THE DEAD ZONE

"THE SIEGE"

(f.k.a. "The Mind's Eye")

Production #1008

Written by
Philip DeGuere, Jr.

Directed by
Michael Shapiro
THE DEAD ZONE

"THE SIEGE"

CAST

JOHNNY SMITH
SARAH BANNERMAN
WALT BANNERMAN
DANA BRIGHT
JOHNNY BANNERMAN
CONRAD HURLEY
KAREN HAYES
TOM KELLY
MELANIE ROMANO
HENRY SPAHN
MR. STRATTON
MRS. EDNA STRATTON
RUDY YOUNG
HARLAN CASEY
ARLETA HURLEY
ROSCOE
TV NEWSMAN

NON-SPEAKING
SHERIFF’S DEPUTIES
A FEMALE OFFICER
STATE POLICE OFFICERS
TACTICAL TEAM
SHARPSHOOTERS
PARAMEDICS
TV CREW
REPORTERS
2 BANK CUSTOMERS
THE DEAD ZONE

“THE SIEGE”

CHARACTER BREAKDOWN

CONRAD HURLEY, 49, owner of Blaine’s Electrical Contracting; down and out; recently lost major contracting job; his wife has left him; he resorts to robbing the local bank.

HOSTAGES IN BANK:

KAREN HAYES, 28, bank teller#1

TOM KELLY, 23, bank teller#2

MELANIE ROMANO, 35, bank customer

HENRY SPAHN, 40, bank vice president and general manager

MR. & MRS. STRATTON, late 70’s, elderly couple, bank customers

RUDY YOUNG, 55, bank guard

OUTSIDE THE BANK:

HARLAN CASEY, mid 30’s, leader of State Police Fast Response Team

ARLETA HURLEY, 40’s, Conrad’s wife, a worn-out woman
**THE DEAD ZONE**

"THE SIEGE"

**SETS**

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**VEHICLES**

- WALT’S CAR
- DANA’S CAR
- SHERRIF/STATE POLICE CARS
- AMBULANCE
- FIRE TRUCKS
- CONRAD’S PICK-UP TRUCK
- TV CREW TRUCK?
THE DEAD ZONE
"THE SIEGE"
TEASER

FADE IN:

1. EXT. MAINE - DAY - ESTABLISHING (STOCK)

2. OMITTED

3. EXT. SIDEWALK - DAY

It's a fine day, and people are out doing their business, among them JOHNNY, SARAH and LITTLE JOHNNY, who's running ahead as they walk along the sidewalk. They find him waiting for them in front of the general store, next door to the bank, where there's a coin-operated race car ride.

LITTLE JOHNNY
(re: the ride)
Mom, can I?

SARAH
Not now, honey. I have to stop in the bank...

LITTLE JOHNNY
Puhleeeze...

JOHNNY
(pulling out a quarter)
Here. It's on me.

He smiles, holds out a quarter, but little Johnny's still awkward around big Johnny and hesitates, looking at his mother. And it's a passing moment but an important one as Sarah wants so much for these two to bond and it isn't coming easily.

SARAH
It's okay.

The boy takes the quarter.

SARAH
Say, "Thanks."

LITTLE JOHNNY
(mumbles)
Thanks.

(CONTINUED)
Johnny helps him climb in the race car and starts it up to tinny MUSIC and LOUD ENGINE NOISES.

JOHNNY
(ironic)
He's really starting to warm up to me.

SARAH
He will.
(dry)
If you have enough quarters.

She smiles encouragingly.

SARAH
Think you can handle a few minutes alone with him? I've got to run to the bank.

JOHNNY
I can always turn to my hand animals if things start to get rough.

He makes a dog shadow with his hand...

SARAH
(to her son)
I'll be right back, Johnny.

Little Johnny is not pleased to see her go but he's on his ride. A beat after she leaves, the ride rocks him as he stares uncomfortably at the man his mother always hangs around with. Johnny grins but feels just as uncomfortable.

INT. BANK - DAY

Two tellers, KAREN HAYES (28) and TOM KELLY (23), are each with customers... There's a DING from the door as Sarah enters O.C.

KAREN
(counting out money)
Ten, twenty, thirty, forty...

As Tom finishes the transaction with his customer --

TOM
Thank you. Next in line please.

The next customer, MELANIE ROMANO (35), approaches Tom's window.
CONTINUED:

ANGLE ON SARAH

filing out a deposit slip... the camera wanders across the bank finding the GUARD (RUDY YOUNG, 55), sitting easily by the door... then to Vice-President and General Manager HENRY SPAHN (40) in the waiting area greeting an elderly couple MR. STRATTON and MRS. STRATTON (late 70's+).

SPAHN

Mr. and Mrs. Stratton. Come have a seat in my office.

As they move to his office --

ANGLE OUT THE WINDOW TO SEE A PICKUP TRUCK

that's seen better days pulling into the parking lot, going too fast over the speed bumps, HURLEY ELECTRICAL CONTRACTING painted on its doors. The truck parks in the furthest space at the back of the lot. The driver, CONRAD HURLEY (45), gets out. He's wearing clean work clothes and carrying a big, long, heavy tool box. He has the weary, self-pitying eyes, in a William Macy kind of way, of a man who has endured more than his share of bad luck and bad breaks. He drinks but he's not drunk this morning.

ANGLE ON TELLER WINDOWS

As Karen's customer finishes and moves away --

KAREN

Next please.

Sarah smiles and walks to the counter.

AT THE DOOR OF THE BANK

The original two CUSTOMERS EXIT. A moment later, Conrad comes in.

OMITTED

INT. BANK - DAY

DING from the door. Security guard Rudy Young looks up as Conrad enters.

(CONTINUED)
GUARD
Morning, Conrad.

Conrad pauses and looks over for an extra beat as though his life is flashing before his eyes and then just says with a certain resignation:

CONRAD
Hey Rudy.

MOVING BY SARAH
to catch just a snatch of conversation at the teller's booth with Karen Hayes...

KAREN
...to raise funds for the library...

SARAH
Maybe we could do a silent auction...

MOVING TOWARD SPAHN'S OFFICE

SPAHN
(to the Strattons)
...I've reviewed your Ira and Annuity accounts and you have nothing to worry about.

Conrad marches up to him.

CONRAD
Henry...

Spahn isn't happy to see Conrad but he remains professionally cordial.

SPAHN
I'm busy right now, Conrad.

CONRAD
I really need to talk to you, Henry.
(to the Strattons)
Morning, Mrs. Stratton, Mr. Stratton.

MRS. STRATTON
Conrad.

(CONTINUED)
MR. STRATTON
Heard from Arleta, Conrad?

It's the kind of blunt curiosity that only old people get away with. Mrs. Stratton gives her husband an embarrassed elbow to the side. Mr. Stratton looks at her...
 CONTINUED: (3)  

MR. STRATTON

What?

