn't about you --

Walt starts for the phone.

JOHNNY

Who are you calling?

WALT

Child services.

JOHNNY

(stopping Walt)
You do that and this baby will end up dead.

WALT

I've got some case workers I trust. Carla Cumming's a good woman --

(CONTINUED)

49 CONTINUED: (2)

49

Johnny freezes at the name from his vision.

JOHNNY

The system is flawed, Walt. It will fail him. That's why I couldn't tell you. I saw his future and, trust me, it's not bright.

They lock eyes. Mikey starts to cry.

JOHNNY

I made a promise to a dying mother...

Johnny moves to the train set, as he picks up little Mikey, leans down and switches it on, MATCH/MOVE/MORPH TO:

50 INT. JOHNNY'S HOUSE - LIVING ROOM - DAY - VISION

50

As the train comes around the track, one of the cars derails and smashes to floor as it falls off the much more elaborate train table set up Johnny and Mike, now 11, have created. Mike rushes over, picks it up.

MIKE

I broke it! Damn--

Johnny takes a parental stance.

JOHNNY

Don't say damn.

Mike glares at him defiantly.

MIKE

*("damn" in Spanish)
Caray!*

JOHNNY

Mike --

MIKE

Don't tell me what to say.

JOHNNY

Hey. Come on.

MIKE

*(angry, blurts)
My real Dad wouldn't tell me what to say.*

(CONTINUED)

50 CONTINUED: 50

We see on Mike's face that the moment he said it he regretted it.

MIKE (CONT'D)

(quiet)

How come you never told me?

JOHNNY

Told you what?

MIKE

What happened to him?

As Johnny looks into the boy's eyes, WHOOSH!

51 RESUME - INT. JOHNNY'S HOUSE - LIVING ROOM - DAY 51

Out of the vision, Johnny realizes these private visions of himself and the baby are beginning to fall apart, even in his subconscious mind.

WALT

You lied to me.

JOHNNY

I didn't have a choice...

WALT

He's not a lost dog. You can't just keep a baby like a shiny rock you find in a river bed. Especially not one you found at the scene of a homicide --

JOHNNY

You're right. I know you are. But I just need a little more time. Just until I can find his father.

WALT

You have leads?

EVA (O.S.)

Need to get a move on, Smith!

WALT

Who's that?

(CONTINUED)

51 CONTINUED: 51

Johnny turns and looks at Walt.

JOHNNY
Okay, so I hooked up with this
USCIS agent...

On Walt's anger --

52 OMITTED 52

52A INT. JOHNNY'S HOUSE - KITCHEN - DAY - CONTINUOUS 52A

Eva's getting antsy -- pissed off. She opens the refrigerator, then some cabinets. Takes out a frilly, gold-edged gravy boat (or some similarly old ladyish piece of china) that belonged to Johnny's mother.

EVA
Dios mio, he is gay.

She puts it down.

WALT (O.S.)
You have really crossed the line!

Off Eva, thinking she's in the middle of a domestic spat...

BACK TO:

53 INT. JOHNNY'S HOUSE - LIVING ROOM - DAY 53

Pick up with Johnny and Walt, mid-conversation. Johnny, "shushing" him.

JOHNNY
Just give me a few hours. Please.

It's the same thing he has asked of Bruce. And Sarah. Will it work with Walt, too?

WALT
I can't.

JOHNNY
It's more than just Miguel, Walt. There are others -- I keep getting visions.

WALT
What kind of visions?

(CONTINUED)

53 CONTINUED:

53

JOHNNY

A container of people are going
to die.

WALT

Where?

JOHNNY

I don't know, but she can help me
find them. I can't explain it
right now, but she's important.

He stops, looks Walt in the eye. The baby has been fussing
while Johnny talked. Johnny reaches into his pocket,
pulls out Miguel's SAINT'S MEDAL, takes it out of the
handkerchief and dangles it over Mikey.

(CONTINUED)

53 CONTINUED: (2) 53

As Walt stares at Johnny, trying to decide what to do, the baby's tiny fingers close around the medal, it makes a powerful connection between Mikey, the medal and Johnny, sending him into --

54 INT. CATHOLIC CHURCH - DAY - VISION 54

Vision Johnny watches as Miguel is being given the medal in a church (over whose altar Johnny sees the sign: "Our Lady of Hope"), by an Irish priest, FATHER O'CONNOR, whose Spanish is accented with his distinctive brogue. (Note: this is pre-accident. Miguel is hopeful and excited about seeing his family again.)

