THE DEAD ZONE

"STILL LIFE"

Production #03-4004

Written by

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DEAD ZONE: “STILL LIFE” - CAST & SETS - 2/1/05 - PINK

THE DEAD ZONE

“STILL LIFE”

CAST

JOHNNY SMITH
BRUCE LEWIS
WALT BANNERMAN
DEPUTY ROSCOE
ANDREW LYNE
CHLOE GELMAN/LAURA TIERNEY *
NORA COLLINS
DYLAN *
TOM GRAYDON

NON-SPEAKING

JULIA LYNE/JULIA PRAEGER

WELL-DRESSED COUPLE & YANKEE HOUSE PARTY-GOERS
## THE DEAD ZONE

### “STILL LIFE”

#### SETS

##### INTERIORS

- Smith House
  - Living Room
- Sheriff’s Station
  - Walt’s Office
- Lyne’s House
  - Chloe’s Room
- Lyne’s Studio/Ramshackle Room
  - Painting/Brushstroke FX
- Art Gallery
- Yankee House
- Chloe’s/Laura’s Apartment

##### EXTERIORS

- Smith House
- Sheriff’s Station
- Maine Coast
  - Beach
- Lyne’s Property
  - Lyne’s House
  - Lighthouse/Lyne’s Studio
- Maine State College
  - Parking Lot
- Art Gallery
- Yankee House
THE DEAD ZONE

“STILL LIFE”

SETS (CONT’D)

VEHICLES

JOHNNY’S RANGE ROVER

WALT’S CRUISER

DYLAN’S CAR
"THE DEAD ZONE"

"STILL LIFE"

TEASER

FADE IN:

1 EXT. JOHNNY'S HOUSE - DAY

Johnny and Bruce finish up a light jog. As they walk toward the front door, Johnny stretches a tight back.

BRUCE
You crampin' up?

JOHNNY
Nah, it's just weird -- I barely ditched my cane, now I'm a jogger again.

BRUCE
Gotta find some way to work off that pent-up energy.
(then)
Loren says you haven't called her back.

JOHNNY
Oh, yeah. Loren's a nice girl. I just wasn't feeling it.

BRUCE
You weren't 'feeling' it? You had dinner. Once. Whatever happened to 'let love grow'?

JOHNNY
Whatever happened to 'love at first sight'?

With that, they arrive at the front door to find a large BOARD-LIKE OBJECT wrapped in BROWN PAPER. Bruce tears off a card attached to it.

BRUCE
'Mr. Smith. I hope you can help.'
There's no name.

JOHNNY
See? Somebody out there loves me.

Bruce makes a face, and--
INT. JOHNNY'S HOUSE - DAY

RIIIP! Bruce tears the brown paper away to reveal...

A PAINTING OF A GIRL NAMED CHLOE

A captivating young woman, 20-ish, brown-haired, lies on an antique sofa in a white dress. Her arms are up and behind her, as if she tossed herself down for a nap.

She is in a RAMSHACKLE ROOM. Wooden walls. PEELING PAINT. It is NIGHT. Through a nearby window, a glow of moonlight hits her. (See Wyeth's "Helga" paintings.)

Chloe looks at us... but almost through us. And through...

Johnny, who is transfixed.

JOHNNY
That's incredible.

BRUCE
You have no idea.
(pronounced "Line")
This is an Andrew Lyne original.

As he says this, Bruce points out an "AL" in the bottom right corner of the frame. Johnny comes out of his moment:

JOHNNY
Lyne... Isn't he from Maine?

BRUCE
Part of the artists' colony down on the coastal line. Big-time recluse.

JOHNNY
Long fingernails and bad hygiene?

BRUCE
He's a recluse, not a hermit.

JOHNNY
Sounds like he was a patient.

BRUCE
Actually, a subject. Art history -- Junior year of college. The man's a legend, Johnny. Painted solid for seven years, then stopped.

Bruce gets closer to the girl's image, studies it.
CONTINUED:

BRUCE
Made his name on a series of paintings called "Daughter". Inspired by his girl...
(recalling)
Think her name was Julia.

JOHNNY
Why'd he stop?

BRUCE
She died. Drowned or something. But this isn't her. At least, I don't remember this painting.

JOHNNY
Maybe he's working again.

BRUCE
If he is, that's a big deal. I mean, like, huge. Question is, who sent this and why?

JOHNNY
I don't know. But it's gonna look great over the mantel.

Johnny goes to move the painting, but -- WHOOSH!

A VISION - CONTINUOUS

When he looks down, Johnny's hands and arms have taken on the color and character of Andrew Lyne's artwork. It's Johnny in brushstrokes.

The BRUSHSTROKE EFFECT overtakes Johnny and....

FLASH TO:

INT. RAMSHACKLE ROOM - VISION - NIGHT/DAY

Johnny is in the painting. Same wooden-walled room with peeling paint. Chloe on the sofa in front of him. Everything remains in brushstroke effect....


But as Johnny gets closer, she looks straight at him. Her eyes go wide...

And then they are still. Deathly still.

(CONTINUED)
CONTINUED:

A spot of blood appears on the front of her white dress.

Johnny freezes. What's happening? Where's the blood coming from?

Suddenly, blood trickles down Chloe's forehead. It dabbles onto her dress... joining the previous stain.

Her skin goes ASHEN....

And then the sun is in the window, NOT the moon. Night becomes day.

Johnny looks up. The sunlight is BLISTERING. Johnny tries to shield himself, but it's too bright. BURNING. WASHING OUT, and...

FLASH BACK TO:

JOHNNY AT THE PAINTING - INT. JOHNNY'S HOUSE - DAY

He sets it down, emotionally sucker-punched. He takes a moment to nearly touch the image of Chloe....

JOHNNY

We have to find her, Bruce.

BRUCE

Why?

JOHNNY

I think she's going to die.

INT. SHERIFF'S STATION - DAY

Johnny and Bruce move through bustle to Walt's office.

BRUCE

We're wasting our time.

JOHNNY

I'll get him to listen.

BRUCE

And he'll say what he always says. 'I need more than visions, Johnny.'

They are cut off by Walt. On his way out.

(CONTINUED)
JOHNNY
Walt, I know I've had some weird ones over the years, but you gotta hear me out on this.

WALT
Sure, but let's walk and talk. Gotta make it down to the coastal line.

BRUCE
Where?

WALT
Some crazy old artist...
(finds a paper)
Andrew Lyne. Claims his daughter's missing.

Johnny and Bruce trade looks, and we...

FADE OUT.

END OF TEASER
ACT ONE

FADE IN:

7 EXT. THE MAINE COAST - DAY

The ocean laps against a rocky coast, and we FIND...

7A EXT. LYNE PROPERTY - INCLUDE HOUSE & Lighthouse - DAY

8 EXT. LYNE HOUSE - DAY

A stunning property. Slightly shabby, but expansive. And lived-in. Walt's cruiser pulls up. Bruce and Johnny get out of Johnny's Rover. Walt reacts to the spread:

WALT
So much for the starving artist.

BRUCE
Hey, the good ones live large, Walt. Look at this place. No wonder he never leaves.

JOHNNY
The man buried his first daughter.

(then)

There's no escaping that.

Bruce frowns at the downer moment -- but Johnny is clearly taken by the spooky mystery of the place.

Johnny and Walt progress toward the front door, but Bruce hangs back, spotting the lighthouse

BRUCE
I think that's where he works.

I'm gonna check it out.

Bruce is already taking off. Walt's happy to let him go:

WALT
Knock yourself out.

(then)

And Bruce -- we're guests, not fans.

BRUCE
(messing with him)

Damn. Forgot my autograph book.