CONRAD

No, no, I haven't heard from her, Mr. Stratton. Henry, if I could...

Spahn grits his teeth...

SPAHN

(to the couple)

I'll only be a second.

He moves away from them...

SPAHN

If this is about the contract, there's nothing to talk about.

CONRAD

Seventeen years I've worked in this township, Henry; I... I'd say I've done a pretty fair job on all your electrical work, haven't I...? Henry? Don't I deserve at least the chance to...

SPAHN

The Council voted and that's it. I'm sorry.

Spahn walks away from him back to the Strattons. Conrad lets out a deep breath...

CONRAD

(a sad smile)

Yeah. Me too.

He CLANGS his toolbox down on Spahn's desk. Spahn and the Strattons jump and everyone else looks over. Conrad opens the toolbox and takes out a short-barrel 12-gauge * pump action shotgun. The Strattons' eyes go wide as Conrad * brandishes the gun... and although he is a man who knows * guns, he is no expert at bank robbery and he's scared to death...

CONRAD

Okay. Okay. All of you -- put your hands on your heads and stand real still --

Finding Sarah among the others... a long beat as they stare at the man with the gun... some like Sarah put their
hands on their heads right away... others like Spahn who know Conrad hesitate thinking at first this isn't serious...

CONRAD (CONT'D)
Rudy, come on over here with the others. And I'll need your gun. Don't try to be a hero, okay?

GUARD
You're calling the shots, Conrad.

He follows the orders and crosses to Conrad with his hands raised but his eyes are alert and ready for an opportunity. There is none. Conrad takes the .38 revolver out of Rudy's holster.

CONRAD
My name is Conrad Hurley. Some of you know me. I don't want to hurt anyone, okay?

SPAHN
(staring at Conrad in amazement)
Conrad, what are you doing?

CONRAD
What's it look like I'm doing, Henry? I'm robbing your bank.

MRS. STRATTON
(to Mr. Stratton, blaming him)
You had to bring up the wife.

CONRAD
Mrs. Stratton, I'm sorry but I need you to put your hands on your head. If you'll all just cooperate, this will be over before...

SPAHN
This has gone far enough, Conrad. * I'm going to go get the Sheriff * if you don't put that gun down. *

Spahn starts to walk toward the door. Conrad picks up the gun he took from Rudy and fires it, barely missing Spahn, who stops in his tracks and turns white...

(CONTINUED)
CONTINUED: (5)

CONRAD
(determined and scared)
Henry... I was raised to never
point a weapon at anything I wasn't
gonna shoot... I missed with the
first shot... I won't miss with
the next one...

Spahn sees those weary, dangerous eyes and knows Conrad
CONTINUED: (6)

is very serious. He puts his hands on his head. Off Sarah's reaction...

INT. DANA'S CAR - DAY - POV OF JOHNNY AND LITTLE JOHNNY

panning to find it's DANA's POV we've been seeing. She parks and gets out.

EXT. SIDEWALK - CONTINUOUS

She is approaching the general store and sees Johnny with little Johnny, who's still driving his car. She comes up, smiling.

DANA
Babysitting today?

JOHNNY
Sarah just went to the bank.

Dana is just beginning to feel a rivalry with Sarah over Johnny...

DANA
It's great how the two of you have been able to keep up your friendship... under such difficult circumstances...

The quarter runs out.

JOHNNY
Whup, last quarter. Where is she anyway?
(hand shadow time)
Look, Johnny, a chicken...

Dana offers a quarter...

DANA
My treat... getting two Johnnies for the price of one.

JOHNNY
(finally, a smile)
Thanks.

She holds out the coin, their hands touch... and RAMP TO JOHNNY as he starts visibly, his eyes widen and we're in --
outside the bank in the future... ambulance, fire trucks, patrol cars, paramedics... broken windows and smoke bombs still dissipating... body bags are being carried out of the bank... Dana is with other reporters as they cover the story... TV cameras rolling... still photographers shooting... one TV NEWSMAN sticks a microphone in Johnny's face...

   TV NEWSMAN
     They say you can see the future --
     how could you not see this coming
     when it was fifty feet away from
     you!?

And the vision ends as we...

RESUME DAY

Dana sees Johnny's stricken expression...

   DANA
   Are you all right?

   JOHNNY
     (sotto)
     Call Walt. Get him over here.
     Something terrible is going to
     happen. Soon.
     (bends down to little Johnny)
     I'm going to go find your mother.

   LITTLE JOHNNY
   I want to come...

   JOHNNY
   No. It's okay. You hang here
   with Dana, okay?

Dana's about to protest, but stops at what she sees in Johnny's eyes.

   JOHNNY
   Call. Now.

He turns and walks toward the bank. Dana grabs her cell phone and calls as we --

   FADE OUT.

END TEASER
FADE IN:

INT. BANK - DAY

Karen and Tom are emptying the contents of the teller drawers into ordinary banker's boxes. Sarah, Melanie and the Strattons huddle in the back. Sarah comforts Mrs. Stratton...

SARAH
It'll be okay, Mrs. Stratton.
You heard him - he doesn't want to hurt anybody.

MRS. STRATTON
(nods bravely, whispers)
His wife left him, you know. He drinks a little.

Conrad crosses to the vault with the shotgun, watching Spahn open cabinets, one after another, each with its own key.

CONRAD
Tom, I know what you're thinking...
but don't forget I know where the panic buttons are... I installed 'em...
(calls toward vault) *
Let's go, Henry. I'm running behind schedule now. *

DING from --

THE FRONT DOOR

as Johnny enters. Conrad reacts, chastises himself for forgetting...

CONRAD
(murmuring to himself)
The door, Conrad. Step number three. Lock the door.

Johnny's eyes narrow as Conrad brandishes the gun at him...

CONRAD
Uh hi, we're in the middle of something right now. I hope you're not in any hurry.
CONTINUED:

JOHNNY
(measuring the situation)
Take your time.

(CONTINUED)
CONTINUED: (2)

CONRAD
(can't quite place the face)
Do I know you?

JOHNNY
Can't say we've met.

But Conrad has seen that face somewhere.

CONRAD
Just sit over there with the others. Rudy, go lock the door.

As Johnny sits by Sarah, Rudy rises and moves toward the door to lock it...

JOHNNY
You okay?

SARAH
(nods, whispers)
Where's -- ?

JOHNNY
(before she can finish)
Outside, with Dana Bright.
He's fine.

She reaches for his hand. As their fingers intertwine, Johnny's hit with --

A JOHNNY FLASH - THE GUARD AND CONRAD - SLOW MOTION

Rudy has made a move for the gun and they're struggling for it... it discharges... swish panning to Sarah who, still holding hands with Johnny on the floor, has caught the full force of the bullet in her chest and has fallen backwards...

RESUME - REGULAR MOTION

as Johnny sees the guard is moving back from the door... eyes already glancing toward Conrad whose attention is diverted by the activity in the vault. The guard is about to make his move when...

