THE DEAD ZONE

"BROKEN CIRCLE"
(f.k.a. "TIPPING POINT, PART TWO")

Production #05-3013

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(PLEASE NOTE: BOLD TEXT IN THIS SCRIPT REPRESENTS EXISTING FOOTAGE. FORMER SCENE NUMBERS REFER TO THE 2004 SHOOTING SCRIPT, PRODUCTION #13-3013)
THE DEAD ZONE
"TIPPING POINT, PART TWO"

SEASON THREE RECAP

Focusing on Johnny's relationship with Rebecca: her initial distrust giving way to intimacy; Johnny confiding his Armageddon vision; her preparations to kill Stillson; Johnny collapsing in his house as he realizes her plan.

FADE TO:

1 EXT. RURAL SOUTHERN CHURCH - DAY - 1978

A battered MERCURY parked out front. From within we hear the sound of an organ and a girl singing "Amazing Grace" with a timeless simplicity.

Super: "Macon, Georgia, 1978"

2 INT. CHURCH - DAY - 1978 - CONTINUOUS

THE SMILING FACE of a perfectly groomed 12-year-old boy -- GREG STILLSON -- FILLS THE SCREEN. Greg's grey-blue eyes have a devilish twinkle in them as they connect with:

A PRETTY 14-YEAR-OLD GIRL

rehearsing with an organist. She catches the young Stillson looking at her and turns away playfully.

WIDER ON GREG

Revealing JAMES STILLSON (31) mopping his brow while a 60ish MINISTER examines a fancy white illustrated BIBLE.

MINISTER
I'm sorry Mister Stillson, times are hard. I can't get my congregation to pick up the Bibles we have.

James goes to Plan B, producing a stack of index cards.

30-ISH JAMES
We'll leave these cards in case one of your parishioners --

But Young Greg notices a small baseball field, through a window, outside the church; and red clay stuck to the

(CONTINUED)
CONTINUED:

shoes of the Minister.

YOUNG GREG
You a baseball fan, Minister?

James shoots his son an angry look: What's he up to?

MINISTER
Well, I guess I...

YOUNG GREG
I used to play. Lost interest. Game got stale. My Daddy, he bought me a new mitt for Christmas and I couldn't wait to get out and shag some flies.

Greg takes the white Bible out of the minister's hands.

YOUNG GREG (CONT'D)
Bibles are like that new mitt: they'll make your congregation feel excited about comin' to church.

The Minister looks at Greg appraisingly, then at James.

MINISTER
That's quite a story.

30-ISH JAMES
I apologize --

MINISTER
I hope you don't mind if I make it my own for this Sunday's sermon? We'll take a dozen. You don't mind singles, do you?

30-ISH JAMES
(slightly dumbfounded)
Singles'll be just fine.

As he counts out the money into James' hand, Greg beams at the girl; he's been showing off. The transaction complete, the Minister moves away. Dad's proud grin is quickly replaced by an angry scowl as he yanks young Greg out the door...

EXT. CHURCH - 1978 - DAY - CONTINUOUS

...and around to the side of the building.
CONTINUED:

30-ISH JAMES (CONT'D)
Pretty full'a yourself, aren't ya?

YOUNG GREG
I sold 'em, didn't I? If it was up to you we'd be sleepin' in the car again.

James SLAPS him hard across the face.

YOUNG GREG (CONT'D)
I thought --

Another slap, more vicious than the first.

30-ISH JAMES
Sass me again.

Greg considers the challenge, his eyes raging at his father. He can't help himself --

YOUNG GREG
Y'owe me two dollars.

A third slap. Greg's mouth starts to bleed.

30-ISH JAMES
You got one hard head, boy.

James slips on his cap and walks away, as Greg wipes the trickle of blood from the corner of his mouth and sees the girl looking at him through the window, humiliation now compounding his pain...

MAN'S VOICE (V.O.)
Congressman?

INT. STILLSON'S D.C. HOTEL SUITE - DAY - PRESENT

Now we're close on the face of the present-day GREG STILLSON, a faraway look in his eye. JAKE TRUAX, one of his senior staff members sits across from him.

STILLSON
(refocusing)
New management.

TRUAX
A senior consultant. Best in the business. We bring him aboard, he's gonna want to make changes.

(CONTINUED)
CONTINUED:

His eyes go to current-day JAMES STILLSON, who's across the room, finishing a phone call. Greg looks conflicted.

STILLSON
I'll think about it.

Oblivious, his father hangs up and approaches with a grin.

JAMES
Ready for some good news?

STILLSON
Always.

JAMES
Looks like your "pal" Johnny Smith is about to have brain surgery. Maybe we'll be rid of that psycho once and for all.

STILLSON
"Psych-ic," not "psych-o."

James doesn't like to be corrected in public.

STILLSON
(to Truax)
We make that call to Justice?

TRUAX
Johnny Smith gets out of the hospital, he's gonna find himself up to his neck in Federal Agents.

STILLSON
If he gets out.

And off Stillson, that same devilish twinkle in his eyes...

TIME CUT TO:

INT. D.C. HOSPITAL - POST OPERATIVE RECOVERY ROOM - DAY
(EXISTING FOOTAGE)(FORMERLY SCENE 94)

(CLOSE ON JOHNNY as his eyes open. He's in a hospital bed, his head heavily bandaged. He tries to sit up but has difficulty moving. Disoriented and scared, he sees --

(CONTINUED)
BRUCE AND A NURSE

enter. The nurse checks Johnny's vital signs.

BRUCE
Hey. How are you doing?

JOHNNY
What happened?

BRUCE
You don't even remember, do you?

JOHNNY
No.

BRUCE
Excuse us.

Bruce gestures to the nurse, who leaves.

BRUCE
You must have blacked out after a vision. When I found you I thought you were having another seizure, so I took you to the E.R.

JOHNNY
What... happened?

BRUCE
The doctors said you might slip back into a coma. Sarah consented to the surgery. That was two days ago.

JOHNNY
(piecing it together)
...the operation... my visions?

BRUCE
We don't know. It was an eleven hour operation. They said the risk was too high. Like you were carrying a time bomb in your head.

JOHNNY
Give me my cane.

BRUCE
Maybe we should check with the doctor.

(CONTINUED)
JOHNNY
The cane. I have to know.

Bruce opens the patient cubby next to the bed and extracts Johnny's cane. He hands it to Johnny, who grips it. No WHOOSH. No visions. Nothing.

Walt and Sarah ENTER.

WALT
Hey, John.

SARAH
Johnny.

JOHNNY
Come here. Both of you.
(they approach)
Give me your hands.

Johnny reaches out and touches Walt, then Sarah.

JOHNNY
My visions. They're gone...

SARAH
Oh, Johnny. Is it really possible?

WALT
You did the right thing.

JOHNNY
Where's Rebecca?

Bruce, Sarah and Walt exchange glances. No one wants to field this one.

SARAH
Johnny... she... we're so sorry.

BRUCE
Rebecca died, Johnny.

JOHNNY
How?

BRUCE
Shot by police. She killed Greg Stillson. Then, they shot her.

JOHNNY
Oh my God. Rebecca.

THE VISION ENDS, and the room match-move-morphs into --
INT. HOSPITAL - SURGERY PREP ROOM - DAY (EXISTING FOOTAGE) (FORMERLY SCENE 95)

Johnny tries to sit up in bed but is stopped by a NURSE as we realize that the entire surgery has been a vision.

JOHNNY
What's going on?

NURSE
Hold still please, Mr. Smith.

BRUCE rushes in to help her restrain him.

BRUCE
John, it's going to be okay. They gave you a sedative. The most important thing is for you to relax.

