THE DEAD ZONE

"LOOKING GLASS"

CAST

JOHNNY SMITH
WALT BANNERMAN
BRUCE LEWIS
REV. GENE PURDY (ON TV)

GEORGE TODD
LENNIE TODD
FERNANDA LAUER
D.A. SCHWEIGEL

ROSOCOE
TAMI
NICOLE

NON-SPEAKING

PEOPLE IN MALL
SHOPPERS/PEDESTRIANS
STORE CLERKS
FOOD COURT EMPLOYEES
SECURITY GUARDS

PARTY STORE OWNER
TV ANCHOR (ON TV)
COLLEGE KID
GEORGE & LENNIE’S MOM
BROADCASTER (ON TV)

COLLEGE KIDS
PARTICULARLY STONED GUY

CAMPUS POLICE
SHERIFF’S DEPUTIES
MEDICAL EXAMINERS
Bystanders
PRESS / A REPORTER
FERNANDA’S MOTHER
MOURNERS
GEORGE & LENNIE AS BOYS (PHOTO)
### The Dead Zone

#### "Looking Glass"

**Sets**

<table>
<thead>
<tr>
<th>Interiors</th>
<th>Exteriors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Smith House</td>
<td>Sheriff’s Station</td>
</tr>
<tr>
<td>Basement</td>
<td>Whitley College Campus</td>
</tr>
<tr>
<td>Sheriff’s Station</td>
<td>Campus Housing</td>
</tr>
<tr>
<td>Walt’s Office</td>
<td>Fernanda’s House</td>
</tr>
<tr>
<td>Interrogation Room</td>
<td>George &amp; Lennie’s House</td>
</tr>
<tr>
<td>Observation Room</td>
<td>Mortuary</td>
</tr>
<tr>
<td>Holding Area</td>
<td></td>
</tr>
<tr>
<td>Mall</td>
<td></td>
</tr>
<tr>
<td>Hip Clothing Store</td>
<td></td>
</tr>
<tr>
<td>Party Store</td>
<td></td>
</tr>
<tr>
<td>Escalators</td>
<td></td>
</tr>
<tr>
<td>Whitley College</td>
<td></td>
</tr>
<tr>
<td>Registrar’s Office</td>
<td></td>
</tr>
<tr>
<td>Lecture Hall</td>
<td></td>
</tr>
<tr>
<td>Hallway</td>
<td></td>
</tr>
<tr>
<td>George &amp; Lennie’s House</td>
<td></td>
</tr>
<tr>
<td>Upstairs</td>
<td></td>
</tr>
<tr>
<td>Basement</td>
<td></td>
</tr>
<tr>
<td>George &amp; Lennie’s Mom’s House</td>
<td></td>
</tr>
<tr>
<td>Living Room</td>
<td></td>
</tr>
<tr>
<td>Mortuary</td>
<td></td>
</tr>
<tr>
<td>Viewing Chapel</td>
<td></td>
</tr>
<tr>
<td>Hallway</td>
<td></td>
</tr>
<tr>
<td>Hotel Room</td>
<td></td>
</tr>
</tbody>
</table>

**Vehicles**

<table>
<thead>
<tr>
<th>Johnny’s Jeep</th>
<th>Sheriff Vehicles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campus Police Cars</td>
<td></td>
</tr>
</tbody>
</table>
JOHNNY stands in front of a 3-way mirror, looking at himself. He's dressed in his usual plain suit, tie and overcoat. We pull back to reveal we're in:

INT. MALL - UBER-HIP CLOTHING STORE - NIGHT

Banging MUSIC. Leggy salespeople. Fashion forward clothes. BRUCE approaches with some clothes in hand.

JOHNNY
And you're taking me here, why?

BRUCE
How you dress reflects how you feel. And when I look at you I sense... uptight.

JOHNNY
This is classic. Never goes out of style.

BRUCE
I guess, if you're Johnny Cash.

Bruce picks up a bright shirt, places it in front of him.

BRUCE
Now this is what I'm talkin' about. A little color to brighten things up. It says, "Hey, I'm fun. Get to know me."

Johnny just looks at Bruce, stone-faced.
CONTINUED:

JOHNNY
What is this, "Bruce Eye for the Psychic Guy?"

BRUCE
Your loss.

As Bruce puts the shirt back, Johnny notices a mysterious YOUNG MAN (26) wearing a dark overcoat, and an expression to match.

JOHNNY
Is it my imagination, or has that guy over there been following us from store to store?

Bruce looks over, shrugs it off.

BRUCE
My guess? I think he's a fashion victim and senses your expertise.

INT. THE MALL - NIGHT

Johnny and Bruce walk as they carry shopping bags.

BRUCE
I'm just saying -- a little variety...

JOHNNY
I dress to fit my mood, you know that.

BRUCE
You dress in black.

JOHNNY
Like I said, I dress to fit my mood.

OVERCOAT MAN (O.S.)
Excuse me.

The man with the overcoat stands right in front of them, smiling warmly. He looks Johnny square in the eye.

OVERCOAT MAN (LENNIE)
Johnny Smith, right?

JOHNNY
Yeah, do I know you?

And the Overcoat Man GRABS his hand.

(CONTINUED)
CONTINUED:

Johnny snaps into a vision....

INT. BASEMENT - NIGHT

It's terrifying, obscure. Little FLASHES - narrow stairs descend into a dark basement. We hear the sound of a CLOCK, in the distance, gonging the hour. Faint whimpers of someone CRYING. Water drips from rusty pipes.

Then a quick glance of a gleaming BUTCHER KNIFE. A man wearing a MASK STABS the knife into a young, brunette WOMAN, her hair askew, bound and gagged in a chair.

RESUME - INT. MALL - NIGHT - CONTINUOUS

The Overcoat Man releases Johnny's arm, still smiling.

OVERCOAT MAN (LENNIE)
I'm a fan of your work, Mr. Smith.
So nice to finally meet you.

Then he DARTS away, disappearing into a thick crowd of shoppers. Johnny's too shaken to speak.

BRUCE
What's up? You see something?

JOHNNY
That man - which way did he go?

Johnny looks around, panicked. People are everywhere. He looks over heads, then up the multi-level mall.

The Overcoat Man is suddenly TWO FLOORS above them. How did he get up there so fast?

JOHNNY
Come on.

Johnny limps towards the escalator, shoving people out of the way. Bruce tracks behind him, confused.

INT. MALL - ESCALATOR - NIGHT

BRUCE
Hey, man. What the hell is going on?

JOHNNY
That guy in the overcoat is going to kill a girl.

(MORE)

(CONTINUED)
JOHNNY (CONT'D)
And he wanted me to see it.

They THRUST their way up the escalator but the rush of shoppers is too thick. As they ascend they see the Overcoat Man is on the next escalator going down. What the - ?

Johnny and Bruce backtrack down the escalator, causing a ruckus. The Overcoat Man swiftly moves towards a glass elevator.

Johnny and Bruce run after him, too little, too late. Just before the glass door closes --

OVERCOAT MAN
Nine P.M. tomorrow... Tick, tock.
Tick, tock.

And the door WISPS shut, taking the Overcoat Man down. Off Johnny - horrified.

FADE OUT:

END OF TEASER
ACT ONE

FADE IN:

CLOSE ON

an artist's SKETCH of the man in the overcoat. It's fairly accurate. We pull back:

INT. SHERIFF'S STATION - NIGHT

A SKETCH ARTIST sits with Bruce, Johnny and WALT. Johnny still seems shaken.

WALT
Nine P.M. tomorrow. Doesn't leave us much time.

BRUCE
You think he's taunting you?

JOHNNY
Why else would he approach me?

WALT
You sure you didn't recognize him?

JOHNNY
Never seen him before in my life.

WALT
What about the girl?

JOHNNY
She was maybe 18, 19. And terrified. Like she knew she was about to die. Her arms were bound to a wooden chair. I didn't get a good look at her, but she had long brown hair.

(off Walt's look)
That's all I saw.

WALT
What did the room look like?

As Johnny speaks, the sketch artist draws a schematic layout of the basement.