And he goes. Johnny and Walt approach the front door.

Johnny, still focused, knocks on the door. No answer.

(CONTINUED)
Grabs the doorknob. These guys have been doing it long enough to have that silent language: Walt looks at Johnny -- anything? Johnny shakes his head.

EXT. BACK OF THE HOUSE - DAY - CONTINUOUS
Johnny and Walt move around back.

JOHNNY'S POV - LIGHTHOUSE AND COASTLINE
Johnny spots a lone figure against the water.

JOHNNY
There.

EXT. BEACH - LYNE HOUSE - DAY
Find ANDREW LYNE, a gruff older man with a shaggy beard, tennis shoes and paint-splattered shirt.

Lyne eyes something in the sand. As he squats down to touch it, REVEAL Johnny and Walt approaching.

WALT
Mr. Lyne?

Lyne doesn't look back. He's riveted by what he finds -- a metal camping LANTERN. Rusted beyond recognition.

LYNE
(eyeing the lantern)
What do you think? Maybe a jilted lover was scouring the beach at night, searching for a lost soul. But the flame flickered away and died.

Johnny and Walt exchange a look, then...

WALT
Maybe somebody just threw it away.

Lyne slowly turns.

LYNE
Sheriff Bannerman.

They shake hands.
WALT
Sir.

LYNE
And Johnny Smith. The not-so-secret weapon. I'm honored.

JOHNNY
(hates the notoriety)
You've read about me in the papers.

LYNE
My daughter admired your gift.  What happened to your cane?

JOHNNY
Outgrew it.

LYNE
I see...  (he liked the cane)
It gave you an air of mystery.

Lyne wipes his hand on his shirt.

LYNE
Your power of precognition. I understand it works by touch.

JOHNNY
It does. But not always on demand.

Lyne holds out his hand. Johnny isn't sure how to react...

LYNE
(quiet intensity)
My daughter's missing, Mr. Smith. I need someone to find her.

Johnny shakes his hand. Nothing.

LYNE
Sheriff, you'll have to do it the old-fashioned way.

Lyne moves toward the LIGHTHOUSE, they follow.

WALT
Mr. Lyne, one of your paintings was delivered to Johnny's house this morning. Did your daughter talk about contacting him?
CONTINUED: (2)

LYNE
No. Can you describe it?

(continued)
JOHNNY
Brown-haired girl, under a moonlit window.

LYNE
You've met Chloe.

INT. LYNE'S STUDIO - LIGHTHOUSE - DAY

An ocean of Chloe imagery -- she's in every one of Lyne's paintings. The studio is a classic artist's space, with clutter and paint splatter all about. Lyne's images of Chloe feature her in rustic scenes, evocative, not photo-realistic. Blurry focus, muted tones. Like Wyeth with a dash of Monet.

REVEAL Bruce, standing across from the paintings. Slightly in awe. Johnny and Walt enter behind him.

BRUCE
Check this, man. He really is painting again.

JOHNNY
We figured that out.

LYNE (O.S.)
Make yourself comfortable, gentlemen.

Bruce hears the voice, gets slightly tense.

WALT
(to Bruce)
No autographs.

Lyne enters.

BRUCE
Mr. Lyne. It's an honor.
(shaking hands)
Name's Bruce. I'm a friend of Johnny's. Studied your work in college.

LYNE
Ah. You should have gotten a real education.

Lyne puts the rusted lamp with his clutter.

(CONTINUED)
BRUCE
Actually, I'm an occupational therapist by trade, but I have many diverse interests, fine art being one of them....

Bruce trails off as he catches a glare from Walt.

WALT
Mr. Lyne. How long has Chloe been missing?

LYNE
Nearly three days. Feels like weeks.

Johnny's eyes are on Chloe in the paintings:

JOHNNY
How old is she?

LYNE
Barely twenty.

WALT
She's no longer a minor. Which means there's not much I can do. Or you, for that matter.

LYNE
It's not that she left. It's who she might have left with. Her friends are, well... I'm concerned.

Johnny is about to touch a painting, but--

A NOISE offscreen. Through some of the clutter: NORA COLLINS, 40, taskmaster, assistant, works behind a canvas in a corner of the studio. She uses a large brush with white paint. She wears a stained apron, too.

NORA
Sorry.

LYNE
It's alright, Nora. (introducing) My assistant, Miss Collins.

NORA
Please. I won't interrupt.

Johnny sees her canvas. A painting half-covered in white.

(CONTINUED)
Johnny
(to Lyne)
Starting over?

Nora
Actually, we're re-priming the canvas. Mr. Lyne didn't love the first draft.

Guess that makes sense -- but then Johnny's attention moves past the canvas...and a realization: The wooden walls of the studio. Ramshackle. Paint peeling. And there's a window. This is....

THE PAINTING SPACE

where the TEASER painting was created. Below the window, Johnny spots... a sofa. Same one as in the painting.

Johnny goes toward it. There's some clutter in the way.

Johnny
(to Nora)
May I?

Nora
Please.

Nora gets some things out of his way. Among them, a rack of dresses. Johnny looks them over.

Johnny
These are Chloe's?

Nora
Mr. Lyne bought them for her. For the paintings.

Johnny
She was wearing white....
(low; recalling)
There was blood on it.

(Continued)
CONTINUED: (3)

NORA
(creepered out)
I see.

JOHNNY
Sorry. Sometimes I share too much.

NORA
(finds white dress)
Here.

Before she hands it over, she trades a look with Lyne. A little weirded out. Lyne nods, it's okay. Nora gives Johnny the dress, and the instant he touches it--

FLASH TO:

MATCH, MOVE MORPH AROUND JOHNNY - VISION

Everyone else disappears and Johnny is in the same spot. Except now Johnny is in a paint-splattered T-shirt and jeans -- he is Lyne.

He is joined by Chloe, wearing the white dress from the painting. She sits on the couch. Johnny/Lyne stops her.

JOHNNY/LYNE
Let's do it this way, kiddo.

He positions her arms above and behind her.

JOHNNY/LYNE
You're hanging out. Like a lazy girl on a summer's day.

CHLOE
(laughs)
Okay. But I'm not lazy.

Johnny/Lyne goes to his waiting canvas. Grabs a brush. He's about to start, but--

JOHNNY/LYNE
It's been so long. I'm not sure I have it anymore.

CHLOE
It's going to be amazing.

Johnny/Lyne smiles, starts working. Pollock-like intensity, focus... and style. He is driven. He is Lyne.

(CONTINUED)
He stops for a second. His daughter smiles at him.

FLASH BACK TO:

LYNE'S STUDIO - DAY - CONTINUOUS

Lyne, intrigued, waits for a response.

JOHNNY
(to Lyne)
Must be exciting.

LYNE
What's that, Mister Smith?

JOHNNY
To be painting again. Maybe even overwhelming.

Johnny has struck a nerve with Lyne.

LYNE
It was like living in the dark, those years after Julia passed. You might say I was wandering the beach with an old rusty lantern. Chloe helped me find my way.

WALT
How did she come back into your life?

LYNE
I'd been sending money since she was an infant. Chloe's mother only informed her of my existence in the last few years. She located me and we were reunited.

WALT
Could Chloe have gone back to be with her mother?

LYNE

Johnny remains focused on Chloe in a painting:

JOHNNY
She's your muse.
She is everything.
(re: paintings)
In my younger days, I painted
still lifes, Mr. Smith. It was
only after my first portrait, of
my daughter Julia, that anyone
took notice. But I lost her. I
don't intend to lose Chloe.

Johnny stares at an image. Chloe seems to look at him.
It only makes his determination stronger:

JOHNNY
I'll need something else that
belongs to her.