JOHNNY
Sir?

Conrad turns and sees Rudy coming back and that's the end of that idea.

(CONTINUED)
CONTINUED:
The guard frowns as Conrad looks to Johnny...

JOHNNY (CONT'D)
...uh, actually I do have a meter running outside... exactly how long do you think we'll be...

CONRAD
Be quiet.

JOHNNY
Yessir.

Conrad exchanges a suspicious glance with the guard who goes to sit and almost seems to guess what almost happened but moves back to business.

TOM
You want travellers checks, Conrad?

CONRAD
Travelers checks, cashiers checks... the whole shebang. And if you're thinking about tracing the numbers when I cash them, Tom, I'll save you the trouble... I'm going to Jamaica...

KAREN
What are you gonna do in Jamaica, Conrad.

CONRAD
What do you think I'm gonna do. I'm gonna sit in the sand and drink co-co-no-nos.

MELANIE
It's... it's beautiful this time of year; my husband and I went on our honeymoon...

Just talking makes her lose control... she begins to shake and cry... Conrad sighs...

CONRAD
Miss, miss, really, this, this would be easier all around if...

JOHNNY
She's scared. Why don't you just let her go.

(CONTINUED)
CONRAD

(sharp)
Since when did you become my partner?

(beat)
Henry, can we finish this up, please... you got an hysterical customer here...

There are four banker's boxes filled with negotiables and currency, and with the lids on you'd think they held nothing but records. Now Spahn stacks them onto a small dolly and secures them with a bungee cord as Conrad slings the shotgun and takes the .38 from a shoulder holster under his jacket.

CONRAD
You people are going to stay in here and count to a thousand. Slowly. Don't do anything stupid. It's not your money, understand?

(then)
Someone's coming with me...

He scans their faces - just the eye contact with Melanie makes her whimper louder... he finally comes to Sarah...

CONRAD
...you.

He motions for her to come forward but Johnny steps in front of her.

JOHNNY
She's got a son. Take me instead.

He stands... Conrad studies him. Unlike the others, Johnny doesn't seem scared -- he's not acting right.

CONRAD
You just don't quit, do you? Who are you - I've seen you somewhere...

JOHNNY
My name is Smith. John Smith.

Conrad looks at him, something doesn't feel right about him, shakes his head, decides not to take him along...

CONRAD
No, no, you're staying here.

He pokes Johnny back with the barrel of the shotgun and
continued: (3)

as he does...

A JOHNNY FLASH - CONRAD AND SPAHN AT THE DOOR - SLOW MOTION

Conrad's shotgun blasts outside (O.S.) as a hail of bullets answers... windows break... glass flies everywhere... Spahn is mortally wounded...

RESUME

as Johnny reacts...

SPAHN
I'll go with you, Conrad.

Conrad ignores this and continues to stare at Johnny.

CONRAD
All right, Henry. Let's go.
(to the others; pointing the revolver at Spahn)
I'm just takin' him so nobody does a dumb thing like setting off the alarm... as soon as I'm in the truck, Henry goes free, understand?

JOHNNY
I have to tell you something first...

CONRAD
What is it with you?

JOHNNY
The Sheriff's outside.

Conrad's whole face darkens. Johnny is really unnerving him. He shoves the gun hard into Spahn, propelling him forward toward the front door...

SARAH
(whisper)
Johnny, what do you think you're doing...?

JOHNNY
(beat, grim)
Trying to change the future.
OMITTED

AT THE FRONT WINDOW - CONRAD'S POV - EXT. BANK - DAY

seeing squad cars and officers through the window... Walt is outside one of the cars, talking to Dana... little Johnny is led away by a female officer...

CONRAD
(reaction)

Moving with Walt and Roscoe as they walk, they see Spahn through the windows, lowering the blinds, with Conrad looking over his shoulder. Walt frowns. He knows both these men and this sure doesn't look right.

CONRAD
(to Spahn)
Close the blinds, all of 'em. Rudy, kill the lights!

MOVING WITH WALT AND ROSCOE

Walt and Roscoe stop walking. Walt puts one hand on his weapon in its holster and the other on his radio. With all the rest of the blinds drawn, Conrad turns the OPEN sign on the door to CLOSED and lowers the last shade. Walt keys on the radio.

WALT
(radio)

Base, we have a bank robbery in progress, Cleaves Mills Savings and Loan. I need backup, now -- looks like he's taken hostages.

RADIO VOICE
Ten-four, Walt.
21 CONTINUED:

ROSCOE
Sarah's in there?

WALT
(grimly acknowledges)
Call the State and get a Tactical Team over here.

22 INT. BANK - DAY

The lights are now off. Conrad is clearly spooked. He * holsters the .38, unslings the shotgun and marches to * confront Johnny.

CONRAD
How'd you know the Sheriff was out there? Are you a cop?

He points the weapon and expects an answer.

JOHNNY
No.

CONRAD
Then how.

JOHNNY
I called them.

CONRAD
When?

JOHNNY
Before I came in the bank.

CONRAD
How could you call them before you...

And then it all comes together in his mind.

CONRAD
You're that guy. The, the, the one who... sees things.
   (Johnny silently acknowledges)
...And you're screwing up my bank robbery.

JOHNNY
I'm trying to stop you from making the biggest mistake of your life.

Conrad shakes his head - can't believe this is happening (CONTINUED)
CONTINUED:

to him...

CONRAD
I don't believe in any of that garbage. You just stay clear of me, Mister. Just stay clear of me.

He walks two steps away as though to put an end to this bizarre chapter and then steps right back...

CONRAD (CONT'D)
I suppose you've seen me getting killed today or something.

Johnny just looks evenly at him.

CONRAD
You think that scares me? It doesn't. When I got up this morning, I decided that this was the day I was going to Jamaica or the day I was going to hell.

Outside, a SIREN approaches. Conrad's mind's racing. He goes to the window.

CONRAD (CONT'D)
Believe me. I'm fine with either.

On reactions...

FADE OUT.

END OF ACT ONE
ACT TWO

FADE IN:

22A  EXT. BANK - DAY - HIGH ANGLE

More official vehicles are arriving... the crime scene is growing...

23  INT. BANK - DAY

All the hostages seated together on the floor. Conrad is scrambling up on a desk and, using the butt of the shotgun like a club, he knocks one of the surveillance cameras off its pedestal. It SMASHES to the floor. Sarah comforts Melanie as she shivers and whimpers with each smash.

TOM
What's the point of that?
Everybody knows who you are, Conrad --

CONRAD
I don't want anybody watchin'
what I do...

He jumps up on another desk.

ANGLE - WITH THE HOSTAGES

MRS. STRATTON
I remember you, Johnny...

JOHNNY
Yes, ma'am, Mrs. Stratton. I was in your fifth grade class.

MRS. STRATTON
We're going to be all right, aren't we? This will all turn out all right...

JOHNNY
(lying, but smiling)
Yes, ma'am.