JOHNNY
It was dark, wet, lit by a single light-bulb. Long narrow stairs. Maybe a basement. The kind in old houses. I also heard a clock striking the hour. A big clock.

(CONTINUED)
CONTINUED:

WALT
Could be anywhere from here to the Maine coast.

JOHNNY
And he was wearing a plastic mask. One of those comedy ones, from the comedy-tragedy masks.

WALT
How do we know it's the same man, then? All we have to go on is his face...

CLOSE on the black and white sketch.

INT. THE MALL - MONTAGE - DAY

Bruce, Johnny and Walt walk around the mall, sketches of the mysterious overcoat man in hand.

They show security guards, food court employees, store workers. All shake their heads. Nobody remembers seeing him. Dead ends...

INT. THE MALL - PARTY STORE - DAY

Party favors, streamers, tacky cards for every occasion. One of those stores you can't believe makes money. Walt shows the store OWNER the sketch.

OWNER
Oh. Yeah, I remember him. Came in last night. I think he bought some masks.

Johnny shoots Walt a look. Bingo.

JOHNNY
Which ones?

She points up to a wall of masks and costumes. To two in particular - the Comedy and Tragedy Masks.

OWNER
Bought the matching set.

JOHNNY
That's the one I saw him wearing. The Comedy mask.

Johnny points to the Comedy mask.

(CONTINUED)
WALT
Do you remember how he paid for it? Do you have the credit card receipt?

OWNER
Nope. He paid cash.

WALT
(deflates)
Are you sure?

OWNER
Yeah, it was a fifty. Don't see many of those.

JOHNNY
Do you still have it?

OWNER
(confused)
The fifty? Ah, yea, maybe... haven't taken yesterday's receipts to the bank yet.

She opens the register, digs a little and pulls out the fifty dollar bill. The cashier hands it to Walt, who hands it over to Johnny. Johnny rolls the bill in his hands... and snaps into a vision:

VISION: INT. MALL - PARTY STORE - NIGHT - FROZEN ARRAY

Time spins back.

The party store fills up with kids. The fifty dollar bill is pulled out of a leather wallet. It becomes a FROZEN ARRAY shot, everything stops...

A kid has let go of a helium balloon that stops mid-air.

Another rambunctious kid has fired water from a squirt gun at his sister, the water suspended, frozen.

The mystery man with the overcoat stands at the register. Johnny walks up to him. Looks at the wallet.

CLOSE ON THE WALLET

There's a driver's license, but the name is obscured. Next to it, however, is a gold & red WHITLEY COLLEGE I.D. But no name.

(CONTINUED)
CONTINUED:

JOHNNY

Frustrated, he looks around the store. His glance stops at one of those dome SECURITY MIRRORS.

P.O.V. THE MIRROR

Sees something odd: the reflection doesn't match up.
The man with the overcoat is standing in a different spot than his reflection.

RESUME JOHNNY - FROZEN ARRAY

Johnny walks to the next aisle. There's ANOTHER MAN, dressed identically in an overcoat. Johnny approaches this second man and sees: the same face as the man at the register.

There's two of them.

RESUME - INT. MALL - PARTY STORE - DAY - CONTINUOUS

Johnny snaps out. The cashier stares at him, puzzled.

JOHNNY
There were two of them.

BRUCE
Two of who?

JOHNNY
That man has an identical twin. I think they're students.

WALT
Where?

EXT. WHITLEY COLLEGE - DAY

Establishing. A New England college. Academic. Rolling greens. These old brick buildings have history.

INT. REGISTRAR'S OFFICE - DAY

Walt, Johnny and Bruce hold a sketch in front of TAMI (40s) a school clerk, chain-hanging-from-her-glasses-type.
CONTINUED:

TAMI
I'm sorry, but we can't give away personal information. School policy.

Walt flashes his badge.

WALT
We're trying to stop a crime from being committed.

Tami looks at the badge and back at Walt.

TAMI
What kind of crime?

WALT
We can't really discuss that. Do you recognize the man in this sketch?

TAMI
Hmmm... we have so many students.

JOHNNY
He might have an identical twin.

TAMI
Oh sure, that could be either George or Lennie Todd. I can never tell them apart. They're T.A.s in the law department.
(charges a schedule)
Looks like they're in seminar today, the R.J. Whitley Law Building. Class starts at six.

WALT
Do you have an address for them?

She copies their address off the screen.

JOHNNY
We're also looking for a female, long brown hair, who might be in one of their classes.

TAMI
You have a name?

WALT
Afraid not.

TAMI
Has something happened to her?

(CONTINUED)
WALT
That's what we're trying to determine.

TAMI
All our students have a photo I.D. on file... but there must be hundreds of girls with long brown hair.

BRUCE
Maybe she's in a class with one of the twins.

JOHNNY
Can you cross reference them?

TAMI
It will take some time.

WALT
It's very important that we find her.

TAMI
I'll get right on it.

Tami goes to work on it.

JOHNNY
Let's go talk to these guys.

INT. LECTURE HALL - DAY

A massive lecture hall.

GEORGE TODD and his twin brother, LENNIE TODD, stand in front of a hundred-plus class of first-year law students.

A white board projects detailed outlines for class. Lennie transcribes "FREE SPEECH" as George lectures using a laser pointer. They work as a team.

GEORGE
...does it extend to other areas, like tech and internet privacy? I'm sure your gut reaction is yes, of course, this is America. But how many of you have logged onto a chat room and typed in statements that were not so honest?

(CONTINUED)
The class LAUGHS. Both brothers seem respected, calm — certainly not capable of committing brutal homicide.

GEORGE
That's free speech, of course.
But when does lying cross the boundary into breaking the law?

Walt enters and walks up to George and Lennie and tries to be discreet.

GEORGE
How can we help you?

WALT
(out of class' earshot)
Mr. and... Mr. Todd, I'm Sheriff Bannerman from the Penobscot County Sheriff's Department.

George speaks up, for all to hear.

GEORGE
Oh, Sheriff Bannerman. Is there some sort of problem?

The class looks on, fascinated.

WALT
I'd rather speak to you and your brother in private.

LENNIE
Can it wait? We're in the middle of class.

Johnny appears in the doorway next to Walt. At the sight of Johnny, George LIGHTS up.

GEORGE
Wow. Class. A special guest. The one, the only, Mr. Johnny Smith is gracing us with his amazing, yet often questionable and inconsistent outlooks on life.

George condescendingly points the laser pointer at Walt.

LENNIE
(addresses the class)
And you're together! How epic! The thought of the police working in tandem with a psychic is absolutely Orwellian.

(MORE)
GEORGE (CONT'D)
Interesting bedfellows, indeed.

WALT
Why don't you put the laser pointer away and step outside?

GEORGE
Class, take a look at the briefs for a few minutes.

George and Lennie shoot one another a knowing look, and follow Walt and Johnny into the hallway.

INT. COLLEGE HALLWAY - DAY

George and Lennie stand next to Johnny, Bruce and Walt. Johnny looks them over, intensely. The door open, the class buried in their books, they speak in hushed tones.

WALT
(to Johnny and Bruce)
Are these the two guys you saw?

BRUCE/JOHNNY
Yeah. That's them, all right.

WALT
I don't know exactly what kind of game you're playing, but you're not gonna get away with it.

GEORGE
Excuse me? Get away with what?

WALT
Did you approach Johnny Smith at the mall last night?

GEORGE
I don't know, what if he approached us?

WALT
Look, we've got witnesses. A store clerk recognized you, too.

Lennie tries to speak up, but George cuts him off.

GEORGE
(to Lennie)
I'll handle this.

(MORE)
CONTINUED:

GEORGE (CONT'D)
(to Walt)
Witnesses? Are we being charged with something?

WALT
Did you buy any masks?

GEORGE
Wait a second. Are you seriously asking us whether or not we were at the mall buying masks? When did that become a crime?

JOHNNY
I had a vision and saw you murder a girl with short, brown hair.

George and Lennie stop, share a look. Then break out laughing. The class looks out the door.

