THE DEAD ZONE

"INTO THE HEART OF DARKNESS"

Production #19-4019

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THE DEAD ZONE

“INTO THE HEART OF DARKNESS”

CAST

JOHNNY SMITH
AGENT DAVID GRIBBINS

WALT BANNERMAN
DOCTOR

SARAH BANNERMAN
LINDA

J.J. BANNERMAN
MR. CHAN

DEPUTY ROSCOE
TEENAGE CLERK
CORONER/DR. WENTZ
SHERIFF’S SECRETARY (2 LINES)
TRUCKER (1 LINE)
DISPATCHER (VOICE ONLY)
THE COLLECTOR (ALL SHOT PRIOR?)
STATE POLICE OFFICER (1 LINE) *

NON-SPEAKING

TWO TEENS & MASKED LUNATIC WITH AX
BASEBALL KIDS & PARENTS AT PRACTICE
DEPUTIES & UNIFORMED COPS SEARCHING FIELD
SEVERAL FEDERAL AGENTS
GAS STATIONS ATTENDANT & PATRONS
DEAD COLLECTOR (PROSTHETIC ONLY?)
### THE DEAD ZONE

#### “INTO THE HEART OF DARKNESS”

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#### VEHICLES

| HORROR TEEN CAR | * |
| SARAH’S LIBERTY JEEP | |
| WALT’S CRUISER & OTHER PATROL CARS | |
| ABANDONED ‘82 BLACK FORD BRONCO | * |
| JOHNNY’S RANGE ROVER | |
| LINDA’S PICKUP TRUCK | |
| SEMI TRUCK (WITH CAB) | |
1

INT. DARK HOUSE - NIGHT

2 TEENAGERS make out at a secluded area in the woods. An UNIDENTIFIED POV creeps towards the car. The MUSIC is tense, as the teenage GIRL suddenly notices something through the fogged up window. She reaches out with her hand and wipes away the steam, but there's nothing there until... A FACE WEARING A LEATHER MASK SUDDENLY APPEARS! The girl SCREAMS, as the BOY quickly sits up, just as the gleaming blade of a razor sharp AXE SMASHES THROUGH THE CAR ROOF between them.

2

INT. JOHNNY'S HOUSE - NIGHT

Johnny GRIMACES on his couch, watching a horror movie on TV.

JOHNNY

Twenty bucks and they could'a got a motel room. These kids never learn the value of a dollar.

BZZZT!

He glances over at his CELL PHONE BEGINS VIBRATING on the coffee table.

3

INT. BANNERMAN HOME - NIGHT

Walt leads Johnny through the house. He seems on edge.

JOHNNY

When was the last time you talked to her?

WALT

About 4 o'clock, she was taking JJ to his little league game. But that was over a few hours ago.

JOHNNY

You try her cell?

(CONTINUED)
CONTINUED:

WALT

Voice mail.

JOHNNY

Maybe they stopped to eat.

WALT

We were supposed to hook up for pizza after the game. I've called the other parents. Everybody's home. She even left this note saying she'd meet me.

Walt offers Johnny the note. Johnny takes it... WHOOSH!

INT. UNIDENTIFIED ROOM - NIGHT

We're in a dark room. A flickering TV offers the only light. The SAME horror movie Johnny was just watching plays on the TV set.

VISION JOHNNY takes a second to get his bearings, then notices what appears to be A MAN sitting quietly in a wooden rocking chair, his back to Johnny. Completely still. He's wearing a pressed brown suit.

As Johnny starts towards the Man, a MUFFLED CRY draws his attention to his left as we SEE a half-opened bedroom door. Johnny MOVES to it and steps inside...

DARK BEDROOM

Johnny's heart races as he SEES SARAH, bound and gagged on the bed.

INT. BANNERMAN HOME - NIGHT

Johnny flashes out of this nightmarish vision. Walt knows instantly that there's something wrong.

WALT

Did you see her? John, what is it?

Off Johnny's tortured look.

FADE OUT.

END OF TEASER
EXT. BASEBALL FIELD - NIGHT

Flashing patrol cars and unmarked units litter the parking lot. Uniformed and plain clothed police officers sweep the area with flashlights. Walt is running on pure adrenaline as he barks orders into his shoulder radio.

WALT
We're looking for a silver 2004 Jeep Liberty. Plate number Romeo-4-Hotel-832.

We HEAR the STATIC VOICE respond as Roscoe approaches...

ROSCOE
We contacted the local gas stations and triple-A office. Nothing yet.

Walt seems lost for a second, then...

WALT
Check the Interstate toll booths. And move those cars out of the lot. I want a forensic's team in here ASAP.

ROSCOE
Got it.

Roscoe takes off, as Walt notices Johnny checking out the bleachers.

THE BLEACHERS

Johnny 'feels' around. Walt steps up.

WALT
Have you 'seen' anything?

JOHNNY
No.

Walt takes a breath, then,

WALT
I can't stop thinkin' about what you saw. I mean, maybe she's already...

(CONTINUED)
JOHNNY
Walt, don't do this. They're going to be fine.

WALT
You saw my wife handcuffed to a bed. Exactly what part of that is going to turn out 'fine'?

Johnny can see that Walt's years as a police officer are playing with his head. The terrible things he's seen over the years.

JOHNNY
You need to stay focused. What would Sarah say if she was here?

WALT
(beat)
She'd say have faith and do the best you can.

JOHNNY
Sounds like good advice to me.

Johnny grabs ahold of the railing, Whoosh!

EXT. NICHOL'S BASEBALL FIELD - DAY

Night becomes day. The stands are now peppered with a few scattered parents and kids watching the game. Observer Johnny looks out onto the field.

JJ is up to bat. And WHACK. A line drive and takes off running. Sarah stands, excited.

SARAH
Run, JJ, run!

She's so excited she doesn't notice someone's HAND reach up from beneath the bleachers, into her purse and steal her cell phone. Observer Johnny steps quickly to the top step and watches as the THIEF, wearing a hooded raincoat, hurries across the parking lot.

Johnny jumps down and CHASES the guy. But when Johnny rushes around the side of the building, he SEES NOTHING! The Thief has VANISHED.

EXT. NICHOL'S BASEBALL FIELD - NIGHT

Johnny walks with Walt, as he tells him what he saw.

(CONTINUED)
JOHNNY
He stole Sarah's cell phone and took off.

WALT
Did you see his face?

JOHNNY
He was wearing a hood.

WALT
Maybe if you try again.

Johnny tries touching the bleachers again, but gets nothing. He looks at Walt and shakes his head.

WALT
Something isn't right about this. It feels like Sarah was the target from the beginning.

Johnny doesn't say anything, but he has the same gnawing feeling in his gut.

JOHNNY
Any luck finding the Jeep?

WALT
No. It's like they vanished off the face of the earth. I'm gonna back-track some of the side roads.

JOHNNY
Want some company?

WALT
Yeah, I would.

They both head off towards Walt's car.

EXT. RURAL HIGHWAY ROAD/INT. CRUISER - NIGHT
A dark, lonely stretch of road. Walt drives, Johnny rides.

WALT
Let's go over it again. You saw a man sitting in a chair, and then you saw Sarah in the bedroom.

JOHNNY
That's right.
WALT
Was there anything else? Anything that might give us a location?

JOHNNY
It was dark. I couldn't see very much.

WALT
The guy that stole her phone. Could it be the same guy sitting in the chair?

JOHNNY
I guess. I couldn't see his face.

WALT
Was he short or tall? Heavy or thin? Black or white?

JOHNNY
I'm not sure.

WALT
(flares)
What the hell did you see? Jesus Christ, this is my family we're talking about!

