

Production Company:
Dead Zone Production Corp.

THE DEAD ZONE

"BABBLE ON"

Production #08-4011

Written by

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Directed by

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THE DEAD ZONE

"BABBLE ON"

CAST

JOHNNY SMITH	MYSTERIOUS FIGURE/HERB SMITH (AGE 40)
BRUCE LEWIS	YOUNG JOHNNY (AGE 7)
REVEREND PURDY (1977 & PRESENT)	WORK CREW FOREMAN
WALT BANNERMAN	ALLISON POTTER (AGE 38)
	DR. RANDOLPH JENSON (AGES 40 & 70)
	ELDERLY RECEPTIONIST
	ALLY'S MOTHER (1977)
	VERA SMITH (1977)
	TED ROGERS
	NURSE/LYDIA DAVIS (AGES 35, 45 & 75)
	MARK DAVIS
	GAS COMPANY CREW CHIEF
<u>NON-SPEAKING</u>	GAS COMPANY WORKER
LITTLE GIRL/ALLY POTTER (AGE 8)	
TRIO OF FAITH HERITAGE STUDENTS	
HOUSE RENOVATION WORK CREW	
ACADEMY CHILDREN (INCLUDING SPECIAL NEEDS) & STAFF	
BROCKMORE ORDERLIES & NURSES (1977)	
YOUNGER NURSE/LYDIA DAVIS & YOUNG HUSBAND (MID 1960'S)	*
OFFICE WORKERS	
BANGOR CULTURAL CENTER OPENING CELEBRATION CROWD W/ DIXIELAND BAND, GAS COMPANY WORKERS & SHERIFF DEPUTIES	

THE DEAD ZONE"BABBLE ON"SETSINTERIORS

SMITH HOUSE (1977 & PRESENT)
 LIVING ROOM
 HERB'S OFFICE
 JOHNNY'S BEDROOM
 FOYER & CLOSET
 HALLWAY

DR. JENSON'S OFFICE (1977 & *
 PRESENT)
 WAITING ROOM
 INNER OFFICE
 STORAGE ROOM

BROCKMORE (1977)/HAVENHURST *
 ACADEMY (PRESENT)
 TREATMENT ROOM
 ADJOINING ROOM W/MIRROR
 CAFETERIA/MULTIPURPOSE ROOM
 DERELICT/ABANDONED CORRIDORS

SHERIFF'S OFFICE
 WALT'S OFFICE
 OUTER OFFICE

ALLY'S BEDROOM (1977)

PURDY'S OFFICE

DAVIS HOME - ADJACENT ROOMS

ALLISON'S OFFICE BUILDING
 LOBBY W/ ELEVATOR

BANGOR CULTURAL CENTER
 LOBBY
 VENTILATION DUCTS

HOSPITAL ROOM & ADJACENT

EXTERIORS

SMITH HOUSE

BANGOR CULTURAL CENTER/UNKNOWN
 LOCATION
 ADJACENT STREET W/ MANHOLE

FAITH HERITAGE CAMPUS

DR. JENSON'S OFFICE *

HAVENHURST ACADEMY (PRESENT), *
 NORTH COUNTY OF PENOBSCOT

DAVIS HOME

ALLY CARTER'S HOUSE
 SIDEWALK

CITYSCAPE (PORTLAND, MAINE)

CITY STREETS
 CULTURAL CENTER TURN-OFF

THE DEAD ZONE

"BABBLE ON"

SETS (CONT'D)

VEHICLES

JOHNNY'S LAND ROVER

WALT'S CRUISER & OTHER PATROL CARS

GAS COMPANY TRUCK

THE DEAD ZONE

"BABBLE ON"

TEASER

FADE IN:

1 EXT. SMITH HOUSE - NIGHT - ESTABLISHING 1

A full moon illuminates the facade, casting ominous shadows. A television flickers in a first level window...

2 NIGHTMARE SEQUENCE - INT. LIVING ROOM - CONTINUOUS 2

JOHNNY is sprawled across the couch, asleep; the remote control balanced precariously on his chest. He stirs, sending the controller flying -- hitting the floor with a THUD. A deafening burst of STATIC explodes from the television... Johnny bolts upright, now very much awake.

He retrieves the remote, pressing buttons -- the television remains on. He tosses it down, crossing to the front panel... manually pushing off. The static roars on. Finally, he finds the plug and jerks it out of the wall. SILENCE. He turns his back on the set as it roars back to life again.

3 HALLWAY - MOMENTS LATER - MOVING WITH JOHNNY 3

Phone to his ear; the static still audible in the b.g...

JOHNNY

Can you hear that? That's the brand new top of the line, Hi-Def television you sold me...

(beat)

If I knew why it was making that sound I wouldn't need you.

He passes a set of closed double doors. Hearing what sounds like MUFFLED POUNDING from within. Johnny reacts.

JOHNNY

Let me call you back.

Hanging up. He slowly turns the knob and OPENS the door...

JOHNNY

Hello...?

4 INT. OFFICE - CONTINUOUS 4

A virtual tomb, undisturbed for years. Sheet-covered furniture. Endless cardboard boxes. Cobwebs abound. Johnny cautiously ENTERS the room. Uneasy silence, until the SOUND OF A MAN SOBBING is heard behind him. Startled, he spins...

NEW ANGLE - JOHNNY'S POV

A mysterious FIGURE stares out a window. His face obscured by shadows. He appears to be CRYING.

JOHNNY

reacts to the intrusion, instinctively grabbing the first weapon he can find -- a dusty desk lamp. Brandishing it.

JOHNNY

Who are you?

No response. Johnny takes a half step forward.

JOHNNY

How'd you get in my house?

Johnny steps slowly forward, his free hand reaching out and gently touching the man's shoulder from behind.

THE FIGURE

His HEAD SPINS QUICKLY around towards Johnny -- his facial features are grotesquely distorted; an indistinguishable blur of flesh and hair (scraggly beard).

JOHNNY

backpedals... horrified he stumbles backwards, falling to the floor. The boards beneath him begin to CREAK and GROAN; then collapses, swallowing Johnny whole...

5 INT. LOCATION UNKNOWN - JOHNNY FALLING 5

through an opaque cloud of swirling dust and debris; the world virtually whited out. A beat of free fall before he hits the ground. Disoriented, Johnny wobbles to his feet; recapturing his bearings... blindly stepping into the white abyss... choking on the putrid air... twisted fingers of light streak past, as he notices various POWDER COVERED OBJECTS... SHOES, BRIEFCASES, AN ACCORDION, A BANJO AND A TROMBONE.

(CONTINUED)

5 CONTINUED: 5

He looks ahead towards an undulating chasm of WHITE LIGHT and powers towards it...

6 EXT. UNKNOWN LOCATION - DAY 6

Johnny stumbles into the bright sunlight of day, gasping for air... his visibility limited by the thick dust cloud obscuring the landscape. He spots what appears to be a lifeless BODY face down a few yards way, covered in ashen soot; a virtual ghost. Johnny reacts. He spins to another BODY to his left... then one to his right, as a large ashen HAND grabs his shoulder from behind. He SPINS around only to be confronted by a MAN'S FACE. It's a horrifying sight, only the man's eyes are visible through a mask of fine gray powder. He grabs Johnny by both shoulders as if trying to make him understand his problem. Then he slowly OPENS HIS MOUTH -- producing the mechanical WHINE OF AN ELECTRIC CIRCULAR SAW...

7 INT. JOHNNY'S BEDROOM - MORNING 7

Johnny spasms to consciousness; covered in perspiration. It was only a NIGHTMARE. The television is nothing but STATIC, as he sits up and checks the time... 7:13AM.

8 INT. DOWNSTAIRS HALLWAY - MOMENTS LATER 8

Johnny descends the stairs, as we HEAR another volley of POWER TOOLS and HAMMERING. Protective tarps drape displaced furniture; the house clearly under renovation.

A small WORK CREW traverses the FRAME, directed by a clipboard toting FOREMAN. He smiles as he sees Johnny.

FOREMAN

Mornin' Mister S. Hope we didn't wake ya?

JOHNNY

(surveys the mess)
How much longer, Hector?

FOREMAN

I'd guess another week. Two tops!

JOHNNY

Two more weeks?

8

CONTINUED:

8

FOREMAN

You're looking at sanding and refinishing two thousand square feet of custom flooring. The good news is, whoever laid the original hardwood really knew what he was doing.

JOHNNY

(slightly reflective)
My father. He was quite a craftsman... so I've been told.

