THE DEAD ZONE

"FINDING RACHEL, PART ONE"
Production #4-3001

Written by
Karl Schaefer

Directed by
James Head

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"FINDING RACHEL, PART TWO"
Production #5-3002

Story by
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Teleplay by
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Directed by
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THE DEAD ZONE

“FINDING RACHEL PART ONE”

SETS

INTERIORS

SMITH HOUSE
   LIVING ROOM
   BASEMENT
   Foyer

BANNERMAN HOUSE
   ENTRY
   BEDROOM

PURDY’S OFFICE

CIVIC CENTER

RACHEL’S HOUSE
   LIVING ROOM

REPUBLIC

STILLSON’S CAMPAIGN HQ
   STILLSON’S OFFICE

EXTERIORS

SMITH HOUSE
   FRONT DOOR

LOADING DOCK

CIVIC CENTER PARKING LOT

SHERIFF’S DEPARTMENT

RACHEL’S HOUSE

RESTAURANT

RUBBLE-COVERED STREET IN FUTURE
   “MISSING” POSTERS FENCE

CLEAVES MILLS
   SUBURBAN STREET
   PARKING LOTS
   FOREST HIGHWAY

VEHICLES

JOHNNY’S JEEP

RACHEL’S CAR

WALT’S PATROL CAR

CARS ON STREETS & PARKED

KENNEDY’S CAR
   *

STILLSON’S LIMO
   *
THE DEAD ZONE

"FINDING RACHEL PART ONE"

TEASER

FADE IN:

1 INT. LOADING DOCK - NIGHT

SOMEBODY'S P.O.V. -- looking up at a small group of well dressed MEN, who look back into the camera as they circle around like predators.

    MAN ONE/TRUAX (O.S.)
    Beautiful isn't she?

    MAN TWO (O.S.)
    And she's all ours...

A face we recognize steps into frame, the others moving aside deferentially -- it's GREG STILLSON. The desire and expectation in his face gives us a chill.

    STILLSON
    Anybody else know we have her?

    MAN ONE/TRUAX
    Nobody outside of this room.

    STILLSON
    May I?

    MAN ONE/TRUAX
    That's what we're here for.

As Stillson reaches forward, the VIEW MOVES TO REVEAL what the men have been salivating over: not a woman, but a small computer kiosk -- one of the new digital VOTING MACHINES.

ON THE SCREEN

A touch screen menu for the upcoming congressional election, listing three candidates, a Democrat (Steven Hansz), a Republican (Melissa Klock), and an Independent: GREG STILLSON. Stillson's hand circles the screen sensuously.
CONTINUED:

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

RESUME SCENE

The men laugh.

MAN ONE/TRUAX
Of course it matters. Every vote counts...

STILLSON
...some just count more than others.

MAN ONE/TRUAX
In a close election like yours, it all comes down to margin of error. The digital equivalent of a hanging Chad.

STILLSON
And there's no paper trail?

MAN ONE/TRUAX
Only one we generate...

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

MAN TWO
Better than sex isn't it?

Stillson throws a look to Man Two.

STILLSON
You, my friend, need to get out more.

The men all laugh. Good times. Stillson's FATHER (JAMES) steps up, putting a hand on his son's shoulder.

(CONTINUED)
CONTINUED: (2)

JAMES STILLSON
Nobody can stop us now son.

The sound of a DOOR OPENING off screen draws everyone's attention. They all look worried, except for Stillson, who recognizes the unseen person at the door.

STILLSON
(smaliling)
That's okay, c'mon in, we were just finishing up here...

TIGHT ON A WHITE BOARD

Starting on the name "Stillson" the view follows a complex diagram of interconnected lines.

A hand enters frame, drawing an arrow from "Wey wakes from coma" back in time to right before "Stillson elected?".

JOHNNY (O.S.)
So Christopher Wey wakes up from his coma here, after whatever happens... happens, and begins appearing to me as a vision...

WIDEN TO REVEAL: INT. SMITH HOUSE BASEMENT - NIGHT

Johnny and Bruce at the Armageddon board, puzzling over the timeline.
JOHNNY
...here. Somewhere between these two points, if I'm right, Greg Stillson is going to cause the destruction of Washington D.C. -- Maybe the destruction of everything.

BRUCE
And that's why Wey was sent to you in a vision? To stop all this from happening?

JOHNNY
I don't know. But what other explanation is there? My visions aren't random. They happen for a reason. Maybe everything up to now has just been a test, preparing me for this...

And he points to a photograph of a mushroom cloud taped to the whiteboard at the end of the timeline. Bruce lowers his head, staring at the floor for a long beat, thinking. Johnny realizes how all this must sound.

JOHNNY
You okay?

BRUCE
Yeah... I guess... actually what am I saying... no, I'm not okay. All this Armageddon talk... I mean, my Daddy used to preach the whole, "signs and wonders, end times are upon us," deal. Now you're asking me to believe that this Christopher Wey dude has come to you in a vision from the future, to tell you that a guy running for Congress, who hasn't even been elected yet, is going to cause Armageddon?

JOHNNY
Basically, yes. But there's something else. Something I haven't told you yet.
BRUCE
It gets worse?

JOHNNY
The last time I saw Wey in a vision, he showed me a magazine from the future. I was on the cover, and the headline was, "Will this man destroy the world?"

BRUCE
Uh-huh... What are you saying?

JOHNNY
Bruce. I don't know what's going to happen. What all this is going to do to me. But if it turns out, that somehow I'm the one, who is going to cause Armageddon? Bruce, you have to promise me, you will do the right thing.

BRUCE
The right thing? What the hell are you talking about?

JOHNNY
Bruce. Listen to me. LISTEN TO ME. If it turns out that I somehow cause this to happen --
(points to the whiteboard)
-- you have to do whatever it takes to stop me. Whatever it takes.

BRUCE
Johnny, I love you man. I will follow you anywhere. After what we've been through, I'd lay down my life for you, in a heartbeat. But don't ask me this. This is crazy.

JOHNNY
You have to promise me...

BRUCE
Ask me anything else man, but not this.

Bruce can't listen anymore. He gets up to leave.

JOHNNY
Bruce... wait... listen to me...

(CONTINUED)
CONTINUED: (3)

BRUCE
I gotta go man... I can't... I just... I gotta go...

And Bruce takes off up the stairs. Johnny grabs his cane and follows him to the base of the stairs, but stops, realizing his friend can only handle so much. He watches after him, waiting until he hears the front door slam.

Dejected, he turns back toward the Armageddon board, only to find himself face to face with...

CHRISTOPHER WEY

Looking scarier than usual, the cane top in his hand. Johnny is momentarily startled, but recovers quickly.

JOHNNY
You? Now what?

WEY
I have something to show you.

Wey suddenly grabs the top of Johnny's cane, then holds out his burned cane top for Johnny to reluctantly grasp, triggering --

VISION - EXT. RUBBLE COVERED STREET - DAY

Johnny finds himself in a sunblasted future, disoriented. Wey is there, urging him on.

WEY
...C'mon. C'mon. It's not safe for me here. Move!

JOHNNY
Where are we?

WEY
Your future. Lovely, isn't it? Follow me.

Moving along a wall for cover, Wey takes off, Johnny stumbling after.

FOLLOWING WEY

As he zig-zags through the abandoned streets, Johnny struggling to keep up.

(CONTINUED)
Suddenly Wey ducks for cover, leaving Johnny standing out in the open, nowhere to hide as...

THREE MARAUDERS

Run straight for Johnny, looking very threatening. Johnny braces for an attack, but the marauders run right past, never even looking at him. As soon as they are gone, Wey reappears. He laughs derisively at Johnny.

WEY

Don't worry. They can't see you.
Good thing too. You don't have a lot of fans here.