JOHNNY
Please don't do this. I had a vision.

Off which...

INT. HOSPITAL LOBBY - DAY (EXISTING FOOTAGE) (FORMERLY SCENE 96)

A man in a suit, who we will learn is a Federal Marshal named PENDRAGON, approaches the RECEPTIONIST.

PENDRAGON
Excuse me. You have a patient named John Smith. What room is he in?

RECEPTIONIST
I'm sorry, we can't give out any information --

But Pendragon just takes a clipboard off the counter, scans it...

RECEPTIONIST
Excuse me, Sir... excuse me --

Walt, seated in a waiting area, sees the commotion and comes over.

WALT
We got a problem here?
CONTINUED:

PENDRAGON
Pendragon, U.S. Attorney's Office.
I'm here to arrest John Smith.

He hands Walt a warrant, which Walt glances at --

WALT
Kidnapping? Are you kidding?

PENDRAGON
The kidnapping charge federalizes
the murder of Rachel Caldwell.
Now, if you'll excuse me --

WALT
Hang on a second. He's about to
undergo brain surgery.

PENDRAGON
And I'm about to station an officer
outside his room until he's fit
to travel. I'm serving the warrant
now.

Walt paces him as he makes his way toward --

INT. HOSPITAL - SURGERY PREP ROOM (EXISTING FOOTAGE)
(FORMERLY SCENE 98)

Pendragon and Walt enter to find Johnny's bed empty.

PENDRAGON
The son of a bitch is gone.

And as he glares at Walt and exits...

FADE OUT.

END OF TEASER
ACT ONE

FADE IN:

9 EXT. HIGHWAY - AERIAL SHOT (EXISTING FOOTAGE) (STOCK?)

Traffic whizzes down the interstate.

10 INT. BRUCE'S CAR - MOVING - DAY (EXISTING FOOTAGE) (FORMERLY SCENE 100)

Johnny, in the passenger seat, is just waking up. When the car hits a bump he straightens himself up in the seat. He's a bit freaked out --

JOHNNY

Where are we?

BRUCE

Just north of D.C. How you feeling?

JOHNNY

Like a man who needs brain surgery.

BRUCE

You know how dangerous this is, right? For all you know, you're next vision could be your last.

JOHNNY

What choice do I have?

BRUCE

You had a vision that Stillson was going to be killed by Rebecca --

JOHNNY

Yes -- and in the same vision you told me that she was killed doing it.

Bruce soaks that in.

BRUCE

What if it's meant to be, Johnny? Even you, in the future, believe this needs to happen. Are you sure we're doing the right thing? I can't believe I'm saying this, but... it's one life Johnny... to save how many?

(CONTINUED)
CONTINUED:

JOHNNY
I hope I never have to make that choice.

Johnny pulls out his cell phone, starts to dial.

BRUCE
Who are you calling?

JOHNNY
Rebecca. See if I can stop this before it begins.

ECU - A FLATSCREEN SECURITY MONITOR
An X-RAY image of a woman's PURSE glides into frame and stops dead center. We see the outlines of a set of keys, a metal lipstick tube and a cell phone. The phone begins to RING.

INT. CONGRESSIONAL OFFICE BUILDING - ENTRANCE - DAY
A conveyor carries the purse out of an airport-style scanner. REBECCA picks it up and takes out her phone. She sees it's Johnny... and sends the call to voicemail.

INT. STILLSON'S D.C. CONGRESSIONAL OFFICE - DAY (EXISTING FOOTAGE) (FORMERLY SCENE 101)
Rebecca and Greg Stillson face each other across Stillson's desk.

STILLSON
You know it's heartbreaking what happened to Rachel. I'm so glad you decided to reconsider my offer.

They react as James Stillson enters. Greg would have preferred Dad stay out of this.

STILLSON
"Rachel's Law" will be a fitting tribute to your sister. And it will keep her case front and center over at the Justice Department.

JAMES STILLSON
What made you change your mind... if you don't mind my asking?

(CONTINUED)
REBECCA
I lost faith in Johnny Smith.
One lie too many I suppose. All
I want now is for her attacker to
be brought to justice.

STILLSON
Even if it's Johnny Smith?

REBECCA
Especially if it's him. He used
her death to get close to me.

STILLSON
It's hard to see something like
that when you're grieving. You're
doing the right thing. Having
you associated with the bill helps
people see that it's not an
abstraction, that crime affects
all of us. There's a dinner
tomorrow night, I've been asked
to speak about the bill.
You want to be there when I
announce that it's called "Rachel's
Law?"

Dad flashes Greg a look of disapproval.

REBECCA
Yes, I'd like that.

STILLSON
Great. My assistant will make
all the arrangements. I'll see
you tomorrow.

Rebecca exits. After the door closes, James crosses to
Stillson.

JAMES STILLSON
Don't make the same mistake you
made with her sister.

STILLSON
And what mistake was that? I'm
not a monk. Besides, being
associated with her helps with my
female base. Highlights my
"compassionate" side.
CONTINUED: (2)

JAMES STILLSON
Listen to me, Greg: you keep her around, and people are never going to forget about Rachel Caldwell. This whole thing could blow up in your face.

STILLSON
Bring it on. I didn't do anything.

Off James Stillson --

INT. SHERIFF'S DEPARTMENT - CLEAVES MILLS - DAY (EXISTING FOOTAGE) (FORMERLY SCENE 102)

Pendragon paces Walt as he makes his way to his office.

PENDRAGON
I need copies of the investigating detective's notes, contact list, evidence reports, witness depositions and all forensic photographs.

WALT
I can't give you that while our investigation is on-going.

PENDRAGON
The prime suspect is your close friend. I'm letting you choose to give me the information rather than face a federal subpoena.

Walt's angry but bites his tongue.

PENDRAGON
I'm glad we could keep this friendly.

WALT
So who called in the feds anyway?

PENDRAGON
Smith is a murder suspect accused of stalking a U.S. Congressman, considered armed and dangerous.

(MORE)
PENDRAGON (CONT'D)
He's also the biological father of your son. I'm sorry but the exchange of information here is not reciprocal.

As Pendragon leaves, Roscoe enters with two big bundles of mail. He dumps them on Walt's desk.

WALT
What is that?

ROSCOE
Mail dropped off from Faith Heritage demanding Reverend Purdy's release.

WALT
All this? For Purdy?

ROSCOE
And faxes, and phone calls. Even got a few death threats. For you, not him. And now there's people outside carrying signs.

WALT
Great. My day gets better.

INT. SHERIFF'S DEPT. LOCK-UP - DAY (EXISTING FOOTAGE)
(FORMERLY SCENE 103)

Walt enters carrying an armload of mail and unlocks the door to Purdy's cell. The Reverend is sitting on a narrow bunk, reading a book and looking altogether peaceful.

WALT
Hey, Reverend. How you doing?

PURDY
Excellently well. I feel as good as I have ever felt. I've gained a profound relief from making a clean breast of things. I had my first good night's sleep in years...

(re: bunk)
On this.

WALT
Well, good for you. I brought you some mail.
Walt lays the bundle of letters on the bunk. Purdy looks at it in surprise.

PURDY
All this for me?

WALT
Yeah. There's ten more bags just like it outside.

Walt eyes him, measuring.

WALT
So whenever you're ready to tell me why Sonny Elliman killed Mike Kennedy, I'm ready to listen.
(exiting)
See you later Reverend.

As he closes the cell door behind him...

INT. SHERIFF'S OFFICE - DAY (EXISTING FOOTAGE) (FORMERLY SCENE 107A)

Sarah enters with a gym bag full of clothes for Walt, who's already dressed in civvies. He takes the bag from Sarah.