PRIEST
(In Spanish)
For whom do I bless this St.
Michael medal?

MIGUEL
Mi niño, Padre. My son.

PRIEST
St. Michael, slayer of evil, keep
this child safe from harm...

55 RESUME JOHNNY'S HOUSE - LIVING ROOM - DAY 55

Walt is still staring at Johnny.

WALT
You've got one hour.

JOHNNY
All right. There's just one last
favor I need to ask.

Johnny hands Walt the baby.

JOHNNY
Make sure you burp him for at
least ten minutes.

56 INT. JOHNNY'S HOUSE - KITCHEN - DAY - CONTINUOUS 56

Eva's trying to jiggle the locked door. Johnny opens it quickly, closes the door behind him, and we hear the SOUND of baby Mikey crying O.C.

EVA
You holding out on me, Smith?

(CONTINUED)

56

CONTINUED:

56

JOHNNY

What do you mean?

EVA

You and your boyfriend have a kid?

Johnny quickly ushers her towards the door.

JOHNNY

Enough with the boyfriend. It's a cat. Siamese. Total screamer. Separation anxiety. Let's go before she throws herself against the door. Trust me, it's ugly.

EVA

This blueberry farm's up off of 75, it's a long drive, but--

JOHNNY

Gotta make a stop first.

On a skeptical Eva --

57

EXT. CATHOLIC CHURCH - DAY

57

PAN DOWN from the SIGN: OUR LADY OF HOPE to Eva (NOTE: ironic comment on Eva being the lady of hope to the immigrants) and Johnny walking through the door.

58

INT. CATHOLIC CHURCH - DAY - CONTINUOUS

58

Voices in Spanish echo through the small, 19th-century chapel, lighted by the glow of votive candles and Santos, reflecting its largely Latino congregation. Eva makes the sign of the cross as she enters, and she and Johnny move past rows of pews, and scattered groups of people praying. Eva whispers to one of the parishioners who answers in hushed tones. She looks at Johnny --

EVA

It's a prayer service for the woman killed in the van accident.

This is hard for Johnny -- he was the last living soul this woman ever saw.

JOHNNY

Carmen... Miguel's wife.

He wants to pay his respects, but Eva's tone reminds him

(CONTINUED)

58

CONTINUED:

58

there's no time for that.

58 CONTINUED: (2)

58

EVA

He must be here... somewhere.

Johnny and Eva scan the church, looking for Miguel, no sign of him.

EVA

I'm gonna check outside.

JOHNNY

I'll see if I can find the priest.

Eva walks out the doors they came in. As Johnny heads down the center aisle towards the altar, one of the side doors at the front of the church opens and Father O'Connor -- the priest from his vision -- enters, talking to a distraught parishioner whom Johnny can't quite see yet.

ON FATHER O'CONNOR AND MIGUEL

FATHER O'CONNOR

(in Spanish)

I know you're grieving, but you must understand the Lord has a plan for each of us.

MIGUEL

(broken English mixed with Spanish)

Where is my baby? My son. They told me both of them were killed in the crash. Where is he?! Where is his body?!

FATHER O'CONNOR

We can speak to the authorities. I'll go with you --

Johnny now sees that it's Miguel. He moves closer, heart racing. Miguel turns and makes eye contact with Johnny.

JOHNNY

Miguel --

Miguel looks past Johnny, to someone behind him, coming through the doorway of the church. Miguel bolts.

JOHNNY

No, wait --!

Johnny turns and sees who Miguel was spooked by: Eva, who's now bolting back out the front door of the church in order to run around the side and intercept Miguel.

(CONTINUED)

58 CONTINUED: (3) 58

Johnny rushes to the door that Miguel escaped through.
As he pushes it open -- WHOOSH!

59 EXT. CATHOLIC CHURCH - DAY - VISION 59

Johnny stands in the empty alley, watches as Miguel comes around the outside of the church. Eva arrives from the other direction as Miguel leaps up onto a fence to scale it.

EVA

Pare! No quiero hacer te dano.

[Means: Stop! I don't want to do this, damnit.] But Miguel keeps going. Her hand shaking, she pulls her gun and SHOOTS.

VISION JOHNNY

Noooooo!

NOTE: Ideally, HERE'S WHERE WE REALIZE WE'RE IN A VISION and this has been Vision Johnny.

Then Vision Johnny watches himself come running up in time to see Eva leaning over a dead Miguel, looking distraught.

EVA

He went for my gun... There was nothing I could do.