JOHNNY

What do you mean?

But Wey doesn't answer, instead moving off again. Johnny has no choice but to follow. Wey disappears around a corner. Johnny rounds the corner and sees:

VISION - THE "MISSING" FENCE

A long stretch of bent and broken chain link fence, covered it's entire length with flyers for missing persons, similar to what happened after 9/11, but on a larger scale. Johnny stops to examine some of the flyers.

TIGHT ON THE FLYERS

Faded and brittle from the blinding sun, each one a testament to a family torn apart by some unknown tragedy.

The text is barely legible, but the dates are all sometime in the year 2015. Johnny inspects some of the flyers.

JOHNNY

What happened?

WEY

I don't know. Whatever happened, this was just the beginning. But it's not what I brought you here to see.

Wey continues on down the fence, stopping when he reaches an area covered by...
CONTINUED:

NEW FLYERS

Obviously not weathered like the others, covering ten feet of fence, two flyers alternating in a pattern. The first, hand printed, features an outline of a hand with an eye in the middle of the palm. Above the hand it reads: JOHNNY SMITH. Below, the word: BELIEVE.

Alternating with the "Believe" flyer, obviously recently made on the same paper, is a copy of a copy of a flyer for a MISSING WOMAN: RACHEL CALDWELL. IN A PICTURE ON THE FLYER, SHE IS BEAUTIFUL, YOUNG, AND WEARING A "STILLSON FOR CONGRESS" BUTTON. Unlike all the other flyers, the date Rachel vanished is OCTOBER 25th 2004. $25,000 reward for information. (If seen on flyer: 1-800-555-0199.)

Wey gets up in Johnny's face.

WEY
These are new. Somebody is putting them up all over. Who is she?

JOHNNY
I don't know.

WEY
You better find out.

Wey holds up the cane top, then just drops it, breaking their connection.

CUT TO:

OMITTED

EXT. INTERSECTION - NIGHT

A car honks and veers to miss JOHNNY as he emerges from the vision, finding himself in the middle of an intersection, no idea how he got there.

FADE OUT:
Starting TIGHT on a series of MRI scans of Johnny's skull from various angles. The VIEW WIDENS TO REVEAL: Dr. Gibson studying the scans, while Johnny sits on the edge of the examining table.

DR. GIBSON
There's nothing in these latest MRI's that would account for the symptoms you're describing.

JOHNNY
But doc, it's definitely getting worse. The headaches were at least bearable before.

DR. GIBSON
I can give you medication for the pain. I'm more concerned about these "blackouts" you've been having.

JOHNNY
They're not even blackouts really. It's more like I'm missing time. It happens whenever I have these very intense visions. When I come out of the vision, time has passed I can't account for. I don't black out during the vision -- in fact as far as I can tell, I keep doing whatever I was doing before the vision started -- I'm just not conscious of it. It's weird, almost like I'm in two places at once.

DR. GIBSON
What kind of visions trigger these episodes?

JOHNNY
Visions of the future... far in the future.

DR. GIBSON
Is there something particularly traumatic about these visions?

(CONTINUED)
JOHNNY
(hesitant)
...yes...

DR. GIBSON
Can you tell me about them?

JOHNNY
...no.

Gibson studies Johnny for a long beat, decides not to press him further.

DR. GIBSON
If it was anybody else I'd send them for a psych evaluation, but with you Johnny, I'm not sure how much help I can offer. I can set you up for a consult with a top neurologist -- they've made huge strides in just the last few years in what they know about the brain. Meanwhile, I'd like to admit you and run some more extensive tests.

JOHNNY
That all sounds great doc, but we'll have to do it another time, I've got to be somewhere.

Johnny gets up and starts for the door. Gibson calls after him.

GIBSON
Johnny, wait!

JOHNNY
Yeah?

GIBSON
This is serious. If it happens again, I want to see you right away... and be careful...

JOHNNY
Thanks doc.

And he exits. Off Gibson's worried look...

INT. BANGOR CIVIC CENTER - DAY

A HIGH SCHOOL BAND warms up the crowd at a "Stillson for Congress" rally.

(CONTINUED)
BANNERS declare things like: "STILLSON the INDEPENDENT for Congress," "STOP THE SPECIAL INTERESTS," "KEEPING AMERICA STRONG," "THE PEOPLE'S CANDIDATE," "STILLSON FOR GOD, COUNTRY, AND YOU."

SARAH BANNERMANN

Works the voter registration table, and is just finishing signing up a young couple.

SARAH

All right... just fill this out. Sign here, and date it, October 25th. You're all set to vote Tuesday. Next?

Sarah looks up from her paperwork to discover Johnny standing in front of her.

JOHNNY

Do they have a box for "none of the above."

SARAH

You can just leave it blank.

JOHNNY

I thought you were going to quit working for Stillson?
CONTINUED: (2)

SARAH
I made a commitment to stay through the election. Besides, I think he's really grown as a candidate.

JOHNNY
Listen, Sarah...

Just then Johnny is interrupted as the BAND fires up an energetic SONG, something like "MISTER TOUCHDOWN". Johnny turns to looks, seeing...

STILLSON
Wade into the enthusiastic crowd on his way to the stage. People swarm around him, his charisma evident as they stretch to touch him.

JOHNNY
Watches, his cynicism amply boosted. Then something catches his attention, putting Johnny on full alert.

JOHNNY'S POV
A few paces ahead of Stillson, walking backwards, a young WOMAN, hidden behind a semi-professional video camera, catches the action as Stillson works the crowd. As she deftly circles around him, we see her face clearly: it's RACHEL CALDWELL, the woman on the MISSING FLYER.

VIDEO POV
Catching the Kennedy-esque action as Stillson continues toward the stage. It's the kind of footage political spots are made of, and Stillson has a natural affinity with the camera. He also displays a natural affinity for the camera operator, looking directly into the lens and smiling, even pausing to repeat an action when she misses something.

STILLSON
Hang on, lets get that again for the camera, you ready Rachel?

RACHEL (O.S.)
Go for it.

Stillson lets a GRANDMA, decked out in a Stillson hat and shirt, give him a big sloppy kiss on the cheek.

(CONTINUED)
STILLSON

Now that's what I call a passionate supporter.

Stillson pulls himself away and heads for the stage, pausing as he passes the camera to look straight into the lens with a chilling smile - the same smile we saw in the teaser.

JOHNNY AND SARAH

Without taking his eye off the woman with the camera, Johnny throws a question back to Sarah.

JOHNNY

The girl with the camera, who is she?

SARAH

(looking)

Down in front? That's Rachel Caldwell. She's shooting a documentary for the campaign. Why?

JOHNNY

(moving off)

Just wondering...

Sarah watches Johnny move off in the direction of the stage.

MOVING WITH JOHNNY

As he cuts through the noisy Stillson fans, somebody calls his name. He turns to see Reverend Purdy.

PURDY

(over the crowd)

Johnny! This is a surprise. I hope this means you're keeping an open mind. Our offer still stands you know, your endorsement could really make a difference. This is going to be a close election.

JOHNNY

Don't hold your breath.

PURDY

Saint Paul had to be blinded before he saw the light.

(MORE)

(CONTINUED)
PURDY (CONT'D)
I hope it won't take something so dramatic in your case.

Johnny just smiles and pretends he can't hear over the din, moving off toward Rachel. Purdy smiles and watches him go, his expression turning dark as soon as Johnny isn't looking.

ON STAGE - STILLSON

raises his hands in an effort to quiet the crowd so he can speak.

STILLSON
Man, that's some band huh?

He quiets another round of applause.

STILLSON
Thank you. Thank you. Boy you can really feel the energy in this room. It's the feeling you get when something special is happening. And that something special is all of you, the people of Maine who have made this campaign possible.