Walt realizes he's out of line.

JOHNNY
(suddenly)
There!

Walt TURNS to SEE...

REVEAL - SARAH'S SILVER JEEP LIBERTY

Parked awkwardly off the shoulder of the road.

WIDER SHOT / EXT. CRUISER

Walt pulls the patrol car up behind it. They quickly get out of the car and approach the Jeep, Walt draws his gun. Passenger door is open.

WALT
Why would they stop out here?

JOHNNY
Keys are still in the ignition.
CONTINUED:

Walt gets on the radio.

WALT
This is Unit 1. Over.

DISPATCHER'S VOICE
Go 1.

WALT
This is Sheriff Bannerman. I need a search team out to rural route 156 North. About six miles South of Junction 17. Make sure they bring a canine unit. 1 Out.

DISPATCHER'S VOICE
10-17 route 156 north. Copy.

Johnny steps to the front of Sarah's Jeep, he carries a flashlight.

JOHNNY
There doesn't seem to be any damage.

Johnny spots something underneath the front end.

JOHNNY
Look at this.

Walt joins him as they both direct light on to the ground underneath the front end of the Jeep.

THEIR - POV

A dark pool of liquid.

WALT
(apprehensive)
Is that blood?

Johnny touches the fluid. Rubs it between his fingers. Smells it.

JOHNNY
It's radiator fluid.

Walt breaths a sigh of relief. Johnny uses a handkerchief to open the hood. He shines the light into the engine.

JOHNNY
There. Those holes in the radiator.

(CONTINUED)
CONTINUED: (2)

WALT
Are those puncture marks?

Johnny touches the radiator, Whoosh.

EXT. RURAL HIGHWAY ROAD - EARLIER

Sarah and JJ driving home from practice. JJ has his baseball gear on.

JJ
It's embarrassing.

SARAH
What's wrong with a mother cheering for her son?

Sarah smiles then suddenly grimaces, as if she might get sick.

JJ
Mom? You okay?

SARAH
Yeah, I just ate something that didn't agree with me.

Suddenly, BOOM! Steam begins to spew from the front of the engine, spraying all over the front windshield.

SARAH
Hang on.

Sarah fights the wheel, as she steers the Jeep off the road.

JJ
What was that?

SARAH
I don't know.

She tries to start the engine, but it won't turn over.

JJ
What are we gonna do now?

SARAH
It's okay. I'll call Dad.

Reaches into her purse, but can't find her phone.

(CONTINUED)
CONTINUED:

SARAH
(looking around)
Have you seen my phone?

JJ looks out the window, notices how dark it's getting.

JJ
It's really dark out here.

Then, a faint set of HEADLIGHTS appears behind them. Sarah squints into the rear view.

SARAH
Looks like it's our lucky day.

She gets out and steps out into the road. She begins waving the oncoming truck down, as the bright light from the approaching vehicle increases on Sarah and Observer Johnny's face,

RESUME Johnny and Walt.

JOHNNY
Sarah couldn't get the engine started. She waved down a truck.

WALT
What kind of truck?

JOHNNY
I couldn't tell. The headlights were in my eyes.

WALT
(more apprehensive)
D'you see the driver? Did Sarah say anything? Could you tell if it was the same guy from the park?

Johnny hesitates, as Walt SLAMS the hood closed.

WALT
(frustrated)
You're always there when people need you, John. It's an amazing thing to watch. But now it's Sarah and JJ.

JOHNNY
I want to find them as much as you do.

(MORE)
CONTINUED:

JOHNNY (CONT'D)
But I can't control my visions.
You know that.

Walt considers the comment, then heads back to the patrol car.

JOHNNY
What now?

WALT
Now we call in the big dogs.

INT. SHERIFF'S OFFICE - NIGHT

Walt sits across from Special Agent DAVID GRIBBINS. Johnny stands against the near wall. Gribbins studies the police report as everyone waits...

GRIBBINS
There was no ransom note?

WALT
No.

GRIBBINS
Anybody got it out for you or your wife? Old girlfriend? Ex-wife?

WALT
Look, I just need you to put their pictures out on the wire, that's all.

GRIBBINS
We'll get to that.
(beat)
How's your marriage, Sheriff?

WALT
My marriage?

GRIBBINS
Everything okay at home?

WALT
Are you suggesting I had something to do with this?

GRIBBINS
I have to consider every possibility.
(MORE)
GRIBBINS (CONT'D)
We're working with a deserted car. It's possible your wife set this up herself. I've seen it before.

WALT
(controlled anger)
Let's get something straight. My marriage is fine. My wife is about as stable a human being as I've ever known. And my son is a terrific kid. So drop all the 'Murder She Wrote' garbage and get down to the part where you tell me how you're going to find my family.

GRIBBINS
You're not the boy's biological father, are you?

Johnny squirms. Walt fumes. He wants to hit him, but he needs his help.

JOHNNY
I'm the biological father.

GRIBBINS
Johnny Smith. I've read about you.

JOHNNY
Then you know I'm the real deal. And I'm telling you that I saw Sarah, she was bound and gagged. Unless you think she did that to herself, too?

GRIBBINS
I respect what you do, Mr. Smith, but I can't allocate Federal resources for what could be attributed to a "psychic hunch."

WALT
Have you seen his track record in criminal cases? I'd put it up against yours any day.

GRIBBINS
That might be, but I have 37 missing person cases currently on the books.

(MORE)

(CONTINUED)
CONTINUED: (2)

GRIBBINS (CONT'D)
That's 37 husbands, wives, mothers and fathers that are going through exactly the same thing you are.

WALT
What is it that you want?

GRIBBINS
Hard evidence.

Roscoe comes rushing in...

ROSCOE
Sheriff, it's the State Police!

WALT
What's wrong?

ROSCOE
They just found a 10-year-old boy, matching JJ's description, wandering Interstate 12. They said he was bound and gagged.

Walt's heart locks in his throat, as he cuts Gribbins a look.

WALT
That hard enough for ya?

They ALL take off out of the office...

EXT. GAS STATION - NIGHT

A gas station off the highway.

Walt's patrol car SKIDS to a stop. A STATE POLICE OFFICER is standing with JJ, who has a blanket wrapped around his shoulders. Walt and Johnny both get out of the car. Agent Gribbins behind them.

INT. GAS STATION - NIGHT

WALT
JJ?

JJ runs across the lot straight into Walt's arms.

WALT
Thank God.

(CONTINUED)
It's a strange moment as Johnny watches this emotional reunion. Finally, JJ sees him.

JOHNNY  
(rubs the kids head)  
You okay? You're not hurt, are you?

STATE POLICE OFFICER  
He seems all right. We haven't questioned him yet.

Walt kneels down and talks to the boy.

WALT  
JJ, do you know where your Mom is?

JJ shakes his head, no.

JOHNNY  
Did you see the man driving the truck? The one that stopped to help you.

Silence. The kid is pretty freaked out and confused.

WALT  
I know this is hard and I wish it could wait, but it's very important for you to remember what he looked like.

JJ  
I couldn't see his face.

WALT  
It was too dark?

JJ  
Because of the mask.

Walt can hardly believe what he's hearing. Gribbins is here too.

GRIBBINS  
The man who took your mother was wearing a mask?

JJ nods.

WALT  
What did it look like?

(CONTINUED)
JJ hesitates, then points to the plastic WATER BOTTLE in Gribbins's hand. Johnny grabs it out of his hand.

JOHNNY
It was clear? He wore a clear plastic mask?

JJ nods. Johnny and Walt share a knowing look.

WALT
Impossible.

JOHNNY
Is it?