Rustic landscapes -- but abstract and modernist. HARSH
ANGLES. Johnny and Walt move among the drawings, torn
pages taped to walls or part of open sketch books. They
are the main decor of Chloe's room, which is tastefully
shabby-chic, but with a sparse feel.

Johnny is about to touch one of the drawings, but --

LYNE
Before you 'see' something, I
should make a confession -- Chloe
and I weren't always on good terms.
Her mother and I never were. The
classic broken family I'm afraid.

JOHNNY
I understand.

Johnny notices a corner of a sketch. Initialed: "CG".

JOHNNY
C.G.?

LYNE
Chloe uses her mother's maiden
name, Gelman.

JOHNNY
To not compete with her famous
father.

Johnny moves around the room, touching Chloe's work. The
sketches give him nothing.

(CONTINUED)
CONTINUED:

But when Johnny touches the double-door on the closet --

VISION - INT. LYNE HOUSE - CHLOE'S ROOM - NIGHT

Chloe is suddenly there... And Johnny is beside her. She dials her cell phone -- at the same time she yanks open the closet and finds a suitcase.

Lyne comes to the door -- and she immediately hits "END."

We're in an argument from Chloe's past -- a loud one.

LYNE
Where could you possibly go?

CHLOE
Anywhere but here.

LYNE
You have no money, Chloe -- and you won't get a single penny from me... not a single penny!

CHLOE
Keep your money. I'm leaving.

LYNE
We haven't finished our work.

But Chloe begins to fill the suitcase. Seeing how serious she is, Lyne changes his tack:

LYNE
Chloe, please.

Chloe takes the slightest pause -- but forces herself to keep packing. And she's done. She is heading out, but stops to grab her cell phone.

Johnny's focus turns to the phone -- and suddenly, the VISION REWINDS. Chloe SPEEDS BACK to the start of the VISION, holding up her cell phone to dial. FREEZE VISION. Johnny looks over her shoulder at --

THE CELL PHONE SCREEN - CONTACT READS: "DYLAN"

BACK TO REALITY - INT. LYNE HOUSE - CHLOE'S ROOM - DAY

Johnny releases the closet door.

JOHNNY
Who's Dylan?
LYNE
An art student at the college.
Chloe's classmate.

JOHNNY
You said you were worried about her friends. Why?

LYNE
Dylan deals drugs. Nothing substantial, just enough to pay rent and tuition.

Johnny studies some of Chloe's art.

JOHNNY
He has an influence on her work.

LYNE
Young people. Modernist garbage. It's all... surface. Nothing underneath.

ON the jarring, modernist image....

EXT. LYNE'S HOUSE - DAY - MOMENTS LATER

Johnny and Walt.

WALT
I can have my people do some digging, John, but she's basically a runaway.

JOHNNY
I saw what I saw this morning. Something's not right.

Bruce comes up.

BRUCE
This place is amazing. He's got peacocks.

That's Walt's cue to go:

WALT
Alright, you boys find anything solid, call me. Just be careful.

Walt gets in his car and drives away.
CONTINUED:

BRUCE
What now?

JOHNNY
Now we go back to school.

EXT. COLLEGE PARKING LOT - DAY

A sign for "Maine State College." Pick up DYLAN QUINN -- 20, chiseled, goatee, wannabe artist -- portfolio on his shoulder. He walks with Johnny and Bruce.

DYLAN
I'm tellin' ya, Chloe never called me.

BRUCE
You're sure about that.

DYLAN
I haven't talked to her in, like, weeks.

JOHNNY
(not buying)
That's a long time.

Dylan is clearly hiding something.

DYLAN
I told you. She's just a friend. Besides, I don't have to tell you nothin'. Even if you are workin' for the old man.

They arrive at Dylan's car, a slightly tricked out little Japanese number. As he fumbles for his keys and drops them, Johnny picks them up... on purpose.

MATCH, MOVE, MORPH TO:

EXT. LYNE HOUSE - VISION - NIGHT

We SPIN around Johnny as he stands next to the car... and there's Dylan, waiting by his wheels. He is parked in front of Lyne's place (near where Johnny and Walt parked earlier). Chloe, carrying the suitcase she packed earlier, meets Dylan.

CHLOE
We ready?

(CONTINUED)
CONTINUED:

DYLAN
All set. You say good-bye?

Chloe looks wistfully back at the house.

CHLOE
It doesn't matter.

They start getting in the car....

FLASH BACK TO:

EXT. COLLEGE PARKING LOT - DAY

Dylan is about to get in his car, but Johnny stops him.

JOHNNY
You picked Chloe up at Lyne's house. She had a suitcase. Where'd you take her?

Dylan swallows.

JOHNNY
Look, you can tell me, or you can tell my friend with the shiny gold badge.

BRUCE
Probably not a good decision considering your primary source of income.

Wow. These guys know everything.

DYLAN
(a decision, then)
I took her to the bus station. She just wanted to bolt, man. I swear. I just drove her to the Goddamn station.

BRUCE
The daughter of a world famous artist traveling cross-country by bus.

DYLAN
She was broke. I had to lend her money for food.

(beat)
She didn't blame the old man. She said he didn't know any better.

(MORE)

(CONTINUED)
Dylan (Cont’d)
The cash is handled by this cockroach that poses as an art dealer.

Johnny
Who?

Dylan
His name’s Graydon. Promised to put my stuff in a show... yeah right. Guy gives snakes a bad name.

As Johnny takes in this new info:

Graydon (V.O.)
(prelap)
Of course I’ll make it happen...

INT. ART GALLERY – BAR HARBOR – DAY

Tom Graydon, 45, sharp talker, sharp dresser, is on the phone at the desk of his sleek but understated gallery. Even for an art dealer, Graydon is a mid-grade salesmen in a high-grade world. There’s an air of schmooze.

Graydon (Cont’d)
You have my word as a gentleman.
Absolutely.

He hangs up. The door opens behind him.

Johnny
Thomas Graydon?

Without looking, Graydon holds his hand to his head, in mock psychic mode.

Graydon
Lemme guess. The enigmatic Johnny Smith.
(spins around)
Correct! I guess you're not the only psychic in town.

Johnny has instant dislike for this guy.

Johnny
You heard I was helping Mr. Lyne.
GRAYDON
Spoke to Andrew this morning. He was impressed. "A young man of infinite vision," I think he said.

Graydon shakes Bruce's hand -- but stops at Johnny's.

GRAYDON
(it's the schmooze)
Can you tell me if there's any loose change in my sofa cushions?

Johnny shakes his hand. Small WHOOSH.

JOHNNY
You've had a good year.

GRAYDON
It's only going to get better.

BRUCE
Once you show the new 'Daughter' series.

GRAYDON
(annoyed)
And you are....

JOHNNY
He's an art critic. You seen Chloe, Mr. Graydon?

GRAYDON
Not since she broke her father's heart.

JOHNNY
Sure about that?

Johnny looks past Graydon -- to a modernist piece on the wall. Very angular.

JOHNNY
This looks an awful lot like her work.

GRAYDON
(surprised)
You have an eye for detail, Mr. Smith.

JOHNNY
I'm learning.

(CONTINUED)
Graydon seems apprehensive. Which is Johnny's cue to go over to Chloe's art. And touch it.

WHOOSH TO:

INT. LYNE'S HOUSE - CHLOE'S ROOM - VISION

Chloe works on the same image. Graydon behind her. Heated discussion in progress.

GRAYDON
That would look great in my gallery.

CHLOE
Forget it. I just want what I was promised. It's my money.

GRAYDON
Did you ask him?