Vision Johnny can't believe what he's seen and heard...

60 RESUME - INT. CATHOLIC CHURCH - DAY 60

Johnny's hand is on the door that Miguel just ran out of. Instead, he turns, takes a short cut across the church.

FATHER O'CONNOR

Who are you?! What do you want with Miguel?!

But Johnny has already slid through the side door.

61 EXT. CATHOLIC CHURCH - CONTINUOUS - DAY 61

Johnny comes around the corner into the alley. Just as in his vision, Miguel is scaling the fence. Wanting to slow Eva down, thinking fast, Johnny rolls a dumpster into her path just before Eva appears so that when she does, she has to move around it.

(CONTINUED)

61 CONTINUED:

61

ON EVA, rushing up to the fence that -- this time -- Miguel has successfully scaled.

EVA

Damn it!

She jumps on the fence herself, looks over, but he's gone. Before she turns around, Johnny touches the fence.

62 INT. SHIPPING CONTAINER - VISION 62

The same recurring vision he's had before—the dark space cramped with people, including Vision Johnny. Someone's on the floor, can't see who. A CLICK is heard, then the rattle of the chain lock as it bangs against the side, and a crack of light seeps in as it's opened. As the expiring immigrants look up in hope, thinking they're about to be freed, instead, another handcuffed person is shoved inside and the container is once again slammed shut. As Vision Johnny turns to see his own body fall on top of MIGUEL'S apparently LIFELESS form...

63 RESUME - EXT. CATHOLIC CHURCH - CONTINUOUS 63

Eva and Johnny are face-to-face. Now he knows the truth. They're not on the same side. She's out to kill Miguel. And everyone in that container, too. And as soon as she realizes what Johnny knows, he's dead, too.

EVA

You screwed this up. I should
have known better than to trust
some bleeding heart head case.

Off Johnny, sleeping with the enemy...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

64 EXT. CATHOLIC CHURCH PARKING LOT - DAY - MOMENTS LATER 64

Eva, pissed, rails at Johnny as they head to his car. He's trying to think fast, figure out a way to get the information he needs to save those people. And himself.

EVA

I had him. He was this close!

Johnny reaches for his phone.

JOHNNY

If we call the Sheriff's department, they've got the manpower to search the area --

Eva reaches for Johnny's phone, clicks it shut with the same smiling self-assurance that she showed in teaching him to dance.

EVA

I'd rather put my own people on it. Inter-agency rivalries. You know, everybody out for themselves.

JOHNNY

That could be a problem.

She's already dialing her cell.

EVA

(into phone)
The subject just left Our Lady of Hope.

64A INT. RICKY'S PICK-UP TRUCK - CONTINUOUS 64A

But it's not her HQ she's calling. It's Ricky. He's interrupted his flossing in the rear-view mirror to take the call. He smiles.

RICKY

Caray! Psychic hotline works. I'll take care of it, and our only link to the accident goes away. Back in business.

He puts the truck in gear.

64B RESUME - EXT. PARKING LOT - CONTINUOUS

64B

Eva hangs up, looks at Johnny.

EVA

Look, I'm sorry I got so angry.
I just want what's best for these
people.

JOHNNY

(double entendre)
So where do we go from here?

ON EVA -- she wants to get rid of him. This is her chance.

ON JOHNNY -- that'll save his life, but not the others.

EVA

(dismissive)
I'll coordinate my team and we'll
get back out.

(CONTINUED)

64B CONTINUED:

64B

Thinks fast.

JOHNNY

I'll drop you at your office.
After screwing up your plan, it's
the least I can do.

On Johnny, sticking to Eva like glue.

65 INT. JOHNNY'S CAR - DAY - MOMENTS LATER

65

Johnny decides to do what he does best, even better than
see the future. He begins to play his cards.

JOHNNY

I keep having this bizarre vision.
At first I didn't understand what
I was seeing.

EVA

What kind of vision?

JOHNNY

People. Lots of them. Jammed
into a cramped, dark space.

Eva's radar's up.

EVA

That is strange.

JOHNNY

Sheriff Bannerman told me that
the coyotes smuggle immigrants
across the country in shipping
containers. I assumed the people
I was seeing were the ones in the
van.

EVA

How do you know they weren't?

JOHNNY

Those people got out. The ones I
keep seeing are trapped. Dying
from exposure, dehydration. I
think they're in a second
container. One the coyotes never
come back for. The problem is I
don't know where the container
is.

Johnny pulls the car over.