(and under)

With your help, we're going to take America back from the cultural elite who have led this country astray -- away from the fundamental values we cherish. I will fight to cut taxes, putting your hard earned dollars back in your pocket, because you know better how to spend your money than any Washington insider! I will also fight hard to put God back into our classrooms and courthouses. So on election day, I want you to join me by voting to make America great again. Thank you!

Then the band kicks in with another patriotic standard.

JOHNNY

The only one not transfixed by Stillson as he works his way through the crowd, headed for Rachel.
RACHEL

Off to the side of the stage, panning back and forth between Stillson and the crowd.

VIDEO P.O.V. -

As she captures crowd reactions, we get a glimpse of:

- SARAH, listening attentively, occasionally looking away from the stage to track Johnny.

- PURDY, clapping along with the crowd. He is joined by SONNY ELLIMAN and James Stillson -- looking jaded as they join in the fun.
CONTINUED: (6)

- JOHNNY, looking at Rachel instead of the stage.

RESUME WIDER

As Johnny reaches Rachel, slipping up beside her. Johnny uses the distraction of the crowd and the speech to brush against Rachel triggering:

VISION: LOADING DOCK - NIGHT

This vision overlaps the opening scene from the teaser, but is from a different POV, revealing that RACHEL was the person who interrupted the earlier scene. Johnny watches (now part of the group of men), as Rachel opens the door...

    RACHEL
    Sorry. I didn't know anyone was in here...

Stillson beckons her in.

    STILLSON
    That's okay, we were just finishing up. C'mon in. I want to introduce you to some people.

One of the men throws a fitted dust cover over the voting machine. Johnny is looking at Rachel and misses seeing the voting machine, but notices the dust cover has a logo printed on it. (The logo is a large "A" with a circle around it for ARGON INC.)

    STILLSON
    Gentlemen, I'd like you to meet my next director of media relations, Rachel Caldwell...

Rachel smiles, a lamb amongst wolves. The vision ends.

RESUME JOHNNY AT CAMPAIGN RALLY

As Stillson winds up his stump speech, Johnny reacts to Rachel, who continues to shoot, unaware.

(CONTINUED)
CONTINUED:

STILLSON
...So if you will join me on this journey by sending me to Congress, I will send the politicians in Washington a message: We the People will have our voice heard over the special interests. Thank you. And God Bless America.

As the applause rings out...

INT. AUDITORIUM - LATER (FORMERLY EXT. PARKING LOT)

After the crowd has broken up, Rachel is collecting her equipment as Johnny approaches her.

JOHNNY
Rachel Caldwell?

RACHEL
Yes?

JOHNNY
Hi. My name is Johnny Smith. I'm a friend of Sarah Bannerman, she works with you on the campaign.

RACHEL
Oh, hi... Of course, Mr. Smith. I know who you are. I've heard Reverend Purdy speak about you often.

JOHNNY
Reverend Purdy?

RACHEL
I'm a graduate student at Faith Heritage.

The plot thickens, but Johnny betrays nothing.

JOHNNY
Oh... cool. Listen, I saw you filming the rally today and was wondering if I could talk to you?

RACHEL
Sure. What about?

There are still a few Stillson supporters in the room, so Johnny is circumspect.
JOHNNY
I um, had an idea for a documentary about psychic phenomenon, and I was looking for somebody to produce it. Sarah told me you were the person to talk to.

RACHEL
Really? Wow. I'd love to do something like that.

JOHNNY
Great. Maybe we could meet and talk about it.

RACHEL
Sure. Anytime.

JOHNNY
What are you doing right now?

RACHEL
Now? Gee, I have a meeting back at campaign headquarters. It's super busy with the election coming up.

JOHNNY
I understand. But I'd really like to talk to you as soon as possible. What about later?

RACHEL
I should be wrapped out of there by six thirty. There's a seafood bar and grill near my house, on Route 11...

JOHNNY
Sharkey's?

Johnny notices Sonny Elliman watching him from a distance.

RACHEL
That's right. I could be there by seven.

JOHNNY
Perfect. I'll see you at seven.

Johnny turns to go, pretending not to see Elliman watching him as he leaves.
EXT. AUDITORIUM - DAY

As Johnny crosses the street, cane in hand. He suddenly winces in pain, grabbing his head, stricken by a headache. He leans against his cane to steady himself, when suddenly he is thrust into a...

FLASH VISION: THE FUTURE - NIGHT

Christopher Wey, looking angry and scared, runs toward Johnny.

WEY
What do they want?

RESUME JOHNNY - PRESENT DAY - EXT. AUDITORIUM

Finding himself somehow suddenly across the busy street, sitting in his car, Rachel driving past with a wave. Johnny waves back, as if nothing was wrong, then reacts, wondering what just happened. Another crushing pain wracks his head, and...

FLASH VISION: THE FUTURE - NIGHT

Johnny is backed up against the "Missing" Fence, terrified as Wey rushes him. But instead of hitting him, Wey shoves his way through a small gap in the fence. Johnny turns to face him, looking through the fence as Wey yells...

WEY
HELP ME!

Wey looks past Johnny, seeing something that terrifies him, then turns to run. Johnny spins to look behind him, just as a GROUP OF SURVIVORS swarms around him, and without seeing Johnny, climb the fence in hot pursuit of Wey. Then, just as suddenly as it began, the vision ends, and Johnny finds himself...

EXT. FOREST HIGHWAY - NIGHT

At the side of the road, Johnny leans against his car, a gash in the back of his head, CELL PHONE in his hand. A voice buzzes from the phone and he puts it to his ear.

(CONTINUED)
CONTINUED:

DISPATCHER (PHONE)
911 emergency, how can I help you?

JOHNNY
Excuse me?

DISPATCHER (PHONE)
911. Do you wish to report an emergency?

Johnny stares at the phone, no idea why he called.

JOHNNY
Umm, no... I'm sorry... I...
(then realizing hours have passed)
...what time is it?

DISPATCHER
Sir this line is for emergencies only.

JOHNNY
(upset)
The time! What time is it?

DISPATCHER
8:05 pm sir.

JOHNNY
8:05? Rachel!

Johnny snaps his phone shut and only then realizing he's bleeding from a cut on his head. He stumbles into his car. Unseen by Johnny in the b.g. is a DEER XING sign.

EXT. SHARKEY'S SEAFOOD BAR & GRILL - NIGHT

Johnny screeches to a halt and jumps out of his car, taking a beat to decide NOT to bring his cane.

INT. RESTAURANT - NIGHT

Johnny bursts into the nearly empty restaurant, blowing past a waitress as he looks for Rachel. She's not there. He turns to the waitress, who, seeing the cut on his head and his demeanor, seems a little afraid of him.

(CONTINUED)
CONTINUED:

JOHNNY
Did you see a woman here earlier, blonde hair, twenty-four?

WAITRESS
Yeah, I saw her. She left about an hour ago... with you.

Off Johnny's reaction...

INT. BANNERMAN HOUSE - NIGHT

Half out of his uniform, Walt answers an urgent pounding on the door.

WALT
Hang on. I'm coming. I'm coming.
(opens door)
Johnny? Everything all right?

Johnny blows in the front door. Between the blow to the head and his memory lapse, he seems very disoriented.

JOHNNY
I need your help.

Sarah is right behind Walt.

SARAH
Johnny? What happened to your head?

JOHNNY
I don't know. Doesn't matter.

WALT
What's going on?

JOHNNY
This woman I met today at the Stillson rally. She's in some kind of trouble.

SARAH
Rachel Caldwell?
WALT
You know her?

SARAH
She works for the campaign.

WALT
What makes you think she's in trouble?

JOHNNY
It's complicated. I just need to find out where she lives, see if she's okay.

SARAH
I have a contact list for the campaign, I'm sure she's on it.