WALT
Thanks.

He hands her his badge.

WALT
Hold onto this for me would you?

SARAH
Take me with you. Nobody knows Johnny better, I could help.

WALT
That's true, but it's too dangerous... besides, you should be here in case he calls or tries to see J.J.

SARAH
How are you going to find him?

WALT
He's with Bruce, something the feds don't know yet.

(MORE)
CONTINUED:

WALT (CONT'D)
He used a gas card in Baltimore.
I think he's headed for Washington D.C.

SARAH
Rebecca's in D.C.

WALT
So is Greg Stillson.

Walt finishes getting ready, moves toward the door.

SARAH
Walt...

She hugs him tight.

SARAH
Be careful. Don't let anything happen to either one of you.

WALT
I won't.

They kiss.

WALT
If he calls, try to find out where he is... and don't tell him I'm coming.

With that he's gone. Off Sarah's worried look.

TIME CUT TO:

EXT. REBECCA'S D.C. APARTMENT BUILDING - DAY -
ESTABLISHING

INT. APARTMENT BUILDING - HALLWAY - DAY

The elevators open and Bruce and Johnny step out. Johnny finds the door and rings the buzzer. No answer.

BRUCE
You didn't really think she'd be home waiting for us?

JOHNNY
You never know what I can find out with a touch.
He touches the doorknob, then the lock -- one of those KEYLESS PUSHBUTTON affairs. We hear a little WHOOSH, then he quickly punches in the correct combination.

BRUCE
Remind me not to get one of those.

Johnny gives him a tight smile as he opens the door.

Johnny and Bruce take a few steps into the foyer.

BRUCE
Watergate burglars. Anyone home?

The house remains silent.

Pendragon, hurrying through Washington, talks to Stillson on the phone.

PENDRAGON
Don't worry Congressman, if he's on the move, he won't evade detection for very long.

STILLSON
I'm telling you I know this guy. Smith is headed here, to D.C. -- he's obsessed.

PENDRAGON
I'm already here in D.C. -- the fact that he crossed state lines will let us put him away indefinitely under federal anti-stalking laws.

STILLSON
It's not so much me I'm worried about, it's my staff. He's already killed one of them.

PENDRAGON
If he comes anywhere near you or your staff, we'll use whatever force necessary to protect you.

(CONTINUED)
CONTINUED:

STILLSON

Thank you. That will go a long way toward making my staffers feel safer.

Stillson hangs up. Smiles at his Dad who's been listening the whole time.

RESUME - INT. REBECCA'S D.C. APT - DAY - JOHNNY AND BRUCE

Johnny touching various objects.

BRUCE

What are you seeing?

Johnny shakes his head... then reacts to the sound of a TOILET FLUSHING just up the hall. SONNY ELLIMAN now crosses from a bathroom into a kitchen across the hall.

Johnny moves closer, looks into the KITCHEN... where Elliman's unscrewing the mouthpiece of a wall-mounted phone as James Stillson watches impatiently.

JAMES

We need to do this one, too?

ELLIMAN

Kitchen's the center of the home, don't you know that?

BRUCE

You see something?

JOHNNY

Sonny Elliman and James Stillson.

BRUCE

What are those two degenerates doing in Rebecca's apartment?

Johnny goes to a phone and picks it up --

VISION FLASH - AS THE CAMERA GOES THROUGH THE PHONE, INTO THE LINE - TO SURVEILLANCE EQUIPMENT IN A VAN. POSSIBLY EVEN SEE SONNY ELLIMAN AT THE CONTROLS.
RESUME JOHNNY AND BRUCE - INT. REBECCA'S D.C. APT - DAY

JOHNNY
They know I'm here. The place is bugged.

BRUCE
Come on. We gotta get out of here.

Johnny walks to the end of the hall, which opens into a small office and dressing room.

JOHNNY
Not yet... not until we...

Johnny's drawn to a small framed PHOTO on a dressing table: a picture of himself and Rebecca. He picks it up...

WHOOSH... then sees --

REBECCA

Sitting beside him at the dressing table, as she finishes loading her revolver, then puts it in her purse and shuts the dresser drawer. Johnny instinctively reaches out to her, but as he does, the vision fades.

He opens the same drawer and finds a PRESS RELEASE for the news conference. It's scheduled for a downtown Courthouse at 3 pm. As he eyes it...

EXT. D.C. STREET - DAY

Pendragon, still on his phone... getting into his car... another suit is driving...
PENDRAGON
I have men moving in that direction now...

(hangs up, to his colleague)
One of Stillson's aides, Elliman, I think his name is... says Smith has been spotted going into the girlfriend's place.

(beat, curious)
Almost sounds like the Congressman's got his own op going on.

INT. APARTMENT BUILDING HALLWAY - DAY

As Johnny and Bruce exit, closing the door, Johnny shows Bruce the press release.

JOHNNY
That's where she's going to do it. At this press conference this afternoon.

BRUCE
Three o'clock. At least we've got time.

Johnny nods, not that that's much comfort. Bruce hits the elevator button. There's a window next to the elevator. Suddenly...

JOHNNY
Federal agents... on their way up.

BRUCE
You have another vision?

JOHNNY
Yeah, but not the psychic kind.

He nods out the window as Bruce looks --

POV - FEDERAL AGENTS - EXT. APARTMENT BLDG. - DAY

TWO AGENTS make their way across the street to the apartment building.
RESUME SCENE - INT. APARTMENT BLDG. HALLWAY - DAY

Bruce acts fast.

BRUCE
Stairs!

EXT. APARTMENT BLDG. - SERVICE ALLEY - DAY

Bruce and Johnny exit the building, approach the street ... only to see THREE MORE AGENTS covering the street. There's no getting past them. Once again, Bruce thinks quickly, then turns to Johnny and puts a restraining hand on his chest.

(CONTINUED)
CONTINUED:

BRUCE

They're not looking for me. Yet.

Hands in his pockets, he heads toward his SUV, which is parked up the street. Johnny watches him go, puzzled.

ANGLE - ON THE TRIO OF AGENTS

As they react to the sound of a loud off-screen CRASH. They turn to see Bruce's SUV backing up after having apparently rammed the car in front. Clearly, someone's in a hurry to leave. They draw their guns...

JOHNNY

Watches the agents run past, then ducks out of the alley and heads the opposite way down the sidewalk, pulling up his collar.

THE AGENTS

Surround the car. Agent 1 aims his gun at the TINTED driver's side window.

AGENT 1

Turn off the ignition and get out of the car!

The window rolls down and Bruce looks out innocently.

BRUCE

Hey, man. It's not my fault. He boxed me in.

Agent 1 peers into the car, realizing he's been duped. Then he looks down the street in the direction Johnny went, but Johnny can no longer be seen among the various pedestrians. Off the agent's frustration...

FADE OUT.

END OF ACT ONE
ACT TWO

FADE IN:

30  EXT. CHEAP MOTEL - DAY - 1987

Super: "Long Branch, New Jersey, 1987"

21-YEAR-OLD GREG STILLSON sings along to an upbeat pop hit (in a perfect world: Sting's "Every Breath You Take") as he parks his used Honda. He hops out excitedly, lugging his bulky sample case, but his high spirits take a dive when he sees a familiar battered Mercury parked nearby.

31  INT. MOTEL ROOM - DAY - 1987 - MOMENTS LATER

Greg is frantically tearing open dresser drawers and closets as James Stillson, now 36, reclines on the bed, hands behind his head, cowboy boots bobbing to the beat of a COUNTRY SONG playing on Greg's boombox, a SILVER HIP FLASK on a night table beside him.