CHLOE
He told me it wouldn't be a problem.  
  (then)  
  He said to ask you.

GRAYDON
Well, everything is negotiable.

FLASH BACK TO:

INT. ART GALLERY - DAY

Johnny releases the painting.

JOHNNY
Money's a recurring theme with Chloe, isn't it?  
  (off Graydon's look)  
  You fought about it.

GRAYDON
We had a conversation.

Johnny just looks at him. Then--

GRAYDON
She wanted part of her inheritance before she took off.

(CONTINUED)
BRUCE
But that's not up to Dad, is it?

GRAYDON
You must have a name.
(back to Johnny)
Mr. Lyne put me in charge of his finances ten years ago.

JOHNNY
So you gave her nothing.

GRAYDON
Not much to give. Lyne lives on that spread because he owns it outright. Everything else is leveraged to the moon.

BRUCE
Who's fault is that?

GRAYDON
The new daughter paintings are Lyne's first significant work in years. They're going to make him a very wealthy man.

JOHNNY
And you?

GRAYDON
It's a team effort, isn't it?

JOHNNY
(writing it down)
You hear from her, that's my number.

As they go:

GRAYDON (CONT'D)
Careful, Johnny Smith. Chloe's not what she seems.

And we're....

INT. JOHNNY'S HOUSE - DAY

...ON Chloe's eyes, in the painting Johnny was captivated by in the Teaser. Chloe on the sofa, under the window, moonlit night. Johnny hangs up his cordless phone.
JOHNNY
I keep tryin' her cell. She's not picking up.

Bruce is here, having opened some coffee table books about Lyne around the room.

BRUCE
The first cycle of daughter paintings were estimated to be worth around twenty million. (re: painting)
He could see some serious cash for this bunch.

JOHNNY
(re: Chloe)
Maybe she sent it to me.

BRUCE
Lyne did say it's one her favorites. But why play games? If she wants your help, she can pick up the phone.

JOHNNY
Maybe she's afraid. I think she's trying to tell me something.

What?

JOHNNY
I'm not sure.

It's enough to make Johnny approach the painting again. This time, he doesn't grab the frame, he touches the actual paint. The BRUSHSTROKE EFFECT moves up his arm and overtakes Johnny, and he's....

INT. LYNE'S STUDIO - VISION - IN THE PAINTING - NIGHT/DAY

But this time, Johnny wears paint-splattered T-shirt and jeans. Lyne garb. Johnny approaches Chloe on the sofa. He's got a paintbrush in his hand.

The BRUSHSTROKE EFFECT fades away.

Blood appears again. Flowing down her face. Horrifying. And just as before....

MOONLIGHT becomes SUNLIGHT in the window. Blinding.

(CONTINUED)
Suddenly, Johnny/Lyne hears SEAGULLS. And there's water at Johnny's feet. In the room. Like tide coming into the house. Weird.

And finally, Johnny feels something in his hand. It's not the paintbrush.

Johnny has a LARGE ROCK in his hand.

With BLOOD on it. He raises it, SWINGS at Chloe and--

SMASH BACK TO:

INT. JOHNNY'S HOUSE - DAY

Johnny comes out of the vision.

BRUCE
What'd you see?

JOHNNY
I saw Chloe die.
(then)
I was the killer, Bruce. And just like in my other vision, I was....

BRUCE
You were what?

JOHNNY
I was Andrew Lyne. I think Chloe's father is going to kill her.

Bruce reacts, and....

FADE OUT.

END OF ACT ONE
FADE IN:

INT. SHERIFF'S STATION - WALT'S OFFICE - DAY

Johnny and Bruce are across from Walt, who has some files open. Johnny looks a little tired.

WALT
(noting buying)
He's going to kill his own daughter.

JOHNNY
I was standing over her, Walt.
(working it through)
I was painting her -- I was wearing his clothes.

BRUCE
It doesn't make sense.

JOHNNY
(taken aback)
I saw them argue. Maybe Lyne threatened her. What else could spook Chloe enough to make her take off?

WALT
I don't know, but wherever she went, she's gone. I had Roscoe check out the bus station. She didn't buy a ticket, didn't show up on security video. Nothing.
(re: files)
And her college file. No emergency contacts except her dead mother.

BRUCE
Wait a second -- maybe daddy did threaten her.

JOHNNY
You just said it didn't make sense.

BRUCE
Not to us -- but to crazy artist guy. Think about it. Lyne's career was made by these portraits. After he lost the first daughter, he was in the dark. For years.

(CONTINUED)
Johnny
If Chloe was threatening to leave, he would have gone ballistic.

Bruce
So maybe he is going to kill her.
(it's sinking in)
This is what they mean by 'don't meet your heroes.'

Walt
(still not buying)
Hold on a second -- the man called me for help.

Johnny
Scott Peterson called the cops, too.

Walt
Point taken, but you know the drill, John -- I can't arrest a man for a murder he might commit. We haven't even found the victim.

Johnny
(slightly hard)
My visions aren't some kind of alternate reality, they are reality -- unless we change it.

Walt
(tosses it back)
Find out where it's going to happen, I'll bring an army down on the sonofabitch.

Walt reads Johnny's agitation.

Walt
Go easy, John.

Johnny
I'll go easy when Chloe's safe.

Johnny charges out. Off Bruce and Walt's traded concern...

EXT. SHERIFF'S STATION - DAY

Johnny gets in his Range Rover. Emotionally, he's at a brick wall. Bruce, right behind him, also reads his friend's frustration.
CONTINUED:

BRUCE
Hey, man. You cool?

JOHNNY
Yeah.

(he's not)
I'll see ya.

Johnny closes the door. Then, he spots....

A NOTEPAD ON THE WINDSHIELD

One of those suction-cup things, for jots. Clip-on pen.

JOHNNY

pulls the pad off the window, but he doesn't write. He draws. Focused. Intense. The way he was as Lyne in that vision. He creates a woman's hair. Her face. We recognize her. It's....

INT. JOHNNY'S HOUSE - MORNING

Chloe. We're back on THE PAINTING. REVERSE on Johnny, still in his robe. Staring at Chloe. Johnny hasn't slept much. Been a long night. But he remains transfixed. He touches the painting --

AND WE'RE IN A VISION - CONTINUOUS

CHLOE (O.S.)
It's my turn now.

Johnny spins around. Chloe is in the room with him, in her WHITE DRESS. Johnny notices leaves blowing by his feet. Right here in his house.

JOHNNY
Chloe?

CHLOE
I'm not sure I want you to see this.

Chloe walks, Johnny follows. And the room bleeds away in a MATCH, MOVE, MORPH to become...
...The yard of a very DISTINCTIVE MANSION. The ground is covered with leaves that FLUTTER past. When Chloe looks back...Johnny is Lyne now. Same garb as before.

JOHNNY/LYNE
My little girl's full of mystery today.

CHLOE
This is our special place.

They venture inside....

30 OMITTED

31 INT. YANKEE HOUSE - DAY - VISION

An antique-filled, Yankee-style Maine house. Chloe leads Johnny/Lyne to a window, and her easel... with her modernist artwork on it. He stops cold, smiles.

JOHNNY/LYNE
Why didn't you show me this before?

CHLOE
I was afraid.

JOHNNY/LYNE
Don't be silly. We have no secrets.

A moment. She's eager to hear what her father thinks.

CHLOE
Well.

JOHNNY/LYNE
It's... fascinating.

CHLOE
You say that like it's a bad thing.

JOHNNY/LYNE
Painting isn't just about the picture, Chloe. You must control the canvas. Your angles and colors are appealing. But it's only the surface.

CHLOE
The surface.