LENNIE
A vision of us?
(a beat)
This is some kind of joke, isn't it? Did Fuller in I-Tech put you up to this? C'mon, show me the cameras, where are they?

JOHNNY
You said she was going to die at nine P.M.

GEORGE
Who is going to die?

LENNIE
I don't remember saying anything.

Johnny unfolds the sketch they've been walking around with.

JOHNNY
I saw you at the mall.

George grabs the sketch, looks it over. (This would be a good split screen moment. Can they hand the sketch across split screen?)

GEORGE
I don't think you know who you saw. But this does look like me.

LENNIE
Or me.

(CONTINUED)
Obviously, Johnny can't tell the difference. Nobody can.

LENNIE
You know, I sometimes eat with my mouth open.

GEORGE
And I make that annoying whistling sound when I breathe through my nose.

(re: sketch)
Hey, can we keep this?

LENNIE
We'll get it framed.

JOHNNY
Enough of this!

Johnny leans in and touches George, triggering a vision --

INT. BASEMENT - NIGHT - (HOAX)

It's the same basement from the teaser. George opens a bag and pulls out a large BUTCHER KNIFE, the brothers pull down their masks, George in the Comedy mask, Lennie in the Tragedy mask.

GEORGE
What we're doing is gonna be epic...

INT. HALLWAY - DAY

George jerks away from Johnny, pissed.

GEORGE
Get off. We're done here.
(to Walt)
Keep that charlatan on a leash.

George and Lennie walk back into their class. Walt and Bruce look to Johnny.

BRUCE
What'd you see?

JOHNNY
It's them. I saw their faces.
INT. LECTURE HALL - CONTINUOUS

George marches to the front of the lectern holding the sketch up for the class to see. Lennie goes up to the white board and writes: "PRIVACY."

GEORGE
What happens when a psychic touches you without consent? Is that an invasion of your civil rights?
(a beat)
Lennie, that might make a good paper. What do you think?

And Lennie smiles.

EXT. COLLEGE - DAY - LATER

Walt, Bruce and Johnny drink coffee, staking out George and Lennie's class.

WALT
When does this class get out?

BRUCE
Another hour.

WALT
Gives them plenty of time to get to the scene of the crime.

BRUCE
I still don't understand why they wanted you to see them commit a murder. Are they stupid or crazy?

JOHNNY
They aren't stupid. How much time do we have left?

BRUCE
Little over two hours.

JOHNNY
Two hours until these psychos commit a murder to which I'm the only witness.

Walt's phone rings.

WALT
(into phone)
Sheriff Bannerman. You do? Great. We'll be right there.
(MORE)

(CONTINUED)
18 CONTINUED:

WALT (CONT'D)
(then to Johnny)
That was Tami. She's got a list of brunettes for us to check out.
(to Bruce)
You stick with these two -- call us if they go anywhere.

Johnny and Walt move off, leaving Bruce behind to tail the twins.

19 INT. REGISTRAR'S OFFICE - NIGHT

Walt and Johnny speak with Tami, who has pulled a stack of student files for them.

WALT
Thanks for staying so late.

TAMI
You didn't really specify a hairstyle, so there's quite a stack.

JOHNNY
May I?

Johnny begins flipping through a stack of file folders -- each one has a photo of a girl with long brown hair and a signature card clipped to the front.

TAMI
I hope this helps. These kids change their hair as often as they change their mood.

JOHNNY
That's her.

WALT
Are you sure?

CLOSE ON THE FILE

A picture of the girl from Johnny's vision. He touches her signature card triggering:

19A VISION - INT. BASEMENT

A gleaming butcher knife slashes into the young girl, her hair askew.
RESUME - INT. REGISTRAR'S OFFICE - NIGHT

JOHNNY
That's her. Fernanda Lauer.

WALT
Give me that address.

EXT. COLLEGE - NIGHT

George and Lennie walk out of the building. Bruce, pretends to read a book, lets them pass and follows them across the campus quad...

BRUCE
(into his phone)
They're on the move...

EXT. CAMPUS HOUSING - NIGHT

Johnny and Walt approach a door. Walt is talking to Bruce on the phone.

WALT
(into the phone)
Don't let them out of your sight.
(then to Johnny)
That was Bruce. The twins left their class.

JOHNNY
We're cutting it close.

Walt looks at his watch.

WALT
I know.

Johnny KNOCKs on the door. NICOLE, 19, a brunette, appears at the door, looking tired and annoyed.

WALT
Hi, I'm Sheriff Bannerman and this is Johnny -

NICOLE
Sheriff? What's wrong?

(CONTINUED)
JOHNNY
We're looking for Fernanda Lauer.

NICOLE
(concerned)
She's my roommate. But she's not here.

WALT
Do you know where she is?

NICOLE
With her boyfriend, George. I think she was going over to his house. Is she in some kind of trouble?

Off Johnny and Walt's look.

CUT TO:

EXT. GEORGE & LENNIE'S HOUSE - NIGHT

Walt and Johnny pull up in Walt's cruiser.

WALT
Looks like some kind of party is going on. You sure this is the right place?

JOHNNY
This is it. Look.

THEIR POV

Across from the house is a giant clock tower.

JOHNNY
I heard a clock in my vision.

WALT
Ten minutes 'til nine. Not much time.

RESUME SCENE

A stream of partygoers head to the front door. As Johnny and Walt get out of the car, Johnny speed dials Bruce.

(CONTINUED)
CONTINUED:

JOHNNY
(into phone)
Bruce, it's me. We're at the twins house, there's some kind of party going on.

INTERCUT:

INT. GEORGE & LENNIE'S HOUSE - PARTY - NIGHT - BRUCE

Tight on Bruce, up against a wall, whispering into his phone --

BRUCE
(onto phone)
I know. I followed them here.
I'm looking at them right now -- and you're not going to believe what the theme of the party is...

BRUCE'S POV

George and Lennie by the bar, their masks tipped up on top of their heads so we can see their faces as they laugh and greet a room packed with guests, all wearing COMEDY AND TRAGEDY MASKS.

EXT. GEORGE & LENNIE'S HOUSE - NIGHT

Walt and Johnny are approaching the house.

JOHNNY
(on phone)
Don't lose them, we're coming in.

INT. GEORGE & LENNIE'S HOUSE - PARTY - NIGHT - BRUCE

snaps his phone shut. He watches as George and Lennie lower their masks, and blend into the crowd of identical masks.

as Johnny and Walt ENTER, wading into the crowd of masked partiers. One PARTICULARLY STONED GUEST isn't paying attention and passes a JOINT to Walt.

WALT
Good thing for you I'm busy.
He crushes the joint and moves off to follow Johnny deeper into the party.

JOHNNY
(re: the masks)
I'm really starting to hate these guys.

FOLLOWING JOHNNY AND WALT
as they wade through the party, finding Bruce.

JOHNNY
Bruce... where are they?

Bruce points across the party to Lennie and George, still in their masks, identifiable only by their clothes.

BRUCE
Over there... I think.

JOHNNY
How much time is left?

WALT
Five minutes. Let's just sit on these two until the clock runs out.

JOHNNY
Wait... look!

The two people in the Comedy/Tragedy masks lift their masks to drink their beers, revealing that it's NOT George and Lennie.

WALT
Damn.

BRUCE
I thought for sure...

JOHNNY
Over there...

Johnny points in a different direction --

THEIR POV

Somebody in a Comedy mask is watching them. Realizing he's been spotted, he disappears around a corner.
CONTINUED: (2)

WALT
Split up.

Walt, Johnny and Bruce head off after the masked man, each of them taking a different route.

CAT-AND-MOUSE MONTAGE - SERIES OF SHOTS
as Johnny, Walt and Bruce follow NUMEROUS GUESTS in Comedy/Tragedy masks.

MONTAGE ENDS AS --

JOHNNY, WALT AND BRUCE
all find themselves arriving from different directions at the same dead end --

A LOCKED DOOR -- NEAR THE BACK ENTRANCE
away from the main party. We can hear the music throbbing off in another part of the house.

WALT
I lost them.

Bruce checks the back door.

BRUCE
They're not out here.