30-ISIH JAMES
Three months on the road and I don't rate a hi-how-are-ya, Pop?

21-YR-OLD GREG
Where's her stuff?

30-ISIH JAMES
She fit the whole caboodle in one suitcase. One of those new Samsonites with wheels. We might consider a pair ourselves, make it easier to lug around all this crap.

He tosses the flustered Greg a white Bible.

21-YR-OLD GREG
She wouldn't walk out on me.

James wiggles his boots --

30-ISIH JAMES
Come to think of it, she's wasn't walkin'... she was runnin'.
(beat, sits up)
You left her in quite a sticky situation. A baby? Lucky old Dad was around to clean up your mess.

21-YR-OLD GREG
What did you do?

(CONTINUED)
31 CONTINUED:

James swings his legs over the bed, stands.

30-ISH JAMES
All you need is money and the right address.

21-YR-OLD GREG
You bastard!

Greg runs at him, shoving him against the wall. James spins Greg around, jamming him against the wall, his forearm crushing the boy's windpipe. Greg rasps --

30-ISH JAMES
Listen to me, boy. You might not be the brightest bulb in the box, but you were meant for somethin' better than this. I feel it, and I'm bettin' you feel it, too.

Despite Greg's anger, his father's words resonate. He sags against the wall, weeping.

21-YR-OLD GREG
I loved her.

He smooths Greg's tie, plucks a loose thread.

30-ISH JAMES
She was a loose end, son. We can't have any loose ends.

32 EXT. CONGRESSIONAL OFFICE BUILDING - DAY - PRESENT

Greg and Truax head toward a waiting LIMO, James Stillson and Sonny Elliman following behind them. Greg eyes his father, who's on his cell phone. To Truax:

STILLSON
The guy you were talking about. Call him. Tell him we got a deal.

TRUAX
It's the smart move, Greg. You won't regret it.

James hangs up and approaches Greg as Truax opens the limo door.

JAMES
What's that all about?
CONTINUED:

STILLSON
Just tyin' up some loose ends.

James stops him with a hand on his chest, then starts straightening his tie -- a familiar controlling gesture. Greg smiles tightly, then moves toward the limo. Elliman speaks to James.

ELLIMAN
Pendragon has Smith's friend in custody and he's telling them we were in the apartment ... I need to pull the taps out of her apartment before the feds get in there...

James nods, and Elliman heads toward a nearby SEDAN while James follows Greg to the limo.

INT. RENTAL CAR - DAY - CONTINUOUS

Parked across the street, Walt watches the men get in their respective cars. A beat as he considers which car to follow... then his P.O.V. zooms in on Sonny Elliman, and he decides to follow an investigative hunch. As he pulls out after the sedan...

WHIP-PAN TO:

EXT. COURTHOUSE - DAY (EXISTING FOOTAGE) (FORMERLY SCENE 162D)

Where preparations are being made for a photo-op news conference. At the bottom of the steps, a crew is placing crowd-control barriers in place. Other workers wheel a large podium into place.

We pull back to reveal --

JOHNNY SMITH
watching from a distance. He's early, no sign of Rebecca. He begins to walk away, when --

PENDRAGON
Coming down the steps, sees him, and immediately gives chase.

PENDRAGON
Smith!
EXT. STREET NEAR COURT HOUSE - CONTINUOUS (EXISTING FOOTAGE) (FORMERLY SCENE 162Q)

Johnny runs a few yards, realizes he can't outrun Pendragon, and makes his way toward a CAB idling a the curb.

INT. CAB - JOHNNY (EXISTING FOOTAGE) (FORMERLY SCENE 162QA)

Yanks the cabby out of the driver's seat, hops in and roars away.

PENDRAGON (EXISTING FOOTAGE) (FORMERLY SCENE 162QB)

runs out to where the angry Cabby still stands. He barks into his lapel mic.

PENDRAGON

Smith just stole a cab, he's headed west.

A government sedan screeches up and Pendragon jumps in.

EXT. CITY STREETS & BRIDGE (EXISTING FOOTAGE) (FORMERLY SCENE 162Z)

Car chase, as filmed and edited. Johnny drives wildly, trying to elude his pursuers, but is ultimately boxed in on a bridge by several government sedans. He gets out of the cab, as Pendragon and the agents do likewise, guns drawn. Johnny backs to the railing --

PENDRAGON

Smith! It's over. Put your hands where I can see them.

Johnny looks over the railing, sees:

THE WATER

far below. A death jump.

JOHNNY

touches the railing, we hear the WHOOSH of a vision. The tension drains from his body -- apparently the vision wasn't good. Johnny raises his hands, the fight gone out of him as he turns back to Pendragon.

(CONTINUED)
PENDRAGON

his gun zeroed in on Johnny as he stops, about ten feet away.

PENDRAGON

Don't move, Smith. I don't want to shoot you.

JOHNNY

calmly

You won't have to.

Pendragon starts to take the last few steps to Johnny when suddenly...

JOHNNY

cane in hand, scrambles over the railing and JUMPS.

OVER THE BRIDGE

Johnny, dropping his cane, tumbles down toward the water.

(Note: To suggest that Johnny holds onto his cane, we can film a new close-up of him poised on the rail with his cane, then try to digitally add the falling cane to the jump. Or, as Michael Piller suggests, we can swallow the continuity error and let our diehard fans have fun endlessly debating it.)

PENDRAGON

watches Johnny go down.

IN THE WATER

Johnny hits, causing a huge splash. Then, the currents seem to consume him. Stay on this view a beat too long for comfort; he never surfaces.

ON THE BRIDGE

Pendragon stows his weapon as the other agents arrive.

ON THE WATER

Silent. Deep.
EXT. COURTHOUSE - DAY - (SOME ELEMENTS FROM EXISTING FOOTAGE - FORMERLY SCENE 168) - A BUNCH OF CAMERA CREWS

Have set up on a GRASSY KNOLL (or low platform or some other raised vantage) across from the distinctive old building, with its long, wide stairs leading up to its main entrance.

(NOTE: In general, we'll try to maximize existing footage -- mostly the wide and establishing shots -- of the courthouse steps action, while filming new close-ups and two-shots as needed.)

AN ENORMOUS AMERICAN FLAG hangs on the building; in front of that is a podium and lectern and a dozen seats for V.I.P.s, each labeled with a logo for "RACHEL'S LAW." On the steps below the podium, fifty to a hundred citizens have gathered. Many wear "Rachel's Law" buttons.

THE STEPS themselves are cordoned off with crowd-control barriers. Guards are searching eager citizens waiting to join the patriotic crowd above.

NEW ANGLE - GREG STILLSON

waits at the base of the courthouse steps. Stillson sees Rebecca's Town Car approaching and waves.

INT. TOWN CAR - MOVING - DAY

Rebecca sits in the back, clutching her purse. The car stops and Stillson opens the door, beaming.

EXT. COURTHOUSE - BASE OF STEPS - DAY - CONTINUOUS

As Greg greets Rebecca, who still seems conflicted.

STILLSON

Rebecca, glad you could make it.

EXT. DOWN STREAM - HOMELESS ENCAMPMENT BY THE RIVER BANK - DAY

HOMELESS PEOPLE grouped around a burning trash can... Finding Johnny, his hair still wet, slipping on a dry old tattered overcoat to go with the tattered pants and sweatshirt as a homeless man counts a sheaf of twenties. Johnny has his cane. (We might hear a brass band not far away begin to play, Johnny's head turns to the sound and realizes the ceremony is about to begin.)
EXT. COURTHOUSE - MOMENTS LATER

Two guards pull aside a crowd control barrier to let Greg and Rebecca through, bypassing the security check.