FOREMAN

From the looks of it, he must have cut and installed each board by hand. You don't see this kind of work anymore.

Johnny SNEEZES.

JOHNNY

Great, now I'm getting a cold.

FOREMAN

No cold... dust. It's all over the house. Oh, that reminds me, have you decided what you want to do with the office?

Off Johnny's reaction; a nerve struck...

9

INT. HERB'S OFFICE - MOMENTS LATER - JOHNNY

9

stands amidst the same packing boxes and covered furniture from his dream. Drinking them in with uncertainty...

FOREMAN

It doesn't look like anyone's been in here for years.

JOHNNY

Almost thirty.

Johnny is clearly not comfortable in this room.

JOHNNY

This was my father's office. His sanctuary.

(CONTINUED)

9 CONTINUED:

9

FOREMAN

You let me know what you decide.
It'd be a crime to ignore a room
like this.

He walks away, closing the doors behind him.

Johnny considers the space, then gently pulls the sheet off a massive mahogany desk, admiring its dimension. He then uncovers a leather arm chair and a built-in bookcase. He studies the books, then reaches to open the cabinet -- WHOOSH!

10 INT. HERB'S OFFICE - VISION

10

The fingers of sunlight recede as day becomes night. Johnny is now in the office, but it's different, like it used to be. A small boy, YOUNG JOHNNY dashes through the open doorway and stops suddenly...

YOUNG JOHNNY

Daddy?

Johnny follows the boy's gaze across the room to where another UNIDENTIFIED MAN stands looking out the window, his back to CAMERA (the same MAN from his NIGHTMARE).

MAN'S VOICE

You run along now. Daddy's got things he needs to do.

YOUNG JOHNNY, crestfallen, walks out of the room.

VISION JOHNNY steps slowly towards the mysterious man. He has tears welling up...

JOHNNY

Dad?

Just as he reaches for the Man's shoulder, there's a POWERFUL CRASH from behind him. He turns quickly to see HIMSELF holding a massive sledgehammer. He swings down, driving the hammer into the floorboards. A hailstorm of splintered debris. He reloads, swinging down again... and again... a sense of overpowering desperation in his eyes... WHOOSH!

11 RESUME - INT. HERB'S OFFICE - DAY

11

Johnny backs away from the cabinet, overwhelmed with emotional stimulus.

(CONTINUED)

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11 CONTINUED: 11

As he glances around the now empty office...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

12 INT. HERB'S OFFICE - DAY 12

BRUCE leans over a corner of the oversized desk, his fingers hooked on the sides; preparing to move it. Johnny is at the other end.

BRUCE
This thing must weigh a ton.
Where we supposed to take it
anyway?

JOHNNY
I'm gonna put it in the garage
until someone can pick it up.

BRUCE
I thought this was your father's
desk?

JOHNNY
You gonna help, or not?

BRUCE
Alright, but if I get a hernia,
you owe me big time.

JOHNNY
On three. One, two, three...
lift!

Straining against the weight, it's too much for them.

BRUCE
I told ya' it was too damn heavy.

JOHNNY
(oddly determined)
Maybe we can grab a few of the
workers to help.

Johnny seems out of sorts.

BRUCE
Dude, are you alright? You seem
a little stressed.

JOHNNY
I haven't been sleeping very well.
(beat)
Y'ever have any weird dreams?
Nightmares?

(CONTINUED)

12 CONTINUED:

12

BRUCE

Everybody has bad dreams. It's the brain's way of processing the stuff we don't want to deal with.

JOHNNY

Right. Listen, help me get these boxes out to the garage.

BRUCE

What is all this stuff?

JOHNNY

Not exactly sure. Most of it belonged to my father.

BRUCE

These things belonged to your father and you've never looked at them?

JOHNNY

He died when I was a kid. I barely remember the man.

Bruce finds a leather-bound photo album.

BRUCE

Hey, family photos!

JOHNNY

I really don't want to...

Bruce flips open the book.

BRUCE

Check out mini-Johnny!

Johnny can't help but take a look.

JOHNNY

(drinks it in)

I haven't seen these pictures since I was... I can't remember.

A faded photograph: YOUNG JOHNNY (7) alongside VERA.

BRUCE (V.O.)

That your mom?

Johnny studies the page with nostalgic satisfaction.

JOHNNY

That's her.

(CONTINUED)

12 CONTINUED: (2)

12

BRUCE
Dude, she was beautiful.

JOHNNY
Yeah, she was.

Bruce flips to another page. A picture of Little Johnny and Mom at the pool. A MAN stands off away from them.

BRUCE
Who's the dude scowling in the corner?

SERIES OF PHOTOGRAPHS

All featuring HERB SMITH, in his mid thirties (Johnny's age). He carries a distant stare in each picture, virtually expressionless and physically detached from his family. As if burdened with a secret ripping him apart from the inside out.

BRUCE
He's in almost every picture.

JOHNNY
That's my father.

BRUCE
Oh, man. My bad.

JOHNNY
You're right, it's weird. I mean, he's there, but he's not. Like he was afraid to get too close.

Bruce can see how hard it is for Johnny to look at these old pictures.

BRUCE
It's hard to know what's goin' on in somebody else's head. Especially when you never knew the guy.
(beat)
So what are you gonna do with all this stuff?

As Johnny considers the question...

13 INT. PURDY'S OFFICE - DAY

13

PURDY is lecturing a TRIO OF STUDENTS.

(CONTINUED)

13 CONTINUED:

13

PURDY

So it's not only through God's blessings that we know His love, it's also through our hardships and our trials. It's in these dark times that God's strength is truly known and understood.

He checks his watch.

PURDY

And I fear you will all know this darkness if I make you late for your next class.

The youngsters laugh and disband. Purdy escorts them to the door.

PURDY

Make sure you tune in to my ministry broadcast this week, it's all about breaking down barriers in the attempt to find that inner strength.

He OPENS the door to REVEAL Johnny. He holds a large box in his arms. The students exit.

PURDY

Johnny, what a pleasant surprise.

JOHNNY

I was wondering if we could talk?

Purdy senses his discomfort; gesturing him in...

TIME CUT TO:

14 INT. PURDY'S OFFICE - MOMENTS LATER

14

Purdy pours himself something to drink. Johnny stands near the window.

PURDY

Can I offer you some iced tea? Passion fruit.

JOHNNY

No... thank you.

PURDY

How can I be of service?

(CONTINUED)

14 CONTINUED:

14

JOHNNY

I was cleaning out my father's private office and I found some things. I'm sure he'd want the ministry to have them.

PURDY

I don't know what to say. This is profoundly generous.

JOHNNY

It's mostly old photographs. Actually, you're in quite a few of them.

PURDY

Am I?

Purdy reacts to Johnny's preoccupied gaze.

PURDY

Johnny, is there something else on your mind?

Johnny wrestles with the question, then...

JOHNNY

I know this sounds strange, but I've been thinking about my father lately.

(becoming emotional)

It's just that he would have been around my age when he... when he died. And here I am, a grown man and I have no memory of him.

PURDY

Your father was a cherished friend. His death was tragic and untimely.

JOHNNY

Was he happy? Because I gotta tell ya, I look at these pictures and I don't see a doting father and loving husband. I see something else. Something... familiar.

PURDY

Herb was like all accomplished men... complex and unpredictable. But there's one thing you must believe. He loved you and he loved your mother.

(MORE)

(CONTINUED)

14 CONTINUED: (2)

14

PURDY (CONT'D)

In the end, isn't that all you
really need to know?

Johnny can't tell if he's being supported or handled.

JOHNNY

I've been having dreams... visions.
(beat)
I feel like I'm losing control.

Purdy sets his drink down, retrieves a card from his desk
drawer and offers it to Johnny.

JOHNNY

What's this?

PURDY

The phone number of a trusted
friend. A doctor who specializes
in these matters.

JOHNNY

You think I need a shrink?

PURDY

I assure you, it's confidential.

Johnny eyes the card, then...

JOHNNY

I have to deal with this myself...
in my own way.

He EXITS; Purdy watches him go, clearly concerned and
conflicted. What does he really know?

15 INT. SMITH HOUSE - FOYER - DAY

15

The front door opens, as Johnny ENTERS the house. He
slips his jacket off, then SNEEZES.

JOHNNY

Welcome home.

He crosses to the foyer closet (stepping directly onto
the recently exposed hardwood floor) and opens the door.
Johnny's surprised to find the closet empty except for a
solitary WHITE COAT. He lifts it out and REALIZES it's
actually...