EXT. RACHEL CALDWELL'S HOUSE - NIGHT

Walt's police cruiser pulls up in front of a cute little house. Walt and Johnny get out, approaching the dark house. Reaching the front door, Walt rings the bell. No answer.

WALT
Doesn't look like anybody's home.

Johnny opens the screen door, and knocks hard on the front door. Unlatched, it swings open. Walt and Johnny look at each other. This is not a good sign. Johnny carefully steps inside.
CONTINUED:

JOHNNY
Rachel?  Rachel are you in there?
It's Johnny Smith.

Walt unbuttons his holster and follows Johnny into the dark house.

WALT
Sheriff's department.  Anybody home?  We're coming inside.  Hello?

Johnny turns on a light, revealing:

INT. RACHEL'S LIVING ROOM - NIGHT

The small living room is decorated in vintage IKEA.  As Walt moves deeper into the house, Johnny examines a large table against one wall -- it seems too big for the room. Looking closer, he sees several electronic equipment cables coming up from below, sitting on top of the table as if a stereo or something had been connected here before.  He touches one of the cables, triggering:

VISION: RACHEL'S LIVING ROOM - DAY

As Johnny watches, Rachel sits at her desktop editing system, clicking her way through footage of the Stillson campaign.  Greg Stillson stands behind her, rubbing her shoulders.

STILLSON
Have I told you how lucky I am to have you on my team?

As he leans in to kiss her neck... A WOMAN'S VOICE snaps Johnny back to reality.

WOMAN'S VOICE
Who are you?

RESUME SCENE

Johnny turns to find a WOMAN standing in the open front door.  Walt returns from searching the rest of the house, joining Johnny in the living room.

WALT
Rachel Caldwell?

(CONTINUED)
CONTINUED:

WOMAN
She's my sister. I'm Rebecca Caldwell. Has something happened to her?

Off Johnny and Walt's reaction...

FADE OUT:

END ACT ONE
INT. RACHEL'S HOUSE - NIGHT - CONTINUOUS

Apprehensive but keeping herself calm, Rebecca steps inside to confront Johnny and Walt. If Rachel projected innocence and a hope for the future, Rebecca is streetwise and a realist. The sadder but wiser girl.

REBECCA
I drove up from D.C. We were supposed to go on a trip together after the election.

WALT
When was the last time you spoke to your sister?

REBECCA
This morning... What's going on? Why are you here?

Johnny and Walt look at each other, that's a tough one to answer. Johnny takes it.

JOHNNY
I was concerned something happened to your sister so I asked Sheriff Bannerman to help me check on her.

REBECCA
And you are?

JOHNNY
John Smith.

Johnny reaches out and shakes her hand, triggering:

VISION - JOHNNY AND REBECCA - MATCH MOVE MORPH

INTERCUTTING:

EXT. FOREST HIGHWAY - DAY

An angry Rebecca, pummeling Johnny, tears streaming down her face. INTERCUT WITH:

INT. JOHNNY'S LIVING ROOM - NIGHT (OR N.D. LOCATION)

A passionate Rebecca, embracing Johnny, kissing him.

(CONTINUED)
CONTINUED:

It's almost as if Johnny is seeing two possible futures simultaneously.

RESUME SCENE

Johnny's surprised, but tries not to register it. Walt can see the skepticism in Rachel's eyes.

WALT
John has assisted us on a number of cases as a police psychic.

REBECCA
...What?

She looks at Johnny like he's from Mars. A rising sense of dread is taking hold of her.
JOHNNY
Look, I know how this sounds...

REBECCA
No. No you don't know how this sounds. I come here expecting to find my sister, and instead I find the cops and a police... psychic. WHAT THE HELL IS GOING ON?

JOHNNY
First off, let me tell you that I don't know for certain that anything has happened to Rachel...

REBECCA
You said you were concerned. Why?

JOHNNY
Let me see if I can explain this... I have visions. Visions that show me important things about a person. In Rachel's case, I saw a flyer, with her picture, that said she was missing, and offered a reward of twenty-five thousand dollars.

REBECCA
And I'm supposed to believe this?

WALT
Ms. Caldwell, I've worked with Johnny on many, many, cases. I've never known him to be wrong.

Rebecca suddenly feels lightheaded. She looks for a chair and sits down, her mind racing.

WALT
Let me get you some water.

REBECCA
(pulling it together)
No, I'm fine.

Johnny sits down across from her, looks into her eyes, trying to convey the truth of what he's saying.

(CONTINUED)
JOHNNY
I met Rachel earlier tonight, to
warn her, but something happened...
I blacked out, I don't know why,
but when I came to... she was
gone. That's when I contacted
Sheriff Bannerman and we came
here.

REBECCA
How long has she been missing?

JOHNNY
Just a few hours.

WALT
She could come walking in that
door any minute wondering what
all the fuss is about.

Rebecca smiles slightly, as she is momentarily reassured.
But it doesn't last long, something in Johnny's eyes
betrays his real feelings, and her expression changes.

REBECCA
(to Johnny)
But you don't think that's going
to happen, do you?

Johnny hesitates, not sure what to tell her. Walt jumps
in to help.

WALT
Normally we would wait forty-eight
hours before any kind of
investigation, but based on
Johnny's reputation, we're going
to treat this as a Missing Person
case right away.

REBECCA
What can I do to help?

JOHNNY
Right now the best thing for you
to do is stay here by the phone
in case she comes home or calls.
Meanwhile I'll need a list of Rachel's friends, any place she might go...

Off Johnny's troubled reaction...

Johnny and Walt head for the cruiser, Rebecca shutting and bolting the door behind them.

So what do you think?

Find out where Greg Stillson was between six and ten tonight.

Stillson?

He was the subject of the documentary she was working on. Ask around, you'll find they had some kind of relationship.

Your visions tell you that?

He's behind this. I'm certain. He's capable of more than you think.

I've heard those rumors too. But we've never been able to substantiate anything.

(stressed)

Maybe it's time you did.

Walt pauses as they reach the car.

Listen Johnny. There's something I've got to ask you. It's going to come up, so we might as well get it out of the way...
CONTINUED:

WALT (CONT'D)
(a beat)
Where were you between six and ten tonight?

Johnny takes a long beat, looking Walt straight in the eye.

JOHNNY
I don't know.

He gets in the car, leaving Walt to think for a beat before following. In the background...

REBECCA

Watches from the window. Her face a mixture of fear and suspicion.

OMITTED

INT. STILLSON CAMPAIGN HEADQUARTERS - DAY

Sarah hovers outside the door to Stillson's inner office, trying not to look like she's listening to what's going on inside. Some fellow campaign workers pass by, so she crosses to her desk in the bullpen, pretending to be busy, all the while watching the door to Stillson's office.

INT. STILLSON'S OFFICE - DAY

Looking very concerned, Stillson sits across the desk from Walt.
STILLSON
Missing? How long?

WALT
She didn't come home last night. Her sister is very worried.

STILLSON
You know, I thought it was odd when she missed the staff meeting this morning. She's a good kid. Damn good with a camera too. She cut together a campaign ad for nothing that was better than those Madison Avenue types made for a hundred grand... I hope she's all right. Who reported her missing?

WALT
(hesitates)
Johnny Smith.

STILLSON
Johnny Smith?
(wheels turning)
This one of those psychic things of his?

WALT
Yes. But for now we're keeping that quiet, so I'd appreciate it if you didn't mention anything about that to the press.

STILLSON
Of course. Whatever you say Sheriff. If there's anything we can do, I'll see to it you have the full cooperation of everyone here.

Walt starts to get up, heading for the door. Then like Columbo, with one last thought as he is about to leave.

(CONTINUED)
WALT
Oh, by the way, you didn't happen to see her between six and ten last night did you?