Rebecca wants to speak to Greg alone, but he's pulled along and she follows him up the steps, someone always between them. Off the tension in her face... her hands gripping her purse...

EXT. COURTHOUSE - DAY - CONTINUOUS

Johnny, now dressed in the tattered overcoat and hooded sweatshirt, approaches the crowd that's now fenced in by security barriers. He sees Rebecca standing near Stillson on the steps as he waves to the crowd. Johnny tries to move toward them but a cop, treating him like the homeless man he looks like, just waves him back.

COP
Move along, you.

Johnny moves away from the cop, keeping his eyes on Rebecca, pulls out his cellphone, it's still damp, he shakes it to see if it's working... he tries to dial...

AT THE TOP OF THE STEPS (EXISTING FOOTAGE) (FORMER ELEMENT OF SCENE 168?)

Pendragon comes out of the courthouse, scans the area.

ON THE STEPS

Stillson waves to the cheering crowd. Rebecca nervously opens her purse and reaches inside for her gun...

CU THE PURSE - EXT. COURTHOUSE - DAY - CONTINUOUS

Rebecca's fingers close on the grip of the GUN -- just as the cell phone nestled beside it RINGS again. A beat, then she lets go of the gun and takes out the phone... sees Johnny's name once again on the screen.

CLOSE ON REBECCA as she senses this could be the last time she hears Johnny's voice. A beat, then she answers, still determined to go through with her plan.

REBECCA
Johnny...

(CONTINUED)
CONTINUED:

JOHNNY'S VOICE (ON PHONE)
I always liked that jacket. The color suits you.

Caught off-guard, Rebecca looks up, her eyes scanning the crowd until some instinct helps her zoom in on Johnny standing apart from the news teams atop the grassy knoll.

INTERCUT: JOHNNY - EXT. GRASSY KNOLL - DAY - CONTINUOUS

As he stares at Rebecca, holding her distant look as he maintains this charged electronic connection.

JOHNNY
I know what you're doing. I also know it's going to get you killed.

REBECCA
It doesn't matter.

JOHNNY
Your life matters. To me, if not to you.

Rebecca glances at Stillson, waving to the crowd.

REBECCA
What happened to "No matter what it takes, we've got to stop Stillson... and not just for Rachel"?

JOHNNY
This can't be the only way.

REBECCA
What if it is? Then I don't have a choice.

JOHNNY
You do have a choice. Make the right one.

REBECCA
Johnny...

JOHNNY
I won't let you do this without a witness. If you kill this man you'll have to do it in front of me. Don't make me watch you die, Rebecca.
PENDRAGON continues looking through the crowd... reacts... as he sees --

Johnny Talking on the Cell

Resume PENDRAGON

PENDRAGON
Visual contact with Smith. Directly East of the steps, next to the news truck.
(to Stillson)
Congressman, we have to get you inside, now.

Agents hustle Stillson away. Off Rebecca, still conflicted, realizing she's missed her chance...

Johnny - Ext. Grassy Knoll - Day - Continuous

Sees several Deputy Marshals, guns drawn, emerging from the crowd, rushing toward him. He ducks into the thicket of cameramen. But as he elbows through them, banging directly into one specific young cameraman -- WHOOSH --

A Vision: Ext. D.C. Hotel - Night

A disorienting sequence, looking as if it was shot simultaneously from the POV of several news cameras -- like the view from an insect's compound eye -- all showing a handcuffed Rebecca being taken out of the hotel (we don't see the hotel's name) as reporters shout questions.

Reporters
Why'd you kill Greg Stillson?
Were you and the Congressman lovers? [Etc.]

Resume Johnny - Ext. Grassy Knoll - Day

Realizing he hasn't stopped Rebecca's plan, only delayed it. The agents are closing in. Desperate, he looks around, notes more Clumps of Homeless People enjoying the mild day. (He might grab a skicap out of a shopping cart and put it on)
EXT. GRASSY KNOLL/PARK - MOMENTS LATER

Pendragon and his agents run up, then stop. Pendragon quickly looks around, but from HIS P.O.V. he sees the same scene Johnny saw -- pedestrians, dog-walkers, groups of homeless people.

PENDRAGON

Fan out.

As he and his agents hustle away.

EXT. GRASSY KNOLL/PARK - CONTINUOUS

Johnny, head ducked as he sits with several other homeless amidst shopping carts and tattered sleeping bags, surreptitiously watches the agents run by, oblivious.

An ELDERLY HOMELESS WOMAN notices and smiles at him.

HOMELESS WOMAN

Sometimes it's good to be invisible, huh?

Off Johnny...

FADE OUT.

END OF ACT TWO
FADE IN:

58 INT. WALT'S RENTAL CAR - DAY

He's parked outside Rebecca's apartment building, watching as Sonny Elliman, carrying a briefcase, goes inside.

59 INT. SHERIFF'S DEPT. LOCK-UP - DAY

Purdy sits on the edge of his bunk, eyes closed, hunched forward in an attitude of prayer.

PURDY
"If we confess our sins, He is faithful and just to forgive our sins, and to cleanse us from all unrighteousness. If we say that we have not sinned..."

MAN (O.S.)
"...we make Him a liar, and His Word is not in us."

Purdy looks up in surprise to see a middle-aged man (JANUS) in a slightly rumpled suit on the other side of the bars. Though his appearance is nondescript, he has an easy confidence that comes from having one's hands on the levers of power.

JANUS
First John, Chapter One Verse Nine.

PURDY
Do I know you?

JANUS
If you're asking, "Have we met?"
Yes. But I wouldn't remember me either.

(as Purdy approaches)
Malcolm Janus. Longtime admirer. I hope you don't mind? I told the Deputy we were business associates.

Purdy studies him through the bars.

PURDY
You lied.

JANUS
That's up to you. I represent a group of concerned citizens.

(MORE)

(CONTINUED)
JANUS (CONT'D)
Powerful individuals with an equally powerful thirst for change.

PURDY
How does this concern me?

JANUS
My employers aren't interested in fame or notoriety. They've watched you turn Faith Heritage into a regional power base and believe, given the right resources, you could go global.

PURDY
(his interest suddenly piqued)
Resources?

JANUS
We have access to several broadcast satellites.

Purdy has to chuckle... just who is this guy?

PURDY
You're serious, aren't you?

JANUS
If I were to tell you some of the names of the people involved, and I won't, you'd realize how serious I am. I've already posted your bail. You should be home in time for dinner.

PURDY
You're a very certain man, Mister Janus.

JANUS
I'm a student of human nature, Gene. I can call you Gene?

Purdy nods.

JANUS
We feel you've been given an incredible opportunity.

He indicates the letters spilling from one of the hefty mail bags that now decorate Purdy's cell.

(CONTINUED)
JANUS
All those letters. All that love.
I can feel it from here. And yet
how do I find you? Huddled like
some friendless penitent, mumbling
scripture in the dark.

PURDY
I betrayed my flock. I've given
false witness in the death of a
close friend and now I must be
punished.

JANUS
Why? Because you stepped off the
path of Righteousness. It happens.
We don't get to judge ourselves.
That's God's job. And His judgment
is forgiveness.

He puts his hands through the bars, palms up... and Purdy grasps them. From Purdy's POV, we see his attention briefly drawn to a distinctive RING that Janus is wearing.

JANUS
You've been summoned, Reverend.
Called as a warrior to battle.
Will you answer that call?

And as Gene looks up at his mysterious visitor, basking in this affirmation of his own special destiny...