JOHNNY
They have to be here somewhere.

Johnny touches the door knob, triggering:

VISION - BASEMENT DOOR - EARLIER
George and Fernanda laugh and kiss, leaning on the door. A serious-looking Lennie opens the door and they spill inside, laughing. As he shuts the door behind them, Lennie lowers his mask. The vision ends --

RESUME INT. GEORGE & LENNIE'S HOUSE - NIGHT

JOHNNY
They're here. Break down the door.
WALT
Just hang on a sec. We can't just go busting in there without probable cause. We go in there without anything but your word, they could get off on a technicality.

A CLOCK begins gonging in the distance. Johnny takes notice.

JOHNNY
That's definitely the same clock I heard in my vision. Walt, this girl is going to die any second.

Walt thinks.

WALT
You heard a scream, didn't you?

JOHNNY
No.

WALT
I'm telling you, you heard a scream. That's probable cause.

Bruce grabs a gardening tool from nearby, getting ready to pry open the door.

BRUCE
(getting it)
I definitely heard a scream. Can't you hear it?

JOHNNY
Loud and clear.

Walt grabs his gun, stepping back as Bruce attacks the door, prying it open.

INT. STAIRCASE - NIGHT - CONTINUOUS

As the clock continues to GONG nine o'clock. Johnny, Walt and Bruce move downstairs. The wooden planks CREAK. Water DRIPS from pipes. Muffled CRYING. All the same bits from Johnny's original vision.

(CONTINUED)
CONTINUED:

WALT
Stay behind me.

They turn a corner and --

INT. BASEMENT - NIGHT - CONTINUOUS

It's a horror show.

A man wearing a COMEDY MASK, butcher knife, raised, post-stabbing, stands over Fernanda, who's bound and gagged in a wooden chair. There is a black tarp laid out on the floor. Walt LOCKS his gun on the man.

WALT
Drop it. Don't move.

The masked man does as he's told. Johnny sees a SECOND MASKED MAN, lurking in the darkness. Bruce sees him too, and snaps into action, pinning the man against the wall.

WALT
Bannerman. I need an ambulance and back-up at the following address - 2720 Yukon -

Johnny rushes to Fernanda. She's motionless, covered in blood. Brown hair, pulled into a ponytail. His face fills with dread.

JOHNNY
We're too late.

Walt shines the flashlight on her face. Still nothing. Terrified, Johnny checks on Fernanda.

JOHNNY
She's still breathing.

FERNANDA
No kidding.

Then, her EYES SNAP OPEN and she LAUGHS, scaring the bejesus out of him. Bright lights FLICK ON, nearly blinding everyone. Bruce is confused.

BRUCE
What... what is this?

George and Lennie pull their plastic masks up.

GEORGE
You caught us.

(CONTINUED)
Smiling, Lennie points to a blinking red light - a DV camera sits on a tripod.

LENNIE
And we caught you.

Excited, George rushes up to Fernanda and they engage in a celebratory kiss. Lennie averts his eyes.

GEORGE
One minute past nine. Not bad, Mr. Smith -- Of course, if this had been real, she'd be dead.

LENNIE
I can't wait to see the video. Man, your face was just priceless.

DV CAMERA POV
Johnny looks directly into the camera.

Off Johnny's reaction: the last thing we see is his hand covering the DV camera, taking us to black....

FADE OUT:

END OF ACT ONE
ACT TWO

FADE IN:

29 A TELEVISION ANCHOR

Speaks into camera. A picture of Johnny appears in the upper-right hand corner of the screen as the ANCHOR speaks.

TV ANCHOR

Seems there's a bit of controversy over an incident that took place at the Whitley College where two law students have raised an odd legal challenge to a local psychic's ability to predict a crime...

CUT TO:

30 THE INTERNET - STREAMING VIDEO - INT. TODD'S BASEMENT

It's VIDEO of the hoax. George and Lennie speak into the camera, as if doing a "behind-the-scenes" expose.

GEORGE

Our quarry is the alleged psychic Johnny Smith. We're going to trick him.

LENNIE

But this is much more than just a hoax.

GEORGE

We're out to prove a point.

LENNIE

It's the basis of our law review article: "Privacy and the Paranormal".

GEORGE

Like fine cooking, take a little fake blood, add a dash of costume masks, and a large knife. Let it simmer.

CLOSE ON

Lennie and George as they position the chair Fernanda will be tied to.

(CONTINUED)
CONTINUED:

GEORGE
This is gonna be epic.

CLOSE ON

Lennie as he manipulates the hanging light bulb so that moving shadows appear.

GEORGE
But our show wouldn't be complete without a victim.

We reveal Fernanda sitting in a chair, hands bound, and gagged. George removes her gag.

FERNANDA
Hey, everybody!

And they kiss. George places the gag back on. George and Lennie put their masks on.

GEORGE
Lennie, will you do the honors?

And Lennie takes the butcher knife and SLASHES it into Fernanda. Blood seeps off the knife. Fernanda acts "dead." It looks more campy than vicious and brutal.

GEORGE
Quite harmless.

And George shows how the knife literally retracts into its handle. Fernanda looks up from her "dead" position.

GEORGE
But this wouldn't be any fun if we didn't follow our suspect.

MONTAGE

Johnny Smith, as someone is holding a camera and filming him without his knowledge, "Cops"-style. It's produced in such a way that it has ominous music and slow-motion shots. A montage of events from the past day:

- JOHNNY SMITH - INT. MALL - NIGHT

pushes people out of the way on the escalator.
CONTINUED:

GEORGE (V.O.)
Johnny Smith's psychic "powers"
are the ultimate invasion of
privacy.

- WALT AND JOHNNY - INT. LECTURE HALL - DAY

Appear at the law class.

GEORGE (V.O.)
Do we want to live in a world
where a man who has suffered brain
damage from a car crash can lead
the police to harass you, or even
break down your door?

- WALT - INT. GEORGE & LENNIE'S HOUSE - NIGHT

From the point of view of a tripod camera, set-up in a
corner with a night filter, we see Walt break down their
basement door.

GEORGE (V.O.)
And if he's wrong about this,
what else, who else, is he wrong
about?

- JOHNNY BEING ARRESTED (FROM EPISODE #4-3001)

- STREAMING VIDEO - INT. TODD BASEMENT - NIGHT

Ends with a slow-motion shot of Johnny clumsily entering
the basement, being blinded by the light, and finally
Johnny's angry face and his hand coming toward the camera.
They hold on that image.

GEORGE (V.O.)
Wasn't it just a few months ago
that Johnny Smith himself was
accused of murder? And now he's
a self-appointed judge and jury.

(CONTINUED)
CONTINUED:

We pull out to reveal we're in:

INT. SHERIFF'S STATION - DAY

Johnny stands next to Bruce near a desk. They've just watched this streaming video on the internet.

BRUCE
You all right?

JOHNNY
They used me. They set me up like some kind of prop and used me.

Walt comes out of his office in his dress uniform. Doesn't look happy.

WALT
You think that's bad? They're threatening to sue the Sheriff's Department, and us.

JOHNNY
For what?

WALT
For violating their rights.

JOHNNY
But they came after me.
CONTINUED:

WALT
Go home, let us handle the cleanup from here. We got had. It's that simple.

And Walt walks off, leaving Johnny with Bruce.

BRUCE
So that's it? Johnny Smith gets 'Punk'd' and we just go home? End of story?

JOHNNY
Maybe Walt's right, we got had. I made a mistake.

BRUCE
You might make a mistake, but not your visions.

JOHNNY
What I want to know is, why me? What did I ever do to them?

BRUCE
Only one way to find out.
EXT. GEORGE & LENNIE'S HOUSE - DAY

Johnny and Bruce walk up to the door. As they do, a COLLEGE KID passes in a hazy, smoke-filled car with his buddies.

COLLEGE KID
Catch any killers, Johnny?

They LAUGH as they drive past.

BRUCE
Higher education, huh?

And they KNOCK on the front door. George answers.

GEORGE
Mr. Smith? What a surprise.

JOHNNY
You got a minute?