(CONTINUED)

65 CONTINUED:

65

JOHNNY

I think you do.

Eva's getting tense.

EVA

What are you talking about?

JOHNNY

My visions only give me pieces of the puzzle. But I don't have all the answers. That's why I need you.

Eva gets out of the car.

66 EXT. SIDE STREET - DAY - CONTINUOUS

66

Johnny gets out too.

EVA

You're crazy.

JOHNNY

I know why you're doing this.

EVA

You know nothing about me.

JOHNNY

I know more than you think. I know what you went through to get your citizenship. I know you became an immigration officer to help your people. But doing your job by the book meant doing things you couldn't live with --breaking up families, sending innocent people back across the border to poverty and death. So you started working the system, bending the rules. Turning a blind eye to the coyotes. But once you opened that door, it was hard to close.

EVA

One man. That's all I want.

JOHNNY

You're not looking for Miguel to bring him in, you want to turn him over to coyotes.

(CONTINUED)

66 CONTINUED:

66

EVA

You see, but you don't understand.

JOHNNY

I understand that you would have shot Miguel if you'd had the chance.

On Eva, realizing Johnny's powers are for real.

JOHNNY

It's not too late to do the right thing.

They lock eyes.

JOHNNY

What is it, the people in the container in exchange for the father? A dead woman draws a lot of unwanted attention.

EVA

It's a numbers game. One life for twenty. Even you must see the value in that?

Eva pulls her gun on him.

EVA

Get back in the car.

JOHNNY

You don't want to do this --

Eva's gun is trained on him, her voice choked with rage.

EVA

You don't see what's happening out here. The bodies that get stepped over like so many grains of sand.

She's shaking.

EVA (CONT'D)

These people come here to make a better life. That's why I looked the other way with the coyotes. But then you came looking for Miguel. You never should've stuck your nose in, nobody would've gotten hurt.

(CONTINUED)

66 CONTINUED: (2)

66

JOHNNY

These people are not going to keep their end of the bargain. They're going to kill Miguel, and me. And you... eventually. When you no longer serve their purpose.

EVA

You don't live in my world.

JOHNNY

I saw it, Eva. The little girl trying to cross the border with her mother. A frightened little girl holding on for dear life.

Eva cocks her gun, hand shaking.

EVA

Shut up.

JOHNNY

(ignoring)

A little girl who sat for two days and brushed the flies away from her dead mother, praying that someone would come. Someone would save her.

Johnny pulls out the torn FAMILY PHOTO of Carmen, Miguel and the baby, holds the two pieces together.

JOHNNY

How many grains of sand is it going to take to make a difference?

Off Eva, staring at the photo, as we wonder what she'll do.

67 OMITTED
AND
68

67
AND
68

69 EXT. ANOTHER CORNER OF THE ABANDONED SHIPYARD - DAY - 69
MOMENTS LATER

This is where, before the trucking era, boats were unloaded onto train cars. We see shipping containers, train tracks, old flatbed train cars, rusty old cranes.

Johnny is marched by Eva at gunpoint along a row of old shipping containers. Looks like Johnny's winning streak has come to an end. Johnny looks up at the rows of shipping containers, then at the train cars, is reminded of his own toy train set. And Mikey.

Ricky, Jose and the thugs step out from behind one of the containers.

RICKY
What is this?

EVA
He figured it out. He knows about everything.

RICKY
Doesn't matter now.

EVA
I gave you what you wanted, now let the others go free.

RICKY
Yes, our agreement. So why don't you put your gun away.

Ricky and Eva lock eyes. She holsters her gun.

EVA
You never told me which container it is.

Ricky nods at the one they're in front of.

The coyotes unlock it and the the big metal door creaks open. There are CRIES from within as arms reach for help.

JOSE
Back! Back!

Jose brandishes a gun and the people back away into the darkness. He FIRES A SHOT INTO THE AIR. We see FACES: haggard, starving, dehydrated. Older people sit on the floor. Women hold small children, crying.

WOMAN
Please, please, let us out!

(CONTINUED)

69

CONTINUED:

69

Ad lib overlapping voices repeating the plea. ON EVA, nerve hit; she responds with anger so as not to scream.

EVA

It's okay. You're going to be fine. Stay calm.

(to Ricky)

Let them go now.

Ricky glances at Eva, then shoves Johnny inside. He lands on top of... Miguel, beaten pretty bad. Just like in Johnny's vision. Before Ricky can shut the door--

EVA

We had a deal.