INT. REBECCA'S APARTMENT - DAY

Elliman again unscrews the mouthpiece of a phone, removing wiretap stuff. He moves to --

REBECCA'S DRESSING ROOM - DAY

Sonny is putting equipment back in a briefcase. Catching sight of himself in Rebecca's dressing table mirror, he licks a finger, smooths down his hair, then reacts as he hears approaching footsteps. He tries to hide but it's too late - Walt Bannerman is looking right at him. Elliman's only fazed for a second.

ELLIMAN
There a hick Sheriff convention
in town?

(CONTINUED)
WALT
Mind telling me what you're doing
in Rebecca Caldwell's apartment?
Elliman barely skips a beat as he brazens it out.

ELLIMAN
Ms. Caldwell's become "involved" with Congressman Stillson, and she's afraid of stalkers. One in particular.

WALT
Is that why you killed Mike Kennedy?

ELLIMAN
Kennedy killed himself.

WALT
Found a witness who saw someone matching your description getting out of his car the night he died. DNA evidence in the passenger seat. Maybe you'd like to provide a sample?

Sonny eyes him for a beat, then picks up his briefcase.

ELLIMAN
I've got a feeling the only evidence you have is the psychic variety. You know, not admissible in court.

He pauses in the doorway, shakes his head.

ELLIMAN (CONT'D)
You shoulda stayed home and took care of that cute little wife of yours. Or is that Johnny Smith's job?

We see Walt's eyes flare. Sonny turns to exit, but suddenly Walt's hand is on his shoulder. Elliman just smiles -- he was waiting for this -- then turns and sucker punches Walt in the kidney, sending him to his knees.

ELLIMAN
Shouldn't grab a private citizen. That's assault.

Grimacing, Walt eyes him.

WALT
No. This is assault.

He uppercuts Elliman in the gut, then rises and punches

(CONTINUED)
CONTINUED: (3)

him square in the face. As he looks at the prostrate, bleeding Elliman, then at his bloody knuckles...

EXT. WASHINGTON STREET - DAY - JOHNNY

His cell phone rings... he looks at the display --

DISPLAY: WALT is I-D'ed as the caller.

JOHNNY considers a beat whether or not to answer... but he needs help... finally, he answers...

JOHNNY

Wait...

WALT'S VOICE

(phone) John, where are ya... I got a present for you.

JOHNNY (reacts) Present?

INT. PUBLIC GARAGE/INT. RENTAL CAR - DAY - CLOSE ON WALT'S KNUCKLES

The blood now dried. He's sitting in the driver's seat of his rental car next to Johnny.

JOHNNY This was your plan?

WALT I was just looking for something of Elliman's for you to touch.

JOHNNY And you settled for his blood.

WALT Seemed like a good idea at the time. Now are you gonna continue criticizing my investigative methods, or are you gonna touch my hand?

(CONTINUED)
Johnny reaches out... touches the blood on Walt's hand...

A VISION - EXT. WOODS - NIGHT

A woman's HAND sticks up into frame -- until a shovel-full of DIRT hits it. Revealing Elliman burying Rachel Caldwell's body in a shallow grave as Johnny watches. He turns, sees James Stillson sitting on a rock nearby, sipping from a SILVER HIP FLASK as he glances over with a look of disgust.

RESUME - INT. RENTAL CAR/INT. PUBLIC GARAGE - DAY

JOHNNY
Elliman buried Rachel's body.
Only I didn't see Greg Stillson there... I saw his father.

WALT
Maybe he was helping Sonny clean up after his kid.

JOHNNY
Maybe.
(thinking)
Walt, Rebecca's going to kill Stillson. There's still time. But not a lot. I saw her being led from a hotel after the shooting...

WALT
There's a reception after Stillson's press conference.
(starts car)
Hotel Gerard.

INT. D.C. HOTEL LOBBY - RECEPTION - DAY

Stillson and Rebecca enter the bustling reception, passing a roped-off press contingent (some of the same cast reporters Johnny saw in his earlier vision) who shout questions at Stillson.

REPORTERS
(overlapping)
Congressman, was there a security problem at the rally? Are you in danger?... Death threats?... Are you confident Rachel's Law will be passed? [Etc.]
Continued:

Other politicos and lobbyists gesture to Greg, seeking his attention.

Close on Stillson and Rebecca

Rebecca
All this attention... it's overwhelming. Sometimes I feel like the walls are closing in.

Greg senses an opportunity to be alone with her... and
CONTINUED: (2)

Greg is not one to pass up an opportunity...

STILLSON
I have a suite upstairs. You could relax... freshen up.

REBECCA
(beat)
That would be nice. Thank you.

Greg sees his father staring balefully at him from across the room... off James Stillson as he watches Greg lead Rebecca away.

INT. HALLWAY OUTSIDE AN INTERROGATION ROOM - DAY

Bruce is led out of an interrogation room and down a hall as Pendragon speaks to the agent who arrested him.

PENDRAGON
He claims Smith is trying to protect Stillson.

AGENT 1
Protect him? From who?

PENDRAGON
Won't say. Meanwhile, the Congressman's people make Smith out to be some kind of homicidal maniac. Somebody's yankin' my chain.

(beat)
Find Smith. Then we'll see who's who.

EXT. D.C. STREETS - DAY

Walt's rental car bulls through traffic in a way that screams "cop at the wheel."

INT. RENTAL CAR - MOVING - DAY

In the passenger seat Johnny, shuts his phone, frustrated.

JOHNNY
She's not answering.

Johnny's HAND clenches his CANE TOP... and suddenly, he reacts to a new sensation: UTTER STILLNESS. The car isn't moving. Johnny looks up to see --
WALT FROZEN IN HIS SEAT - VISION

As is everything and everyone within sight: cars, buses and pedestrians form a FROZEN TABLEAU, from out of which steps a LONE FIGURE, hands shoved into the pockets of his coat -- a blind man approaching with the confidence of the sighted, which for the moment he is. He smiles...

FUTURE JOHNNY
So whose vision is this anyway?
Yours or mine?

Off Johnny, staring at his future self...

FADE OUT.

END OF ACT THREE
ACT FOUR

Johnny watches Future Johnny approach his open window.

JOHNNY
I don't have time for this.

FUTURE JOHNNY
You want the answers to those big questions, don't you?

Future Johnny props a hand on the door frame as he peers in at Walt, still looking purposefully ahead.

FUTURE JOHNNY (CONT'D)
Walt... Good old Walt to the rescue. Too bad you're going to kill him, Sarah and Bruce too.

JOHNNY
I won't do what you're asking.

FUTURE JOHNNY
That's the beauty of it. You don't have to do anything. Just let fate take its course.

JOHNNY
This isn't about fate. It's about you manipulating me, using me to turn Rebecca into a killer.

In response, Future Johnny takes the silver cane top from his pocket and holds it out to Johnny like a challenge.

FUTURE JOHNNY
Sounds like you've got all the answers already.

Johnny stares into his counterpart's milky eyes.

JOHNNY
(off his silence)
You promised me the truth.

But Future Johnny just shakes his head sadly.

FUTURE JOHNNY
The truth. I wouldn't know where to start.

(CONTINUED)
CONTINUED:

JOHNNY
How about at the end? Armageddon.
When does it happen? How?

FUTURE JOHNNY
There's still time... if Rebecca kills Stillson.

JOHNNY
Why her?

FUTURE JOHNNY
Because she's willing to make the choice you couldn't.

And with that, a BRIGHT FLASH takes us back to --

INT. RENTAL CAR - MOVING - DAY
Johnny comes out of the vision with a start.

JOHNNY
How much further?

WALT
Almost there.