GEORGE
Sure. C'mon in. I've been expecting you.

INT. GEORGE & LENNIE'S HOUSE - DAY

George escorts Johnny and Bruce through his home. The house is cleaned up since the party, everything meticulous and symmetrical. The only sign that anything happened is the broken basement door. They notice a fish bowl with two fish. There's a half-finished jigsaw puzzle on the table - being worked on from opposite ends, heading toward the middle.

JOHNNY
Okay, so you won. You got me. What was the point?

GEORGE
Our law review article on non-traditional law enforcement. Our big chance to get published. It was genius, really.

JOHNNY
What were you trying to prove? That I'm a fake? My visions still led me right to you.

GEORGE
But ultimately your visions were wrong.

(MORE)
GEORGE (CONT'D)
(a beat)
What you "see" is warped by your own psyche. You have such a dark view of the world that all you see is crime and ugliness. You may have visions, but you don't know how to interpret them.
(a beat)
Bottom line? We just wanted to prove you can be wrong. That you can't be trusted.

BRUCE
You know how many people this man has saved? You didn't prove a damn thing.

Johnny motions to Bruce that it's okay.

JOHNNY
How did you know so much about me?

GEORGE
We've been studying you for months. It's amazing how much information is out there if you know where to look. We learned a lot following the Rachel Caldwell murder. We read everything about that. See that stack?

George points to a stack of books, VHS tapes, newspaper articles strewn about in a corner.

GEORGE
Lotta ink on you, lotta ink. Oh, wait, you're Johnny Smith, what am I telling you for? Let me just show you.

And George touches Johnny, sending Johnny into a vision:

INT. MRS. TODD'S LIVING ROOM - DAY - VISION

VISION JOHNNY watches A WOMAN, mid-50s, sits in a bathrobe, zombie-like, in front of the TV, watching a Reverend Purdy telecast. Her two twin boys - George and Lennie - college age, stare at her, a little frightened at the catatonic state of their mother.
ON THE TELEVISION

Purdy evangelizes from his podium.

REVEREND PURDY
Miracles do happen. Just look at Johnny Smith. His powers are truly a divine gift, proof of God's abilities to intervene in our lives.

Without turning away from the television, the woman mumbles:

MOTHER
...so handsome.

REVEREND PURDY
Let Johnny's gift be an inspiration to us all. Please, pick up the phone and call in a pledge.

She reaches for the phone and dials...

RESUME - INT. GEORGE & LENNIE'S HOUSE - DAY - CONTINUOUS

George, smiling, lets go of Johnny, waiting for an answer.

GEORGE
So, what'd you think? Pretty clever, huh?

JOHNNY
So that's what this is all about? Your mom gave all her money to Reverend Purdy and you blame me?

George's smile fades, clearly expecting Johnny to have had a different vision than the one he got.

GEORGE
My mom? What did you see?

JOHNNY
So all this was just a misguided act of revenge?

GEORGE
Nothing misguided about it. My mother gave you and Purdy everything she had. Do you know what it's like to lose your mother to a phony man of God?
JOHNNY
(a beat)
Yes, actually I do.

GEORGE
She died with nothing. Probably more so from regret than the cancer. Guess you and Purdy were fresh out of miracles.

JOHNNY
I'm sorry about your mother. Truly. I have nothing to do with Purdy's fundraising or Faith Heritage.

GEORGE
Your denial is too late to help our mother. Now I think it's time for you to leave. I've got a lawsuit to prepare.

The front door opens and Lennie enters, a little wary at the sight of Johnny and Bruce.

LENNIE
George, what are they doing here?

BRUCE
Leaving.

JOHNNY
I just wanted to know why.

As Johnny approaches Lennie, Lennie backs away from him. Lennie joins George and they stand side-by-side, a living diode. Lennie then speaks to George as if Johnny isn't even there.

LENNIE
What does he want?

GEORGE
Looking for reasons. He knows about mother.

LENNIE
So he knows. Time for him to leave.

(CONTINUED)
GEORGE
Agreed.

LENNIE AND GEORGE
(in unison)
Please go, Mr. Smith.

Bruce and Johnny exchange glances – this is weird.

JOHNNY
We'll find our way out.

As they leave, Bruce picks up a picture from the table of the boys as children. Identically dressed. He places it back on the table, but askew; the display of pictures no longer symmetrical. Lennie compulsively moves it back to its original spot.

GEORGE
See you ... 

LENNIE
... in court.

As Johnny shuts the door behind him, he catches a glimpse – one of the twins is smiling, the other bears a cold look on his face. Just like the masks – comedy and tragedy.

INT. JOHNNY'S HOUSE – DAY

Johnny broods as he watches TV, occasionally changing the channel with his remote. Bruce is with him.

BRUCE
So, you're just gonna sit here and veg out?

Click. New channel.

JOHNNY
Yeah, I am. Anything wrong with that?

BRUCE
Not a thing.

And Bruce joins him on the couch as they stare at the TV, not really paying attention. There's a long beat where neither says anything.
JOHNNY
That's it? No sage advice? No existential pep talk to spur me into action?

BRUCE
Hey, you want to sulk, be my guest.

JOHNNY
This isn't sulking. It's...
(a beat)
It's over. What else can I do? Maybe I did see it wrong. Maybe you were right. The mood I'm in, the clothes I wear. Maybe I only do see the worst.

BRUCE
I'd argue with you if I thought you believed what you were saying.

Johnny flips the channel. A FOOTBALL GAME appears on screen, but nobody pays attention.

BRUCE
You and I both know this isn't over yet...

Johnny gives Bruce a look that says, "Yeah, I know, but I don't want to hear about it" -- then goes back to his channel surfing.

ON TV

In slow-motion, we see a football player catch a ball and as he lands, his toe hits out-of-bounds.

BROADCASTER (ON TV)
The ref totally missed that call. From this angle, they'd have to overturn that play.

CLOSE ON

Johnny as he watches the replay. Over and over. Lost in thought. Then, an idea sparks that hits him like a truck.
CONTINUED: (2)

JOHNNY
(to himself)
Instant replay.

Johnny springs up and goes to his computer.

INT. JOHNNY'S BASEMENT - DAY

Johnny sits in front of the computer downloading the streaming hoax video. Bruce walks up behind him.

ON THE INTERNET

We see the hoax video. It's grainy.

JOHNNY

watches, replays a portion again.

BRUCE

What are you looking for?

Johnny stops the video. Ponders. Remembering.

MEMORY FLASH - B&W

Fernanda - dead.

RESUME - INT. JOHNNY'S HOUSE - DAY - CONTINUOUS

Johnny rewinds the hoax video.

JOHNNY

Something's wrong.

MEMORY FLASH - B&W

Fernanda. Dead. Seared into Johnny's retina.

RESUME - INT. JOHNNY'S HOUSE - DAY - CONTINUOUS

JOHNNY

Something's different.

He plays it again. Stops at the frame showing Fernanda's hair. It's in a ponytail.
DEAD ZONE: LOOKING GLASS - ACT TWO - 2/23/04 - PINK

46 MEMORY FLASH - B&W

Fernanda's hair, matted with blood.

46A HOAX VIDEO

Blown up on her face and hair -- tied in a pony tail.

47 RESUME - INT. JOHNNY'S HOUSE - DAY - CONTINUOUS

Johnny stiffens.

JOHNNY
Her hair, it's different. Look, on the hoax video it was brushed and pulled back in a ponytail, see? There was no sense of a struggle. But in my vision, it was wild, like she fought back, but couldn't escape.

BRUCE
You saw a real murder?

JOHNNY
And it's still going to happen.

Off Johnny, as he looks at the INTERNET IMAGE of Fernanda acting "dead."

FADE OUT:

END OF ACT TWO
Johnny sits idling in his car outside of Fernanda's house. He finishes a cup of coffee, crumples and tosses it on the floor, joining a few other cups.

A light turns on in the house. The blinds open just a bit. Nicole, the roommate, looks outside. Then quickly shuts the blinds.

A moment later, Fernanda emerges at the door, marches towards the car. Johnny steps out.