(CONTINUED)

15 CONTINUED: 15

A STRAIGHT JACKET

the antiquated sort; complete with leather lashings and brass buckles. **BROCKMORE** stenciled across the canvas.

JOHNNY

examines it curiously, feeling the material, *WHOOSH!*

15A FLASH IMAGE 15A

of a bearded Herb Smith. He's bound tight in the straight jacket and thrashes wildly up against a two-way mirror.

HERB

*You have to let me out before
it's too late! Before they all
die!*

15B RESUME JOHNNY 15B

As he flashes out of this very disturbing moment in time. Still holding the jacket, Johnny looks slowly up into the mirror on the inside of the closet door and sees the reflected image of...

REVERSE P.O.V. - MAN

He stands directly behind Johnny but facing away. It's the same FIGURE we saw in his original office VISIONS and NIGHTMARES. Johnny is reluctant to turn, maybe even afraid...

JOHNNY

Dad? Is that you?

The MAN stands perfectly still. Johnny finally musters his courage and TURNS...

NEW ANGLE

The MAN is gone. It's beginning to become too much.

JOHNNY

What is it?!

SHOT FROM ABOVE

Johnny alone in the empty foyer.

(CONTINUED)

15B CONTINUED: 15B

JOHNNY
(desperate)
WHAT DO YOU WANT FROM ME?!!

16 INT. JOHNNY'S BEDROOM - NIGHT 16

Johnny bolts upright, again ripped from a restless slumber. Once again, it's all been another bizarre hybrid NIGHTMARE/VISION. He checks the clock on the night stand... 11:25PM. He hesitates, then reaches for the phone and dials...

JOHNNY
Reverend, it's Johnny.

Off the sheer desperation in his eyes...

17 OMITTED 17

18 EXT. DR. JENSON'S OFFICE - DAY - ESTABLISHING 18

A small stand-alone brick building.

19 INT. WAITING ROOM - CONTINUOUS 19

A compact space with dated furnishings. We FIND Johnny alone in the waiting area. He sits on the near end of a long leather couch. An elderly looking RECEPTIONIST appears...

RECEPTIONIST
Mister Smith?

JOHNNY
That's right.

RECEPTIONIST
The doctor will be right with you.

JOHNNY
Thank you.

She EXITS. Johnny glances around the empty waiting room, then RISES to grab a magazine, as he sits the CAMERA REVEALS...

19

CONTINUED:

19

A LITTLE GIRL

Now sitting at the far end of the couch. She's blonde, around eight years old and holding a distinguishable looking RAG DOLL. She doesn't make eye contact at first.

JOHNNY

slightly taken aback by her sudden appearance. Did he not see her? He isn't sure.

JOHNNY

Hello.

No response.

JOHNNY

Your doll's very pretty. What's her name?

She just plays with her doll.

JOHNNY

I didn't see you when I came in. Are you here alone?

Before she can respond, the office door opens REVEALING DR. RANDOLPH JENSON.

JENSON

Mister Smith?

Johnny RISES.

JOHNNY

Johnny. John.

JENSON

Won't you come in, John?

Johnny moves for the door, then hesitates a beat, looking back at the little girl... occupied with her doll.

20

INT. JENSON'S INNER OFFICE - CONTINUOUS

20

An eclectic arrangement of antique furniture. A half dozen framed diplomas adorn a panelled wall. An archaic psychoanalysis couch draws Johnny's attention and concern.

JENSON

Most people choose to skip the couch their first visit.

(MORE)

(CONTINUED)

20 CONTINUED:

20

JENSON (CONT'D)

Randolph Jenson.

Jenson extends his hand. Johnny regards the gesture with odd reservation. Jenson astutely reads the cue, retracting his hand; gesturing to a pair of chairs.

JENSON

Won't you have a seat?

Johnny obliges, sitting. Jenson follows suit directly opposite. An awkward BEAT, then...

JOHNNY

I'm not really sure why I'm here.
I mean, I'm actually not a big
believer in this sort of thing.

JENSON

You mean talking?

JOHNNY

I just think people give up on
themselves too fast. That they're
too quick to dump their troubles
on somebody else's door step.

JENSON

But not you?

JOHNNY

Well, no... I mean, I just don't
think we can expect someone else
to solve our problems. No offense.

JENSON

None taken. In fact it's quite
interesting.

JOHNNY

What?

JENSON

The duality of your reasoning...
Being both a skeptic and a psychic.
(off Johnny's look)
Gene Purdy told me you might be
calling.

JOHNNY

(slightly defensive)
What else did he tell you?

(CONTINUED)

20 CONTINUED: (2)

20

JENSON

He said you were a young man of
unique vision. And that he
believed you were suffering.

Johnny considers the notion of his pain...

JOHNNY

I've been having these dreams...
Nightmares actually.

JENSON

About?

JOHNNY

I'm not sure exactly. It's like
I'm walking through a cloud of
dust. I'm not sure where I am...
or what's happening around me.

JENSON

Are you alone?

JOHNNY

No. There are others. Men and
woman, children maybe. They're
all covered in dust. I can't see
their faces, but somehow I sense
they're pain.

(beat)

And there's the Man.

JENSON

The Man?

JOHNNY

I can't see his face either, but
there's something about him.
Something familiar.

JENSON

Is the Man also in pain?

JOHNNY

Yes. He seems to be in more pain
than anyone. This must all sound
crazy to you.

JENSON

Crazy is a label. A brand name.
Like Chevy or Chrysler. I'm
interested in the mechanics of
your subconscious.

(CONTINUED)

20 CONTINUED: (3)

20

JOHNNY

Can't you just tell me what it
all means and send me a bill?

JENSON

Textbook explanations aren't what
you came looking for. There's
something else. Something that
scares you. Something about
yourself.

Johnny reacts, rattled by the insinuation. He rises to
his feet...

JOHNNY

I'm sorry... this was a mistake.

Johnny crosses to the door.

JENSON

Ignoring the truth won't make it
a lie, Mister Smith.

Johnny EXITS...

21 INT. WAITING ROOM - CONTINUOUS

21

The Receptionist arranges magazines. Johnny hurries
past...

RECEPTIONIST

Good-bye, Mister Smith.

JOHNNY

Good-bye.

He OPENS the door and STOPS, looking back at the empty
waiting room...

JOHNNY

Did she leave already?

RECEPTIONIST

(looking up)
Excuse me?

JOHNNY

The little girl.

RECEPTIONIST

Little girl?

(CONTINUED)

21 CONTINUED: 21

JOHNNY

She was sitting on the end of the couch. She was blonde, carrying a rag doll. I assumed she was waiting to see the doctor.

RECEPTIONIST

You must be mistaken. Doctor Jenson doesn't treat children. Hasn't for nearly thirty years.

Off Johnny, his mind floundering...

22 INT. SMITH HOUSE - LIVING ROOM - NIGHT 22

Johnny stands in the center of the empty room; cavernous and foreboding. Silent contemplation. He kneels down, running the palm of his hand across the freshly sanded hardwood. Then, sprawls out on his back. *WHOOSH!*

Johnny hears the distinctive SQUEAL of hard rubber tires on wood... peering down between his feet to SEE...

23 INT. SMITH HOUSE - NIGHT - VISION 23

YOUNG JOHNNY on a skateboard gliding directly towards him. Vision Johnny quickly ROLLS OVER as the CHILD VERSION OF HIMSELF whizzes past. Vision Johnny can't help but break a smile at the sight of himself.

P.O.V.

We're riding the skateboard, navigating through a maze of rooms and corridors... rounding a corner into the living room.

RESUME ON JOHNNY

scrambling to his feet, eager to follow...

VISION JOHNNY

Look at me go.

MOVING WITH HIM

into the hallway. Reacting to more SQUEALING, he turns...

(CONTINUED)

23 CONTINUED: 23

NEW ANGLE

as Young Johnny glides through a set of familiar doors, disappearing within... Vision Johnny excitedly follows...

24 INT. HERB'S OFFICE - CONTINUOUS 24

Johnny notices Young Johnny stopped and staring at something just behind the desk. We HEAR a POUNDING SOUND from behind the desk. Vision Johnny steps cautiously up behind the boy. Immobilized by what he sees...