GRIFFINS
Somebody want to tell me what's going on?

Roscoe take J.J. by the shoulders,

ROSCOE
Come on kid, let's go get warm.

WALT
It's okay, we'll be right here.

Roscoe leads the boy to a waiting car.

WALT
We had a case, about a year ago. *
A serial kidnapper. He wore a clear plastic mask.

GRIFFINS
What happened to him?

WALT
We tracked him to an abandoned industrial plant. There was an explosion. He got caught in the fire.

GRIFFINS
So he's dead?

JOHNNY
The fire was fueled by chemicals. It burned for nearly five hours. They never found any remains.

WALT
Nobody could have survived that kind of heat.
JOHNNY
(looks over at JJ)
I know a little boy who might disagree.

WALT
If you're right, Sarah's abduction wasn't a random act. It's revenge.

Off the moment...

FADE OUT.

END OF ACT ONE
Walt and Johnny wait outside an exam room. JJ is on the table being checked out. A young DOCTOR steps outside.

JOHNNY
He wasn't hurt, was he?

DOCTOR
There were no physical injuries, but we did find traces of trichloromethane in his lungs.

JOHNNY
Chloroform?

WALT
(under his breath)
Sonofabitch...

DOCTOR
I want to keep him for a day, just to be safe. He's a pretty tough kid.

The doctor walks away, as Walt stares at JJ through the slightly opened doorway.

WALT
I'm going to station an officer outside his room. I won't risk losing him again.

Johnny can see, maybe for the first time, just how much Walt truly loves this boy.

Agent Gribbins approaches with some coffee. Peace offering.

GRIBBINS
How's the boy?

WALT
He doesn't remember very much.

JOHNNY
Maybe now we get some cooperation from you people.
GRIBBINS
Sheriff, I need to ask you a few more questions.

WALT
Great, more questions.

Gribbins has a thick manila file in his hands.

GRIBBINS
This man you referred to in your report as "The Collector" - what can you tell me about him?

WALT
He's a psychopath. He abducts women, tortures them and then tosses them back into the woods.

GRIBBINS
You said this was revenge.

WALT
We stopped the guy. He got hurt in the process. I guess he got pissed off and now he's back. What part of all this don't you understand?

GRIBBINS
This man appears to have eluded the authorities for years. How were you able to find him so fast?

JOHNNY
"Psychic hunch."

Gribbins takes the shot.

GRIBBINS
If you never recovered his body, why did you close the case?

JOHNNY
What are you trying to say?

Walt seethes, as...

WALT
(flares)
He's saying if we hadn't screwed up, this guy would be dead or in prison and we wouldn't be having this conversation.

(MORE)
WALT (CONT'D)
Isn't that it?

Even Johnny's caught off-guard by Walt's flash of anger.

GRIBBINS
I think you're too involved in this case. I think you should go home and get some rest. Let us do our job.

WALT
My wife is out there somewhere with this maniac. You think I'm going home to take a nap?

GRIBBINS
I won't hesitate to lock you out of the investigation. And you know I can do it. So take a few hours and chill.

Gribbins walks away, as Johnny and Walt watch him go.

JOHNNY
I think he's serious.

WALT
I know he is.

JOHNNY
But you're not going home, are you?

WALT
No, I'm not. But I have an idea.

INT. SOAP FACTORY - DAY
The charred ruins of the factory.

JOHNNY
I thought you went through this place after it burned?

WALT
We did.

JOHNNY
What do expect to find this time?

WALT
Not me. You.

(CONTINUED)
CONTINUED:

Johnny gets it, as...

INT. SOAP FACTORY - CONTINUOUS

The inside of the building is nothing more than burnt and twisted metal.

WALT
We came in here and then we separated.

Johnny TOUCHES a burnt piece of equipment as, WHOOSH!

INT. SOAP FACTORY - (PAST, ALREADY SHOT) - NIGHT

Walt and Johnny MOVE FORWARD through the factory.

WALT (V.O.)
I went left and you walked that way.

JOHNNY (V.O.)
The kitchen.

WALT (V.O.)
That's where the fire started.

As Johnny MOVES INTO THE KITCHEN, WHOOSH!

INT. THE COLLECTOR'S KITCHEN - MOMENTS LATER

Johnny flashes out of the vision, as he and Walt step into the remains of the kitchen.

WALT
This is the last place we saw him.

JOHNNY
(a touch of remorse)
And Linda.

Walt roams around the debris, searching for some sort of clue. Johnny notices the burnt remains of a propane tank and touches it, WHOOSH.

A small, thin FLAME creeps up the wall, Johnny recoils his hand... WHOOSH. The wreckage forms into a solid wall. A ceiling forms above him. Johnny spins -

Suddenly, a big ass SHOTGUN is pointed in his face.
INT. SOAP FACTORY - NIGHT - (PAST, ALREADY SHOT)

Observer Johnny watches as the Collector (unmasked) trains the shotgun at Vision Johnny. Walt levels his side-arm back at The Collector. LINDA, his SUPPOSED VICTIM, stands alongside The Collector.

WALT
There’s a half dozen police cars heading up this mountain as we speak!

The flames CRACKLE across the wall towards the hissing propane tank...

THE COLLECTOR
You choose, Sheriff. Arrest me and watch your friend die. Or step aside. It's your choice.

JOHNNY
Walt, listen to me. You need to let this one go. I've seen it before...

Walt looks at Johnny and knows that he's up to something.

WALT
Alright, everybody just relax.

Walt slowly lowers his gun down. Johnny sees the flames reach the propane tank. Linda is about to notice it like she did before, then...

JOHNNY
Is it worth it, Linda?

And instead of seeing the impending explosion, she looks over at Johnny.

LINDA
You don't understand.

In that instant, the propane tank EXPLODES. The Collector takes a full frontal blast of fire. He SCREAMS as he covers his face, his skin sizzles.

FREEZE
The Collector is hunched over. Holding his face. CAMERA SPINS, (present day) Johnny walks into the scene.

INT. SOAP FACTORY ROOM - DAY

RESUME with Johnny as he flashes out of the Vision.
JOHNNY
His face was badly burnt. His arm, too.

WALT
What happened to him?

Johnny carefully touches the kitchen counter as, WHOOSH!

INT. SOAP FACTORY - NIGHT
Johnny now stands amidst a full-blown FIRE. Flames rise up the walls. (Vision) Johnny watches himself and Walt bolt out of the kitchen. Linda pulls The Collector the opposite direction back into the factory.

Johnny narrates to Walt (and us) through these visions.

VISION JOHNNY
When we took off to save the girl, Linda and The Collector slipped out through a side exit.

(Vision) Johnny follows them, watching Linda pull The Collector through the unexpected opening. Fire all around them.

LINDA
Don't stop! I won't let you die!

EXT. SOAP FACTORY - CONTINUOUS
Observer Johnny is already there as Linda guides The Collector, now badly injured and SCREAMING IN PAIN, out of the building and into the back of a black Ford Bronco.

She slams the side door shut and hurries around and gets in the driver's seat. Johnny takes notice of the license plate number as the van tears away, just as the building is rocked behind them by huge explosions.

He gets a partial number "WR4 -" as everything ghosts away and the visions end...

EXT. SOAP FACTORY - DAY
Johnny spins out of the vision. He's now outside of the building with Walt.

(CONTINUED)
JOHNNY
They drove away in a black SUV.
I saw part of the license plate number - "W-R-4".

WALT
Good. Let's see if we can find the bastard.

INT. WALT'S SUV - SHORT TIME LATER
Walt gets off his radio.