STILLSON
Last night? No. I was in a strategy meeting that went past midnight. But I did see your friend Mr. Smith talking to her after the rally at the civic center, about five thirty. Maybe you should talk to him... But I'm sure you already have, haven't you...?

Walt ignores him.

WALT
One more thing, your relationship with Miss Caldwell... friendly...?

STILLSON
Strictly professional.

WALT
Okay. That's it for now. Thanks for your time.

Just then, there's a knock at the door. It's Sarah.

SARAH
Sorry to interrupt.

She and Walt exchange a look.

STILLSON
Come in. Come in.
(then to Walt)
Have I told you how lucky I am to have your lovely wife on my team?

WALT
Actually you have.

Sarah forces a smile.

(CONTINUED)
SARAH
(to Stillson)
Umm, Rachel's sister, Rebecca Caldwell is here and she'd like to talk to you...

STILLSON
Of course. Send her in, I'll see her right away.

Sarah opens the door, Walt exiting as Rebecca comes in.

WALT
Ms. Caldwell...
REBECCA
Sheriff Bannerman...
Stillson is effusive as Rebecca steps into his office.

STILLSON
Miss Caldwell, please, sit down.
Sheriff Bannerman just told me...
I'll be with you in just a second.

Stillson ushers Rebecca inside his office, watching as Sarah walks Walt toward the front door.

ALSO WATCHING SARAH AND WALT
James Stillson and Sonny Elliman.

JAMES STILLSON
Bannerman still leading in the polls?

ELLIMAN
He's not within the "margin of error" if that's what you're asking.

JAMES STILLSON
Too bad.

Stillson joins them.

STILLSON
Smith is going to be a problem, we need to get our friend Reverend Purdy to help us contain him.

ELLIMAN
Purdy's never been willing to help us when it comes to his boy, Johnny Smith.

STILLSON
If Smith gets going on this, it could be enough to kill us on election day. Purdy's got to help. Get out our file on Faith Heritage - let's see what we have to work with.

EXT. PARKING LOT - DAY
Mike Kennedy is about to get into his car when a limo pulls up and Sonny Elliman gets out, ushering Kennedy

(CONTINUED)
INT. LIMO - DAY

Stillson is waiting for Kennedy as Sonny follows him into the limo and shuts the door.

KENNEDY
Greg? What's this about?

STILLSON
Mike, we've heard rumors that Purdy is trying to float a loan but has been turned down by at least one major bank.

KENNEDY
How would you know that?

STILLSON
I send out lovely gifts every Christmas to anyone who has money. Point is I'm worried about a scandal that could tarnish the last days of the campaign.

Kennedy starts to get out of the car, angry.

KENNEDY
If you have a question for Purdy, ask him yourself.

Sonny stops Kennedy from getting out. Hands him some pictures.

STILLSON
Oh we will, but we might also have to ask him questions about these pictures, Mike -- and I'm not sure if the good Reverend will understand this sort of deviant behavior which is clearly condemned in the good book, although I'm not sure the good book mentions handcuffs and whips.

Kennedy looks hard at Stillson, his life unraveling in front of his eyes, asking silently how did you get these. Stillson answers the unspoken question:
STILLSON
I send out lovely Christmas gifts
to all sorts of people, even some
who use whips.

Off Kennedy's reaction.

INT. SMITH HOUSE - KITCHEN - DAY

Bruce inspects the bump on Johnny's head. It looks bad.

BRUCE
Damn Johnny, somebody kadacked
you good. You should see a doctor,
make sure you don't have a
concussion.

JOHNNY
That's not the problem. It's
these visions of the future I'm
having. Whenever this Wey guy
shows me a vision of the future,
when I come out of it, I'm missing
big chunks of time.

BRUCE
He showed you the future...
after...?

JOHNNY
Whatever happens, it's bad, man.
The visions are intense. More
than anything else I've
experienced.

BRUCE
(worried)
Hmm...

JOHNNY
Go ahead. Say it. You think I'm
losing it don't you? First I've
got Walt asking me for an alibi,
and now you... You think I've
finally crossed over that thin
line between Psychic and Psycho...

BRUCE
(picking his words
carefully)
Johnny. Listen to me. I believe
in you. I have no doubt in your
abilities. None.
27AC CONTINUED:

BRUCE
But when you start talking about
missing time, and Armageddon, and
me doing the "right thing" if it
looks like you might cause the
dead of the world...

(a beat)
...maybe the "right thing" is to
tell you, as a friend, I'm worried
about you.

Johnny lets Bruce's words wash over him, knowing Bruce is
only echoing his own doubts.

JOHNNY
(after a long beat)
I'm worried about me too... but
right now, I've got a missing
woman to find.

27A INT. PURDY'S OFFICE - NIGHT

Purdy and Mike Kennedy are pouring over a stack of
spreadsheets, looking grim.

KENNEDY
...I know it looked like a smart
move at the time, but these cable
properties have turned into a
money pit. If we don't see some
positive cash flow soon, we're
going to default on these loans.

PURDY
We'll just have to restructure
the debt.

KENNEDY
The banks will never do that...

Just then, Stillson and Elliman burst into the office,
Elliman pausing to lock the door behind him.

PURDY
Greg, what a surprise... you know
Mike Kennedy, our chief financial
officer?

Kennedy nods evasively, but Stillson barely acknowledges
him.

(CONTINUED)
STILLSON
(pissed)
You've got to talk to your psychic poster boy Johnny Smith...

KENNEDY
I'll come back...

STILLSON
No stay. The Reverend here might need your advice.

PURDY
Greg, sit down, whatever it is, we can talk this out... What has Johnny done?

Stillson stays standing.

STILLSON
He's been going around telling people like Sheriff Bannerman that I had something to do with the disappearance of one of my campaign workers.

PURDY
I'm sure it's just some kind of misunderstanding...

STILLSON
That ouija board freak has had some kind of problem with me from the first day we met. You've got to shut him up before the press gets wind of this.

PURDY
I'll talk to him...

STILLSON
You're going to do more than that. Sonny?

Elliman hands Stillson a file folder. He tosses it to Purdy. Purdy looks at the contents of the folder, his face collapsing. Purdy hands the folder to Kennedy, who also reacts gravely as if he's never seen it before.

INSERT: THE FOLDER

Spreadsheets for the "SMITH TRUST FUND" marked "confidential"

(Continued)
PURDY
I don't understand....

STILLSON
Let me help you out... I know you've been using Johnny Smith's Trust Fund as your own personal piggy bank.

PURDY
You can't come in here and threaten me.

STILLSON
Relax Reverend. I'm just here to help you protect your investment in my campaign. The race has turned out to be a little tighter than we expected, we're going to need some additional funding for a final push.

KENNEDY
How much additional funding?

STILLSON
I like round figures. A million dollars should cover it.
(off Purdy's look)
C'mon Reverend, I bet you spend that much a year on cigarettes and magazines.

PURDY
I'd love to help you Greg, but any further support from Faith Heritage is going to have to be in spirit only.

STILLSON
I'm not looking for any more money from Faith Heritage. I want you to turn that trust fund piggy bank of yours over and shake out Johnny Smith's last few nickels for me.

PURDY
I can't do that Greg...

(CONTINUED)
STILLSON
Of course you can, Reverend. You have a choice to make... Me or that freak Johnny Smith. Who are you more afraid of?

Purdy looks to Kennedy, then back to Stillson who stares him down.

JOHNNY
Thank you for meeting me.

REBECCA
I won't lie to you Mr. Smith. I don't know whether to believe a word you say. But if there's a one percent chance you're right. I have to take it. She might still be alive.

JOHNNY
We all hope that's true, but you should be careful. Some of the people you're dealing with may be involved in your sister's disappearance.