HIS P.O.V. - HERB

on his knees behind his desk, hovering over a gaping hole in the floor; the boards ripped away. He's wearing his familiar rumpled suit and has the beginning of a beard. A claw hammer tight in his slightly bloodied right hand as he tears at the opening in the floor and MUTTERS to himself --

HERB

They can't see it. They won't believe... they won't understand...

He STOPS in mid-sentence as his hollow eyes slowly rise to meet those of Young Johnny...

YOUNG JOHNNY

Daddy?

Herb's eyes are red and fraught with emotion. Both happy and slightly bothered to see his little boy in this disturbing moment... as if caught in the act. He brings a finger to his lips,

HERB

Shhhhh!

He RISES and shuffles across the room and quietly closes the office doors.

He returns to his previous position.

YOUNG JOHNNY

What are you doing, Daddy?

HERB

I can't explain, but maybe you'll understand someday. I pray you will.

(CONTINUED)

24 CONTINUED: 24

His hands tremble and his eyes fill with tears. He starts to reach out to touch the boy's face, then decides, reluctantly, not to touch him.

HERB

You have to go now.

YOUNG JOHNNY

(begins to cry)

But I don't want to leave you.

HERB

We'll be together again. I promise. Now go.

Young Johnny picks up his board and walks towards the office doors...

HERB

(softly)

Johnny?

Young Johnny OPENS the door and TURNS...

HERB

Our secret.

Young Johnny nods and EXITS. WHOOSH!

25 RESUME - INT. LIVING ROOM - NIGHT 25

Johnny flashes out of the vision. He looks to his left, spotting an oddly familiar looking sledgehammer resting against the wall.

26 HALLWAY - SECONDS LATER 26

Johnny MOVES QUICKLY towards us carrying the heavy hammer in both hands. There's a disturbed look in his eyes as he BLOWS THROUGH FRAME.

27 HERB'S OFFICE - CONTINUOUS 27

Johnny steps to the spot behind the big desk... spreading his feet, he grips the big hammer with both hands and hoists it high above his head... violently swinging it down with a powerful THWACK! (Exactly the way we saw him do it in an earlier VISION). The iron head pierces the floor, obliterating the wood. He reloads, swinging down again and again. Finally, Johnny lowers himself to the floor. He reaches down into the dark hole, slowly lifting something out.

(CONTINUED)

27 CONTINUED: 27

His reaction tells us how significant and disturbing a find it is...

JOHNNY
(low, to himself)
This isn't possible.

As we REVEAL... the RAG DOLL. Dirty and covered with cobwebs, but undoubtedly the same one held by the phantom Little Girl in Jenson's waiting room. As he holds the doll, WHOOSH...

28 EXT. LOCATION UNKNOWN - DAY - VISION 28

White, lifeless FORMS are all around, as Johnny drifts through the clouded Vision... Suddenly he sees them, those OBJECTS, only now he can tell what they really are... a CLARINET, twisted and covered in dust, then a TROMBONE, an ACCORDION and a BANJO... his attention drifts... startled by the image of a SMALL BODY face down. He reaches and TURNS the body over as we SEE it's the LITTLE GIRL from Jennings' office. WHOOSH!

29 RESUME - HERB'S OFFICE - NIGHT 29

Johnny tosses the doll on the floor and catches his breath.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

30 INT. WAITING ROOM - DAY

30

Johnny, alone, stares across at the leather couch that the mysterious Little Girl had previously occupied. The Receptionist APPEARS...

RECEPTIONIST
(surprised to see him)
Mister Smith? Did you forget something?

JOHNNY
(covering)
Uh, yes I did. My... wallet.

RECEPTIONIST
I haven't seen it. Maybe it fell between the cushions.

She starts to search, but Johnny cuts her off.

JOHNNY
That's alright. I'll just take a quick look around and be on my way.

RECEPTIONIST
Very well.

She smiles and walks away. Johnny hesitates, as if standing on a precipice, then quickly crosses to the far end of the couch and sits... *WHOOSH!*

31 INT. WAITING ROOM - CIRCA 1977 - DAY - VISION

31

Johnny watches a middle-aged WOMAN pace nearby, repeatedly consulting her watch; her clothing period style. She reacts as the inner office door opens, producing the Little Girl and a YOUNG DR. JENSON.

YOUNG JENSON
We made some real progress today, didn't we Ally?

The Little Girl doesn't answer. Vision Johnny RISES and steps closer.

MOTHER
We'll see you next week, Doctor.

(CONTINUED)

31 CONTINUED:

31

YOUNG JENSON
Of course. Good day.

The Mother leads Ally past Johnny and out the front door. Then Young Jenson TURNS and looks directly at Johnny.

YOUNG JENSON
I'll be right with you, Mister
Smith.

For a second, Johnny's sure he's talking to him, until...

VISION JOHNNY
What?

HERB'S VOICE
Thank you, Doctor.

Jenson exits as Johnny spins around to see Herb sitting behind him, having just watched the same exchange.

JOHNNY
(stunned to see him)
Dad?

Herb seems different, dressed in neatly pressed suit and tie and clean shaven. His eyes are seemingly fixed right at Johnny...

HERB
Looks like somebody got lost.

He RISES and crosses towards Johnny; almost as if he sees him. He reaches out, his hand passes through Johnny, as he reaches for intended target -- the left behind rag doll.

Johnny watches curiously as Herb examines the toy. His expression conveys some kind of inner pain or torment. Like he's in the beginning of something horrible. WHOOSH!

32 RESUME - WAITING ROOM - DAY - JOHNNY

32

Johnny flashes out of this disturbing vision, his confusion replaced by an angry realization...

33 INT. JENSON'S INNER OFFICE - MOMENTS LATER

33

Jenson dictates into a large, reel-to-reel type tape recorder.

(CONTINUED)

33 CONTINUED:

33

JENSON

Despite any physiological impairment, the patient continues to exhibit an aversion towards verbal communication. It's my hope that continued psycho-therapy will eventually unlock...

The door bursts open -- Johnny ENTERS...

JENSON

Mister Smith?

JOHNNY

Why didn't you tell me about my father?

JENSON

I'm not at liberty to discuss my patients.

JOHNNY

I have a right to know.

JENSON

And your father has a right to have his privacy protected. Even behind the curtain of death.

Johnny swipes a stack of books off a shelf; demonstrative rage. Atypical Johnny.

JOHNNY

I'm going to find out what's happening here, I promise!

JENSON

Tread lightly, Mister Smith, it's a harrowing journey when you mine the depths of another man's soul. You may not like what you uncover.

Johnny EXITS. Jenson watches him go, disturbed.

34 INT. WALT'S OFFICE - DAY

34

WALT at his desk, on the phone...

WALT

John, you have to understand, there's nothing I can do...

INTERCUTTING WITH:

35 INT. SMITH HOUSE - KITCHEN - SAME TIME 35

Johnny paces with the phone. Bruce watches curiously.

JOHNNY
Something bad happened to my
father, Walt. Something this
Jenson guy knows about.

WALT
We've been down this road.

JOHNNY
What about his files? You could
confiscate them.

WALT
On what grounds? A doctor can't
disclose personal information
about his patients, past or
present. That's the law.
(beat)
John... ?

Dial tone. Walt reacts.

Johnny hangs up, his frustration growing. He SNEEZES.

BRUCE
What did he say?

JOHNNY
He can't force Jenson to tell me
anything.

Johnny retrieves Ally's rag doll.

JOHNNY
It's all connected to this.

BRUCE
I still don't get it. Why would
your father hide some little girl's
doll under the floor in his office?

PUSHING TIGHT on Johnny's face, as...

35A FLASHBACK - HERB'S OFFICE 35A

Herb kneels over the hole in the floor and whispers to
Young Johnny.

HERB
Our secret.

35B RESUME JOHNNY

35B

As he suddenly puts it together...

JOHNNY
(the light goes on)
Maybe he left it for me. But why
now?

Johnny SNEEZES again.

JOHNNY
Damn dust!

Bruce has a sudden thought...

BRUCE
It's the house!

JOHNNY
What?

BRUCE
Think about it. All the sanding,
the dust in the air, the floors
laid by your father's own hands...
It's unleashed a hailstorm of
psychic energy. Psychic memories.

JOHNNY
(catching on)
Connecting me directly to my
father.

BRUCE
For what reason?

JOHNNY
Maybe he's trying to tell me
something. Something nobody else
was willing to talk about. Not
Purdy. Not Jenson. Not even my
mother. It's like he's reaching
through my Dead Zone.

BRUCE
There's one for sure, it's going
to take more than visions and
nightmares to figure out what's
going on.