WALT
There was an black '97 Ford Bronco matching that partial plate registered to a Landmount Properties. Probably a dummy corporation.

JOHNNY
Was there an address?

WALT
Post Office box. It gets better.
The vehicle was found deserted nearly 10 months ago.

JOHNNY
Where?

WALT
Two hours north of here. A place called Shawnee Peak. Can you believe it? This guy's been in our backyard the whole time and we didn't know it.

JOHNNY
Maybe we should talk to Agent Gribbins?

WALT
Why? So he can tell us to go home and wait? Let's face it, end of the day Sarah's just another case number to them.

Johnny can't argue with any of his logic.

JOHNNY
Alright, let's go find him.
Walt cranks the engine as the patrol car tears away.

EXT. SHAWNEE PEAK TOWN HOSPITAL - DAY
Johnny and Walt exit double-doors. Frustrated.

JOHNNY
I don't get it. There's no way anyone could have survived that kind of trauma without medical attention.

WALT
According to them there hasn't been a major burn victim admitted here in over a year.

Walt violently kicks a metal trash container.

JOHNNY
Feel better now?

WALT
No. Yes. Maybe.

They share the absurdity of the moment, then...

JOHNNY
(a thought)
If the guy was hurt and Linda didn't take him to a hospital, that means she must have taken care of him herself.

WALT
And?

JOHNNY
She'd need medical supplies.

WALT
(grabs Johnny around the neck)
You sure you weren't a cop in another life?

JOHNNY
I've been spending too much time with you.

They get in the car and drive away.
CONTINUED:

MR. CHAN (V.O.)
It's against the law for me to
sell to the public.

INT. MEDICAL SUPPLIES - WHOLESALE - DAY

A medium size warehouse space filled with medical equipment and supplies - syringes, gauze, thermometers, hazardous waste signs, some chemical solutions, etc. Johnny and Walt speak with the owner, Mr. Chan. He seems nervous and twitchy. A teenage stock CLERK stacks boxes, behind him.

WALT
Then you don't remember a woman asking for medical supplies? Stuff to treat a burn?

MR. CHAN
I told you, I'd lose my license.

JOHNNY
Maybe you could check your records?

MR. CHAN
Like I said, it's...

WALT
Against the law, yeah, we heard you.

The phone on the far wall begins to RING.

TEENAGE CLERK
I'll get it.

MR. CHAN
(quickly)
No! I'm expecting an important call.

It's obvious he just wants them out of his shop.

MR. CHAN
If you gentlemen excuse me, I have a business to run.

He walks off to answer the phone. As he passes the clerk...

MR. CHAN
(bitchy)
Stack those boxes straight!

(MORE)

(CONTINUED)
CONTINUED:

MR. CHAN (CONT'D)
What are you, blind?

The young man takes the abuse, as Johnny and Walt walk away.

EXT. MEDICAL SUPPLIES - WHOLESALE - DAY

Johnny and Walt head for the car.

JOHNNY
It's a good thing that guy doesn't have to deal with the public.

WALT
You pick up anything strange in there?

JOHNNY
Not unless you include that toupee.

WALT
(checks his watch)
Four hours and we're back to zero. We're never going to find her at this pace.

TEENAGE CLERK (O.S.)
Sheriff?

Walt and Johnny TURN to SEE the Teenage Clerk.

TEENAGE CLERK
I heard you talking to my boss. He's lying.

WALT
Come again?

TEENAGE CLERK
Mister Chan. He wasn't telling the truth about selling supplies to the public.

Johnny and Walt share a hopeful look,

JOHNNY
Go on.
TEENAGE CLERK
(clearly nervous)
I'll probably get fired, but who cares, it's a sucky job and there's no benefits.

WALT
We're in kind of a hurry.

TEENAGE CLERK
I've seen supplies go out the back door. Stuff that never shows up on any invoices or tax statements.

WALT
Do you remember a woman coming in about 11 months ago? Thirty, blonde, pretty?

TEENAGE CLERK
I remember. She wanted stuff in bulk - antibiotics, gauze, cyanocrylite.

WALT
Cyano- what?

TEENAGE CLERK
Cyanocrylite. It's a glue solvent. They use it to connect skin tissue after a bad burn.

Johnny and Walt exchange a look... they got him.

TEENAGE CLERK
She paid ten times the retail cost - in cash. chan loves his money.

JOHNNY
You're sure about this?

TEENAGE CLERK
I'm sure. I even delivered the stuff myself.

JOHNNY
You have an address?

EXT. CABIN MOTELS - NIGHT
Night has fallen. A row of cabins.
Walt and Johnny speak with the MANAGER, a woodsy type.

MANAGER
Don't recall a couple checkin' in, 'specially one looked like a piece'a beef jerky.  
(a beat)
There was a blonde rented the lakeside cabin. But she was alone.

JOHNNY
How long ago did she leave?

MANAGER
She didn't.

WALT
You mean she's still here?

MANAGER
Cabin five on the far side of the lake. Said she needed some privacy on account her dog likes to howl at night.

WALT
Her dog, huh?

EXT. CABIN #5 - NIGHT
A small log cabin surrounded by dark woods. Johnny and Walt cautiously check the perimeter. They move to a side window and peer in through the slightly parted curtains.

THEIR POV INTO CABIN'S MAIN ROOM
Also dark. What appears to be a MAN sits in a chair, watching TV, his back to them. It's the same exact scene Johnny saw in the Teaser vision.

JOHNNY
(whispers)
This is the room from my vision.

WALT
(intense)
That means Sarah's in there, too.

Walt pulls his revolver and checks the cylinder.

JOHNNY
Maybe we should get some help?

(CONTINUED)
CONTINUED:

WALT
(re: the gun)
This is all the help we need.

Walt removes a smaller gun from his ankle holster.

WALT
Take this.

JOHNNY
Why?

WALT
You know what this guy's capable of.
(pointed)
Sarah's in there for Chrissake.

Johnny reluctantly takes the gun.

WALT
Let's go.

Walt slowly puts his hand on the doorknob, gun at the ready. Opens. And they ease inside...

INT. CABIN - MAIN ROOM - NIGHT

They ease silently into the dark room. Fortunately, the TV is so loud that the Man doesn't seem to hear them, then --

CREAK! Johnny steps on a LOOSE FLOORBOARD! Walt instinctively FAST-TRACKS towards the Man in the chair, his gun leveled.

WALT
Police! Put your hands on your head!

The man doesn't respond.

WALT
I'm not playing with you! Put your hands on your head! NOW!

The man remains motionless. Something isn't right here. They move cautiously around the chair, as they see:

THE MAN'S FACE

Is hidden behind that now familiar looking plastic mask.

(CONTINUED)
WALT AND JOHNNY

Walt cautiously reaches out and slips the mask up off the guy's face. The expression of their faces says everything,

WALT

Jesus Christ.

REVEAL - THE COLLECTOR'S FACE

It's horrifying. The skin has been plastered together with glue. He's obviously been dead for awhile.

WALT

(realizes)

Sarah.

Walt tries the locked bedroom door. He steps back and plants his boot into it, smashing it OPEN. He rushes in, then after a BEAT, returns with his gun lowered. He looks at Johnny and shakes his head.

WALT

What the hell is going on? If he's dead, who took Sarah?

The Collector's body suddenly SLUMPS forward. Johnny nearly jumps out of his skin. He gently pushes the dead body back against the chair. As he touches him...

INT. CABIN - LIVING ROOM - NIGHT

Whoosh! MATCH/ CUT/ MORPH. We SPIN around Johnny and the Collector's dead body...