REBECCA
You mean Greg Stillson. I thought about that. But Rachel loves working for him, really believes in what he stands for. We talk nearly every day, if there was a problem, she would have said something.

JOHNNY
She was making a documentary about him, she might have seen something she shouldn't have. That's what I wanted to find out when I arranged to meet her here. But, unfortunately I don't remember what happened after that.

She looks at him for a long beat. She wants to believe him but...
REBECCA
Is there something you don't want to remember?

Johnny looks at her, knowing what she means.

JOHNNY
No. I'm hoping I can piece together what happened that night through my visions.

The Waitress brings two coffees, giving Johnny a double take. The waitress still seems afraid of him.

JOHNNY
Excuse me, you were here the other night when I came in weren't you?

WAITRESS
Yes. The police were here asking me about you and that missing girl.

REBECCA
And what did you tell them?

The waitress is reluctant to say.

JOHNNY
It's okay. This is the girl's sister. We're trying to find her. Anything you remember might help.

The waitress looks at Rebecca, relaxes, slightly.

WAITRESS
I told them you and that young woman, came in, sat right where you're sitting now. You both ordered coffee.

(MORE)
WAITRESS (CONT'D)
You talked for a while, then left. About an hour later, you came back looking for her.

REBECCA
Do you remember what they were talking about?

WAITRESS
No... Whatever it was, it seemed serious. She looked upset...

An OFF SCREEN CUSTOMER calls the waitress.

WAITRESS
Excuse me.

REBECCA
Now what?

Johnny thinks a beat, then begins examining the objects on the table, the condiments, etc. Eventually he touches the sugar dispenser, triggering:

SPLIT REALITY VISION - RACHEL/REBECCA

Intercutting -- no -- intermingling: Rachel in the past and Rebecca in the present. The vision is a DYNAMIC MIX of the two images, Johnny occupying the same space in both realities. The dialog is trimmed to overlap.

The VIEW RAMPS OUT from the sugar dispenser to REVEAL:

RACHEL
Pouring sugar into her coffee. Lots of it.

RACHEL
Before I got into filmmaking, I never used to drink coffee. Now I can't get enough.

JOHNNY
...she told me she never drank coffee before she picked up a video camera.

REBECCA
Are you having some kind of vision now?
JOHNNY
Yes. I see her, sitting right where you are. She has her video camera.

RACHEL
Is it okay if I video tape you? I shoot everything. It's become kind of an obsession.

REBECCA
(overlapping)
The videotaping was almost an obsession with her. I hope the thing she loved isn't what got her in trouble. What did you two talk about?

JOHNNY
(to Rebecca)
I said to her...
(then to Rachel)
...you shouldn't tape what I'm about to tell you.

REBECCA
Are you sure this isn't a memory?

JOHNNY
(to Rebecca)
It's a vision. I don't remember what I'm seeing.

REBECCA
What did you tell her?

JOHNNY
(telling Rachel)
...I didn't bring you here to talk about a documentary... I think you are in danger. I had a vision...

RACHEL/REBECCA
What kind of vision?

JOHNNY
(to both of them)
I can't tell you everything, just that I've seen a "Missing" Poster...
( to Rebecca)
I told her it said she was going to disappear that night.

(CONTINUED)
REBECCA
How did she react?

JOHNNY
She was scared.

We see Rachel turn off her camera and become nervous, looking at Johnny differently.

Rachel blends into Rebecca, who also looks at Johnny askance.

RACHEL
(overlapping)
Why would anybody want to hurt me?

REBECCA
Why would anybody want to hurt her?

JOHNNY
(to both)
I don't know the answer to that... yet.

(to Rebecca)
I wanted to see...

(to Rachel)
...the documentary you are making about Greg Stillson.

RACHEL
(scared)
Why?

She's trembling.

JOHNNY
(to Rachel)
Don't be afraid.

Johnny reaches out and touches her hand to comfort her. We hear the DEAD ZONE WHOOSH -- but don't see the vision. Johnny comes out of the vision...

JOHNNY
(to Rachel)
Did you have an affair with him?

Rachel pulls her hand away, SPILLING THE SUGAR as the VISION ENDS.
27D RESUME - REBECCA AND JOHNNY - RESTAURANT

Rebecca watches Johnny let go of the sugar dispenser.

REBECCA
(skeptical)
You think Rachel had an affair with Stillson?

JOHNNY
I think so.

REBECCA
Can you prove that?

JOHNNY
Not yet.

Off Rebecca's wary look of disbelief...

28 OMITTED
THRU 33

FADE OUT:

END ACT TWO
ACT THREE

FADE IN:

INT. STILLSON CAMPAIGN HEADQUARTERS - DAY

INTERCUTTING: FILM AND VIDEO - Lots of NEWS MEDIA TYPES crowd the room. More than a congressional campaign should draw. Because it's not for Stillson's campaign. It's about Rachel.

STILLSON
We've asked you here today, not to seek your vote, but to ask for your help -- your help in finding a missing young woman, Rachel Caldwell, one of our own, a campaign volunteer. Her sister Rebecca, who I will introduce to you momentarily, and I, and all her fellow campaign workers are asking for anyone with any information about this young woman to please call this 800 number...

Stillson holds up the original "Rachel Caldwell Missing" Poster. A copy of which we saw in Johnny's vision of the future.

STILLSON
1-800-555-0199...

INT. SMITH HOUSE - DAY - INTERCUTTING:

Johnny reacts to seeing the poster again. He and Bruce watch the press conference on the news.

JOHNNY
He's trying to get out in front of this before it turns into a scandal.

BRUCE
And doing a damn good job from the looks of it.

BACK TO PRESS CONFERENCE

Rebecca watches Stillson, her natural skepticism blinded by his charisma -- and all the press he is delivering.

(CONTINUED)
CONTINUED:

STILLSON
The Stillson campaign is offering a $25,000 dollar reward for any information that leads to the whereabouts of Miss Caldwell... and now I'd like to introduce her sister, Rebecca Caldwell, who would like to make a statement.

REBECCA
I want to thank Mr. Stillson, and everyone else at the campaign, who have shown so much concern and love for my sister. Rachel is 5'8" blonde hair. 135 pounds. She drives a silver 97 Subaru station wagon, license number R4H 832. She has a great smile. Please if anyone has any information, no matter how small, don't hesitate, call 800-555-0199.

INTERCUTTING:
Johnny and Bruce

JOHNNY
What is she doing there?

BRUCE
She's just looking for help anywhere she can find it.

JOHNNY
We can't let Stillson judo this off of himself. I know he's involved.

BRUCE
What do you want to do?
Greg Stillson is out earning votes the old fashioned way, shaking hands on Main Street, passing out bumper stickers. He's so comfortable and charismatic, we'd almost vote for him.

STILLSON
Hello there, Greg Stillson, running for Congress. Don't forget to vote Tuesday... Hello, here have a bumper sticker, they're free...

View WIDENS TO REVEAL, he has a THREE MAN CAMERA CREW following him with Sonny Elliman not far behind, shadowing them. A car passes in the street, honking it's horn. Stillson waves.

STILLSON
Allright! Don't forget to vote...
(then to the camera)
It's the people, that's why I got into politics...

He turns back up the street and is suddenly distracted, missing the next few voters as he sees...
JOHNNY SMITH

Waiting for him. Stillson doesn't miss a beat.

STILLSON
Johnny Smith... how you voting Tuesday?

JOHNNY
...I didn't register...

STILLSON
Sorry to hear that. I was really counting on the psychic vote. Bumper sticker?

Johnny holds his gaze.

JOHNNY
I see you already have a new camera person.

Stillson doesn't like the implication.

STILLSON
(darkening)
You just out for a walk Smith, or do you want something?

Johnny steps in closer, turning his back to the camera so only Stillson can hear him.