Johnny seems quietly inspired by the challenge...

36 EXT. JENSON'S OFFICE - NIGHT - P.O.V. 36

Jenson locks up his office. Heading to his car, he backs up and drives past a...

PARKED SUV

As Johnny sits up in the front seat, then OPENS HIS DOOR...

37 INT. JENSON'S OFFICE - STORAGE ROOM - MOMENTS LATER 37

A muffled CRACK and the window slides open. Johnny climbs into the dark office. A narrow spot of light snaps on... illuminating a row of steel file cabinets. Johnny rifles through them. Unable to locate the object of his search, he shines the light around the room until he locates a smaller, more secured looking metal file cabinet. Locked! He locates a screwdriver, forcing it into the lock... CRACK!

FILE DRAWER

Manilla folders, sorted by patients' last name. He flips through. **Sanders... Sloan... Smith.**

JOHNNY

retrieves his father's file, slowly opening it...

CLOSE - ON JENSON'S NOTES

A photo of Herb (pajamas and a beard) is clipped to a typed patient evaluation. Certain key words highlighted... **Manic depression... Paranoid delusions... Schizophrenia...**

JOHNNY

reacts to the revelation that his father might have truly been insane. He flips to the next page.

CLOSE - ON THE DOCUMENT

COMMITMENT PAPERS. MOVING down the page to reveal the signature of VERA SMITH... Johnny runs his finger over the signature... WHOOSH!

38 INT. BROCKMORE INSTITUTE - CIRCA 1977 - VISION 38

Vera holds the same document in her hand, fighting back overwhelming emotion.

VERA

Promise me you won't hurt him.

She glances through the reflection in a large, TWO-WAY MIRROR. IN AN ADJOINING ROOM...

Two ORDERLIES subdue an agitated Herb; fitting him with a straight jacket; BROCKMORE on the chest.

HERB

Stay away. Don't touch me... you don't understand, it's real! They're all going to die!

A Younger Jenson (40) fills a syringe. Bleeding it of air before plunging it into Herb's arm as he makes a final impassioned plea...

HERB

You have to warn them! Please, before it's too late...

Herb succumbs to the powerful sedative, as Jenson glances back through the mirror at a distraught Vera. The room suddenly floods with blinding white light... WHOOSH!

38A RESUME - INT. JENSON'S OFFICE - STORAGE ROOM - NIGHT 38A

Johnny is suddenly startled as the LIGHTS FLASH ON. He TURNS to see Jenson standing at the door, one hand on the light switch, the other leveling a small caliber revolver...

JENSON

*Don't move, Mister Smith!
(beat)
I don't want to shoot you.*

REVERSE - ON JOHNNY

disoriented in the bright light...

TIME CUT TO:

39 EXT. JENSON'S OFFICE - NIGHT 39

Emergency lights dance across the facade; police cruisers parked nearby. We FIND Walt taking Jenson's statement...

(CONTINUED)

39 CONTINUED:

39

WALT

You carry a permit for the gun?

JENSON

I do.

He shows him the gun permit. Walt casts a concerned look across at Johnny, who sits in the back of his patrol car.

JENSON

I understand you're a personal friend of Johnny Smith?

WALT

We know each other. Something on your mind, Doc?

JENSON

I suggest a seventy-two-hour psych hold and evaluation. I'll pass along the referral to another doctor.

WALT

John isn't crazy. If he broke into your office... he must've had a damn good reason. Which brings us to the hundred dollar question.

(beat)

You plan on pressing charges?

Jenson considers the situation, then...

JENSON

Not if you'll take personal responsibility for his future actions.

Walt looks over at Johnny again, then...

WALT

You have my word.

(beat)

By the way, what exactly does a small town psychiatrist need a gun for?

JENSON

Self preservation. There are some very unstable people in the world, Sheriff... more than even you can imagine.

(CONTINUED)

39 CONTINUED: (2) 39

He walks away, as Walt considers the possibilities...

40 OMITTED 40

41 INT. WALT'S CRUISER - CONTINUOUS 41

Johnny in back. Walt slides behind the wheel.

WALT
Anything you want to talk about,
John?

JOHNNY
You wouldn't understand.

WALT
Well, maybe you can try me...
considering I just put my
reputation and career on the line
to get you released.

JOHNNY
(beat)
You ever hear of a place called
Brockmore?

WALT
Abandoned psych hospital up in
North County. Private school
bought the property about ten
years ago. Why?

JOHNNY
That's where they sent my father.
That's where they took him so I
wouldn't know.

WALT
Know what?

JOHNNY
That he was insane. I saw it,
Walt. The way my mother looked
at him... the fear and pity in
her eyes. The same way people
look at me when they realize who
I am.

Walt can never feel what Johnny feels and he's grateful.

JOHNNY
I have to go there. See for
myself. It's the only way I'll
ever know for sure.

(CONTINUED)

41 CONTINUED: 41

He locks eyes with Johnny through the rear-view mirror...

WALT
(beat, then)
Put your seat belt on.

We HEAR the engine ROAR to life...

42 OMITTED 42
THRU THRU
44 44

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

45 EXT. BROCKMORE/HAVENHURST ACADEMY - MORNING - ESTABLISHING 45

A sprawling brick building. A century old fortress. A sign over the door reads HAVENHURST ACADEMY.

ROGERS (V.O.)

We purchased the building from
the State in '95.

46 OMITTED 46

47 INT. CAFETERIA - CONTINUOUS 47

A bustling space. Lively CHILDREN, many handicapped, enjoying their lunches. The mood upbeat, punctuated with conversation and contagious giggles.

Rogers leads the way, Walt at his side; Johnny trailing slightly behind. The walls are painted a cheery color scheme; displaying children's artwork. Warm and inviting.

ROGERS

We enroll seventy special need
students, most of them from
underprivileged families.

WALT

What do you know about the place
that was here before?

ROGERS

Brockmore? State run mental health
facility. Closed down in '79.
Victim of fiscal reform.

JOHNNY

What happened to the patients
when it closed down?

ROGERS

Way I understand it, the doors
flew open and most of them walked
away.

Johnny considers the implications, as a cherubic LITTLE BOY on crutches passes with a warm smile. Intoxicating.

(CONTINUED)

47 CONTINUED:

47

WALT

Hard to believe this was ever a
psychiatric hospital.

ROGERS

Brockmore was never a hospital...
it was a storage facility for
human suffering.

(beat)

If you'll follow me...

He leads Walt off, leaving Johnny to linger behind. He
surveys the room, drinking in the children... the laughter.

Girding his nerves, he touches a wall... *WHOOSH!* The
laughter morphs into *MOANS...* anguished *WAILS...*

48 INT. BROCKMORE MULTIPURPOSE ROOM - CIRCA 1977 - VISION 48

*The bright and inviting cafeteria transforms, dissolving
into its dreary institutional past. The bright walls
fade to muted tones. Bars materialize over windows.
Students become patients in drab uniforms, slumped at
tables... wandering... arguing with themselves. Johnny
moves through, then he spots him...*

*Herb, alone in the corner. Staring longingly out the
window... again, oddly removed from human contact.*

WALT (O.S.)

John... ?

WHOOSH!

49 INT. CAFETERIA - REALITY 49

Walt, at Johnny's side...

WALT

You coming?

JOHNNY

Yeah, right behind you.

50 INT. ABANDONED CORRIDOR - LATER 50

Johnny, Walt and Rogers stand before an imposing steel
bulkhead; rusted and badly pitted by time and neglect.

(CONTINUED)

50 CONTINUED: 50

ROGERS

We're slated to begin renovations
this summer. Until then, the
east wing's been sealed off.

Rogers slips a large key into the lock and turns it.

ROGERS

Are you sure this is what you
want to see?

WALT

This is perfect. Thank you.

Rogers regards Johnny's obvious intensity and walks off.

51 INT. DERELICT EAST WING - CONTINUOUS 51

The massive door swings opens with a loud CREAK. Johnny
and Walt enter to find a long-neglected corridor stretching
out before them, an unsettling house of horrors. Walls
smeared with dirt and other unidentified substances.
Fluorescent fixtures hanging from frayed wires above.
The tile in shambles, littered with garbage and debris.

WALT

You absolutely positive you want
to do this?

JOHNNY

I have no choice. I need to find
out what happened to him.

Johnny runs his fingers over faded block letters painted
on the wall. We hear a *WHOOSH*, then he turns to Walt;
pointing...