Moving to --

KAREN
Conrad, I need to go to the bathroom.

The phone rings. Conrad feels himself being pulled in all directions.
CONRAD
Karen, this really isn't a good time, okay?

KAREN
Good or not. It's time.
The phone continues to ring... Conrad brushes his hair back with his hand uncertainly...

**CONRAD**
Okay. Okay. Everybody who needs a bathroom break go with Karen. But, but leave the door open.

**MRS. STRATTON**
I'm not leaving the door open, Conrad.

She struggles to get to her feet and as Johnny and Sarah assist her... Johnny reacts to --

**A JOHNNY FLASH**

of Mr. Stratton, on his knees beside a supine and motionless Mrs. Stratton, shaking her desperately.

**MR. STRATTON IN THE VISION**
Wake up! Edna -- please -- wake up!

**RESUME**

With dread in his eyes, Johnny watches Mr. Stratton move with his wife toward the bathroom... then finds Sarah looking at him intently.

**SARAH**
(low)
You saw something, didn't you?

He looks to Sarah, acknowledging silently...

**MOVING WITH JOHNNY**

as, warily, he approaches Conrad... who is trying to ignore the ringing phone...

**JOHNNY**
I have to talk to you.

Conrad can't believe it: here's Johnny, breaking his balls again.

(CONTINUED)
CONTINUED:

JOHNNY
(keeping his voice low)
Mrs. Stratton is about to have either a heart attack or a stroke. She's going to have to go to a hospital.

CONRAD
I do not want to hear your crap! Do you understand me?!

He finally answers the phone that has been ringing off the hook...

CONRAD
(to phone)
What?

INTERCUT

EXT. BANK - DAY

Walt's standing by his car, talking on the car phone... Dana's near-by. A crowd is beginning to form outside the police perimeter.

WALT
This is Walt Bannerman, County Sheriff.

CONRAD
How ya doin', Sheriff?

WALT
Not so good. How about you?

CONRAD
Never been better.

WALT
This your truck out here?

CONRAD
What truck is that...

WALT
Hurley Electrical. Someone saw you pull in the lot this morning... You Conrad Hurley Junior?

(CONTINUED)
CONRAD
I haven't been a 'junior' since my daddy died when I was seven.

WALT
Why don't you let those people out and you and me can talk this through, Conrad. No harm, no foul.

CONRAD
Can't do that, Sheriff.

WALT
I just don't want you to do anything crazy, you know? There's a way out of this, Conrad.

CONRAD
As long as it's the way to Jamaica, I'll take it.

WALT
Okay, let's talk about Jamaica.

CONRAD
Don't insult my intelligence, Sheriff. All you gonna do is make me madder than I already am.

He slams the phone down.

MR. STRATTON
Help, somebody help me!

And Conrad reacts, now what? Johnny and Conrad move over to find Mrs. Stratton has collapsed just as Johnny had seen in his flash... Mr. Stratton is on his knees beside a supine and motionless Mrs. Stratton, shaking her desperately.

CONRAD
Can't believe what he's seeing. Is this a trick, something Johnny cooked up with Mrs. Stratton?

FAVORING JOHNNY
Johnny throws a searing look at Conrad.

JOHNNY
She's not breathing --
SARAH
I know CPR.

Sarah starts to work on Mrs. Stratton...

MR. STRATTON
Wake up! Edna -- please -- wake up!

Johnny gets to his feet and advances on Conrad.

JOHNNY
You've got to let her out.

The phone STARTS RINGING AGAIN. Conrad shakes his head like he could make this all go away, and we think, maybe, he's starting to lose it. Slowly PUSH IN on Conrad as he tries to get his mind around what's going on. Mrs. Stratton's not responding to the CPR. Conrad sees accusatory eyes, some angry, some frightened, all staring at him. Tom and Mr. Stratton are bent over Mrs. Stratton, their efforts growing more frantic. Mr. Stratton looks up at Conrad.

MR. STRATTON
Damn you, Conrad, she's dying!

Conrad's lips are moving, like he's talking to himself. He scans the faces, all looking at him, and finds no comfort in any of them... except Johnny's. At least, in his, there's something like compassion.

JOHNNY
Let me tell them we need an ambulance.

Conrad just stares at him.

JOHNNY
(not ungently)
If she dies in here, this won't just be armed robbery and kidnapping -- it'll be murder.

Finally, Conrad nods assent, knowing he's losing control and unable to figure out how to stop it. Johnny answers the ringing phone.

INTERCUT

EXT. BANK - DAY

With Walt...
JOHNNY'S VOICE (PHONE)
Sheriff, this is Johnny Smith.

WALT
Johnny -- is Sarah okay?

Johnny keeps it impersonal for Conrad's benefit:

JOHNNY
(completely neutral)
Yes. This is an emergency -- we need an ambulance here immediately -- a woman in her seventies is suffering from a heart attack or stroke.

WALT
(to Roscoe)
Ambulance. Code three.

In the bank, Conrad starts to feel like he's getting his wits about him.

CONRAD
Tell 'em she goes out, they don't come in.

JOHNNY
(phone)
Have the paramedics wait at the door. We'll bring Mrs. Stratton out.

WALT
(phone)
All right. Can you talk at all? How many robbers are there? How many hostages?

JOHNNY
One, and nine.

WALT
What kind of weapons? Explosives?

Johnny notices Conrad, staring at him suspiciously.

JOHNNY
I'm not in a position to answer that question.

WALT
Let me talk to Conrad.

(CONTINUED)
JOHNNY
(holds the phone out to Conrad)
The Sheriff wants to talk to you.

CONRAD
No. Hang up.

So Johnny breaks the connection.

OUTSIDE THE BANK

Walt shakes his head.

WALT
Lost him. We've got a woman down in there with a heart attack. I need that ambulance!

There's background movement and urgency with all that follows here:

NEW ANGLE AS HE MOVES TO --

HARLAN CASEY (mid-30's), leader of the Tactical Team, is looking at plans of the bank building, then at the building and the relative isolation of the lot.

WALT
(to Casey)
See any problems?

CASEY

He nods approvingly.

WALT
Let's put two of your men in the basement...
(points to the building plans)
If we need them, they can go up through the ventilation system...

CASEY
You got it, Sheriff.

He moves away. Dana follows him. We can hear the distant siren of an ambulance moving this way in the background...
WALT
I want you back with the other reporters.

DANA
Can I offer a suggestion?

WALT
No. Get out of here.

DANA
(doesn't move)
Conrad Hurley's wife left him three weeks ago.

WALT
I'm way ahead of you. We're tracking her down.

DANA
Have you checked her aunt's home in Dixmont?
(Walt's look says he didn't know about the aunt)
Then I guess you're not so far ahead of me.

WALT
How'd you know she had an aunt in Dixmont?

DANA
I'm a reporter. One that doesn't like to be back with the others.