**FERNANDA**
Come up and ring the doorbell, do something, but quit watching us, it's freaking out my roommate. What are you doing out here?

**JOHNNY**
I'm not here to freak you out.

**FERNANDA**
I'm calling the cops unless you leave.

**JOHNNY**
Look, this is going to sound crazy, but you're in danger. You need to stay away from George Todd.

**FERNANDA**
Why?

**JOHNNY**
Please. I wouldn't be out here if I didn't believe it.

Fernanda scrutinizes. Smiles.

**FERNANDA**
You can't take it, can you? We got you and now you gotta do something to justify whatever's going on in your head. It was nothing but a joke. That's it. A joke.

**JOHNNY**
Consider the possibility. For even just a moment, that I'm right about this.

(CONTINUED)
48 CONTINUED:

    FERNANDA
    George and I are moving in together. We love each other. And that's something I don't need anyone to question. (a beat)
    Now please leave.

She starts to walk away. Johnny watches as his chance fades, and grabs her arm -

49 INT. MORTUARY - VIEWING CHAPEL - DAY

It's Fernanda's viewing. She lies dead in an open casket, her brown hair laid softly against a satin white pillow. A Mourner crosses his chest - Father, Son & the Holy Spirit. The view WIDENS to reveal Vision Johnny watching.

Her bereaved MOTHER fixes her daughter's collar and opens a gold locket necklace.

CLOSE ON THE LOCKET

A picture of Fernanda as a child with her mother.

She fixes Fernanda's collar and gently places the necklace on Fernanda's chest. Then the mother breaks down, stumbles backwards, emotions overtaking her...

50 EXT. CAMPUS HOUSING - NIGHT

Fernanda breaks away from Johnny's grip.

    FERNANDA
    Let go of me!

    JOHNNY
    I saw your funeral. Your mother, she had a locket... with a picture of her holding you as a child. She'll give it to you in your casket. And then she'll fix your collar. Even in death she wants you to look beautiful.

Fernanda stares at Johnny, a bit surprised, scared.

    FERNANDA
    How could you possibly... how did you know all that?

(CONTINUED)
CONTINUED:

JOHNNY

Don't risk it... just stay in tonight.

FERNANDA

We're done.

Fernanda rushes into her house and shuts the door.

EXT. STREET - LATER

Johnny still sits in the car, watching Fernanda's house. Keeping vigil. A Sheriff's cruiser pulls up next to him.

WALT (O.S.)

Something wrong with your own home, Johnny?

Johnny rolls his window down. Walt parks, hops out.

JOHNNY

Can't sleep.

WALT

Well, I was doing just that. Peacefully. Til I got a call from the station lodging a complaint against you. You can't just sit in front of someone's home like this. It's harassment.

JOHNNY

I'm not leaving her side, Walt. I saw her die.

Walt sighs, a little annoyed. Been through this already.

JOHNNY

My vision wasn't the same as the one they staged for the hoax.

WALT

What if your vision is wrong... again?

JOHNNY

I know what I saw.

WALT

The way her hair looked? I heard you. This about payback?

Johnny takes a beat. Not wanting to answer.

(CONTINUED)
CONTINUED:

WALT
Next time, just call me rather
than stalking someone for the
night.

(a beat)
Look, if it'll help, I'll go talk
to her.

EXT. FERNANDA'S HOME - NIGHT

Walt rings the doorbell, Johnny at his side. No answer.

WALT
Fernanda Lauer, it's Sheriff
Bannerman.

No response. They notice the lights are all OUT.

WALT
Lights are off.

JOHNNY
I've been watching the door the
whole night. Unless...

Johnny and Walt walk around the house to the backyard
where they notice the back window is OPEN.

JOHNNY
She left! I can't believe it.

WALT
Calm down. Let's not assume
anything just 'cause she's gone.

BWOOP BWOOP. Two campus cop cars FLY by them on the
street. Racing towards something. They hear SIRENS in
the distance, coming closer.

JOHNNY
No. Something's wrong.

Walt's radio crackles. A Dispatcher is directing Sheriff's
deputies to join the campus police. They look at each
other. They already know what the call is...

EXT. GEORGE & LENNIE'S HOUSE - NIGHT

The Todd house SWARMS with activity - Sheriff's Deputies,
including ROSCOE campus police, medical examiners, and
bystanders. Walt and Johnny head inside.
53A  INT. GEORGE & LENNIE'S HOUSE - NIGHT

George and Lennie, flanked by a couple of Sheriff's Deputies, watch as Johnny and Walt pass them, heading for the basement. Johnny locks eyes with them as he passes.

53B  INT. BASEMENT - FROM THE BODY'S POV

Johnny and Walt reach the bottom of the stairs, their faces registering the horror of what Johnny saw in his vision -- now real.

    WALT
    I'm sorry, Johnny. You were right.

    JOHNNY
    (surveying the scene)
    I wish I wasn't.

53C  INT. GEORGE & LENNIE'S HOUSE - NIGHT

Roscoe meets Walt and Johnny as they reach the top of the stairs.

    ROSCOE
    It looks just like the video off the 'net. Found this next to the body...

Roscoe pulls out a COMEDY MASK.

    WALT
    Any sign of forced entry?

    ROSCOE
    Basement door was broken.

    WALT
    (damn)
    We broke that door the other night.

    JOHNNY
    Anything else?

    ROSCOE
    There was a note.

Roscoe hands Walt a note sealed in a transparent evidence bag.

    WALT
    (reading note)
    "I don't like what you did to Johnny Smith. You deserve this."

    (CONTINUED)
JOHNNY
A copy-cat killer? You gotta be kidding me.

WALT
These guys picked you 'cause they saw you on the news. Who's to say somebody didn't pick them after seeing all the footage on the internet?

JOHNNY
I don't know. George and Lennie, they planned it, they rehearsed it, it's in their own basement.

WALT
You can't deny you have a history of attracting psychos from out of the woodwork.
(a beat)
In your visions, did you ever see George and Lennie killing the girl? Or just someone in a mask?

JOHNNY
I saw this girl killed. Here. At nine P.M.

ROSCOE
Coroner's estimated time of death is nine P.M...

JOHNNY
(to Roscoe)
Who phoned it in?

Roscoe points to George and Lennie. Walt walks up to George and Lennie, who look genuinely devastated. Neither of them in good shape.

WALT
You two are coming down to the station to answer some questions.

GEORGE
Anything. Anything we can do....

INT. INTERROGATION ROOM - SHERIFF'S STATION - NIGHT
The box. Table, chairs, mirrored window. George, alone, * stares off into space. Walt walks in.

*
WALT
Do you want a lawyer?

GEORGE
Why, are you accusing us of something?

WALT
I'm not ruling anything out just yet.
INTERCUT: LENNIE IN THE SAME CHAIR - LATER

LENNIE
Are you seriously assessing our culpability? That's ridiculous. Why would we stage an elaborate hoax of a murder for all the world to see -- only to go ahead and commit the same murder...

GEORGE
(repeating the line)
-- only to go ahead and commit the same murder... in our own basement? What is the logic behind actually going through with it? How does that make sense?

WALT
Well, it creates reasonable doubt...

LENNIE
(almost breaking)
We couldn't have killed her...

GEORGE
...I loved her.

LENNIE
It wasn't supposed to be like this... it was just a joke...

WALT
Where were you two tonight?

GEORGE
With each other.

WALT
Doing what?

LENNIE
You want to formally charge us, then charge us.

GEORGE
I lost someone tonight. You understand? You want our help, we'll give it to you -- to catch the real killer.
Johnny and D.A. Schweigel wait, watching. Walt enters, shakes his head.

D.A. SCHWEIGEL  
They're right, this story's been all over the media - papers, TV, the net. Anyone could have broken into their home and done a copy-cat murder given the well-publicized blueprint.

JOHNNY  
Let me touch one of them.

D.A. SCHWEIGEL  
Can't do that. Not without their permission. You have no legal standing. They'd see that as a violation of their civil rights.

JOHNNY  
How do we not have a case? It happened in their own home.