(CONTINUED)
CONTINUED:

JOHNNY/LYNE
You can't trust the surface.
It's always beautiful. And it's almost always a lie.

As Chloe takes this in, we BLEED BACK INTO...

INT. JOHNNY'S HOUSE - MORNING
as he looks at the painting.

JOHNNY
Don't trust the surface...

A KNOCK at the door.

INT. FOYER/LIVING ROOM - SECONDS LATER
A haggard Johnny opens the front door. It's Bruce, two coffees in hand.

BRUCE
Damn, boy. Tell me you called Loren and she kept you up all night.

JOHNNY
Not Loren.

Johnny busies himself, finding paper and pencil.

JOHNNY
I saw Chloe again. I was with her -- I mean, Lyne was. They were at this creepy old place.

With that, Bruce stops cold. The room is littered with more insane "jots" of Chloe, drawn on any available piece of paper, from bills to faxes to Sunday circulars. Her image is eerily repeated. As Bruce finds stuff, TIGHT SHOTS reveal many of the Chloe images also have the BLOOD drawn on them, along with frozen eyes of death.

BRUCE
This the part when you start saying "Redrum"?

JOHNNY
I get these images in my head, Bruce. Drawing them helps.

BRUCE
I thought you couldn't draw.

(continuing)
JOHNNY

I can't.

It would be funny if it weren't creepy. Johnny quickly begins one of his jots.

BRUCE

These visions are having some kind of residual effect. You said you became Lyne, right.

JOHNNY

So I picked up his talent?

BRUCE

Maybe more. If you feel compelled to draw these things, maybe you're -- I don't know -- picking up his obsession.

JOHNNY

What are you, Dr. Phil now?

BRUCE

(back at him)

I don't know, Oprah --

(annoyed by jotting)

What are you doin', fool?

JOHNNY

(shows him drawing)

This is it. She said it was their 'special place.'

Johnny shows Bruce his paper -- an image of the distinctive YANKEE HOUSE. And a good one. Bruce eyes it, then a light bulb goes off. As he digs through Johnny's crazy drawings, he finds his coffee table books on Lyne.

BRUCE

I've seen it before....

(searching)

Here. The Gamble House. 'Part of the original artist's colony, the Gamble house is the traditional gathering place for Maine's great artistic visionaries.'

JOHNNY

She was there with Lyne. She was wearing the same dress she had on in the painting. The one she's wearing when she's killed.

(CONTINUED)
32A CONTINUED: (2)

BRUCE
(eyes painting)
Kind of like a party dress, isn't it?

JOHNNY
Yeah, so?

BRUCE
(skimming)
Some pretty legendary shindigs happened at this house. Still do if you believe the rumors.

JOHNNY
The rumors?

OFF Johnny's drawing, we....

MATCH CUT TO:

33 OMITTED
THRU
35

36 EXT. YANKEE HOUSE - DAY

Dead empty. Leaves blow across the yard, as Johnny and Bruce approach, having just exited the Land Rover.

BRUCE
Gamble House ranks with some of the great salons in history. Algonquin Round Table's got nothin' on this place.

JOHNNY
All this from the one book?

BRUCE
I did some more digging. The, uh, parties were a little... you know... twisted.

JOHNNY
Twisted.

BRUCE
(whispers)
Freaky. Like in 'Eye's Wide Shut'.

(CONTINUED)
CONTINUED:

JOHNNY
Ah. Twisted.

BRUCE
Which would be fitting with Lyne's view of the world. Calm and sophisticated on the surface -- but underneath, distorted, unexpected, out of control. That's why he paints with blurred focus.

JOHNNY
To obscure the truth.

At that moment, Johnny pushes through the gate at the bottom of the steps, and WHOOSH he sees --

CHLOE IN A WINDOW - VISION - DAY

Johnny rushes to the front door.

JOHNNY
She's here.

BRUCE
Who?

JOHNNY
Chloe!

Johnny finds the door locked. Gets frustrated. He is intent on getting in.

BRUCE
Johnny, easy, man--

Johnny checks another window. Chloe's in that one, too. (This time we see she's in the white dress.)

JOHNNY
Hang on, Chloe!

Johnny tries the door again, and suddenly....

THE WORLD GOES DARK

Johnny looks back, and Bruce is gone -- and DAY BECOMES NIGHT IN THREE SECONDS.

When Johnny looks back to the door, it opens, as a well-dressed couple heads out. Inside: The ANTIQUE-FILLED HOUSE (as we saw before).
INT. YANKEE HOUSE - NIGHT - VISION - CONTINUOUS

A sumptuous little soiree in progress. Beautiful People in tailored suits and barely-there cocktail dresses. Artistic and critic types are in the mix, with partygoers and hangers-on clustered around them.

But here's the thing: Johnny moves through the party at normal speed. Everyone else is slightly OVERCRANKED. Johnny glimpses --

DOWN A CORRIDOR

Through a doorway. A MAN and WOMAN. Making out. The Man slips down the strap of the woman's dress, kissing her bare shoulder. And then, a SECOND WOMAN joins them.

BACK ON JOHNNY

He moves on, then spots Chloe among the partygoers.

In that dress. Stunning. Johnny walks up to her. Still OVERCRANKED, she looks through him. Past him.

Johnny follows her gaze to...

Tom Graydon. The art dealer. He smiles at Chloe, motions her toward a corridor.

As Johnny follows them, the PARTY GOES TO NORMAL SPEED and Johnny stays behind them.

GRAYDON
I'm so happy you came. Anyone ever tell you you're stunning?

CHLOE
(awkward)
Not today.

GRAYDON
I still can't get over it -- you really are like something out of an Andrew Lyne painting. The resemblance is uncanny.

CHLOE
Mr. Graydon, about tonight. I'm not sure I can...

GRAYDON
Just relax. Play it like we discussed.

(CONTINUED)
Chloe nods, but she's clearly uneasy. Graydon arrives at a door to one of those corridor rooms. He opens it to reveal....

Andrew Lyne. In a tuxedo. Dashing and compelling.

CHLOE
(recognizes him)
Is that...?

GRAYDON
That's him.

Lyne approaches. He gently touches her face, his hand tracing down along her neck in way that feels inappropriate.

LYNE
My God, it's like a rebirth.
It's Chloe, right?

Chloe can only nod. Lyne and Graydon share a silent moment, then...

LYNE
Would you like to sit for me, Chloe?

CHLOE
Me. Sit for you.

LYNE
We could create something memorable together.

Chloe is like a little girl lost.

GRAYDON
She's an artist, too, sir.

LYNE
We'll have to share our work then. From one fraud to another.

He smiles at his own joke.

CHLOE
That would be amazing.

GRAYDON
Chloe has agreed to come aboard. To be a part of your new family.
CONTINUED: (2)

LYNE
Yes, a daughter reborn.

_Lyne reaches to touch her face again as tears well in his eyes._

FLASH BACK TO:

THE FRONT DOOR - EXT. YANKEE HOUSE - DAY

Johnny lets go of the front door.

BRUCE
What is it?

JOHNNY
She's not his daughter, Bruce...
Chloe's not Lyne's daughter.

The revelation hits them, and we....

FADE OUT.

END OF ACT TWO
FADE IN:

INT. JOHNNY'S HOUSE - DAY

On the CHLOE painting. Johnny and Bruce once again face off with it.

JOHNNY
Graydon must have recruited her. To be Lyne's new muse. To replace the daughter he lost.

BRUCE
Julia...

JOHNNY
The old man couldn't paint without her.

BRUCE
He's the one who found her body....

Bruce digs through his trusty books.

BRUCE
Julia had gone out alone on the water. She fell in the boat and hit her head. Her body washed up on the beach near the house.