INT. STILLSON'S HOTEL SUITE - EVENING
Stillson sits on a couch with Rebecca, watching as she sips from a glass of scotch. She glances at her purse on a counter. She's still trying to work up her nerve.

STILLSON
Feel better?
(when she nods)
That's a Glenfiddich single malt.
I don't break it out for just anyone. But you're special...
like your sister.

He leans forward... touches her cheek.

STILLSON
Did Rachel tell you we were... close? You're even more beautiful than she was.

He starts to kiss her. He's not just being smarmy; he feels a genuine attraction to her, and believes it's being reciprocated. But Rebecca's a little flustered.

(CONTINUED)
CONTINUED:

REBECCA
Wait... I need to use the...

Stillson gets the idea, nods to the bathroom... Rebecca gets up, camera moving with her as she grabs her purse off the counter --

STILLSON
Don't take too long.

She looks back at him then exits into the bathroom, closing the door behind her.

INT. BATHROOM - CONTINUOUS

She shuts the door, then opens her purse, takes out the revolver, checks the load again, then eyes herself in the mirror. This is it. She collects herself, then puts the gun back in the purse, leaving it unzipped.

INT. HOTEL - LOBBY - EVENING

The post-rally reception has broken up, workers cleaning up the refuse. Near the reception desk, not far from an elevator, James Stillson chews out a BODYGUARD.

JAMES
I don't care what the Congressman said, I want you outside his door.

They're both distracted by a ruckus outside the hotel's front door. We see WALT arguing with the DOORMAN, demanding to see Congressman Stillson.

JAMES
Bannerman. Get rid of him, then get back upstairs.

James watches him go, meanwhile taking out a silver HIP FLASK and unscrewing the top.

NEW ANGLE

from behind as Johnny uses the distraction Walt has created to sneak toward --

INT. HOTEL ELEVATOR - CONTINUOUS - WITH VISIONS

The doors close. Johnny doesn't know what floor Stillson's on, so he lightly touches a couple of buttons, getting WHOOSHES for visions we don't see.

(CONTINUED)
CONTINUED:

Then Johnny's fingers are drawn to the button for Floor 12. He lightly touches it...

Bingo. The doors open, and Stillson guides Rebecca out, nodding to a door across the hall. Room 714.

STILLSON
Ladies first.

He turns to a BODYGUARD who starts to follow them out.

STILLSON
Don't think I'll be needing your help, if you get my drift.

The Bodyguard nods, backs into the elevator as the doors close, ending the vision.

Johnny's alone again. He's about to push the button when suddenly the doors open again, revealing James Stillson in the lobby. This time, it isn't a vision.

JAMES
Smith!

He reaches inside and grabs Johnny by the arm, triggering --

A VISION: EXT. WOODS - NIGHT (EXISTING FOOTAGE) (FORMERLY SCENE 138)

Johnny sees Rachel Caldwell run for her life. At one point she stumbles and drops the video camera. As she lies helpless on the ground...

THE KILLER

towers over her. Rachel crawls backwards away from the man, pleading for her life; we're behind her assailant, his identity still obscured.

RACHEL
Please, no, why are you doing this? I didn't tell him anything --

He picks up the camera, swings at her, knocking her back. She seems almost stunned that it has happened; she reaches up and touches the blood on her forehead.

Tears are in her eyes. Another BLOW and she goes down. The killer turns to look around, revealing himself to be --

(CONTINUED)
CONTINUED:

**JAMES STILLSON**

He's upset, panting, a little crazed. He pulls the silver flask from his pocket and takes a long swig.
80 RESUME INT. HOTEL LOBBY - ON JOHNNY IN ELEVATOR

Shocked even as he shoves James backwards out of the elevator. A beat as the two men face each other.

    JOHNNY
    It was you. You killed Rachel.

Surprise keeps James rooted in place as the elevator door closes between them. He pounds the button but it's gone.

81 INT. ELEVATOR - CONTINUOUS

Johnny absorbs the vision, trying to understand how he could have been so wrong. As the elevator lights climb toward 12 --

82 INTERCUT: INT. STILLSON'S SUITE - NIGHT

On the couch, Rebecca leans down to kiss Stillson... pushing him down on his back. But as he looks into her eyes, he sees no warmth there. Something about this is wrong, and his natural suspicion kicks in.

    STILLSON
    This is nice. Real nice. But I gotta wonder. Why are you here?

    REBECCA
    What do you mean?

As meanwhile camera follows her hand as it drifts down toward her purse on the floor.

Stillson doesn't notice, but he grips her other wrist, his voice cool, deliberate.

    STILLSON
    I mean, why are you really here?

In that moment, Rebecca's eyes flare, showing her true feelings. Her anger. Her hatred. And now we see her fingers close around the grip of her gun...

Suddenly Johnny CRASHES through the door.

    REBECCA
    Johnny!

Stillson bolts up --

    STILLSON
    What the hell?

(CONTINUED)
But Johnny just grabs Rebecca by the wrist, taking her purse away as she protests.

REBECCA
No! Johnny --

JOHNNY
-- I was wrong. He didn't kill Rachel.

STILLSON
Of course I didn't.

JOHNNY
His father did.
Rebecca's stunned, as is Stillson.

STILLSON
What?

JOHNNY
Your father kidnapped Rachel, then beat her to death. I saw it when I touched him.

Only here, in this moment, is Johnny certain of Stillson's ignorance.

JOHNNY
You really didn't know, did you?

STILLSON
Get out, before I have you both arrested.

Rebecca, stunned, is finally led out by Johnny.

As Johnny pulls Rebecca inside, pulls out a red emergency stop button, then hits "Lobby." Through the closing doors we glimpse James Stillson and the Bodyguard heading down the hall from another elevator. Then the doors close and Johnny sags slightly against the wall.

REBECCA
John. I'm sorry... I just...

JOHNNY
It's okay. They can't hurt you anymore.

He pulls her close as she begins to cry, her desire for revenge finally giving way to simple grief.

Johnny's own eyes close; this ordeal finally over. Or at least it is for him...

Greg pours himself a steadying drink as his father enters...

JAMES
Smith was here... in the building...

(CONTINUED)
STILLSON
I know. We exchanged a few words.
JAMES
What did that lunatic tell you?

Beat.

STILLSON
Daddy. What really happened between you and Rachel Caldwell?

Greg just eyes him coldly as he sips his drink. Finally, his father relents with an "aww, what the heck" shrug.

JAMES
That bitch was trouble. She should have never had access to the campaign.

STILLSON
Did you kill her?

James considers the question, then...

JAMES
Gary Hart could have been President. Couldn't keep his hand out of the cookie jar.

STILLSON
You did it.

JAMES
Let it go.

STILLSON
You killed her.

(beat) Why?

JAMES
(flares)
TO PROTECT YOU!

The admission of guilt catches both of them off guard.

JAMES (CONT'D)
She knew about the voting machines. She had us on film. I cleaned up the mess, just like I've always done. Like I did when you were nothing but a snot nose kid.

Greg looks at him, then starts to laugh...
STILLSON
You stupid old man. You stupid, pathetic old man.

James SLAPS Greg hard across the face. And as he does --

FLASHBACK OF YOUNG GREG BEING SLAPPED BY HIS FATHER OUTSIDE THE CHURCH - 1978

RESUME INT. STILLSON'S SUITE - NIGHT - ON STILLSON

As he stands there stunned, then rubs his face.

JAMES
Don't you talk to me like that.

STILLSON
I was never good enough, was I? No matter how many Bibles I sold. You had to control everything. If I cared about something, it had to be bad. If I loved a girl, she had to be a whore.

JAMES
You always were your mother's son.

The comment catches Greg by surprise. Then SLAP! This time it's James who's stunned by a blow.