JOHNNY

(moving)
This way.

52 INT. TREATMENT ROOM - SECONDS LATER 52

They stand in a windowless concrete room. A small metal
table and chair is all that remains. Walt watches silently
as Johnny slips into the chair, placing his hands on the
table. *WHOOSH!*

53 INT. TREATMENT ROOM - CIRCA 1977 - VISION 53

Johnny sits in the same spot, now wearing a white hospital

(CONTINUED)

53 CONTINUED:

53

uniform. The room refreshed... freshly painted and appointed. He has become Herb.

YOUNG JENSON (O.S.)
Are you hearing the voices now,
Mister Smith?

JOHNNY/HERB
They're not voices. I told you
that a hundred times!

Young Jenson steps into FRAME.

YOUNG JENSON
Then how do you explain it? These
things you claim to know... things
that couldn't possibly be real.

Johnny squirms, a caged animal; a prisoner in his own skin. His fingers pressed to his temples.

JOHNNY/HERB
It's not important. I just want
it to go away! You just need to
stop it and make it all go away!

YOUNG JENSON
(to an orderly)
Prepare the isolation room.

JOHNNY/HERB
No... I can't be left alone!

He explodes, leaping from his seat. Flipping the table enraged. Cornering Jenson, grabbing him...

JOHNNY/HERB
We have to do something... We
have to stop them before it's too
late!

Jenson stares back into Johnny's wild eyes...

YOUNG JENSON
You can't save everyone, Mister
Smith. No matter how hard you
try.

JOHNNY

reacting. The message somehow transcending the vision.

(CONTINUED)

53 CONTINUED: (2)

53

RESUME SCENE

an ORDERLY grabs Johnny/Herb, peeling him off Young Jenson.

A NURSE (40) steps to Young Jenson's side. She wears a name tag on her blouse: LYDIA DAVIS. She seems warm and comforting in a place full of pain and isolation.

YOUNG JENSON

Three-hundred milligrams of chlorpromazine and put him in restraints.

Nurse Davis regards the order with concern...

NURSE DAVIS

Doctor? I've worked with this patient. He's not usually violent.

YOUNG JENSON

It's for his own protection.

Nurse Davis crosses to Johnny. He struggles against the grip of the orderly, who adjusts his hold; Nurse Davis offers Johnny a smile. Her tone gentle. Comforting.

NURSE DAVIS

Everything's going to be okay. You have my word...

Johnny regards her kind eyes... WHOOSH!

54 INT. TREATMENT ROOM - REALITY

54

Johnny whirls out of the vision.

JOHNNY

There was a nurse. She was kind. My father trusted her.

Off Johnny's conviction...

55 INT. SHERIFF'S DEPARTMENT - OUTER OFFICE - DAY

55

Johnny sits on a bench in the waiting area. We see him open a bottle of Tylenol, take a couple from the bottle and wash them back with some water. Walt appears holding a sheet of paper.

*
*
*

JOHNNY

Anything?

WALT

Lydia Davis. 1409 Walnut Terrace.

(CONTINUED)

55 CONTINUED:

55

JOHNNY

I need to talk to her.

WALT

I don't think she's gonna be too much help...

Johnny reacts curiously.

56 EXT. DAVIS HOME - DAY

56

LYDIA DAVIS (75) a shell of her former self; sitting on a rocker in the next room. Staring off. Listless.

NEW ANGLE - ON THE DOORWAY

Johnny and Walt are flanked by her adult son, MARK (40).

MARK

You say your father was one of Mom's patients?

JOHNNY

Many years ago. I'm trying to find out exactly what happened to him and I thought maybe she'd be able to help.

MARK

I'm afraid you might be disappointed.

WALT

Her memory?

MARK

It's gotten worse the last few months. Doctors call it progressive senile dementia.

JOHNNY

Alzheimer's.

MARK

Similar. Mom remembers things, just not clearly. She get's confused, like she might think you're me or somebody else from her past. She was a nurse for nearly fifty years. If she's able to help, she will.

(CONTINUED)

56

CONTINUED:

56

Johnny nods his appreciation, crossing into the next room.

NEXT ROOM - MOMENTS LATER

Johnny eases into a chair by her side...

JOHNNY

Mrs. Davis? Nurse Davis?

LYDIA

disoriented, but still with eyes of compassion and love. She slowly turns her head. Regarding Johnny with odd recognition. She offers a delicate smile...

LYDIA

Honey, where have you been? *

Johnny considers the moment, and realizing she's mistaken him for someone else...

JOHNNY

I'm sorry I'm late.

LYDIA

I already gave the children their bath. Those babies want to wear me out. You aren't even dressed yet. Supper's almost ready.

JOHNNY

Supper? That's great, I'm starving. What are we having?

She giggles; childlike innocence.

LYDIA

Pot roast, silly... you know we have pot roast every Sunday.

She suddenly becomes frightened, disoriented...

JOHNNY

Are you alright?

Her whole demeanor has shifted now, darker and frightened.

LYDIA

It's so dark here. The day's become thin as a whisper... I get scared...

(she looks up at him)

Can you hold my hand?

(MORE)

(CONTINUED)

56 CONTINUED: (2)

56

LYDIA (CONT'D)
Just 'til the shadows pass.

She offers Johnny a trembling hand. He hesitates, then slowly reaches out and takes it. *FLASH!*

A SERIES OF FLASH VISIONS

57 - LYDIA BEING MARRIED... *FLASH --* 57*

57A - LYDIA HOLDING HER NEWBORN BABY... *FLASH --* 57A

57B - LYDIA GRADUATING FROM NURSING SCHOOL... *WHOOSH!* 57B

58 INT. BROCKMORE (1977) - HERB'S ROOM - VISION 58

Herb restrained in bed, leather straps lashing him to the frame. Nurse Davis at his side, sponge bathing the perspiration from his brow...

HERB
(addled)
Nobody believes me. You have to make them understand...

NURSE DAVIS
Shhh... close your eyes. Try to relax.

Herb's anxiety fades under her gentle touch. His eyes dart around, as if he's drifted onto another plane...

HERB
*The air's too thick... they can't breathe. They're scared... they don't want to die...
(beat, looking directly at her)
We have to pray for their souls.
For all of them.*

The SHOT PUSHES SLOWLY TIGHT on Herb's face. WHOOSH!

59 RESUME ON JOHNNY HOLDING LYDIA'S HAND

59

he lowers it gently, easing his grip. Moved by the emotional revelation.

(CONTINUED)

59 CONTINUED: 59

JOHNNY
(softly)
I have to go now.

LYDIA
Make sure you wash those hands.

JOHNNY
Yes, ma'am... I'll do that...

Off Lydia's angelic contentment...

60 EXT. SMITH HOUSE - BEDROOM - NIGHT 60

Johnny tears into the room and finds the doll up in his closet. He holds it; both fearing and loathing...

JOHNNY
What do you want me to see?!

WHOOSH!

61 SERIES OF QUICK VISION FLASHES -- 61

An EXPLOSION...

People SCREAMING...

BILLOWING DUST... more anguished SCREAMS...

And then...WHOOSH!

62 INT. ALLY'S BEDROOM - CIRCA 1977 - VISION 62

Johnny is suddenly in the bedroom of a little girl; pink and frilly... dolls everywhere... a rocking horse. Suddenly disoriented. He TURNS...

REVEALING Herb standing over a sleeping ALLY, watching her expressionless. He kneels down beside her...

HERB
Forgive me, Jesus, I don't
understand...

Ally's eyes open, suddenly aware of Herb's presence. She freezes, petrified. Her breathing intensifies. A deer in the headlights.

(CONTINUED)

62

CONTINUED:

62

NEW ANGLE - INCLUDE JOHNNY WATCHING

Herb offers her a consolatory smile.

HERB

Don't be afraid, I'm not going to hurt you... I just need to ask you some questions.

He slowly reaches out to her, fingers hovering just above her arm. Trembling, uneasy; uncertain... he makes contact.

HERB

Lord, forgive me for the things I do.

Ally screams... a blood curdling shriek. She retracts from the contact, leaping out of bed. Scampering away...

Herb crumbles to the floor and begins to cry...

Johnny steps towards him, his heart breaking; compassion and disgust at the same time. As he passes the window, something catches his eye. He steps to the glass, his expression reading utter disbelief...

JOHNNY'S P.O.V.

A man stands waiting on the sidewalk... young Gene Purdy. WHOOSH!

63

RESUME ON JOHNNY - REALITY

63

JOHNNY

Purdy?