JOHNNY
The shoreline....

Johnny moves back toward the CHLOE PAINTING.

JOHNNY
I saw it. In this painting.

Bruce looks at the canvas. Chloe in a room. Night.

BRUCE
Dude. There's no beach in that painting.

JOHNNY
It was there, under my feet.

Johnny touches it. BRUSHSTROKE EFFECT consumes him, and....

INT. THE PAINTING - LYNE'S STUDIO - NIGHT/DAY

Johnny is at the sofa again -- but Johnny is Johnny, not

(CONTINUED)
Lyne. Chloe is posed. And as before, the transformation begins....

Night becomes Day. Moonlight in the window becomes SUNLIGHT. The light is BLINDING.

Johnny hears SEAGULLS. Then there's WATER at Johnny's feet. Lapping in. Like the tide.

He looks at Chloe. She stares at him. Those eyes that go still with death....

TIGHT ON THE EYES

They change color. From Chloe's brown, to blue. And they're different eyes.

BACK ON JOHNNY

first time he notices that. He waits for the blood to erupt from her forehead, as before, but without warning....

EVERYTHING GOES WHITE

Johnny finds himself in a BLANK, Matrix-like VOID! What the hell?

And then... The sky begins to BLEED in behind Johnny. An entire coastline appears. We recognize it as the coast behind Lyne's house.

Johnny is at the shore.

And at his feet, on the sand, against some rocks....

Julia's corpse. Blood down her face. And on her dress.

She lies against the rocks. A skiff beyond her in the sand.

Johnny stands in this entirely NEW PAINTING. Tide hits his feet. When he looks down, there is one object NOT IN BRUSHSTROKE EFFECT:

A BLOODY ROCK. The murder weapon. The water washes away the crimson. When Johnny tries to touch it....

FLASH BACK TO:
INT. JOHNNY'S HOUSE - DAY

As Johnny comes out of it.

JOHNNY
There was another painting. It was Julia.

BRUCE
You saw a different painting?

JOHNNY
Everything went white. Blank. Like it had been... Painted over. (hits him) He re-primed it.

Johnny gets an idea. Bruce isn't sure what it is, but...

EXT. JOHNNY'S HOUSE - DAY

Johnny leans the Chloe painting against the house. Johnny has his mini-chemistry-set thing going out here -- and he's got Bruce mixing chemicals in a container.

BRUCE
I can't believe I'm agreeing to this.

JOHNNY
It'll work. The older paint's got a different composition, so once we apply the--

BRUCE
It's nuts, Johnny! This is priceless art and you're about to go Mr. Wizard all over its ass. I will not be a party to this.

JOHNNY
Then don't.

Johnny pulls the jug from his hand.

BRUCE
Oh, man. Wait, wait!

Bruce can barely watch --

BRUCE
Alright, but if God's an art lover, you better be prepared to do a lot of explaining.

(CONTINUED)
As Johnny pours the chemical solution along the top of the painting. It streaks down...

And bleeds the Chloe painting away.

It reveals another painting beneath. The sky and the rocky shore behind Lyne's house. Johnny pours a second wave of the stuff.

And Julia emerges -- posed exactly, and positioned in the same part of the canvas as Chloe. It's as if Julia emerges directly from under her.

Eerie.

Bruce
Damn. She could be Chloe's twin.

Johnny
That's the idea.

On the image of Julia, we hear:

Walt (V.O.)
(prelap)
Julia Lyne died fifteen years ago.

INT. SHERIFF'S STATION - WALT'S OFFICE - DAY

Walt at his desk with a file, Johnny and Bruce across.

Walt
Lyne is listed as the father on the death certificate. He and the mother were never married.

Johnny opens the file to reveal a black-and-white crime scene photo of Julia on the beach. He holds it up to the Julia painting, which he and Bruce brought with them.... Photo and painting are an exact match.

Walt
And he did find the body. But he was cleared of any involvement. As far as the world is concerned, Julia's death was an accident.

Johnny
That's because they never found the murder weapon.
WALT
The rock.

JOHNNY
He killed her, Walt. I saw it.

BRUCE
You said you saw Chloe die.

JOHNNY
The rock was in both visions -- which is why he painted over her.
(it's hitting him now)
To obscure the truth. The surface is a lie. Don't you see the pattern?
(off their looks)
Daughter becomes muse. Muse becomes obsession. Obsession becomes murder.

The reality sinks in.

EXT. LYNE HOUSE - DAY
Sheriffs cruisers parked outside. DEPUTY ROSCOE leads several other deputies toward the house. They cross Johnny, Bruce and Walt.

WALT
(to Roscoe)
I want a full sweep, inside and out.

ROSCOE
On it, boss.

Johnny and Walt move on, toward the studio, as Graydon meets them.

GRAYDON
I'm not going to allow --

WALT
(hands him a paper)
That's a warrant, Mr. Graydon. I suggest you read it.

GRAYDON
Based on what? You are not going to put my friend through this.

(Continued)
CONTINUED:

JOHNNY
Friend, or benefactor?

BRUCE
You just had to have some new paintings to sell, didn't you? So you found the right girl and turned her into his long lost daughter.

Graydon freezes at the realization. They know.

JOHNNY
(holds out hand)
Wanna shake my hand now?

Graydon is a deer in the headlights, when--

LYNE (O.S.)
Tom.

Lyne is at the large open doors to his studio. More disheveled and unshaven than we remember.

LYNE
It's alright. Let them look. A word Mister Smith, if you wouldn't mind?

INT. LYNE'S STUDIO - MOMENTS LATER

Lyne's assistant, Nora, moves some canvases around near the wall. Prominent among them, an UNFINISHED PAINTING. The shape and sketch of Chloe is unmistakable.

Lyne walks in front of it, facing off with Johnny, Walt and Bruce.

LYNE
This is why I need Chloe to come home. To finish the new collection.

JOHNNY
What about Julia? Did you need her, too?

BRUCE
I think she served her purpose. He didn't need the Muse anymore.

LYNE
What are you trying to imply?

(CONTINUED)
WALT
That you killed your daughter,
Mr. Lyne.

LYNE
Julia was my life. And Chloe
will always be, even though she's
not my flesh and blood. Ask Nora.

NORA
Mr. Lyne, I --

LYNE
Tell them.

NORA
(beat, uneasy)
I remember Julia. I also remember
the day Mr. Lyne found her on the
beach. It was terrible. He
couldn't have hurt her. Or Chloe.

JOHNNY
(accusatory)
Chloe's still useful.

LYNE
I love her.

JOHNNY
You used her.

LYNE
I was her teacher. We had a
mutually beneficial relationship --

JOHNNY
Then why did she run away?

LYNE
(snaps)
I don't know.

A moment. Lyne gathers himself. Nora tries to act like
the help -- invisible.

LYNE
Compassion isn't a crime,
gentlemen.

JOHNNY
Compassion, or obsession?

Lyne exits.

(CONTINUED)
CONTINUED: (2)

JOHNNY
(to Nora)
Which one is it, Nora?

NORA
I only see what Mr. Lyne wants me to see.
(then)
He controls the canvas.

Off Johnny....

EXT. LYNE'S HOUSE - DAY

Roscoe regroups with Johnny, Walt and Bruce. They are out in front, near the cars.

ROSCOE
Nothing out of the ordinary.
Unless you count unfinished sketches of the missing girl in every corner of the place.

BRUCE
We must be missing something.

WALT
(to Johnny)
We're still dead in the water.

Johnny doesn't want to believe that. He eyes Graydon on the front steps of the house, arguing with a DEPUTY.

It gives Johnny an INSTINCT, which he promptly acts on...