SARAH'S lying on the bed handcuffed and gagged. Her eyes, terrified. Crying. She looks up. There's a DARK FIGURE standing over her wearing a dark, hooded raincoat. A GLOVED HAND reaches down and takes the gag out of Sarah's

SARAH

Please, I don't want to die!

The Dark Figure steps forward into the light.

SARAH

Who are you? What do you want?

The figure pulls back the hood and slips off the mask, REVEALING Linda, the woman Johnny unwittingly delivered to The Collector in the first episode.

She has a bizarre look of calm, but clearly disturbed

(CONTINUED)
resolve. She takes a burnt and twisted MASK from the pocket of the raincoat and holds it out for Sarah to see...

LINDA
See what they did to him? To everything I cared about? Now it's my turn. I'll show them the meaning of love.

Linda takes out a syringe containing a blue-ish liquid.

LINDA
Time to sleep now.

SARAH
No, please, you can't!

LINDA
It won't hurt, I promise.

SARAH
(desperate)
It's not me... it's my baby!

LINDA
(cought off guard)
Baby?

SARAH
I just found out today. I haven't even told my husband. I won't struggle. Just don't hurt my baby.

A flash of genuine concern crosses Linda's face, then is quickly replaced by calculated determination.

LINDA
You need to do exactly what I tell you. Understood?

Sarah nods.

LINDA
Get up.

INT. CABIN - LIVING ROOM - DAY

Johnny flashes out of the vision.

JOHNNY
It's Linda. She's the one who took Sarah.

(CONTINUED)
CONTINUED:

WALT
(confused)
Linda?

Johnny is clearly torn up by what he just saw and heard. Walt can see it in his eyes.

WALT
What else?

JOHNNY
(covering badly)
Nothing.

WALT
(pressing)
Tell me what you saw.

JOHNNY
Walt...

WALT
(pointed)
I have a right to know!

Walt grabs him, as Johnny's eyes fill with tears as he realizes the pain he's about to inflict on his good friend,

JOHNNY
(reluctantly)
Sarah's pregnant.

WALT
Pregnant?

Walt's rage seems to rush out of him as a new set of emotions rush in. He slowly lets go of Johnny, as he turns away.

JOHNNY
She just found out today.

WALT
(eyes fill with tears)
She's going to have a baby.

Johnny grabs Walt to shake him back into the moment,

JOHNNY
(intense)
That's why we can't quit. That's why we have to stay focused. Do you understand? Do you?
36 CONTINUED: (2)

Off the moment,

FADE OUT.

END OF ACT TWO
ACT THREE

FADE IN:

37 INT. MORGUE -- EARLY MORNING

The Collector's body lies partially covered by a plastic sheet.

WALT (O.S.)
I appreciate you comin' in so early, Mark.

REVEAL

Coroner, DR. WENTZ, briefs Walt, Johnny and Agent Gribbins.

DR. WENTZ
It's not a problem. You know how much we all care about Sarah.

GRIBBINS
What did you find, Doctor?

DR. WENTZ
The body has third-degree burns to the face and chest. The right arm is nearly burnt off at the shoulder.

JOHNNY
So he died from fire?

DR. WENTZ
Infection. It doesn't appear he sought any serious medical attention. The pain must have been incredible.

WALT
(low)
Good.

Johnny and Gribbins exchange a concerned look,

GRIBBINS
How long has he been dead?

DR. WENTZ
It's hard to tell without some more extensive testing, but I'd guess the better part of a year, maybe nine or ten months. The solvent seems to have slowed the rate of decomposition.

(MORE)

(CONTINUED)
DR. WENTZ (CONT'D)
(almost with admiration)
It's obvious that whoever preserved the body did it with tremendous care.

GRIBBINS
Thank you, Doctor.

Wentz sets his hand on Walt's shoulder and walks away. Walt turns and catches Gribbins staring a hole through him.

WALT
What?

GRIBBINS
I could have your badge for interfering with a federal investigation.

WALT
Since when is capturing a felon considered interference?

Walt starts for the door, as TWO of Gribbins's AGENTS blocks his way.

GRIBBINS
Here's the deal. You want to be a part of this case, we work as a team. Otherwise, I lock your ass up and you can read about it in the newspaper. That's the offer and it's nonnegotiable.

Walt realizes he's got no other choice but to go along, as he reluctantly nods.

GRIBBINS
(checks his watch)
The sun'll be up in two hours. I've got fifteen agents coming in from Washington, they should be on the ground by eight o'clock. Until then, I suggest you both go home, take a shower, grab some chow and try to get a couple hours of sleep. There won't be time after we get started and I need you to be sharp.

WALT
Fifteen agents?

(CONTINUED)
CONTINUED: (2)

GRIBBINS
Best I've got.

Agent Gribbins walks out, followed by his agents.

JOHNNY
You heard him, fifteen of the very best F.B.I. Agents. This is a good thing.

WALT
I hope you're right.

Walt is clearly struggling to hang on to his emotions.

JOHNNY
Go home. I'll pick you up at eight.

Walt grabs his jacket and walks out. It's only after he's gone that we see the true look of uncertainty in Johnny's eyes.

INT. JOHNNY'S HOME - KITCHEN - SHORT TIME LATER

Johnny comes in and drops his keys on the counter. He reaches for a piece of fruit and catches a whiff of himself. He sniffs at his shirt -- PEW! -- he definitely needs a shower. As he's about to head upstairs, he notices the LIGHT BLINKING on his answering machine. He hits the CALLER ID button...

INSERT - PHONE MACHINE
'SARAH'S CELL' comes up on the display screen.

RESUME JOHNNY

He's clearly stunned as he presses PLAY.

LINDA'S VOICE (ANSWERING MACHINE)
If you want to know what happened to Sarah, come to where she was taken. Come alone, or she dies. I'll be watching.

CLICK! DIAL TONE. Johnny hesitates, then picks up the phone and starts dialing, then quickly hangs up. He REWINDS the message tape, then hits PLAY.

LINDA'S VOICE (ANSWERING MACHINE)
...Come alone, or she dies. I'll be watching.

(CONTINUED)
CLICK! Johnny's mind races with questions and possibilities, as he finally grabs his keys off the counter and takes off.

EXT. DESERTED ROAD - EARLY MORNING (DARK)

Johnny's Range Rover pulls off the road at the spot where Sarah's Jeep was found. He opens the door and gets out, leaving his headlights as the only source of light. He walks forward and finally notices --

A SMALL BOX sitting on the ground. He looks around into the darkness, then picks it up and opens it. He lifts out a small, micro-cassette TAPE RECORDER. He doesn't get a vision, so he hits, PLAY.

LINDA'S VOICE
If you're hearing my voice, that means you've been smart enough to follow my instructions. Good for you, better for Sarah. She's suffered no permanent injury. How long she remains unharmed is entirely up to you. You need to know that I am watching you at this very moment, and I'm not alone in case you decide to play hero.

Johnny looks around into the darkness, it's impossible to know if she's lying or telling the truth.

LINDA (V.O. CONT'D)
I've had many months to reflect on our brief, but eventful association and it occurred to me what a truly special individual you are. It also occurred to me that you are a fraud of monumental proportions, operating in the knowledge that you inhabit only as an observer, a voyeur free from consequence.

We CAMERA SPINS SLOWLY around Johnny as he listens...

LINDA (V.O. CONT'D)
That's why I've decided to strip away your safety net. Not only do I want you to know what happened to Sarah, I want you to experience it.

(CONTINUED)
LINDA (V.O.)
There is only one thing you can be certain of, and that's if you don't do exactly what I say, you'll never see or hear from either one of us again.

(beat)
Take the box and the recorder and get back into the car. Sit in the passenger seat. You can push pause until you're ready to continue.