STILLSON
Don't talk about her.

James shakes off the blow realizing he's just hit a very deep emotional nerve.

JAMES
I ever tell ya 'bout how we met? She was drunk...

Another powerful SLAP backs James a step.

STILLSON
I'm warnin' you.

JAMES
She was sellin' herself to anybody with a five dollar bill...

Greg starts to slap him a third time, but James catches him by the wrist. They hold each other's hard stare...

(CONTINUED)
CONTINUED:

JAMES (CONT'D)
I wasn't sure if I was even your
daddy until the blood test came
back. Then I was stuck with ya.

Greg considers his father's words, then in a fit of rage
he lunges forward, pressing his forearm against his
father's throat and pinning him against the wall.

STILLSON
Shut up! Shut your dirty mouth!

Greg puts his weight behind his forearm as his father
chokes...

STILLSON (CONT'D)
All these years I've let you treat
me like an animal! Like a goddamn
pet!

Greg's face is inches from his father's, his internal
rage fueling this brutal attack.

JAMES
Greg... son...

STILLSON
Don't call me that! Don't ever
call me that again!

After a few BEATS, James' face is red and he is no longer
struggling, his eyes open, but any sign of life has been
choked out of him. A change comes over Greg's expression
as he realizes what he's done and eases up on his grip.

STILLSON (CONT'D)
Dad?

James' lifeless body slides down the wall, Greg holding
onto his shirt as it drops in a contorted heap on the
floor.

STILLSON (CONT'D)
(in a desperate whisper)
Sweet Jesus. What have I done?

He steps back and slumps down on the edge of the bed.

STILLSON (CONT'D)
What have I done?
POV on elevator floor numbers lighting up in succession as they climb again toward 12. Then the doors open, and our POV approaches the door to Greg's suite, which the Bodyguard opens for us.

Several men are inside, including Stillson's top advisor, Jake Truax, who now turns and greets us at the door with a worried look. Behind him, Greg sits on the bed exactly where we left him.

TRUAX
He won't talk to anyone... won't let us move the body.

The other men step aside as Truax leads us to where Stillson sits on the bed. Truax leans down to mutter in his ear...

TRUAX (CONT'D)
Greg, this is the man I told you about.

Truax leaves us, and we step closer to Stillson...

NEW ANGLE - CU ON GREG STILLSON

his face tear-streaked, as a man's HAND enters frame -- a hand bearing a now FAMILIAR RING -- and grips his shoulder.

JANUS (O.S.)
Stand up, Congressman.

And as Greg looks up, we reveal Purdy's mysterious visitor, who nods encouragingly. Greg stands, his wracked eyes searching for a reason for hope and absolution.

STILLSON
I don't know how...

JANUS
There was an accident. A terrible, senseless accident. Your father had been drinking, he came to your suite and, unable to locate the light switch, stumbled and struck his throat on the corner of the dresser. (beat) Say it.

(CONTINUED)
CONTINUED:

Greg, still dazed, looks at Janus, then around the room as he tries to reconstruct this mythical accident.

STILLSON
I killed him...

JANUS
There was an accident. Your father had been drinking...
(harder)
Say it.

STILLSON
I didn't mean...

To everyone's surprise, Janus slaps him. It catches Stillson by surprise, but it seems to help shake some of the cobwebs. Janus is cold and calculated.

JANUS
There was an accident. Your father had been drinking...
(not fucking around)
Say it.

Greg hesitates, taking a moment to gaze at the faces of the men standing around him. Except for Truax, he doesn't recognize anyone. He realizes that this is truly a turning point in his life. His chance to do the right thing and suffer the consequences, or the wrong thing and continue this dark journey towards an unspeakable, unimaginable conclusion... a BEAT, then...

STILLSON
There was an accident. My father had been drinking...

Janus reaches out and gently fixes Greg's rumpled shirt.

JANUS
(calmer)
You've suffered a tremendous loss tonight, and tomorrow the newspapers will tell the story of your father's tragic, but accidental death.
(beat)
You have a crucial role to play. I'm here to make sure that nothing stands in the way of your destiny. Nothing.

Janus straightens Greg's collar in a creepily familiar fatherly gesture...

(CONTINUED)
JANUS (CONT'D)
(to Truax)
Take Mister Stillson's body back
to his suite so we can button
this up and notify the proper
authorities. I'll need a few
moments alone with the Congressman.

Truax nods, as several men prepare to move the dead body
of James Stillson. Greg watches, his eyes growing cold
and detached as Janus leans in and begins speaking to
him...

SHOT PULLS WIDE on the room, as...

PURDY (V.O.)
To be truly reborn, we must accept
both our sins and our absolution.

Purdy, now bailed out, is making a live broadcast.

PURDY
Witness Luke's description in the
Book of Acts of the Apostle Paul's
epiphany. "A light from heaven"
shone down on him... a light
brighter than the sun... and the
voice of our Lord spoke to him.
"Rise and stand upon thy feet:
for I have appeared unto thee for
this purpose,..."

"... to make thee a minister and
a witness both of these things
which thou hast seen... and of
those things in which I will appear
to thee: Delivering thee from
the people... unto whom now I
send thee... To open their eyes,
and to turn them from darkness to
light... that they may receive
forgiveness of sins."

Pulling back to find Johnny watching the Potomac flow by.
His face seems peaceful, if tinged with resignation.
Rebecca stands beside him.

(CONTINUED)
REBECCA
At least you're not a suspect any more.

JOHNNY
With his father dead, Stillson's apparently doing his best to make the whole thing go away. Bet he'll succeed, too.

REBECCA
Why so sure?

JOHNNY
Things have a habit of breaking his way.

REBECCA
But not yours?

Johnny looks up at her. She's as beautiful as she's ever been, but he can sense she's already flowing away from him, like the river.
JOHNNY
You're not coming back with me, are you?

REBECCA
Another vision?

JOHNNY
Not this time.

A long beat, then --

REBECCA
I came close to doing something... something I never imagined I was could be capable of... those feelings, they're still...
    (implied: "in me")
I just need some time.

JOHNNY
I understand.

REBECCA
Maybe someday...

She stops, realizing who she's talking to and knowing her words can't fool him. She kisses him gently on the lips.

REBECCA
I love you.

Johnny watches her walk away, then...

JOHNNY
Rebecca?

She stops and turns...

JOHNNY
Good-bye.

She walks away, as Johnny turns to look at his cane, leaning against the railing. He picks it up by the shaft... is about to grip the top with his other hand... when the memory of a voice echoes in his mind.

FUTURE JOHNNY (V.O.)
You want the answers to those big questions, don't you?

Johnny does indeed. But, so far, his connection to the future, and his future self, has brought him nothing but pain and betrayal.

(CONTINUED)
(NOTE: alternatively, we can cut away to a black-and-white "memory flash" of Future Johnny saying this line in Scene 73, but that may suggest that Johnny is having a vision right now, which he isn't.)

JOHNNY
Think I need to figure it out for myself.

And with that he rears back and THROWS the cane out over the river.
THE CANE

As it arcs high, tumbling end over end as the silver top catches the sun, before landing in the river.

JOHNNY

He watches until the current carries it under the bridge. Only then does he look up and acknowledge his friends -- Walt and Bruce -- waiting across the bridge near Bruce's car. Bruce steps forward as Johnny approaches.

BRUCE

You all right?

Johnny nods, looks back toward the river.

JOHNNY

I don't need it anymore.

(beat)

C'mon. Let's go home.

Bruce puts as hand on his shoulder. As they walk toward the car, and an unknown future...

FADE OUT.

END OF ACT FOUR

THE END