JOHNNY
Roscoe. Did Graydon give you back the warrant?

ROSCOE
Still got the slime on it.

Roscoe finds it in his shirt pocket, folded up. Hands it back to Johnny. The second Johnny touches it...

VISION - NEW ANGLE ON JOHNNY - NIGHT

NIGHT FALLS and Walt and Roscoe are already gone -- as Chloe suddenly rushes past Johnny. She has her favorite SUITCASE in hand...and she heads for Dylan's car out by the street. Dylan, inside, hasn't spotted her.

(CONTINUED)
It's right before the Act I moment when Chloe left with Dylan, but now we have Graydon's perspective -- as he appears from the shadows, stopping her.

GRAYDON
Chloe, this is nuts. Don't do this to him. To yourself.

Graydon takes her by the arm -- then touches her. Intimately.

This guy is all sleaze. Chloe pushes him away.

CHLOE
I'm not the one hurting him. He's a great man -- and you're destroying him.

GRAYDON
You really fell for it, didn't you. The Andrew Lyne mystique.

CHLOE
People should know his life is controlled by a sleazy --

Graydon slaps her. Johnny instinctively wants to help, but obviously can't.

GRAYDON
Listen real close. Mr. Lyne's got his secrets, but you know what? I control them. And you're one of those secrets now. You even think about going public --

CHLOE
You can't hurt me any more than you already have.

GRAYDON
What about the old man? You think I could hurt him?

Chloe hadn't considered that. She wriggles herself free.

FLASH BACK TO:

OUTSIDE LYNE'S HOUSE - DAY

Johnny, still holding the warrant, watches Graydon. Walt and Roscoe look on.
JOHNNY
Walt. I'll be in touch.

Johnny walks away, as Bruce follows him. Off Walt....

CUT TO:

EXT/INT. ART GALLERY - BAR HARBOR - NIGHT -(VISION)

Where Bruce and Johnny met Graydon in Act I. It's after hours. The place is empty. Graydon hurries to the front door and taps the number code lock as the door buzzes and open. He enters.

We're behind him, FOLLOWING HIM. He rushes to his desk and opens a drawer.

INSIDE: A locked compartment. He opens it with a key he has hidden under a vase.

He extracts paperwork jammed into a file. Got what he wanted. But as he rushes out....

He crosses with Johnny. But Graydon doesn't acknowledge him.

This has all been a VISION.

WHOOSH TO:

EXT. ART GALLERY - AT THE FRONT DOOR - NIGHT

Johnny and Bruce outside. Johnny releases the handle.

JOHNNY
He's worried. He's gonna show up any second and pull something out of his desk.

BRUCE
Something he doesn't want us to find.

Yep. Johnny quickly enters the correct code into the door lock and it opens.

BRUCE
Remind me to bring you along on my next bank heist.

They slip inside...
as Johnny uses a key hidden under a vase on the desk (he watched Graydon use in during the vision).

Johnny extracts the folder and papers we saw Graydon retrieve. He flips through.

JOHNNY
Penobscot County papers. Birth certificates. Name change documents. For Lyne's daughter.

Johnny seems frozen by something.

BRUCE
So come on -- what's Chloe's real name?

JOHNNY
Not Chloe. Julia.

BRUCE
Julia? The dead one?

JOHNNY
You're not going to believe this. She wasn't his daughter either.

As the moment hits them, the front door opens.

FADE OUT.

END OF ACT THREE
ACT FOUR

54  INT. SHERIFF'S STATION - WALT'S OFFICE - NIGHT

START on the painting of Julia, dead on the beach. REVEAL Johnny, Walt and Bruce are in here. They toss a look --

THROUGH A WINDOW

where Graydon is cuffed. In a holding room. Walt has the documents Johnny and Bruce found.

WALT
I'm not going to ask how you came to have these documents in your possession.

BRUCE
Okay.

WALT
You better be right, John, or this'll all come back to haunt you.

JOHNNY
It's already haunting me, that's why I have to end it.

WALT
Make sure.

Johnny approaches the Julia painting. Touches it. WHOOSH!

55  EXT. BEACH - DAY - VISION

NO BRUSHSTROKE EFFECT.

Johnny, as Lyne, walks onto the beach... but Julia is NOT at his feet... The brown-haired girl walks in front of him, just turning around -- but wait, IT'S Chloe, not Julia! In her white dress!

Johnny/Lyne SWINGS the rock at Chloe's head! He hits her again! The murder is interspersed with HARROWING POV as we --

SMASH BACK TO:
as he lets go of the painting.

JOHNNY
It's sharper than ever. We have to find her.

WALT
That's one way to guarantee there won't be a murder.

BRUCE
If we've got Graydon in custody, then we know he can't be the killer.

JOHNNY
But he is the man with all the secrets. Let's find out if he knows any more.

Graydon in a chair -- across from the Julia painting. Walt and Johnny are right beside it. Roscoe's at the door.

GRAYDON
Julia and I never met.

WALT
But you had this file. Sealed information concerning her real identity. Pretty good insurance against the old man letting you go.

GRAYDON
Lyne isn't letting me go. His life's gonna have a second act -- thanks to me.

Johnny looks up from a piece of paper -- where he's been compulsively drawing Chloe again.

JOHNNY
And the new daughter you created.

GRAYDON
(hard)
I did what had to be done.

(off their looks)
He picked up the brush, didn't he? All I did was feed the need.

(MORE)

(CONTINUED)
GRAYDON (CONT'D)
Why do you think he created Julia the first time around? The crazy old buzzard can't work without his muse. So I gave him Chloe -- and trust me, that girl was a willing participant.

JOHNNY
Until you started hitting on her.

Graydon doesn't respond.

JOHNNY
That is the real reason Chloe ran, isn't it? You were all over her.

GRAYDON
Last I checked, making unwanted advances wasn't a crime.

JOHNNY
(hard)
Where is she?

GRAYDON
I have no idea.

JOHNNY
I think you do. You let her run, but you're not gonna let her out of your sight. She's one of your secrets. If she gets exposed that's very bad for business.

Graydon stays mum.

WALT
Last I checked, obstruction of justice was a crime.
(to Roscoe)
Call Judge Cafferty, tell him I need another search warrant...

Graydon, feeling cornered, comes to his decision.

GRAYDON
Alright... her name is Laura. Laura Tierney. She's staying near the colony.
Johnny, Bruce and Walt at the door. Walt knocks. No answer. Traded looks -- Walt checks the door, which is unlocked.

JOHNNY
(to Bruce)
Did you hear somebody scream? I swear I just heard somebody scream.

WALT
You boys are a menace.

They ENTER.

The walls are dotted with sketches and art work. Johnny touches a coat rack.

WHOOSH --

CHLOE (LAURA TIERNEY) APPEARS -- VISION

Chloe's CELL PHONE. It RINGS. She steps out from the bathroom and looks at the screen. She recognizes it.

CHLOE
Hey.

Chloe takes a moment. Emotion overcomes her.

CHLOE
No, no, it was good to see your number... I never wanted this, either. Really? That's great news. Of course I'll come back.

Chloe fights tears. She rushes out. For the coat rack. When she reaches it, WHOOSH BACK TO:

JOHNNY AT THE TABLE

JOHNNY
Come back... She's going back to him, Walt.

(realizing)
She's going back to Lyne.

BRUCE
You cannot be serious.

Johnny hurries out, but when he touches the doorknob--

WHOOSH TO:
INT. LYNE'S STUDIO - DAY - VISION

Johnny watches as Chloe enters. As she moves further inside, she spots someone.

CHLOE
I'm so glad you called. I came as quick as I could.