WALT  
Let me just play Devil's Advocate here. The bloodstains found on the boys? Corn syrup. From their hoax. There are fibers of the girl's clothes all over the boys, but seeing as how George was dating her, that all adds up to a thick cloud of reasonable doubt.

D.A. SCHWEIGEL  
If you hadn't fallen for their scheme and searched their house without their consent, we might have had a case.

JOHNNY  
You're not going to charge them? You're going to just let them walk?

An uncomfortable pause.
D.A. SCHWEIGEL
I share your dislike for these two, but we have no evidence other than your - for lack of a better word - "visions." Visions which we both know are unreliable and inconsistent.

EXT. SHERIFF'S STATION - NIGHT

Johnny watches as George and Lennie walk out the front door. Met by a media circus. A REPORTER shoves a microphone towards them -

GEORGE
I want the man who did this brought to justice.

LENNIE
We both do. We're very sorry that our thoughtless prank has led to the death of a dear friend. We'll miss her very much. Our hearts go out to her family.

They turn and get into a cab, ignoring questions from the press. Cameras FLASH, confusing us as to which twin brother is which.

Before the cab pulls away, Johnny catches the faintest glance of one of the brothers glaring back at him - one of them smirks at him. But which one?

Off Johnny's look, determined he's not gonna let them get away with it.

FADE OUT:

END OF ACT THREE
ACT FOUR

FADE IN:

INT. MORTUARY - DAY - CLOSE ON A GOLD LOCKET

We pull back, Fernanda lies dead in an open casket. Her mother sobs, a Mourner crosses his chest - it's the same scene that Johnny envisioned. But this time, Johnny watches from just outside the door, saddened. Bruce is with him.

JOHNNY
She died because I couldn't help her in time.

Walt approaches behind him, eyes the room.

BRUCE
You really think a copycat did this?

WALT
No, but until there's solid evidence that puts those two at the scene, I've got to investigate all possible suspects.

JOHNNY
Don't you have any physical evidence that ties them to the murders?

WALT
The forensics are inconclusive. But the Todd brothers have been more than cooperative. Even volunteered to stay in a hotel while we swept their home. They may be guilty, but they sure aren't acting that way.

JOHNNY
I just want to know why. Why did they do it.

George notices Johnny and Walt watching them. Incensed, he comes to confront them, Lennie getting up to follow.
INT. EMPTY HALLWAY - CONTINUOUS

George and Lennie enter. Johnny walks in right behind them. The door SNAPS shut. They turn and face him. Symmetrically.

GEORGE
What do you want?

JOHNNY
Having fun?

George's face darkens.

GEORGE
You think this is "fun" for us?
Show some respect.

LENNIE
I think you should leave. This
is harassment.

JOHNNY
You call this harassment? This
is nothing. I know you killed
her. And I'm gonna prove it.

George gets in Johnny's face.

GEORGE
Listen, our stupid prank got
Fernanda killed. Isn't that enough
for you?

LENNIE
How could you take it this far?
We deceived you, opened you up to
public ridicule. And now, the
only way you can seem credible is
to continue pursuing your own
delusion. But this isn't the
time for your crusade.

The door OPENS. Walt and Bruce enter.

WALT
Johnny?

GEORGE
Sheriff, this man is harassing
us.

LENNIE
Please, do your job. For once.

Bruce shoots them a look. Walt bites his tongue as he pulls Johnny away.

(continued)
WALT
This is still an active murder investigation. Come on, let's go.

Bruce and Walt pull Johnny away. Lennie smirks, and waves Johnny bye-bye, that same dark smirk he's flashed to him in the past...

LENNIE
(biting)
Don't feel bad, Mr. Smith. We all make mistakes.

JOHNNY
You're Lennie, right?

LENNIE
Yeah. Why?

Johnny yanks away from Walt and BAM!, punches Lennie in the face.

As he makes contact, the image FREEZES as we RAMP INTO JOHNNY and HEAR a Dead Zone "whoosh." Johnny's eyes go wide - he's clearly seen something disturbing. As we unfreeze -

Lennie crumbles to the floor.

JOHNNY
You're sick.

BRUCE
Whoah! Chill. Walt?!

Bruce jumps between them. George quickly goes to his brother's aid. (Note: from here on, Lennie will be recognized by a BRUISED CHEEK.)

GEORGE
Back off Smith! Sheriff?!

Walt PULLS Johnny off Lennie, they TUMBLE back.

JOHNNY
You killed her...

Johnny glares at Lennie.

JOHNNY
You killed her, and you made sure it hurt.

George seems confused.

(CONTINUED)
CONTINUED: (2)

GEORGE
Lennie, what's he talking about?

LENNIE
You're psychotic! This is assault!

JOHNNY
(to George)
While Fernanda was being murdered, your brother pretended to be you. She called out your name.

George processes the possibility, pale with fright.

LENNIE
It's a trick. He's just trying to get us to turn on each other.

WALT

Walt and Bruce scoop Johnny away, but not before he shoots the brothers a challenging look.

JOHNNY
She thought you killed her, George. And she had no idea why...

Off George's reaction...

EXT. MORTUARY - DAY

Walt escorts Johnny away from the bathroom.

WALT
You better hope they don't press charges.

BRUCE
Guy is gonna have a nice shiner after a hit like that.

JOHNNY
Exactly. Now I can tell them apart.

INT. THE HOTEL ROOM - DAY

From the vantage point of the hallway, we watch as each
of the twins, identically dressed, walk between the rooms, changing out of their suits.

LENNIE
Why aren't you saying anything?

In and out, back and forth as they argue with one another. It's fast, blurry and confusing as to who is who.

LENNIE
George?

GEORGE
What was Johnny Smith talking about?

LENNIE
It was nothing. He's a joke and he's bent that we proved it.

GEORGE
He said she called out my name.

LENNIE
It's the basic divide-and-conquer cop strategy. He fabricates a story so we turn on each other.

GEORGE
Why would we turn on each other if we didn't kill her?

They finally stop moving, meeting each other halfway. Up close, we notice Lennie's cheek is bruised from the punch. Mirroring each other. A looking glass.

GEORGE (Cont'd)
Tell me the truth, Len. Did you kill her?

LENNIE
Did you? I can't believe you're falling for this -
GEORGE
Did you kill Fernanda?

LENNIE
What? That's crazy.

GEORGE
Say it. Let me hear you say it.

Lennie looks George in the eye.

LENNIE
I did not kill her.

George sinks. Like a mother, Lennie caringly buttons George's shirt up.

LENNIE
But they might think we did. You understand? They'll look for reasons to blame us. We made them look bad and now they're going to pin this on us.

ON GEORGE

As a flood of emotion overcomes him as he absorbs the worst. A tear rolls down his cheek.

LENNIE
We need to stick together. We're brothers.

George gently pushes Lennie's hands away, and walks into the other room. Off Lennie, it's clear that he hasn't told his brother everything...

61  INT. JOHNNY'S HOUSE - NIGHT

Johnny sits alone, drinking a beer. Distant. The doorbell RINGS. He answers the door. It's George, filled with despair.

GEORGE
I need to know what you saw in your vision.

JOHNNY
Why the sudden interest?

(CONTINUED)
GEORGE
JUST TELL ME WHAT YOU SAW!

JOHNNY
(a beat)
Come inside.

INT. JOHNNY'S LIVING ROOM - LATER

George sits with his head buried in his hands. Shaking. Johnny watches him, sympathetic.

GEORGE
Thank you for talking to me. I had no where else to go.

JOHNNY
I know the feeling...

GEORGE
You're probably wondering what I was doing that night. The night she died...

JOHNNY
The thought's crossed my mind.

GEORGE
Why don't you just touch me and find out?

George offers Johnny his hands. Johnny shakes his head.

JOHNNY
I want to hear it from you.

GEORGE
I was out buying some groceries. For Fernanda and her mom. Was gonna cook for 'em. Wanted to get in good with the mother, you know? Impress her so I could ask her daughter to... but my brother left that night, said he forgot some papers in class.

JOHNNY
And you don't believe him.

GEORGE
I don't know what to believe.
(miserable)
It was just supposed to be a hoax.