Reeling at the revelation, the implication. Off his isolation and anger...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

64 EXT. FAITH HERITAGE - NIGHT - ESTABLISHING 64

65 INT. PURDY'S OFFICE - CONTINUOUS 65

Purdy at his desk, perusing a manuscript... basking in a rousing *Vivaldi concerto*. A door SLAMS O.S. drawing his attention.

PURDY

Hello... who's there?

He rises, crossing to kill the music. He TURNS, startled to discover Johnny in his doorway. A disturbing glare.

PURDY

Johnny?

JOHNNY

You're going to answer my questions and you're going to do it now!

PURDY

I don't understand.

JOHNNY

(flares, angry)

Don't lie to me!

(beat)

My father broke into a house and terrorized a little girl. You took him there. I want to know why?!

Purdy knew this day would come...

TIME CUT TO:

66 INT. PURDY'S OFFICE - MOMENTS LATER 66

Johnny paces; a powder keg of emotion. Purdy is seated.

PURDY

Your birth marked the beginning of a wonderful time for your parents. They had everything they'd ever dreamed of. Then, around the time of your seventh birthday, something changed.

(CONTINUED)

66 CONTINUED:

66

JOHNNY

Changed how?

PURDY

Your father came to me. He was confused. Despondent.

JOHNNY

Why?

PURDY

He wouldn't say. I pressed him on the subject and he finally admitted that he'd begun to see things... things that weren't always there. That's when I introduced him to Jenson.

JOHNNY

The same doctor you sent me to.

PURDY

I hoped you'd discover what I could never tell you.

JOHNNY

Couldn't? Or wouldn't?

PURDY

You have to understand, I made a solemn promise to your father.

JOHNNY

What kind of promise?

PURDY

He was afraid you'd only remember the lost soul he'd become, not the righteous man he truly was.

JOHNNY

What about Ally? Was stalking her the actions of a righteous man?

PURDY

Herb didn't know what was happening to him... he felt himself slipping deeper into the darkness. For whatever reason, he believed she was the key to whatever was haunting him.

(CONTINUED)

66 CONTINUED: (2)

66

JOHNNY

And you just went along to offer moral support?

PURDY

Your father asked me to go with him. He was afraid he might do something he'd regret.

JOHNNY

To the girl?

PURDY

To himself.

Johnny looks back at him.

JOHNNY

You turned your back on him. You and my mother sent him off to die in that crazy house.

PURDY

It was our only choice after he started having...

JOHNNY

Having what? Visions?

PURDY

Johnny...

JOHNNY

(flares)

Answer the question! Was my father like me?!

PURDY

Quite the opposite. Heaven bestowed upon you a divine responsibility. What happened to your father was nothing born of God.

Johnny swims a raging current of emotions, then...

JOHNNY

What was the girl's name?

Purdy hesitates...

JOHNNY

I'll find her with or without your help.

(MORE)

(CONTINUED)

66 CONTINUED: (3) 66

JOHNNY (CONT'D)
When I do, you better drop to
your knees and pray it's not too
late.

Purdy considers the implications of the moment...

67 EXT. PORTLAND, MAINE - DAY - ESTABLISHING 67

The cityscape stretches out before us. Skyscrapers baking
in the morning sun.

68 INT. OFFICE LOBBY - CONTINUOUS 68

A posh corporate thoroughfare bustling with activity.
FIND Johnny lingering in the corner, a small package in
hand; studying faces as they pass...

JOHNNY'S P.O.V.

as endless people stream through the lobby. A slight
woman stands out... a designer pantsuit and attaché...
hair neatly tied back... ALLISON POTTER (38), grown up.

JOHNNY

recognizes her, stepping out to meet her.

JOHNNY
Ally? Ally Potter?

ALLISON
I'm sorry. Nobody's called me
Ally since I was...
(beat)
Do I know you?

JOHNNY
Not exactly. I grew up in Cleaves
Mills.

ALLISON
I see.

Awkward silence. Checking her watch.

ALLISON
I'm actually late for a meeting.

Johnny steps in front of her, a slightly aggressive

(CONTINUED)

68 CONTINUED:
gesture.

68

JOHNNY
Please... it's important we speak.

ALLISON
(taken aback)
Why? Who are you?

JOHNNY
My name is Johnny Smith... Herbert
Smith was my father.

The mention of his name sends a chill up her spine.

ALLISON
What do you want?

JOHNNY
What my father did to you was
wrong... but I think... I think
he had a good reason. Something
that compelled him to find you.

ALLISON
I've put all that behind me. I
suggest you do the same...

She turns to leave. Again he blocks her path.

JOHNNY
Please, just look at this...

Johnny reveals Ally's rag doll. She seems transfixed;
emotionally transported back to her childhood.

ALLISON
Where did you find that?

JOHNNY
It was buried under the floor in
my father's private office.

She involuntarily reaches out...

CLOSE ON THE DOLL

as her fingers take hold, along with Johnny. A connection
made... *WHOOSH!*

69 A HARROWING VISION SEQUENCE 69

People running, screaming... blood streaming down their faces... debris raining down from above... twisted steel... concrete... and a blast of powdered dust...

A hellish scene as people fall, trampled; succumbing to the caustic atmosphere. VISION JOHNNY watches the chaos surrounding him.

We FIND present-day Allison, REVEALING only her bloodied and battered face; covered in a layer of white ash. Having just suffered a violent death... WHOOSH!

70 RESUME ON JOHNNY 70

As the doll slips from his grasp, thrust from the vision; shaken. By the time he regains his composure... Allison is already fleeing through the lobby.

JOHNNY

Ally, wait! You don't understand!

She bolts into an open elevator, marked GARAGE; frantically pushing buttons. Desperate to get the doors closed.

Johnny rushes the elevator -- he can't make it. He stands helpless; defeated. His attention shifts, something O.S. catching his eye as he steps over to a wall-mounted office directory, scouring the list...

OFFICE DIRECTORY - JOHNNY'S P.O.V.

endless names and companies. We land on ALLISON POTTER & ASSOCIATES... shifting over to reveal ARCHITECTURAL DESIGN.

JOHNNY

with sudden clarity. He takes off, running through the lobby towards the exit...

71 INT. JOHNNY'S SUV - DAY 71

Johnny drives; fast. The phone to his ear...

INTERCUTTING WITH:

72 WALT - EXT. LOCATION UNKNOWN - SAME TIME 72

Crowd noise all around. A small celebration.

(CONTINUED)

72 CONTINUED:

72

WALT
(answering)
Bannerman...

JOHNNY
Walt... it's a building!

WALT
Johnny?

JOHNNY
The visions, the nightmares... I
know what they mean. It's a
building collapse.

WALT
John, I can barely hear you.

Johnny reacts to an unusual sound in the b.g. --
Dixieland jazz!

JOHNNY
What is that sound?

WALT
Dixieland quartet. They're
dedicating the new Bangor cultural
center. I don't usually go for
this stuff, but these guys are
pretty good.

PULL WIDER to REVEAL he is standing on a blocked off
section of roadway. A new building towers behind him...
a DIXIELAND GROUP performs...

ON JOHNNY

his heart skipping a beat...

JOHNNY
Walt? Hello?

His phone is dead. He tosses it on the passenger seat.

73 EXT. JOHNNY'S SUV - CONTINUOUS

73

The Range Rover bucks left, cutting across two lanes of
traffic. Angry HORNS trail as it races up an on-ramp
marked BANGOR...

74 EXT. BANGOR CULTURAL CENTER - DAY

74

The dedication ceremony is gearing up... a podium set up out front; packed with VIP guests. The Jazz Quartet entertains a large crowd of spectators; men, women, and excited children.

NEW ANGLE - ON WALT

milling through the crowd; keeping watch by the main entrance. Other DEPUTIES in the b.g. Something nearby catches Walt's eagle eye --

A large GAS COMPANY TRUCK pulls up to the building, a burly CONSTRUCTION CREW hard at work around a tangle of flexible piping descending an open manhole.

Walt approaches the crew CHIEF...

WALT

You guys still workin'?

CHIEF

You kiddin'? This place isn't nearly ready to be occupied. Gas lines are still being tested.

Johnny's SUV screeches to a halt nearby. He emerges, running over...

WALT

John, what are you doing here?

JOHNNY

You have to stop the dedication. We have to get everyone away from the building. It's going to collapse.

CHIEF

That's impossible. This structure is state of the art. Hell, it'll be standing long after we're all dead and gone.