REVEAL it's Nora, not Lyne, across from Chloe.

NORA
He needs you.

CHLOE
How is he feeling?

NORA
Like he wants to make things right.

CHLOE
Maybe we could work a little. Get his mind off things.

NORA
Why don't you put on his favorite dress?

Nora finds the white dress on the rack. As Chloe considers it, Nora takes off her apron. Beneath, her usual clothing: We see a paint-stained T-shirt and jeans. Exactly the way Johnny saw himself dressed in the vision of Chloe's murder.

INT. CHLOE'S APARTMENT - DAY

Johnny comes out of his VISION.

JOHNNY
It was Nora.

BRUCE
She called?

JOHNNY
I thought it was Lyne, but it was Nora....

EXT. LYNE'S HOUSE - STUDIO - DAY

Nora walks toward the rocky coast. Reveal Chloe in front of her. In the white dress.  

(CONTINUED)
CONTINUED:

CHLOE
Are you sure he's okay? On the phone you made it sound like he might hurt himself.

NORA
He's been so lost without you. He needed to take a walk, to clear his head.

CHLOE
What you said about Mr. Graydon. It's true? He's been fired?

NORA
Your leaving put everything in perspective. You won't have to worry about Tom Graydon. Ever again.

EXT. LYNE'S HOUSE - DAY

Walt's cruiser pulls up. He and Johnny and Bruce rush out.

EXT. LIGHTHOUSE STUDIO - BY THE ENTRANCE - DAY

Johnny, Bruce and Walt convene.

WALT
Main house is clean.

BRUCE
(re: lighthouse)
Let's check in here.

JOHNNY
Wait--

Johnny spots Nora's apron. Discarded near the door on the way out.

JOHNNY
This is Nora's.

Johnny touches it. WHOOSH!

VISION - MATCH & MOVE AROUND THE CANVAS

As Nora appears, at a canvas, putting her apron on to start a day of work.
Johnny is at a canvas, beside Nora, watching in THIRD PERSON. This is her memory. Lyne enters, a spring in his step.

LYNE
Did you see that sunrise?
Magnificent!

NORA
Someone's full of energy today.

Lyne sips coffee.

LYNE
I've been thinking. Chloe's an art student. And she knows her way around a studio. She has an extraordinary eye for color.

Nora stops priming.

NORA
What are you saying?

LYNE
Perhaps it's time for a change. Time for you to fly on your own. God knows I've taught you all I can.

NORA
But I like it here. I like being with you.

LYNE
It's best for both of us if you go. You'll be free.

Now Nora looks at him, betrayed and hurt.

NORA
She's not even family.

LYNE
Nora --

NORA
Why do we have to live this lie?

LYNE
It's the truth. My truth.
NORA
And I've accepted it. For you.
I tell everyone I'm your assistant.
But it's lie.
(then)
You're my father.

LYNE
You are my flesh and blood, Nora.
He touches her face.

LYNE
But you know this -- you can never
be my muse.

Nora is quietly crushed. Johnny sees this, and WHOOSH!

BACK OUTSIDE THE STUDIO
Johnny comes out of it...

JOHNNY
Nora... She was his only real
daughter...

EXT. BEACH - DAY
... Nora, on the rocky coast. Chloe looks out, now wearing
that familiar white dress.

CHLOE
Are you sure he's on his way back?

NORA
He'll be here.

Chloe feels good about what's coming.

CHLOE
I'm glad you called. You've always
been so good to me, Nora. In a
way, I feel like we're almost
...sisters.

Chloe smiles, feeling at home. Nora smiles back.

As Chloe looks back at the coastline, Nora looks down.

Nora eyes a ROCK. Big one. Perfect for bludgeoning.
We recognize it as the one Johnny held in his vision.

(CONTINUED)
... Nora picks up the rock.

Chloe looks down the beach. She spots a lone figure. Lyne is approaching.

CHLOE
I see him.

NORA
Good. I want him to look at you. I want him to find you exactly where he found her.

Chloe stops and turns...

CHLOE
Who?

NORA
Julia.

Nora hits Chloe in the forehead with the rock. Chloe falls to the sand.

Just then, Johnny, Bruce and Walt rush toward the rocks.

JOHNNY
Nora!

Nora sees them. But doesn't care. She is over a dumbstruck Chloe.

NORA
He's my father. And I'm his only muse.

Nora raises the rock, as...

JOHNNY
Nora, wait! You don't want to do this.

Nora shivers, the cold wind whipping around her. She suddenly seems torn -- confused.

NORA
It's not right. He should be mine.

JOHNNY
Yes, it's all been a lie. And you wanted me to see that lie, didn't you, Nora? That's why you sent me the painting.

(CONTINUED)
We realize he's right. She did send him the painting.

JOHNNY
So you could stop hurting.

Johnny eases closer, as Nora breaks into tears...

NORA
I just wanted him to love me. To think that I was beautiful.

JOHNNY
I know.

Johnny gently takes the rock from her hand as she crumbles into his arms. Walt and Bruce react. The moment Johnny touches her...

A FLURRY OF IMAGES

-- 1) A younger Nora swings a similar rock.

-- 2) Julia is hit in the forehead.

-- 3) Nora drags her body into a skiff.

BACK TO THE BEACH

Johnny lets go of Nora. By now, Walt has pitched in, readying cuffs.

Johnny goes to a dazed Chloe, a slight trickle of blood moving down her face. For a moment, it reminds him of his VISION.

Lyne has just arrived behind them.

LYNE
Nora?

NORA
Daddy?

LYNE
What have you done?

(CONTINUED)
CONTINUED:

JOHNNY
(to Lyne)
She killed Julia and made it look like an accident.

LYNE
Is this true?

NORA
I wanted you to see me. You never could see me.

Off Nora, we're....

INT. JOHNNY'S HOUSE - DAY

... On Chloe, in one of those insane "jots" Johnny made earlier. REVEAL Johnny, in jogging suit, sweaty, picking up the scraps and shoving them in a plastic bag. Bruce, sipping OJ, grabs a bloody one and shows it to Johnny.

BRUCE
So, in the end, my psychic friend, who's obsession do you think you were channeling -- Lyne's, or Nora's?

JOHNNY
Doesn't matter, it's gone. Grabbed a pencil this morning, here's what came out...

Johnny pulls a paper from his pocket. Stick figures, badly drawn images of two men. Bruce furrows his brow.

JOHNNY
It's you and me.

BRUCE
You caught my classic, masculine jaw line.

JOHNNY
That's not your jaw -- that's a hat.

BRUCE
Interesting.

The doorbell RINGS.
AT THE DOOR - SECONDS LATER


JOHNNY
You look familiar.

INT. JOHNNY'S HOUSE - KITCHEN - LATER

Chloe nurses tea, Johnny sips coffee.

CHLOE
He called me today. Said I could move on if I wanted to. That he'd help me out with money.

JOHNNY
Is that what you want?

CHLOE
There's this art school for kids near my apartment. I'm gonna teach. Save up. Maybe go to France and study the masters.

She smiles nervously, then...

CHLOE
I still can't believe I did what I did. But it was something... to see 'the great Andrew Lyne' painting again. He seemed so... amazing.

JOHNNY
On the surface.

She can't deny that. She takes a final sip.

CHLOE
I should get going.

She hands him the tea mug, Johnny takes it. A slight WHOOSH. Chloe starts away...

JOHNNY
Laura?

She turns...

JOHNNY
Try Italy. I think you'll do very well there.

CHLOE
Italy? Ciao!

(CONTINUED)
CONTINUED:

She smiles. And Johnny watches her go.

FINAL FADE OUT.

END OF ACT FOUR

THE END