(CONTINUED)
He falls apart. Short, sharp, panting breaths.

GEORGE
I didn't hurt her.

Johnny reaches out, touches George's hands. We hear a Dead Zone WHOOSH. After a moment...

JOHNNY
I know.

INT. SHERIFF'S STATION - EVENING

Not a lot of officers here on night watch. Johnny enters the station with George in tow.

JOHNNY
Walt around?

Walt emerges from his office, eyeballs George, suspicious. He pulls Johnny aside:

WALT
What's going on? What are you doing with him?

JOHNNY
I think you should listen to what he has to say.

WALT
I assume he's here to accuse his brother of murder?

JOHNNY
Yeah. How did you know?

Walt points into the waiting area where Lennie sits. Waiting.

WALT
Because Lennie just walked in and accused his brother George of the same crime.

INT. WALT'S OFFICE - MOMENTS LATER

Walt circles his desk. Johnny listens.

WALT
Be careful, they could be playing you again.

(MORE)

(CONTINUED)
WALT (CONT'D)
This could be another part of their plan.

JOHNNY
I don't think so. George didn't kill her. Lennie did.

WALT
Lennie makes a compelling case for George being the killer. He and Fernanda were having an affair and George found out. Problem is, a jury will never be able to convict either one.

JOHNNY
Reasonable doubt?

WALT
A smart defense attorney puts those two on the witness stand, George's word against Lennie -- the jury will never be able to sort out the truth.

JOHNNY
We can't let Lennie get away with this.

WALT
I'm open to suggestions.

Johnny thinks for a moment, gets an idea.

JOHNNY
Can you get me into the evidence room?

WALT
Sure. Why?

INT. HOLDING AREA - LATER


LENNIE
You working for the Sheriff now?
How apropos.

Johnny takes the seat across from him.
CONTINUED:

JOHNNY

Your brother George just came in.  
Claims you're the one who murdered 
Fernanda.

LENNIE

Of course he would.  But George 
is the guilty one.

Johnny DUMPS the contents of the box onto the table. 
Items from the hoax are wrapped in plastic evidence bags — 
a retractable knife, the rope he used to tie Fernanda up, 
the video camera, etc.

JOHNNY

I know you did it.

Lennie leans forward, whispers in Johnny's ear so that 
only he can hear:

LENNIE

(sotto)

You can't see everything.

JOHNNY

I'm here to offer you a chance to 
save your brother.  There's no 
such thing as a perfect crime. 
It's only a matter of time before 
the physical evidence ties you 
and George to the crime.  Then 
you'll both go down for murder. 
But you and I know it was just 
you who killed Fernanda, wasn't 
it?

(a beat)

Are you gonna let your brother go 
down for something you did?

Lennie extends a hand to Johnny.

LENNIE

Go ahead, Vision Quest, look all 
you want.  Your visions aren't 
admissible in a court of law.

GEORGE (O.S.)

What have you done?

George appears in the doorway.  Tears in his eyes.  Johnny 
seems confused.

(CONTINUED)
JOHNNY
George. Get out.

GEORGE
Did you hate her, Len? Is that why you killed her? Wasn't she good enough for you?

Lennie remains calm, maintaining composure.

LENNIE
Stay out of it, George. We'll clear this up. Just don't say anything without our lawyer. K?

JOHNNY
George, leave. Now. I'm handling this.

GEORGE
Shut up, you freak. I'm talking to my brother.

George, looking considerably distraught continues on Lennie.

GEORGE
Were you jealous of her? Just give me reason. I-I need a reason...

JOHNNY
Walt! Get him out of here!

Walt appears in the doorway.

WALT
George, what are you doing? Come with me. Roscoe? Get him out of here.

Roscoe appears at the door. He and Walt try to pull George out. George strains against them.

GEORGE
(shaking)
I-I can't live with myself... with you... knowing what you did...

Lennie sees how pained George is. This is no act.

(CONTINUED)
LENNIE
George, you're talking crazy. Please, don't say anything 'til our lawyer gets here.

George resists as Roscoe drags him out of the room.

GEORGE (O.S.)
Get off me!

Lennie turns back to Johnny and Walt.

LENNIE
You were saying?

Then O.S. we hear a SCUFFLE. Walt goes to the door.

WALT
What's going on out there?

ROSCOE (O.S.)
Walt?! He's got my gun!

WALT
George?! No! Don't!

BAM. A gun shot. Johnny DUCKS. Lennie springs up.

ROSCOE (O.S.)
Oh-my-god! He... he shot himself. Walt?!

Lennie panics, runs to the doorway, but Walt and Johnny grab him and stop him from going any further.

WALT
No, Lennie, don't. Everyone stay where you are!

Lennie wriggles but can't get free. He cries out.

LENNIE
George! George!

LENNIE'S POV
Lennie stares at George's lifeless body, laying face down in a pool of blood, the gun still in his hand. Roscoe kneels over him.
RESUME - LENNIE, WALT, JOHNNY

ROSCOE
He got my gun. I tried to stop him...

LENNIE
George! No....

WALT
Roscoe?! Call 911! Now!

LENNIE
George! What did you do? George...

Lennie tries to pull away. Walt and Johnny pull him back into the interrogation room.

LENNIE
Let me see my brother!

ROSCOE (O.S.)
He's dead, Walt.

LENNIE
Oh my God...

Lennie CRUMBLES. He cries like a little boy would. Just has a complete breakdown in front of Walt and Johnny.

LENNIE (Cont'd)
No-no-no... why? Why did he do that?

JOHNNY
What are you crying for, Lennie? George just did you a big favor. Now that he's dead, you can pin the murder on your brother and nobody will be able to prove otherwise.

Lennie jumps up, paces in front of the mirror.

LENNIE
Shut up! Shut up!

He punches the wall, in agony.

JOHNNY
Maybe there's such a thing as the perfect crime after all.

(CONTINUED)
Lennie stares at himself in the mirror.

LENNIE
(through tears)
You don't know anything... I loved my brother. Everything I did I did for him! He didn't understand what she was doing to us. She blinded him to what was happening... How she was pulling us apart... I did it for him... for us.

JOHNNY
You killed her?

LENNIE
I had to. She left me no choice.

JOHNNY
And George helped you?

LENNIE
No... no... He didn't know. He loved her. He just wanted to get back at you. The hoax was his idea... But then he decided to leave me -- to move in with her... She messed up his mind... Don't you see? And now he's dead... It's her fault... She left me no choice. I did it for him.

As Lennie looks at his own reflection, the lights go up in the next room and the mirror becomes transparent....

...to reveal George standing on the other side of the glass. Lennie is baffled.

GEORGE
(through a speaker)
You did it for me?

LENNIE
...George?

George walks to the doorway, wiping the blood off his face with his hand, holding his bloody hand up for Lennie to see...

LENNIE
You're alive? But...

(CONTINUED)
GEORGE
Fake blood from our hoax. And that was all it was supposed to be, a hoax. But you killed her. Why? Because I loved her?

LENNIE
She was just a girl. We're brothers.

GEORGE
(a beat)
You're no brother of mine. Not anymore.

And George walks out. Leaving Lennie shocked, betrayed. Walt slaps a pair of handcuffs on him.

WALT
You're under arrest for the murder of Fernanda Lauer.

LENNIE
George? Don't leave me?! George!
(George walks away)
What am I going to do without you?
(a beat)
George?

JOHNNY
He's gone, Lennie. It's over.

Off Lennie's pained look...

EXT. SHERIFF'S STATION - LATER
Johnny walks out with Walt and Bruce.

BRUCE
Man, the press is going to have a field day with this story.

JOHNNY
I guess.

WALT
At least your reputation will be set straight.

JOHNNY
My reputation got us into this mess in the first place.

(CONTINUED)
BRUCE
Don't you want people to know you were right?

JOHNNY
People believe what they want to believe. Lennie believed Fernanda would take away his brother... and in the end. He didn't know how right he was.

And Johnny pulls up the collar of his dark coat, and walks off into the night.

FADE OUT.

END OF ACT FOUR

THE END