Johnny hits PAUSE, as he notices his hand has a slight tremble.

INT. RANGE ROVER - CONTINUOUS
Johnny slides into the passenger seat, closes the door and TURNS ON the dome light. He hesitates, as if he doesn't continue, this whole thing might go away. Then hits PLAY again.

LINDA (V.O. CONT'D)
Put the key in the ignition, but do not start the engine.

Johnny does as he's told.

LINDA (V.O. CONT'D)
Inside the box, underneath the bottom, you'll find a leather case. Take it out.

Johnny reaches into the box and removes the cardboard bottom. He lifts out a leather container about the size of an eyeglass case.

LINDA (V.O. CONT'D)
Open the case and remove the contents.

Johnny carefully opens the case, REVEALING...

A GLASS VIAL
It contains a familiar looking blue liquid.

LINDA (V.O. CONT'D)
Take the cap off the vial and drink the liquid. You have thirty seconds.
40 CONTINUED:

As Johnny decides what to do, his mind is flooded by FLASHES OF MEMORY (INTER-CUT EXISTING FOOTAGE OF JOHNNY'S LIFE WITH SARAH, BOTH BEFORE AND AFTER HIS COMA. MAYBE WE CAN FIND A GREAT TAG LINE TO USE AS HIS FINAL MEMORY.)

LINDA (V.O. CONT'D)

Time's up. What's it going to be, John?

The recorder CLICKS OFF.

Johnny has no choice and quickly downs the contents of the vial. He hesitates, then slumps slowly forward in the seat unconscious.

41 INT. INDUSTRIAL ELEVATOR (MINE SHAFT) - NIGHT

Johnny wakes up, groggy, he's bound and gagged. He struggles against his restraints, as he rolls over and realizes that SARAH is lying next to him. Johnny tries to reach her, but he can't move due to his restraints.

Sarah's scared. Also bound and gagged. She's suddenly, grabbed by the ankles and dragged out, as she ghosts away.

41A WHOOSH!

Johnny realizes it was just a vision. Sarah must have also been brought to this same location.

Johnny BLACKS OUT again.

42 INT. ELEVATOR - NIGHT

Johnny wakes up in, now free from his binds and gag. The only light is a singly, bare light bulb on the ceiling. Johnny rises and checks the interior of the metal lift. Johnny tries the door, as he touches it,

43 INT. ELEVATOR - NIGHT

Whoosh! Vision Johnny watches as SARAH POUNDS against the same heavy metal door. Frantic. Desperate.

SARAH

What do you want from me?! What have you done with my son?!

LINDA'S VOICE crackles through an old INTERCOM system.

(CONTINUED)
CONTINUED:

LINDA'S VOICE
There's a box against the back wall.

Sarah TURNS and finds it. She OPENS it and lifts out a neatly pressed dress and a shoulder length blonde wig.

LINDA'S VOICE
Get dressed. I'll be back.

SARAH
Wait! Please, don't go! Where am I?! What do you want?!

She POUNDS her fists against the heavy metal door until her hand bleeds. She slumps to the ground, clutching her stomach as she cries.

MATCH CUT:

INT. SMALL ROOM - NIGHT
Johnny spins out of the vision, as he realizes Linda is making good on her promise to have him experience Sarah's nightmare.

JOHNNY
(calling out)
I know you're out there! We both know it's me you want! Just take me and let Sarah go! You hear me?!

Johnny steps back and in a moment of anger, KICKS the door with his boot.

TIME CUT TO:

INT. ELEVATOR - NIGHT
Johnny sits, his back against the far wall. Suddenly, just when he thinks it's over, we HEAR the SOUND OF MACHINERY, as the elevator JOLTS, then begins to DESCEND. Johnny braces himself as the lift rumbles down for about thirty seconds, then comes to an ABRUPT STOP. The heavy metal door grinds OPEN, as he steps out.

INT. MINE SHAFT - NIGHT
Multiple tunnels have been sealed off, as another bare bulb illuminates this slightly bigger space.

(CONTINUED)
There's no one around, but Johnny can't shake the feeling he's being watched.

**JOHNNY**

Are you there?! Why don't you just tell me what you want?!

No response.

**JOHNNY**

Great, now I'm talking to myself.

As Johnny walks forward into a small area, there's a central beam, as he leans his hand against it, WHOOSH!

**SAME AREA**

Sarah appears next to him on her knees. She's now dressed in the brightly colored sun dress and wears the blonde wig. Linda, wearing the raincoat and mask, holds a SHOTGUN on her.

Sarah notices a broken pickax lying a few feet away from her, partially covered by dirt.

**LINDA**

Get up.

Upset, Sarah struggles to her feet.

**LINDA**

Do you know what's going to happen to you?

Sarah looks up at Linda, directly into her eyes.

**SARAH**

(fighting to control her emotions)

My name is Sarah Bannerman. I grew up in Cleaves Mills. I have a family.

**LINDA**

(becoming agitated)

Be quiet.

**SARAH**

My husband's name is Walt. We've been married more than nine years. My son is named JJ. He's ten years old.

* (CONTINUED)
LINDA
(flares)
I told you to be quiet! I know what you're doing. You're trying to personalize the experience. I guess there's something to be said for being married to a cop.

SARAH
I did everything you asked. I put on the dress. And the hair. Can you at least tell me that my son is all right?

LINDA
He's fine. I let him go about an hour after I picked you up.

SARAH
Thank God.

LINDA
God had nothing to do with it.

SARAH
I don't even know your name. Can you at least tell me your name?

LINDA
Why?

SARAH
I just don't know what to call you.

LINDA
(beat)
Linda. My name is Linda.

SARAH
Linda. That's a pretty name. I used to have a friend named...

LINDA
That's enough. I don't want to hear anymore about you, or your family or your friends. Understand? This isn't a Goddamn party!

Sarah can see that she's touched something in this woman, a nerve that she might be able to exploit. Besides, what's the worst thing that can happen?
CONTINUED: (2)

SARAH
Do you have any children, Linda?
Because I have a life inside of me, a life that isn't responsible for any of this.

LINDA
This isn't about you or your baby. This is about...

SARAH
About what? You can talk to me. I won't judge you. I know there's a decent person underneath all the pain and rage...

Linda seems moved by the moment, then her eyes change and she's dark again.

LINDA
(pointed)
You don't know me. You don't know anything about me. So why don't you shut your mouth before you find out who I really am.

Linda takes her right hand off the barrel of the gun to wipe her forehead. When she does, Sarah seizes the moment and grabs the broken pickax off the ground and swings it hard at Linda, just missing her head, but knocking the gun across the space.

They both race for the weapon, but Linda is able to get there just fast enough to draw down on Sarah again.

LINDA
That was stupid! What is it? Do you want to die?! Is that it?! Because I'll do it! I swear to God, I'll kill you!

Sarah drops to her knees in defeat, as...

INT. MINESHAFT - NIGHT

Johnny spins out of the vision, as he HEARS something and TURNS, just in time to see the DOORS CLOSE and the elevator begin to rumble SKYWARD. He quickly locates the dusty control box and desperately pushes the operating buttons but nothing happens. He's now trapped deep underground with no way out.

FADE OUT.

END OF ACT THREE
ACT FOUR

FADE IN:

INT. MINESHAFT - NIGHT

CLOSE ON

Johnny looks around and finds the broken pickax. Then he
notices something on the far wall and moves for a closer
look.

ON THE WALL

"J.S." has been carved into the stone wall. Johnny touches
it.