RICKY

I don't make deals with little girls.

EVA

You're making a mistake, Ricky.

RICKY

You made the mistake, chica.

There's no way she could get to her gun before they would fire theirs.

(CONTINUED)

69 CONTINUED: (2) 69

CLANK! The door shuts and Johnny and Miguel are locked inside. Just like in the vision.

70 INT. SHIPPING CONTAINER 70

Johnny whispers to Miguel.

JOHNNY

Are you okay? Is everyone all right?

MIGUEL

We are all going to die.

JOHNNY

Not if I can help it.

Miguel's eyes widen as Johnny works the handcuff key out of his mouth and between his front teeth (or shoe: production choice).

JOHNNY

Do you mind?

Miguel sticks out his hand as Johnny drops the key into it. Miguel unlocks his cuffs. Eva made the right decision after all.

JOHNNY

It's okay.

He turns to the frightened people.

JOHNNY

The police are coming.

This has the opposite effect on them than intended. There are frightened cries of "policia?" Johnny tries to shush them. Johnny pulls a flare he has tucked into the waistband of his pants. He aims it through a small opening in the top of the container.

CUT TO:

71 INT. BOAT - DAY - CONTINUOUS 71

Walt and Roscoe are on the bow of a COAST GUARD boat. Walt's scanning the area through binoculars. He spots the flare shoot up from one of the back containers.

(CONTINUED)

71 CONTINUED:

71

WALT
(into radio)
We're approaching the ship yard.
(MORE)

(CONTINUED)

71 CONTINUED: (2) 71

WALT (CONT'D)

The container is in the northeast quadrant of the shipyard. Move in. Everybody keep a heads up.

72 INT. SHIPPING CONTAINER 72

As Miguel helps Johnny down, WHOOSH --

73 INT. SHIPPING CONTAINER - DAY - VISION 73

From inside the container we hear the muffled sounds of Walt arriving and arresting the crew. As in Johnny's earlier vision, Walt swings open the container, but as the bright daylight hits them, people don't fall out, they're dazed and disoriented, but thankfully alive. Miguel stumbles out, then Johnny emerges. As his eyes adjust to the light, he sees:

Ricky wrestle away from Roscoe and grab Eva. He pulls her weapon with every intention of using it. Eva's not going to let him: instead of backing away, she heroically wrestles him for the gun, and it goes off. As she slides to the ground, Walt lunges for Ricky, gets his weapon, splays him face down in the dirt. Johnny rushes to Eva, who's bleeding from the gunshot wound, starting to lose consciousness.

JOHNNY

Lie still.
(to others)
Get an ambulance!
(to Eva)
Hang on.

She looks up at him.

EVA

One grain of sand.

As she slips away...

74 RESUME - EXT. ABANDONED SHIPYARD - DAY 74

Out of the vision. As Walt begins to swing open the door of the container, he is instead bowled over by a rocketing Johnny barreling out of the container at top speed. In a single movement, Johnny lunges for Ricky, shouting --

JOHNNY

He's going for Eva's gun!

(CONTINUED)

74 CONTINUED:

74

Ricky takes advantage of the distraction to push Roscoe aside and grab Eva's gun. But this time before she can wrestle Ricky for it, she's broadsided by Johnny. As Johnny rolls with Eva to the ground, a SINGLE SHOT is fired.

Reveal Walt, from where Johnny knocked him over, gun in hand.

(CONTINUED)

74 CONTINUED: (2)

74

Ricky lies on the ground, screaming in agony, a hole through his shoulder, blood staining his beautiful shirt. Roscoe picks up his fallen gun.

Eva looks at Johnny as they stand up. A long look.

EVA

For a bad dancer, you've got some good moves.

As Roscoe and the cops quickly take Jose and his thugs into custody, slowly the migrants and Miguel emerge from the shipping container, looking dazed but alive. Welcome to America.

Walt crosses to Johnny. He checks his watch.

WALT

Your hour is up.

Johnny suddenly notices that Walt's shirt is covered with orange goo.

JOHNNY

I think that counts as injured in the line of duty.

WALT

You really took a chance.

JOHNNY

It was the only way I could find the container. By the time I saw what Eva was up to, it was too late to stop.

Johnny looks over to where Eva stands, with Roscoe and the other cops and USCIS personnel. She meets his eye.

WALT

What made you think you could trust her?

JOHNNY

When I saw what she'd been through. How much she'd lost of herself on that journey. I knew she wanted to do the right thing, she'd just lost sight of how to do it.