JOHNNY
I just wanted you to know, the reward, the press conference, the nice speech, they don't fool me. You aren't going to get away with this.
CONTINUED: (2)

STILLSON
Get away with what?

Stillson looks to the camera.

STILLSON
Give me a minute...
(then to Johnny)
You're not much of a psychic if you think I had something to do with Rachel Caldwell's disappearance.

JOHNNY
You should tell Rebecca you had an affair with her sister. Maybe you could collect your own reward.

Johnny hits a nerve. Stillson forgets where he is and explodes.

STILLSON
You think you saw something about me and Rachel in one of your visions? That what you do with your powers Smith? Snooping into people's bedrooms? Well I've got something I want you to know. Anything happens to Rachel Caldwell and I'm coming after you.

Stillson raising his voice has caught the attention of SEVERAL PEOPLE on the sidewalk. He pushes past Johnny, triggering:

VISION: ARMAGEDDON (FORMERLY INT. OFFICE)

A new version of our Armageddon vision -- missiles raining down on a distant city skyline.
Johnny comes out of the vision as Stillson finishes elbowing past him. Sonny Elliman appears, hanging back to stare down Johnny, making sure Johnny doesn't follow. Johnny wonders what to make of his vision as he watches Stillson walking away, snapping back into campaign mode. JOHNNY'S PHONE RINGS, he answers --

JOHNNY
Yes? You did? Where? Really?
I'll be right there.

EXT. SUBURBAN STREET - CLEAVES MILLS - DAY
Rachel's station wagon is surrounded by a large perimeter of police-line tape. A TWO MAN FORENSIC TEAM is busy giving the interior the full treatment.

FIND WALT AND REBECCA
Off to the side, Rebecca having to fight an urge to run past Walt and search the car herself.

WALT
...One of the Stillson volunteers found it.

REBECCA
She's still alive. I know it. I can feel it. Did you find anything in the car? Have you questioned Johnny Smith yet? Is he a suspect?

WALT
No.

REBECCA
Why not? As far as we know Johnny Smith is the last person to see my sister alive.

(MORE)
REBECCA (CONT'D)
He has no alibi... Even he doesn't know what he was doing when she disappeared. And now you find her car just a few blocks from his house?

WALT
Yes, but...

REBECCA
What are you waiting for? Question him. Get his DNA. Get a search warrant for his house and car.

WALT
You're wrong about this. You don't know Johnny like I do.

REBECCA
That's exactly what I'm worried about. Your personal relationship is interfering with your investigation.

Walt sees Johnny approaching, walking up the street toward the car.

REBECCA
What is he doing here?

WALT
I asked him to come and give us some help if he can. Stay and watch. You'll see, he's not a suspect, he's the best chance your sister has.

AT THE CAR
Johnny joins Walt and Rebecca inside the perimeter.

JOHNNY
(to Rebecca)
How you holding up?

REBECCA
(coolly)
I've been better.

Rebecca can barely hide her reaction. She looks at Walt, who feels her glare.

(CONTINUED)
WALT
I was hoping one of your visions
could give us some insight. I
told Ms. Caldwell she could
observe.

JOHNNY
Of course.
(steps toward car)
Can I touch anything yet?

WALT
They're done with the exterior.

Johnny approaches the station wagon, circling it, just
looking. He goes to touch the door handle, pausing to
get a nod that it's okay from one of the Forensic techs.

EXTREME ON THE DOOR HANDLE
As Johnny touches it, triggering:

VISION - FOREST HIGHWAY - NIGHT
RAMPING OUT from the door handle to REVEAL the station
wagon is pulled off the road, headlights on, both doors
wide open, engine still running.

VISION JOHNNY is holding the door handle just like he was
in reality, watching events unfold before him. He looks
around and notices (RAMP TO) THE DEER CROSSING SIGN.

(He's where he woke up and made the 911 call, but before
he got there.)

VISION JOHNNY turns to see a SECOND PAIR OF HEADLIGHTS
pull up behind the station wagon. The driver's door of
the second car opens, and a silhouette emerges, cautiously
approaching from behind the headlights. The shadowy figure
passes through the headlights, revealing who it is:

JOHNNY
RAMP BACK TO REVEAL: VISION JOHNNY watching JOHNNY IN A
VISION. Johnny cautiously approaches the car, looking
around for signs of Rachel. Seeing no one, he leans in
over the driver's seat, reaching for the car keys, shutting
off the engine, ENDING THE VISION.
RESUME JOHNNY IN THE PRESENT - AT THE CAR

Coming out of the vision, just in time to see:

THE FORENSIC TECH

Removing the car keys from the ignition, dropping them in a plastic bag.

JOHNNY

Realizing his prints are on those keys. Walt and Rebecca approach.

    WALT
    Did you see anything?

    JOHNNY
    Yeah... her car, abandoned, but not here...

CUT TO:

EXT. DEER CROSSING SIGN - FOREST ROADSIDE - DAY

PULL BACK from the DEER XING SIGN to REVEAL: Several patrol cars parked about where Rachel's car was in the vision. Rebecca, Walt, and SEVERAL DEPUTIES are looking at Johnny, who is looking around, trying desperately to remember.

    JOHNNY
    This is where I woke up, holding my phone, dialing 911.

    WALT
    When we came back that night, you thought it was up the road.

    JOHNNY
    I forgot about the deer crossing sign. I didn't remember it until I saw it again in the vision.

    REBECCA
    You dialed 911 but you don't remember why?

    JOHNNY
    Not yet. In the vision, Rachel's car was parked here, both doors open. The engine was running. I saw myself pull up, get out of the car, and turn off the ignition.

(CONTINUED)
CONTINUED:

WALT

Then what?

Johnny turns and looks toward the forest that begins about twenty yards away, a strange look on his face.

JOHNNY

(frustrated)
I don't know. It's like trying to remember a dream, the harder I try, the farther away the memory goes.

On the slightest of hunches, he begins walking into the meadow on the side of the road, the HIGH GRASS brushing across his legs, triggering:

VISION FLASHES - SERIES OF CUTS - NIGHT

Rachel, panicked, jumping out of the passenger side of her station wagon as it swerves to a stop, running for the woods, camera in hand.

JOHNNY

She jumped out of the car. She must have tried to get away. She was carrying something... her camera...

INTERCUT WITH: JOHNNY

Leading the others along the same path. With each step, Rebecca's fear rises. Then Johnny suddenly stops, the ground beneath him triggering:

VISION - JOHNNY - SPLIT REALITY - DAY/NIGHT

Johnny stands in the middle of some trampled weeds -- in the vision it's night -- he looks around in the darkness, looks back toward Rachel's car, parked where it was that night -- looking right past Walt, Rebecca and the others in the present.

In the vision side, he turns back around and sees something on the ground, in the darkness in front of him, that catches his attention... A BLINKING RED LIGHT.

WALT

(in the light)
What is it? What do you see?

Johnny, in the darkness, points to the red light.

(CONTINUED)
49A CONTINUED:

JOHNNY
A blinking red light... on the ground...

Rebecca's VOICE snaps Johnny out of the vision.

REBECCA
(in the light)
There! Look!

49B RESUME DAYLIGHT - THE VISION ENDS
to find Johnny pointing at the ground where Rebecca is looking.

REBECCA
It's Rachel's camera!

HER POV - THE CAMERA
In the weeds. Johnny goes to touch it.

WALT
Wait! That's evidence.

JOHNNY
But Walt, I need to touch that...

WALT
I can't let you contaminate evidence... fingerprints... DNA... you could incriminate yourself.
49B CONTINUED:

REBECCA
Oh my god.
(a long beat)
There's blood on it.

She looks at Johnny.

JOHNNY
(empathy not apology)
Rebecca...