WALT
(to Roscoe)
The Mrs. has an aunt in Dixmont. Let's get somebody moving in that direction.

Roscoe acknowledges, moves off.

WALT
Thanks for your help.

DANA
You're welcome. We both have people we care about inside that bank, Sheriff.

As Walt's eyes narrow at that revelation... the siren winds down as it approaches...
INT. BANK - CONTINUOUS

Conrad has Spahn look out the blinds...

SPAHN
The ambulance is here.

SARAH
Let Mr. Stratton go with her.

CONRAD
No, I'm not letting any others go.

SARAH
(firm)
They've been married fifty years. He needs to be with her.

And Conrad looks at the Strattons and perhaps he's thinking of his own wife as he sighs and says...

CONRAD
Fine, he can go.
(turns to Johnny)
You help him take her out. But I want you back, and when you come bring a TV.

Johnny acknowledges and then as an afterthought, Conrad grabs him firmly by the arm...

A JOHNNY FLASH - THE BANK INTERIOR - SLOW MOTION

filled with smoke... broken apart... wounded and dead hostages... Conrad sprawled dead on the floor... police and paramedics moving inside...

RESUME

Conrad still holding his arm...

CONRAD
I'm trusting you to come back cause I figure you might know what happens to these people if you don't... partner.

On Johnny's somber nod...
EXT. BANK - DAY

The ambulance is on the street. PARAMEDICS are waiting at the door with a stretcher and gurney as Johnny and Mr. Stratton carry Mrs. Stratton out. Conrad locks the door behind them. Mrs. Stratton and Mr. Stratton get hustled into the ambulance and Walt pulls Johnny over to the command post.

BY THE COMMAND POST

where Dana smiles at him, happy he's safe...

JOHNNY
He wants a TV set.

WALT
Roscoe -- get us a TV!

ROSCOE
Where am I supposed to find a TV?

WALT
(reacts)
Go into somebody's apartment over there, I don't care...

ROSCOE
What if they're watching it?

Walt glares at Roscoe.

ROSCOE
(nods)
Okay, okay.

He hustles off. Johnny sees the question in Walt's eyes.

JOHNNY
Sarah's fine.

WALT
Does he realize who she is?

JOHNNY
No.

DANA
Who else is in there, Johnny?

JOHNNY
Henry Spahn, two tellers, Tom and Karen, the security guard, his name's Rudy, a woman customer, not sure of her name...

(CONTINUED)
CONTINUED:

WALT
What kind of weapons?

JOHNNY
He's got a sawed-off shotgun and a revolver -- that's all I've seen. He's got some beef with the Town Council...

DANA
He lost a bid on a three hundred fifty thousand dollar contract to rewire the courthouse.

WALT
And lost a wife over his boozin'. Has he been drinking today?

JOHNNY
I don't think so. But he's real jumpy.

WALT
Don't tell him yet but we're trying to get the wife over here to talk him out.

Casey comes over... listening to his radio.

CASEY
My men are going in now.

WALT
(off Johnny's reaction to the news, answering the unsaid question) Into the basement. In case we can't talk him out.

TWO MEN IN FULL COMBAT GARB
with slung rifles, ropes and other equipment, covertly slip down the entryway to the basement.

RESUME
As Roscoe returns with a small portable TV...

ROSCOE
(to Walt) This may cost you a vote in next election.
CONTINUED:

JOHNNY
I'll take it in.

DANA
No.

And that was kind of quick on her part...

WALT
We don't send hostages back in once they're out. I can deliver it to him.

JOHNNY
That was the deal, to get Mrs. Stratton out.

Walt shakes his head, takes his arm to hold him back... and suddenly...

35 A JOHNNY FLASH - POV - LOOKING UP AT THE SKY - WALT LOOKING GRIMLY DOWN AT HIM AS A BODY BAG ZIPPER CLOSES
THE LAST GLIMPSE OF JOHNNY'S FACE AS THE BODY BAG ZIPS OVER HIS FACE

RESUME

as Johnny shudders, chilled to the bone... Dana notices...

DANA
What'd you see?

JOHNNY
An undesirable outcome.

WALT
(getting a little angry with him)
What do you think you're doing here? Playing with Fate or something?

JOHNNY
(a grim responsibility)
It's a jig-saw puzzle, Walt. A moving, shifting jig-saw puzzle of the future and I'm right in the middle of it.

(MORE)
JOHNNY (CONT'D)
Each time, I move a piece, the picture changes - it's like a... a ricochet effect... I've never been in anything like this before. I only know I've got to keep fitting the right pieces together until I like the picture that's coming out. Right now, I don't like it. You wouldn't either.

WALT
I'm not going to let Sarah die...

JOHNNY
Then I've got to go back in.

WALT
(beat)
At least let me wire you.

JOHNNY
No, let's play it straight. I think he's beginning to trust me.

Walt and Johnny hold a look. Reluctantly, Walt stands back and lets Johnny carry the TV back into the bank. Off Dana, watching him disappear through the door...

FADE OUT:
END OF ACT TWO
ACT THREE

FADE IN:

36A EXT. BANK - DAY - ANGLE ON TV NEWSMAN

reporting live from the scene... We can hear the DRONE of a HELICOPTER overhead. More people have come to see the events in person. This is becoming a real community event.

NEWSMAN
...a single armed man holding seven hostages inside the building identified as Conrad Hurley, a disgruntled electrical worker...

37 INT. BANK - DAY - CONTINUOUS

The TV's been set up and everyone's watching live coverage of the scene from outside. We see aerial images of the siege on the screen.

NEWSMAN (CONT'D)
(on the TV)
...Channel Four News has learned that one of the hostages inside the bank is Sarah Bannerman, wife of Sheriff Walt Bannerman, who happens to be in charge of the situation here in Cleaves Mills this morning...

FAVORING SARAH

as Conrad reacts to this news. He steps in front of the TV and turns the SOUND OFF.

CONRAD
(an angry beat)
Sheriff's wife, huh? And nobody told me...

He looks at Johnny accusingly... then to the women...

CONRAD
It's gotta be one of you two. Lemme see ID's.

SARAH
That's not necessary. I'm Sarah Bannerman. Here's my driver's license.

She hands it to him. Conrad looks at it for a long time.

(CONTINUED)
CONRAD
(to Sarah)
You just got to be my ticket out of here...

Off her reaction...
EXT. BANK - DAY

Walt answers his cell phone.

    WALT  
    (phone)  
    Yeah.  
    (beat)  
    Sarah?  Honey... you okay?

    INTERCUT

INT. BANK - CONTINUOUS - SARAH ON THE PHONE

Conrad listening to the receiver...

    SARAH  
    I'm fine.  How's Little Johnny?  

    WALT  
    * 
    He's fine.  He doesn't know what's going on.  He's with Mrs. Tuttleman.  

    SARAH  
    * 
    I don't have much time.  I'm calling to tell you Mr. Hurley's demands.  