MATCH/CUT/MORPH:

INT. MINESHAFT - EARLIER

Whoosh! Sarah appears next to Johnny, kneeling. She
uses the pickax to carve Johnny's initials in the stone.
Her face is dirty. Eyes puffed from crying. She's scared
and alone.

SARAH
I don't know when she's coming
back, so I'll just go ahead take
a chance that you'll find this
and see me.

Observer Johnny instinctively reaches out for her, but
can't touch her.

SARAH
Johnny, I want you to tell Walt
how much I loved him. How much
he meant to me and to my life.
After your accident... he taught
me that it was all right to love
again. To live again. And I
will never forget that... not
ever.

(a beat, fighting the
tears)
Tell JJ not to hate me for leaving
him. Tell him to be everything
he is, and that I hope someday he
has a son that he loves as much
as I love him. He'll need you
now more than ever. Walt, too.
Please, take care of them for me.

(CONTINUED)
Johnny kneels beside her, wanting so much for her to be real. She turns to her left, and seems to actually make eye contact with Johnny.

SARAH
  (softer, hesitant)
  I need to confess something.
  (beat)
  I never stopped loving you, Johnny, not for one minute. I couldn't show it, but it was always there deep down inside of me.
  (a beat)
  I used to think about the way things could have been between us if... They say it's impossible to love two people at once, but they were wrong... they were wrong.
  (fighting her emotions)
  I just wanted you to know this before it's too late. Good-bye, Johnny.

Sarah's image begins to ghost away.

JOHNNY

Sarah...

And then she's gone.

INT. MINESHAFT - NIGHT/DAY?

Johnny flashes out of the vision. He's consumed by the power of the moment, then picks up the pickax and drives it hard into the wall.

Suddenly, he HEARS the elevator machinery begin to grind as he realizes the elevator is coming back down. He has only a few seconds to get prepared for the unknown. He uses the ax to quickly break the light bulb in the main room and prepares to attack whoever might step out of the approaching lift.

But, as the metal doors slide open, we see the car is empty except for another small box. Johnny steps in and picks up the box, inside he finds another VOICE RECORDER. He presses PLAY.

LINDA'S VOICE  (RECORDE)
  I realize how frustrated you must be by now. But I promise you that our pain is almost over.
  (MORE)
LINDA'S VOICE (RECORDER) (CONT'D)
When we first met, you asked me to be honest with you. How can you expect something you've never offered yourself? How could you love someone and watch as she gives herself to another man? Sarah could have been yours, but you weren't strong enough to take her. Now, you and I share the pain of losing our one true love. A pain that can only be healed by death.

(beat)
By the time you hear this message, I'll be one step closer to mine and so will you.

The recorder CLICKS OFF. In anger, Johnny turns and SMASHES the recorder against the wall.

JOHNNY
(low)
You crazy bitch.

He collapses to his knees in the center of the elevator,

TIME DISSOLVE TO:

Johnny is now lying on his back, mentally, emotionally and physically exhausted.

He lies there for a second, then suddenly a DROP OF WATER hits the floor beside him. Then another. Johnny TURNS his head to take notice of the water drops, the looks back UP, as he FOCUSES...

TIGHT POV - WATER DRIP

As it seeps through a split seam in the metal ceiling of the elevator car.

RESUME JOHNNY

As he gets to his feet and takes a closer look at the break in the metal sheething. The whole elevator car is rusted and battered.

He quickly finds the pickax and a box to stand on, as he uses the ax to pry apart the rusty metal ceiling.

(CONTINUED)
He's shocked to find how easy it breaks away, as more water begins to pour through the ever expanding opening. Finally, he breaks away enough to fit his body through, as high above him he can see daylight.

Johnny examines the thick metal cable running up the length of the shaft.

**JOHNNY**
You can do this. You have to do it.

He powers himself up through the opening and begins the long hard climb up the darkened shaft.

One bloodied hand appears, then Johnny's body rolls out on to the ground. He stares up towards the sky, exhausted and breathless.

**JOHNNY'S POV - THROUGH TREE BRANCHES**

The first rays of morning sunlight filter through the tree tops.

**RESUME JOHNNY**

It's good to be alive, but then his mind races back to...

**LINDA'S VOICE**
Now you and I share the pain of losing our one true love. A pain that can only be healed by death. By the time you hear this message, I'll be one step closer mine.

He has a moment of clarity.

**JOHNNY**
Walt.

He checks his watch, scrambles to his feet and starts to run towards the road.

Johnny half jogs up the isolated logging road. In the distance, he sees a **SEMI-TRUCK APPROACHING**.

**JOHNNY**
Thank God.

(CONTINUED)
53 CONTINUED:

He steps into the center of the road, waves his arms as the truck approaches...

54 INT. BANNERMAN HOME - NIGHT

Walt dials his phone.

WALT
Roscoe, it's Walt. Have you seen or heard from John? -- No, we were supposed to hook up but he never called. -- No, that's okay. I'm on my way in.

Walt hangs up and TURNS to REVEAL Linda standing silently behind him at the kitchen table. It's a shocking moment. She's wearing a brightly colored sun dress and a shoulder length wig. She also has the shotgun pointed at him.

LINDA
I was beginning to think we'd never get an opportunity to talk.

The phone RINGS. Linda casually FIRES one barrel and BLOWS THE WALL PHONE TO SMITHEREENS! Walt shields himself against the unexpected blast.

LINDA
I still have one barrel left.

Walt isn't sure of anything, except this woman isn't messing around.

WALT
Where's Sarah? What have you done with my wife?

LINDA
In time, Sheriff. Everything in time.

55 INT. TRUCK CAB - MORNING

Johnny's using the TRUCKER'S phone to try and call Walt.

JOHNNY
C'mon, Walt, pick up the phone. Dammit.

Johnny closes the phone.

(CONTINUED)
TRUCKER
You sure you don't want me to take you to the hospital?

JOHNNY
No, but you can drop me somewhere. It's not far from here. It might save a life... maybe more than one.

As the Driver considers this strange passenger from the woods.

INT. BANNERMAN HOME - MORNING

Walt and Linda continue...

WALT
Listen, I don't care about what you've done, I just want my wife back. Tell me where she is, and you can walk out of here. I give you my word.

LINDA
That's a very generous offer. It's easy to see why Sarah was drawn to you. And why Johnny Smith is so intimidated.

WALT
What are you talking about?

LINDA
I'm talking about destiny. Fate. Don't tell me you haven't thought about it late at night? Johnny and Sarah were lovers long before she ever knew your name. They had a future planned together. She even gave birth to his son. A child you now claim as your own. But he isn't yours, is he? He'll never be yours, and you're reminded of that every time you look into his eyes. I can't even imagine that kind of pain.

Walt grows angrier, as he continues to eyeball the gun sitting between them on the table.
WALT
What is it you want? Revenge?
If that's it, you can have it right now. Take me. Just tell me where Sarah is, I'll call my deputy and then I'll go anywhere you want.

LINDA
You still don't get, do you?

WALT
I'm trying, I'm really trying. I just want to know that my wife is safe. Can you tell me that? Can you tell me that she's safe?

Linda holds his desperate stare, then..

LINDA
She's dead. Sarah's dead.

Walt's brain can't register what he just heard.

WALT
You're lying.

LINDA
I took her into the woods and I shot her.

Walt tries to fight the madness and emotion rushing through his mind.

LINDA
She begged for her life. She told me all about you and her son. She even told me about her baby.

Walt wants to rip her head off, as his eyes fill with tears of rage.

WALT
She can't be dead. She can't be.

LINDA
(renewed intensity)
She told me much you meant to her and how long you'd both waited for the time when you could have a child of your own.