Raw emotion builds in Rebecca until she can contain it no more.

REBECCA
You bastard...

Rebecca loses it. Before she even knows what she's doing, she's hitting Johnny (in a reprise of the action of his earlier 360-degree vision). Her anger suddenly unleashed as she realizes that her worst fear may have come true. She leaves no doubt about who she believes is guilty, pummeling Johnny with a volley of blows before Walt can pull her away. Johnny doesn't defend himself, understanding her reaction even as he takes the hits. Off his reaction...

FADE OUT.

END ACT THREE
FADE IN:

INT. LIMO - DAY

Spin control central. Stillson, his father James, and Sonny Elliman ride along looking over the local papers.

STILLSON
So what does the Sheriff's department think they know?

ELLIMAN
Not a lot. Bannerman is waiting for his lab to restore the videotape in the camera Johnny Smith found. They still don't have any suspects.

JAMES STILLSON
Who's this "person of interest"? That psycho Johnny Smith?

ELLIMAN
Maybe we should give local law enforcement a little help?

STILLSON
Our new "associates" don't want any blow-back from this coming their way. It could effect our margin of error... damn these headaches...

Stillson rubs his skull, stricken by one of his migraines.
STILLSON
Our psychic friend Johnny Smith is doing a great job of looking guilty all by himself. And once Purdy comes across with what's left of Mommy's trust fund, Smith won't have a chance to beat this.

JAMES STILLSON
You should have never let that girl shoot her damn documentary in the first place. How the hell do you expect to handle the Washington press corps if you can't handle some intern?

STILLSON
You're wrong about her. Something about the way that girl films me. She just knows how to make me look good.

JAMES STILLSON
She made you look like a fool...

INT. BANNERMAN HOUSE - NIGHT
Sarah watches as Walt paces the room, getting dressed in his uniform to go out. He's nervous and distracted, stressed out by the pending election and Johnny's situation.
He never stops moving, and Sarah has a hard time getting him to settle and look at her.

SARAH
I made sure all your new campaign material got out.

WALT
...After today, I'm not so sure I want the job... Have you seen my watch? I just had it...

SARAH
(re: his uniform)
You're going out again?

WALT
Just got a call from forensics, they were able to save the damaged tape in the camera we found.

SARAH
Do you think it will clear Johnny?

WALT
I hope so. I'm getting a lot of pressure from her sister and the prosecutor's office to arrest him.

SARAH
You aren't going to do that are you?

Walt avoids the question, but Sarah can feel his hesitation.

SARAH
Walt, talk to me.

WALT
I have to go... where's my damn watch...?

SARAH
It's on your wrist.

Normally this would be funny. But nobody has a sense of humor right now. Walt adjusts his watch and keeps pacing.
WALT
The last thing in the world I want to do is arrest Johnny. But if this was anybody else, they'd be in custody right now strapped to a lie detector.

SARAH
(aghast)
It almost sounds like you think he had something to do with this.

WALT
Sarah...

SARAH
(interrupting)
You do. I can see it in your face. You can't even look me in the eye.

Walt just keeps getting dressed. Sliding on his belt and holster. Sarah grabs him and stops him.

SARAH (CONT'D)
Look at me. Look at me and tell me the truth. Do you believe Johnny had something to do with this?

Walt locks eyes with her for a long beat.

WALT
(version A)
I have to consider the possibility...

WALT
(version B)
Sarah, all the evidence points to him -- he knows things only the killer would know...

SLAP! Sarah has done it before she even realizes she meant to. All the tension and frustration, not just of the last few days, but of the whole damn thing, just reached a flash point.

Walt absorbs the physical part of the blow, brushing it off in a heartbeat. But the FACT of it. That's going to take a long time to shake off. He stays perfectly calm, making it all the worse for Sarah.

SARAH
Walt... I'm sorry...

WALT
(sorry she did that)
Me too. I have to go to work now.

(CONTINUED)
As the door shuts behind Walt, Sarah begins to cry.

Johnny goes to unlock the door, sees that it's ajar.
CONTINUED:

He pushes the door open, entering cautiously.

INT. SMITH HOUSE - FOLLOWING JOHNNY

He eases his way through the darkened house, following a blue glow that leads into his living room where he finds...

WALT

Sitting in the living room, the glow of the plasma tv the main source of light.

JOHNNY

Hey Walt. What's going on?

WALT

I need you to explain something to me...

Walt points the remote at the VCR and hits play. The Plasma flashes to life.

WALT

This is a copy of the tape we found in Rachel's camera.

INTERCUT: ON THE TV - FOREST - NIGHT - NIGHT VISION VIDEO

Shaky, smeared night vision -- the view blurring, then smashing to a stop, revealing Rachel as she is repeatedly hit with the camera. Johnny watches in horror.

WALT

We think the camera started recording when somebody hit Rachel with it.

RESUME VIDEO

As it blurs again, the camera is tossed aside, landing with the lens aimed up at the trees.

WALT

(fast forwarding)

There's thirty seconds of this, then...

Walt hits play on the remote. The VIDEO RESUMES playing...

As JOHNNY APPEARS on the video, leaning into frame.

(CONTINUED)
He picks up the camera, looking into the lens, before he SHUTS OFF THE CAMERA. The video ends.

CONTINUED:

WIDER TO REVEAL:

Johnny and Walt, bathed in the glow of the television. Walt rewinds to the last image of Johnny staring into the lens, FREEZING IT on screen.

Johnny slowly sits down, unable to take his eyes off the screen. He can't process what he's looking at. Walt sits down next to him.

WALT
Tell me you can explain this.

JOHNNY
I... I can't.

After a long beat, Walt stands up.

WALT
Johnny, your prints are on the camera, and her car keys. You have no alibi, we can't account for your movements that night...

(a beat)

I have no choice...

JOHNNY
...I know.

WALT
John Smith, you're under arrest for the murder of Rachel Caldwell. You have the right to remain silent...

EXT. SHERIFF'S OFFICE - NIGHT

As Walt's car pulls up, revealing a mob of reporters waiting outside.

INT. PATROL CAR - NIGHT

Walt is surprised at the press being here.

WALT
Somebody must have tipped them off.
CONTINUED:

JOHNNY  
(resigned)  
Let's get this over with.

Johnny puts his hands together and presents them to Walt.

JOHNNY (CONT'D)  
Better put the cuffs on. It's procedure.

EXT. SHERIFF'S OFFICE - NIGHT

Johnny and Walt run the GAUNTLET OF PRESS, fighting their way to the front door where TWO DEPUTIES clear a path.

REACTION MONTAGE - SERIES OF SHOTS:

63A STILLSON - INT. HOTEL

getting his temples rubbed by his assistant Linda as he watches on the hotel television, an evil grin spreading across his face as his headache abates..

63B SARAH - INT. BANNERMAN HOUSE

watching the arrest LIVE on TV - crying.

63C PURDY - INT. HIS OFFICE

At his desk, watching the arrest on TV, his chin resting on his clasped hands as if in prayer -- the VIEW WIDENS to reveal a bottle of scotch. He reaches for a half empty glass...

63D BRUCE - EXT. SHERIFF'S STATION

on the edge of the crowd of reporters watching Johnny being led inside, ashamed that he couldn't somehow stop this.

63E REBECCA - EXT. SHERIFF'S STATION

Wrapped in her sister's sweat shirt watching the arrest from behind the press contingent. As Johnny is led past her, they exchange a look...
JOHNNY - EXT. SHERIFF'S STATION

He looks at Rebecca, mouthing the words, "I didn't do this." As he is led away, A FLASH POPS and we FREEZE on Johnny, looking stoic, his face betraying his fear at what comes next...

SUPER: TO BE CONTINUED

FADE OUT.

END ACT FOUR

END OF PART ONE