    WALT  
    He knows who you are?

    SARAH  
    It was on TV.  

    WALT  
    Dammit.  What does he want?

    SARAH  
    A helicopter.  Then a jet plane with enough fuel to fly to Jamaica.  And he wants to take a hostage with him.  Me.  

    WALT  
    No way I'm letting him...

Conrad takes the phone from Sarah...

    CONRAD  
    Anything happens to me, it happens to her first.  Understand, Sheriff?  I hate to see another man lose his wife for no good reason.

    (CONTINUED)
CONTINUED:

He hangs up...

EXT. BANK - CONTINUOUS - WALT

tries to control his personal despair, turns his options in his mind... he has his own jigsaw puzzle to put
together here... he looks at Casey...

CASEY
My men are ready. Call him on
the private line that rings at
the safety deposit desk. Hurley
picks it up. We have a clear
shot at him. Boom. It's over.

WALT
(considers)
No. Not yet.

CASEY
(dubious)
Sheriff, under the circumstances,
maybe you should let someone else
take charge...

Walt gives him a hard look.

INT. BANK - CONTINUOUS

Catching Conrad in mid-rant to a very scared Sarah...

CONRAD
If something happens, it's his
fault, not mine. Not mine. Stop
staring at me. Go sit down.

Sarah's pretty shaken up at this point... she sits beside
Johnny on the floor... a tear rolls down her cheek...
Johnny searches for the words to comfort her...

JOHNNY
Walt's gonna do the right thing.

SARAH
What if there isn't a 'right
thing'. What then?

JOHNNY
There's got to be. We just... we
just have to find it... together.

SARAH
Have you seen a way out of this?

JOHNNY
It's a moment to moment
proposition.

(CONTINUED)
CONTINUED:

SARAH
Just like the rest of life.

A beat as she considers him... and this is said with as much love as we've ever heard from Sarah...

SARAH
I'm glad you're here.

And as soon as she says it, she knows how ridiculous it sounds...

SARAH
I don't mean I'm glad you're here. I mean, I...
(she begins to giggle quietly)
What a stupid thing to say at a time like this...

JOHNNY
(grins easily)
I can't think of any place I'd rather be...

Conrad glares over... and that ends their incongruous smiles. Sarah takes a long breath...

SARAH
It changes things. Something like this. Forces you to ask yourself what you really want.

JOHNNY
You have everything you really want, Sarah.

SARAH
Do I?

He studies her. A beat.

SARAH
Right now, I just want you to put your arm around me.

He does... and on his touch... the skin on Sarah's face peels away and the flesh disintegrates leaving nothing but a skull which pops into dust... and as the vision ends...

(CONTINUED)
JOHNNY

has his arm around her... but there are no smiles now...

THE PHONE RINGS...

ANGLE - CONRAD - (SAME AS SCENE 45A1)

moves to answer it...

CONRAD

I don't hear any choppers landing outside, Sheriff.

ARLETA'S VOICE

Conrad, is that you?

CONRAD

Arleta?

INTERCUT

EXT. BANK - CONTINUOUS

Arleta Hurley, a worn-out woman in her forties, is talking on Walt's car phone...

ARLETA

What are you doing, Conrad?

CONRAD

Arleta, you been watching TV?

ARLETA

I don't like TV, you know that.

CONRAD

I been on it this morning.

ARLETA

Can we talk, Conrad?

CONRAD

We are talking.

ARLETA

Just you and me. Without the TV.

CONRAD

I can't come out right now. You could come in.
Continued:

ARLETA
The police won't let me.

CONRAD
They afraid I might hurt you or something?

ARLETA
I guess.

CONRAD
Hell, Arleta, I wouldn't hurt you, you know that. I love you.

ARLETA
Conrad, you've got to come out now.

CONRAD
If I come out now, nothing changes. I'm just a loser again.

ARLETA
No, you're not, Conrad.

CONRAD
That's what you said.

ARLETA
I was mad.

CONRAD
You're not mad any more?

ARLETA
No. Just scared.

CONRAD
I just wanted to do something to prove that I'm...

ARLETA
You've done that, Conrad. Now come out.

CONRAD
Say, Arleta, you ever been to Jamaica? Lady here went on her honeymoon there. Says it's beautiful this time of year.

ARLETA
Dammit, Conrad, you're such a fool...

(Continued)
A long beat as Conrad looks at the phone... softly...

CONRAD
Yeah. Like I said. Nothing's changed. Thanks for coming by, Arleta.

He gently hangs up the phone...

ARLETA
Conrad... Conrad...? (to Walt)
He hung up.

Walt frowns, looks to Casey... nods, It's time for Plan B.

42A INT. BASEMENT - CLOSE ON TACTICAL TEAM LEADER
who hears orders in his earphone... signals his partner with a flashlight to move into position...

43 INT. BANK - CONTINUOUS
As a morose Conrad sits...

CONRAD
That was my wife, Arleta.

He sees a shot of Arleta on the muted television...

CONRAD
That's her. (beat)
You know why she left me? She said I was boring.

A beat as the sad irony sinks in.

CONRAD
Turn up the sound, partner.

Johnny stands, goes to the TV... as he turns the sound button...

44 A JOHNNY FLASH - THE TV SCREEN - NIGHT
a hand held shot moving from the outside into inside of the bank shows the aftermath of an assault...
CONTINUED:

NEWSMAN'S VOICE
-- sent a team in through the ventilation system, and something went just terribly, terribly wrong. We're waiting for confirmation on the bodies now...

And the vision ends...

RESUME DAY

The same newsman is more calmly narrating the real pictures...

NEWSMAN'S VOICE
... estranged wife of the armed robber, her efforts apparently futile. Our coverage of "Siege at Cleaves Mills" continues after these messages.

Conrad mutes the sound. Johnny is aghast. Sarah's staring at him as he moves back to her. Like a sleepwalker trying to awaken from a nightmare...

SARAH
(whisper)
What...

JOHNNY
(low)
They're gonna try something...and it's not gonna work.

SARAH
What are you going to do?

And as we push into Johnny's face as he tries to figure that out...

SARAH
(whisper)
Johnny, if you warn him, somebody could get hurt...

JOHNNY
I know. But if I don't warn him...

He sighs and off this quandary...

FADE OUT.

END ACT THREE
FADE IN:

45A INT. BANK BASEMENT - DAY

Dark but for flashlights of the tactical duo, wearing earphones to receive orders, moving into position for a strike...

45A1 P.O.V. - THROUGH A GRID IN THE FLOOR

As the tactical team raises a steel plate in the floor a crack... they have a clear view of the phone at the safety deposit desk... they lower the plate and wait for orders...

45B EXT. BANK - CLOSE ON WALT

WALT
(to Roscoe)
Make the call.

46 INT. BANK - DAY - CONTINUOUS - ON THE PHONE

ringing on the safety deposit desk... racking focus to find Conrad looking across the room at the phone... then finding Johnny looking at Conrad looking at the phone... trying to decide what to do.