Eva disappears into a car, taken off for questioning.

(CONTINUED)

74 CONTINUED: (3)

74

WALT
(smiles; checks watch)
Sarah's with the baby. Although,
I'm sure there's somebody else
who'd like to see him again.

Walt looks across to where a weary Miguel stands talking
to a few uniformed officers.

JOHNNY
I think you're right.

Johnny's look says this part isn't going to be easy.

75 INT. JOHNNY'S HOUSE - DAY

75

Johnny holds baby Mikey in his arms as he walks him around
the track of the toy train set with him one last time.
As he leans down and picks up the caboose...

76 INT. ELEMENTARY SCHOOL AUDITORIUM - VISION

76

*Under a banner announcing State Science Fair, amidst much
applause a 15-year-old Mike proudly runs up to the podium
and is handed a First Place Blue Ribbon by a SCIENCE
TEACHER.*

15-YEAR-OLD MIKE
*Thanks for this award. I've always
loved trains and it was pretty
cool inventing a solar powered
model. I'd like to dedicate this
prize to the guy who helped me
every step of the way -- my dad.*

*As Johnny stands and heads up the aisle, Mike walking
towards him, arms outstretched:*

15-YEAR-OLD MIKE
I love you, Papi.

*Johnny smiles, but to his surprise, the boy walks right
through him into the awaiting arms of Miguel, his very
proud, very real father. As Vision Johnny disappears
from the scene...*

77 RESUME - INT. JOHNNY'S HOUSE - DAY

77

Johnny, baby in his arms, rounds the corner into the foyer,
to see Walt, Bruce and Sarah.

(CONTINUED)

WALT

Just got off the phone with immigration. Eva will be charged with obstructing justice among other things, but her cooperation in shutting down Penobscot's human trafficking ring will be acknowledged. She didn't totally fall from grace -- thanks to you.

JOHNNY

And Miguel?

WALT

USCIS has given him special visa consideration. Reverend Purdy's gonna put some Faith Heritage muscle behind the problems of the migrant community, and has offered to help Miguel get settled as a single dad.

JOHNNY

Well, I guess I can't put this off forever.

Bruce, Sarah, and Walt -- all the babysitters -- gather round their charge, each share a moment of their emotional attachment to baby Mikey, then part... and we see Miguel standing there, bandaged and bruised. Even still, his face lights up, eyes misting with joy at the sight of his child. As Johnny walks towards him, the men lock eyes, two fathers finally face to face.

JOHNNY

Your son. Miguelito...

As Johnny hands Miguel his son, we see, as we have before with Johnny, how painful doing the right thing sometimes is, how much it can cost him. Yet we also see, as he lets go of the bond he shared with this small person, finally, the bittersweet fulfillment of the promise he made to baby Mikey's mom.

JOHNNY

He likes trains.

Johnny hands Miguel the caboose.

JOHNNY

Something to remember me by...

Johnny, feeling obsolete, steps aside, then pulls something from in his pocket, turns back.

(CONTINUED)

77 CONTINUED: (2)

77

JOHNNY

Almost forgot...

As he starts to hand Miguel the St. Michael medal, Miguel closes his hand over Johnny's -- an echo of Johnny's moment with the baby.

MIGUEL

To remember us by. St. Michael.
He stops bad things in the world.
Like you.

OFF JOHNNY --

78 INT. JOHNNY'S HOUSE - A FEW DAYS LATER

78

Johnny and J.J. come into the house, frisbee in hand. J.J.'s headed for the fridge, Johnny pulls him back, points him towards his beloved childhood toy.

JOHNNY

Hey, J.J., check this out. My
old train set. Vintage Lionels.
Practically mint condition. Pretty
cool, huh? What do you say we
connect all the track--?

J.J. looks at him like he'd rather eat nails.

J.J.

How 'bout we play Rallisport
Challenge? It's got these awesome
gross-out car crash effects.
That's cool.

Johnny can't tell him that the last thing he wants to do is play a game about car crashes. He's already had enough of those to last a lifetime.

JOHNNY

Sounds like a plan.

As he settles in to play a video game, understanding the great life he's got right here, right now, with his own son, Johnny glances over at the train set for a beat, thinking of what might have been.

Off Johnny and J.J., battling on X-Box...

FADE OUT.

END OF ACT FOUR

(CONTINUED)

DEAD ZONE: "GRAINS OF SAND" - ACT FOUR - 3/22/05 - GOLD-2 58A.

78

CONTINUED:

78

THE END