(CONTINUED)
WALT
Why?

LINDA
Then she got down on her knees and begged me to spare her life. She cried and she pleaded and then I shot her.

WALT
You're dead.

LINDA
I put the gun to her head...

WALT
Hear me?

LINDA
And I squeezed the trigger.

WALT
(explodes with cold intensity)
I'M GOING TO KILL YOU!

LINDA
(daring him)
Do it then! Kill me! Kill me now!

Then Linda does the unthinkable and FIRES the remaining barrel of the shot gun into the ceiling! Walt is stunned by the moment, then...

WALT
(disbelief)
You crazy bitch.

He quickly draws the back-up pistol from his ankle holster and levels it on her. His mind races out of control, like his own internal battle between what's right and what's wrong.

WALT
(cold as ice)
You killed my wife. You took away everything that I cared about. You took my life. And now I'm going to take yours.
(beat, low)
God forgive me.

Walt is about to execute her, as Johnny suddenly appears.
JOHNNY
(desperate)
WALT, DON'T!

The sound of Johnny's VOICE makes him hesitate, as tears stream down his face. He never takes the gun or his eyes off Linda.

WALT
Go away, John. This has nothing to do with you.

Johnny eases forward as he speaks...

JOHNNY
Walt, don't you see what's happening? She wants you to kill her. That's what she's wanted from the beginning. To die. She was just too afraid to do it herself.

LINDA
He's lying!

WALT
(hanging on by a thread)
She killed Sarah, John. She shot her to death.

Johnny fights his own anger and pain.

JOHNNY
And you want revenge. So do I. But at what cost?

LINDA
He was never man enough for Sarah and she knew it. And he's not man enough to do what needs to be done. But you are.

JOHNNY
Don't listen to her, Walt. She's insane. Think about your life.

WALT
I don't care about my life anymore.

JOHNNY
What about JJ? Think about what's going to happen to him if he loses his mother and his father.

(CONTINUED)
WALT
I'm not his father, you are.

LINDA
That's right. And now you'll never be a father.

JOHNNY
Don't listen to her.

LINDA
(pushing)
I took everything from you.

JOHNNY
Who did he come running to when we found him?

PUSHING TIGHT on Walt's face,

56A MEMORY FLASH
J.J. runs into Walt's arms after he was found.

56B RESUME SCENE
Johnny continues to talk Walt down, as Linda desperately tries to get him to kill her. It builds to a crescendo of madness.

JOHNNY
Walt, he needs you.

LINDA
I took it all!

JOHNNY
Don't walk away from him.

LINDA
I took her into the woods!

JOHNNY
Not for her.

LINDA
I put the gun to her head!

JOHNNY
Not like this.

(CONTINUED)
LINDA
And I killed her! I killed her!
I...

Walt can't take anymore, as he ERUPTS...

WALT
(grimaces, his hands
tight on the gun)
SHUT UP! YOU SHUT YOUR MOUTH
RIGHT NOW!

Walt takes a few very determined steps toward her as if
he's going to shoot her point blank, then hesitates, with
the gun aimed straight at her head. We're not completely
sure which way it's going to go, then...

WALT
(controlled rage)
You have the right to remain silent.

LINDA
No!

WALT
Anything you say can and will be
used against you in a court of law.

LINDA
This isn't the way it's supposed
to be!

WALT
You have the right to an attorney.

LINDA
You can't do this!

She LUNGES for Walt's gun, as Johnny quickly GRABS her
from behind. Roscoe and Agent Gribbins suddenly rush in
with several other AGENTS and take control of her, as
Johnny reacts to something.

JOHNNY
My God.

WALT
What?

JOHNNY
Come with me!

(CONTINUED)
Johnny takes off towards the front door,

WALT
Cuff this piece'a garbage.

Walt and Gribbins take off after Johnny, as Roscoe handcuffs Linda.

EXT. BANNERMAN HOME - CONTINUOUS

Johnny, Walt and Agent Gribbins come running out of the front door into the street. Johnny looks in both directions, then...

JOHNNY
This way!

They ALL take-off up the street.

SIDE STREET - CONTINUOUS

They run to the end of the side-street and stop, a battered pick-up truck with a battered camper shell sits parked by itself.

PICK-UP TRUCK
Johnny checks the cab, but it's empty.

WALT
John, what is it?

JOHNNY
I'm not sure.

Johnny tries to open the back door of the camper, but it's locked.

JOHNNY
We have to get this open.

Walt rips off his jacket, wraps it around his fist and SMASHES OPEN the small window in the door, then he reaches his arm inside and unlocks it.

INT. CAMPER SHELL - CONTINUOUS

Walt and Johnny rush inside the camper and begin searching it. Finally, Johnny realizes there's a crawl space underneath the cushioned bench seat. He throws back the cushions, but finds the wood cover has been nailed shut.
JOHNNY
Pull from the ends!

Walt, Johnny and Gribbins all use their collective strength to rip the wood cover off the space. INSIDE they find a rolled up carpet. They lift out the carpet and unwrap it to FIND SARAH. It's impossible to tell if she's dead or alive. Walt checks her pulse.

WALT
She's alive. We need an ambulance.

GRIBBINS
There's no time. I'll get my car.

Gribbins takes off, as Walt holds Sarah's limp body and Johnny watches.

WALT
Hang on, baby, just hang on.

Johnny's about to get up, as Walt reaches out with his free hand and grabs Johnny's arm.

WALT
Thank you.

It's a powerful gesture of friendship and respect.

DISSOLVE TO:

INT. HOSPITAL - LATER THAT DAY

Walt, JJ and Johnny wait in the corridor, as the DOCTOR steps out of Sarah's room.

JJ
Can I see her now?

DOCTOR
I think she'd like that.

JJ looks up at Walt, who nods. The kids hurries into the room, leaving Walt and Johnny with the Doctor.

WALT
Is she okay?

DOCTOR
She's dehydrated, so we hooked up an I.V.
WALT  
(almost afraid to ask)  
What about the baby?

DOCTOR  
(beat)  
I did an ultra-sound and everything looks fine. Congratulations.

The doctor walks away.

WALT  
Did you hear him? He said the baby's okay.

JOHNNY  
I heard.

WALT  
(it's just hit him)  
My God, I'm going to be a father. Can you believe it? We're gonna have a baby. I should have gotten flowers or candy or something.

JOHNNY  
I can think of something Sarah probably wants more that flowers right now.

WALT  
What?

JOHNNY  
You. Go see your wife.

WALT  
Right.  
(big grin)  
I should go see my wife.

Walt start in to the room, the STOPS and TURNS...

WALT  
Listen, John, about what you said about JJ... I want you to know that I never... I mean, I didn't try to replace...

JOHNNY  
It's okay.

Walt hesitates, then offers Johnny his hand. Johnny shakes his hand, as they look each other straight in the eyes.

(CONTINUED)
WALT
I'll never forget what you did, John. What you stopped me from doing.

Walt hesitates, then steps quickly into Sarah's room as Johnny watches through the open doorway.

ON SARAH

With JJ sitting beside her on the far side, Walt sits down on the near side of the bed and hugs her. There's laughter and love and everything that goes with being part of a family.

As Sarah hugs Walt, her eyes meet Johnny's.

EYE TO EYE

All those unspoken feelings and unrealized moments passing between them. Also, everything Sarah said in her moment of despair.

ON SARAH

She breaks Walt's hug and wipes her eyes. Then she casts another glance towards the door, but Johnny's already gone.

HOSPITAL CORRIDOR

Johnny walks away alone. Maybe more alone than he's ever felt in his life. As he turns the corner, we...

FADE OUT.

THE END