46A OMITTED

46B EXT. BANK - WALT

Push in as he waits for Conrad to answer...

46C INT. BANK - CONRAD

Push in as he tries to decides whether to answer... finally, just to shut it up... he starts to move to it... Johnny takes the plunge...

JOHNNY
Don't.

Conrad stops. The phone keeps RINGING.
CONTINUED:

JOHNNY
Don't pick it up. It's a trick.
They've got men under the floor.

Conrad scans the floor and his eyes fix on the steel plate - a clear line to the phone. The phone keeps RINGING. Conrad stares at Johnny.

CONRAD
Sure wish I knew which side you were on...

JOHNNY
Ours. All of ours.

Conrad studies him...

CUT TO:

OMITTED

INT. BANK - BASEMENT - PUSH IN ON TACTICAL TEAM waiting for Conrad to answer the phone...

CONRAD (O.S.)
Hello?

INT. BANK - ON THE STEEL PLATE IN THE FLOOR - CONTINUOUS as it flies open, and the men rise only to see Conrad holding Sarah as a shield... aiming his weapon at them...

CONRAD
Something you wanted, fellas?

He glances at Rudy and Tom who push the copying machine over the steel plate... the tactical team is forced to retreat.
47  OMITTED
48  AND
49  CONRAD

releases Sarah, looks at Johnny.

CONRAD
Looks like you were right. I owe you one, partner.

And lowers the gun.

50  EXT. BANK - DAY

At the command table, Casey gets the report on his radio, looks to Walt, shakes his head.

CASEY
(to radio)
Roger that.

ON WALT

The tension's starting to take its toll on him -- his face is drawn, his features sharply etched with worry.

CASEY
(incredulous, to Walt)
Hurley was expecting them.

Walt reacts. A beat as he thinks.

WALT
Pull'em out. Set me up sharpshooters there --
(points to adjacent buildings)
-- and there.

Roscoe moves off to follow those orders...

CASEY
I don't get it. How could he be standing there, waiting for them? There's no way he could've known.

Walt just looks at Dana; they both know there is. He puts his hands on the table and his shoulders sag a little. Then he straightens up.

(CONTINUED)
Continued:

WALT
Unless he had the help of a psychic.

INT. BANK - DAY

Conrad checks the ammo in the revolver. He seems to be preparing for the assault he knows must come soon now.
Then WALT'S VOICE comes over a BULLHORN outside:

WALT'S VOICE
(loudspeaker)
Conrad, this is Walt Bannerman. There won't be any more attempts to get into the bank. You've got my word on it. We're bringing in a van that will take you to a chopper in a vacant field about a hundred yards down the road...

Conrad looks over at Johnny.

CONRAD
He telling the truth?

A long beat between the two men.

JOHNNY
You sure you want to know?

Conrad isn't, but he nods anyway.

JOHNNY
I'm not your fortune teller. You want a partner? I'll work with you... but there's a condition. Fair trades. Let someone go.

CONRAD
'A hostage for your thoughts'.

JOHNNY
(acknowledges)
I've got my expenses.

Hurley thinks about that for a long moment.

CONRAD
Which one?
(points to Sarah)
Not her.

(continued)
Melanie still whimpers. Letting her out suddenly seems like a good idea. Conrad nods.

**CONRAD**

Hell, I'm tired of her crying anyway...

**CUT TO:**

**EXT. BANK**

Melanie coming out... officers move to take her out of the line of fire...

**INT. BANK - ON CONRAD**

**CONRAD**

Your turn.

**JOHNNY**

Take a bullet out of your gun and give it to me.

Conrad looks dubious, then opens the cylinder of the .38 and takes out a bullet, replacing it with another from his pocket. He tosses the bullet, underhand, across the room to Johnny.

**MOVING WITH THE BULLET**

tumbling into Johnny's hand as the CAMERA continues on and RAMPS TO HIS FACE --

**A JOHNNY FLASH - SLOW MOTION - NIGHT**

Conrad has everyone left in the bank clumped around him going from the door of the bank to a waiting van. Conrad has one hand on Sarah, a gun at her back. A SHARPSHOOTER on the roof doesn't need an order here, he FIRES -- and Conrad goes down but...
CONTINUED:

HIS GUN DISCHARGES INTO THE GROUP

RESUME

Conrad's watching Johnny closely. He comes out of it and slips the bullet into his pocket.

CONRAD
Well?

JOHNNY
Still another undesirable outcome.

CONRAD
What do we do about it?

JOHNNY
What do you do about it, Conrad.

(beat)
Every choice you make has a consequence in the future. One wrong choice and you lose. We all do. I'm just trying to help you figure out the right choices here.

CONRAD
What choices do I have left?

Johnny motions to the hostages...

CONRAD
I got nothing if I let them go.

JOHNNY
You've got nothing if you keep them.

CONRAD
How do I know you're not bluffing?

JOHNNY
You don't. But I'm not. If you keep the hostages, you're going to die, Conrad.

CONRAD
That's not the worst thing that could happen.
JOHNNY
Not the best thing either.
(beat)
You won't be the only one who
dies, Conrad. I know you didn't
come here today to hurt anybody.

CONRAD
That's God's honest truth.

Johnny picks up on 'God' and takes a calculated risk with
this argument --

JOHNNY
I can't speak to what you'll find
when you cross on to the other
side. But you sure you want the
burden of somebody else's death
on your hands when you get there?

And that seems to weigh on Conrad.

CONRAD
You a religious man, John?

JOHNNY
I am today.

CONRAD
I used to be.

Conrad studies him... then...

CONRAD
Karen, Henry, Tom, Rudy... you're
leaving...

JOHNNY
...Not good enough...

CONRAD
(overlapping)
The Sheriff's wife stays. You're
not getting her out unless I go
with her. And as for you, it
goes without saying -- whatever
happens to me, happens to you.

Johnny frowns, frustrated. But he backs off for the
moment. At the door --

(CONTINUED)
Continued: (2)

Spahn
(trying to reach out somehow)
Conrad...

Conrad
It wasn't your fault, Henry. I know I've slipped a little lately. This was supposed to turn all that around.

Spahn
Good luck, Conrad.

Spahn looks to Johnny and nods... as they exit.

On the TV in the bank we see them collected and hustled away.

Conrad
Takes a bullet out of the .38 and, this time, leaves the revolver on the desk, the cylinder open --

INT. BANK - DAY
Conrad holds the bullet from the .38 in his open palm.

Conrad
Where do we stand, partner...

He throws the bullet to Johnny. He lets it drop to the floor.

Johnny
Sarah goes first.

Conrad
(aims the shotgun)
Pick up the bullet.

Johnny
You can't threaten me. You know perfectly well, you shoot me -- or her -- you might as well shoot yourself.

(a glance outside)
Or they will...
CONTINUED:

CONRAD
(long beat)
I let her go, I lose my protection.