JOHNNY

He's wrong. The visions, the nightmares, they were somehow connected to a doll my father came in contact with. He thought he was losing his mind.

Johnny scans the crowd, reading faces...

(CONTINUED)

74 CONTINUED:

74

JOHNNY
She must be inside.

WALT
Who?

JOHNNY
Allison Potter. She designed the
building.
(off Walt's lost look)
It was her doll I found buried
under the floor.

Walt is speechless. He eyes Johnny with renewed concern.

NEW ANGLE - THE MANHOLE

a grease-smudged WORKER emerges from it's depth, addressing
the Chief...

WORKER
We got a big problem. We're losing
pressure in the main feeder line...

Johnny reacts. Crossing to the gas trunk, slipping past
the caution tape.

CHIEF
Hey, you can't touch that
equipment...

WALT
It's alright, let him go.

Johnny kneels, running his hand over a section of pipe.
Nothing at first, and then a sudden WHOOSH!

75 INT. PIPE - VISION

75

*We are the gas, racing through the narrow confines at
breakneck speed; sharp turns... inclines... drops... a
harrowing roller coaster ride... until we are suddenly
yanked skyward... spit though an apparent crack in the
pipe...*

*We drift down, falling peacefully through the air, until
we are again sucked away... pulled into ventilation duct
work... another quick journey and we are thrust through a
grate into...*

76 INT. BANGOR CULTURAL CENTER - CONTINUOUS - VISION 76

DRIFTING DOWN to FIND Allison moving through a corridor alone, last minute spot checks... opening a door leading into a grand foyer... looking up at an ornate chandelier hanging from the ceiling. A beat. She flicks the nearby power switch...

CHANDELIER

the bulbs light for an instant, then flicker out. A glass globe bursts...

ALLISON

takes an investigative step into the foyer... staring curiously up at the malfunctioning chandelier. She reacts to a peculiar odor. A half beat until the impulse reaches her brain --

ALLISON
(to herself)
Gas.

She turns and runs...

E.C.U. - BULB

the filament glows red hot, a surge of electricity...

NEW ANGLE

the gas sparks and ignites, exploding in a massive fireball... rocking the building. Compromising the structural integrity.

ALLISON

sprints through the hallway, fleeing the inferno, as walls begin to crumble around her. A massive beam appears from the opaque heavens, a deadly torpedo racing towards her; death imminent...

77 EXT. BANGOR CULTURAL CENTER - CONTINUOUS 77

The building breaking apart... steel work GROANING, stressed beyond its limits. People scream and scatter as sections of the building break loose... a section of a concrete pillar crumbles, kicking up a voluminous cloud of white soot and debris.

(CONTINUED)

77 CONTINUED: 77

Johnny's vision realized in horrifying reality; extreme chaos, death, and destruction... WHOOSH!

78 RESUME ON JOHNNY - REALITY 78

Snapping out of the tragic vision, his hand on the pipe.
Johnny reacts, bolting for the front of the building...

JOHNNY
There's a gas leak. It's gonna
blow... get everybody out!

WALT
Where are you going?

JOHNNY
To find Ally!

Walt watches Johnny disappear around the corner...

WALT
You heard the man... clear the
area! Let's go!

The deputies react... the evacuation underway...

79 INT. BANGOR CULTURAL CENTER - MOMENTS LATER 79

Johnny races through a corridor, searching frantically...

JOHNNY
Allison!

He tears around a corner, freezing at the sight...

JOHNNY
(screams)
No!

REVERSE ON ALLISON

having just flicked the fateful light switch; standing in
the doorway of the foyer. She turns reacting to the
intrusion; angry...

ALLISON
I told you to stay away from me.

(CONTINUED)

79 CONTINUED:

79

JOHNNY

You don't understand. The room
is full of gas.

Allison's expression morphs as she takes a breath; fear.
Johnny flies into FRAME grabbing her arm, pulling her
away from the foyer. It suddenly EXPLODES in a FIERY
BLAST. Walls shuddering, chunks coming loose.

JOHNNY

We have to get out of here!

They flee through the corridor; strafing hailing debris.
A familiar GROAN from above alerts Johnny to impending
doom. He reacts, tackling Allison safely aside as a beam
crashes to the floor, inches from where she was standing.
The room shudders, the rate of collapse intensifying.
Johnny takes her hand...

JOHNNY

Don't let go!

ALLISON

Not a chance!

As they disappear around a corner, a huge section of wall
collapses, BLACKING out our VIEW...

80 EXT. BANGOR CULTURAL CENTER - SAME TIME

80

Emergency SIRENS in the b.g. The crowd watches from a
safe distance. Walt watches helplessly, burning inside.

THE BUILDING

bucks, concrete pillars imploding. It sways severely,
then gives... the building falls...

NEW ANGLE - ON WALT

horrified.

CHIEF

Did your friend make it out?

WALT

I don't know.

(CONTINUED)

80 CONTINUED: 80

ANGLE ON THE BUILDING

a smoking, twisted mess. A giant white cloud of dust and debris slowly whitening out the world...

FADE TO WHITE.

81 INT. HOSPITAL - SEVERAL DAYS LATER 81

Bruce steps out of the room into the corridor where Walt and Purdy are waiting.

WALT

How's he doin'?

BRUCE

He broke his left arm, other than that it's just some scratches and bruises. He doesn't remember very much. The doctor says he's never seen somebody so lucky.

PURDY

Or blessed. Could you see that he gets this?

BRUCE

Why don't you give it to him yourself? He'd like to talk to you.

PURDY

(surprised)

Me? Are you sure?

Bruce nods, as Purdy takes a deep breathe and ENTERS...

82 INT. HOSPITAL - CONTINUOUS 82

Purdy ENTERS. Johnny in a hospital bed; his arm wrapped, his face scratched and bruised.

JOHNNY

Seems appropriate that I'd end up here. Allison?

PURDY

She's fine.

JOHNNY

Nobody else got hurt?

(CONTINUED)

82 CONTINUED:

82

PURDY

Not a soul.

JOHNNY

Good.

An awkward lull, then...

PURDY

Johnny, about our last conversation...

JOHNNY

Forget it. In some strange way, I actually admire you for keeping your promise. There's not much integrity left in the world.

(beat)

I still can't quite get my head wrapped around it. I mean, if my father really did see that building collapse... it would mean he was... he'd have to be...

He just can't say the word.

PURDY

Does it really matter anymore? It's what you carry in your heart that's important, Johnny. And your father carried you in his until the very end.

(beat, then remembers)

Oh, I was digging through the material you brought me, and I found something I believe you missed.

He hands Johnny a business envelope.

PURDY

I'll check in on you later. God bless you, Johnny.

Purdy EXITS. Johnny holds the envelope, then opens it and draws out a B/W photograph.

REVEAL - PHOTOGRAPH

Another candid old photograph from Johnny's childhood. Only this one is different. In this photo, Herb Smith isn't isolated and detached. In this photo, he's holding young Johnny in his arms... and they're both smiling.

(CONTINUED)

82 CONTINUED: (2) 82

RESUME ON JOHNNY

reacting, moved. Then he sets the picture on the night stand and climbs painfully out of bed... he crosses to the closet, where his personal effects are stored in a plastic bag. He reaches in and draws out the rag doll... WHOOSH!

83 INT. HERB'S OFFICE - CIRCA 1977 - VISION 83

Herb PACES, slightly agitated and muttering to himself...

Vision Johnny watches, helpless to do anything to ease his father's fragile mind (this is Herb before he was sent to Brockmore, but after he began seeing Jenson).

HERB
(to himself)
It isn't right... They need to know... they need to see it.

Young Johnny ENTERS...

HERB
*They'll know when they see it.
They'll believe...*

He STOPS as he TURNS and SEES Young Johnny...

YOUNG JOHNNY
Daddy?

HERB
Johnny. You shouldn't be in here, son.

YOUNG JOHNNY
I saw the people, Daddy.

HERB
People? What people?

YOUNG JOHNNY
In the building. She told me they're all going to die. That there would be a big explosion.

HERB
Who told you?

He brings his hand up to REVEAL the rag doll...

(CONTINUED)

83 CONTINUED:

83

YOUNG JOHNNY

*We can't let them die, can we
Daddy?*

Off this unbelievable moment, the SCREEN GOES BLACK.

YOUNG JOHNNY'S VOICE

Can we...?

FADE OUT.

END OF ACT FOUR

THE END