JOHNNY
You've got me.

CONRAD
And you won't let me get killed.

JOHNNY
All I can give you is a chance, Conrad. Whether you take it or
not is up to you.

Conrad doesn't move, just stares at him.

JOHNNY
Let her out.

ON CONRAD

It takes him a long time, but finally, he nods.

SARAH

embraces Johnny, all but overcome with feeling for him.
As she does...

A JOHNNY FLASH - HIS POV - LOOKING UP AT THE SKY - AS
WALT AND SARAH (CRYING) LOOKS DOWN AS THE ZIPPER OF A
BODY BAG IS ZIPPED UP - MATCHES EARLIER SIMILAR SHOT

RESUME

JOHNNY
Tell Walt...

SARAH
What?

JOHNNY
I'm counting on him to take good
care of you and Johnny.

SARAH
I'll see you soon. Don't do
anything foolish.

(CONTINUED)
CONTINUED:

JOHNNY
That's me. Johnny 'don't-do-anything-foolish' Smith.

She's out.

EXT. BANK - CONTINUOUS
Walt rushes to put his arm around her and lead her back to the command post, where Casey and Dana are.

CASEY
He's lost his shield. We can take him now, Sheriff.

SARAH
You can't do that, not with Johnny still in there.

CASEY
With all due respect, Mrs. Bannerman, this Smith fellow almost got my men killed. I'm not sure whose side he's on at this point.

She looks at him incredibly.

SARAH
(to Walt)
Who is this stupid son-of-a-bitch?

CASEY
(reacts)
Ma'am?

WALT
(dry)
Honey, this is Harlan Casey, leader of the state's Tactical Team.

SARAH
Your team was about to get us all killed. Johnny told me.

CASEY
Sure, like this guy can really see into the future.

He laughs and looks over at Walt and Dana for affirmation, he gets none...

(CONTINUED)
CONTINUED:

WALT
(beat)
We'll give Johnny a little more
time in there with him.

INT. BANK - DAY

Johnny's leg is starting to ache. He eases himself into
a chair and tries to get comfortable. Conrad holds the
shotgun between them...

CONRAD
That courthouse job. It would've
saved my business. Maybe Arleta
would come back to me.
(trails off)
Aw, hell. What difference does
it make now?

JOHNNY
Not much.

CONRAD
Coulda, woulda, shoulda. I never
got any breaks, anyway. Why should
I get any now?

JOHNNY
I think you got a break.

CONRAD
Yeah?

JOHNNY
Having Sarah in here this morning.
If she hadn't been here, you
wouldn't be alive.

Johnny's words chill Conrad to the bone.

CONRAD
Tell me about her.

JOHNNY
Who?

CONRAD
The Sheriff's wife.

JOHNNY
Sarah's an old friend.

Conrad studies him... smiles, shakes his head...

(CONTINUED)
CONRAD
John, the invisible guy with the toolbox who fixes the electrical outlets gets to see and hear a whole lot that most people never even begin to notice... you know what I mean?

Johnny smiles.

JOHNNY
We had a thing once.

CONRAD
You lost her. To the Sheriff.

JOHNNY
You could say that.

CONRAD
Women.

An odd bonding moment... Conrad starts putting money back in the banker's boxes, then picks up the notepad with the numbers on it and folds back the top sheet of paper....

CONRAD
She still has feelings for you.

JOHNNY
What makes you say that?

CONRAD
(looks at him, dry)
What kind of psychic are you? It just fills the room, partner.

A long beat. As they look at each other. Finally, Johnny shrugs.

JOHNNY
It's too late for that now.

CONRAD
Good for you. Move on with your life.

(he laughs)
Listen to me. I'm one to give advice.

He picks up the shotgun. He works the action to EJECT all five shells from it, then puts it down.

(CONTINUED)
CONRAD
I'm not gonna make it to Jamaica, am I?

And he drops the bullets into Johnny's hands. Johnny's face goes blank for a moment. This time, we don't see Johnny's vision (and for all we know, there may not even be a vision this time; he may be simply talking Conrad down)...

JOHNNY
(sadly)
Not that far.

CONRAD
I guess I never was.

JOHNNY
It's a good thing too.

CONRAD
Why?

JOHNNY
Jamaica has an extradition treaty with the U.S.

CONRAD
It does? Isn't that where that Wall Street thief hid out in plain site for years?

JOHNNY
Believe that was Costa Rica.

CONRAD

JOHNNY
And even then he had to pay a fortune to the local authorities to leave him alone.

CONRAD
I don't know anything about Costa Rica.

JOHNNY
I hear it's nice.

CONRAD
But I'm not going.

(MORE)
CONRAD (CONT'D)  
(Johnny shakes his head)  
Where then?  
(dreading the answer)  
Prison?  

Johnny nods.  

CONRAD  
Am I gonna be okay with it...?  

JOHNNY  
Yeah, Conrad, you're gonna be okay with it.  

CONRAD  
(hopeful)  
Hey, John. Let's say I am okay with it. A model prisoner. And I get out in a few years, you know? And I walk out the front gate, is there someone waiting to take me home?  

Johnny looks at a bullet in his hand and then to Conrad a long beat...  

JOHNNY  
Yeah...  

CONRAD  
Is it Arleta?  

JOHNNY  
(beat)  
No.  

CONRAD  
You coulda lied at least.  

JOHNNY  
What kind of partner would I be?  

CONRAD  
Who's there waiting for me, then?  

JOHNNY  
Me, Conrad.  

Conrad smiles.
EXT. BANK - DAY

The door opens. Conrad is the first one out, hands on his head. Deputies move to handcuff and arrest him as Johnny emerges, looking weary. Crisis over, people start to come through the police line and into the parking lot, Dana moves toward Johnny but by the time she reaches him, other reporters are with her...

DANA
Johnny...

JOHNNY
No questions right now, Dana, okay? Maybe later.

He's treating her just like any other reporter and it stings... she watches as he moves to Walt and Sarah... the Sheriff has his arm around his wife...

WALT
That jig-saw puzzle finally came together. Could have been a lot different today. Nice work.

(adding as an afterthought)
The state boys do have a few bones to pick with you...

JOHNNY
I had no choice, Walt...

WALT
It all turned out.

SARAH
Johnny needs a ride home. He came with me.

WALT
No problem.

(and he does this deliberately because he wants to be alone with his wife right now)
Roscoe, drive Mr. Smith home.

Johnny and Sarah exchange a last glance...
CONTINUED:

SARAH
I'll call you later.

Johnny nods, starts to move toward Roscoe...

WALT
Hey, John.

Johnny turns, pauses...

WALT
(re: Sarah)
Thanks for bringing her back to us.

Johnny acknowledges and walks off alone toward Roscoe's car and as we pull back, we see Dana also alone, watching him... and the busy activity of the post siege begins to fill the screen as we...

FADE OUT.

END OF ACT FOUR

THE END