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THE DEAD ZONE

EPISODE TWO

"WHAT IT SEEMS"

Production #1002

Story by

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&
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Teleplay by

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Production Company:
Dead Zone Production Corp.

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DEAD ZONE: "What It Seems" - 04/27/01 BLUE - CAST

STEPHEN KING'S THE DEAD ZONE

"WHAT IT SEEMS"

CAST

JOHNNY SMITH

FRANK DODD

SARAH BANNERMAN

DANA BRIGHT

WALT BANNERMAN

ROSCOE

BRUCE

MIKE KENNEDY

EUGENE PURDY

ALLISON

JOHNNY BANNERMAN

DR. TRAN

MOTHER TRAN

NON-SPEAKING

UNCLE TRAN

ELAINE'S DAUGHTER (MAGGIE)

ELAINE MacGOWAN

PURDY'S LIMO DRIVER

FREAK SHOW BARKER

WOMAN - MURDER VICTIM

8-YEAR OLD JOHNNY

TWO BROTHERS IN DINER

TV NEWS REPORTER

VARIOUS POLICE UNITS

VERA SMITH

FORENSICS TEAM

WAITRESS IN DINER

MEDICAL EXAMINER

MOTHER IN DINER

REPORTERS

CROWD:

THEATER JANITOR

*

VIETNAMESE
OLD WOMAN
DESPERATE MAN
BEGGARS
REFUGEES
LEPERS
BEARDED LADY
FIRE EATER

HENRIETTA DODD

THE DEAD ZONE *EPISODE TWO *"WHAT IT SEEMS" *

(GENERAL NOTE: JOHNNY IS STILL USING A SINGLE CANE
THROUGHOUT EVEN IF IT IS NOT SPECIFICALLY CALLED FOR.)

TEASER *

FADE IN:

RECAP OF PILOT *

...ending with Allison coming home as it begins to rain...
seeing the killer's boots. *

1 EXT. ALLISON'S HOUSE - NIGHT - ESTABLISHING (**NEW SHOT**) 1 *

Rain falling. Lightning illuminating the house like
something out of an old James Whale movie. (Note: Include
mailbox in shot so we will recognize the house in Scene
16.) *

2 INT. ALLISON'S HOUSE - NIGHT - A SMALL BASEMENT WINDOW 2

breaks as a hand in a black glove punches through it...
and our first thought has to be this is the killer but as
the hand reaches in, unlocks the lock and then opens the
door, we see it's JOHNNY and BRUCE... wet from the rain,
eyes intense... Bruce is carrying a baseball bat, Johnny
using his cane... lightning flashes now and then... they
pause once they're inside... whispering --

BRUCE

Anything you want to tell me?

JOHNNY

Like?

BRUCE

Like 'I can see the killer and
he's hiding upstairs in the hall
closet'...

JOHNNY

I don't have X-ray vision, Bruce.

(CONTINUED)

2 CONTINUED:

2

BRUCE

Are you sure?

(as they climb the
stairs)

How do you know if you don't try?

UPSTAIRS - INTERCUTTING STEADICAMS AS THEY CHECK THROUGH
THE HOUSE -- BRUCEpauses by a door, hesitates, opens it quickly... sees no
one inside and moves on...

CLOSE ON JOHNNY

moving, encountering no one... he hears a strange noise...
clickety-clickety-clickety... he reacts, moves toward the
sound...

3 INT. DEN - LIGHTNING FLASHES IN THE EYES OF A HAMSTER 3

running an endless race around its spinning wheel in its
cage... it stops to stare at Johnny who sticks his head
in the door...

4 INT. ALLISON'S BEDROOM 4

as Johnny enters... like everywhere else, there's no one
to be found... he takes off his gloves and starts to touch
things... a hairbrush, a nurse's uniform hanging on the
back of a door. Bruce enters... Johnny grows more
frustrated as the scene continues...

BRUCE

Well, he's not in the hall closet.

More desperate, Johnny starts touching the bed, the walls,
the windows...

JOHNNY

The hospital said she went home
three hours ago... so where the
hell is she... I don't feel
anything...

BRUCE

Maybe you're just trying too
hard...

(CONTINUED)

4 CONTINUED:

4

JOHNNY

...What if it means she's already
dead?

Off Bruce's reaction...

FADE OUT.

*

END OF TEASER

*

ACT ONE

FADE IN: *

A5 EXT. PENOBSCOT COUNTY SHERIFF'S DEPARTMENT - NIGHT (**NEW SHOT**) A5*
*

Pounding rain. *

DODD (V.O.) *
If you want our help, you'll have *
to tell me your real name. *

5 INT. PENOBSCOT COUNTRY SHERIFF'S DEPARTMENT - NIGHT - 5 *
CLOSE-UP ON DEPUTY FRANK DODD (23) (**RESHOOT ENTIRE SCENE**) *

In contrast to Johnny's desperation, Dodd is calm, *
measured... Johnny, wet and impatient, is sitting at Dodd's *
desk as the deputy takes the report...

JOHNNY
(controlled)
It is my real name. Smith. John
Smith.

Dodd stares at him a beat then, unconvinced, types a short burst into his computer. We see we're in a modest office. Up 'till now, it's been a quiet night. Bruce is sitting by the door, watching Johnny give the report. Two other deputies (including ROSCOE, 30) and an attractive but dressed-down police reporter, DANA BRIGHT, 25, are playing liar's poker in a far corner... her feet are up on the desk, crossed at the ankle as a man's might be... she studies a dollar bill...

DODD
And why do you think something
has happened to this woman, Mr...
"Smith"?

JOHNNY
Isn't it enough that she's still
missing three hours after the
hospital said...

DODD
We don't begin to investigate
missing person reports for forty-
eight hours.

JOHNNY
...She may be dead by then... she
may already be dead...

Dodd is growing more suspicious of this man with every

(CONTINUED)

5 CONTINUED:

5

answer... he studies him a long distrustful beat...

DODD

And how would you know that, Mr. Smith?

Behind Johnny, we may see Bruce hang his head and rub his temple...

JOHNNY

(a beat)

I just do.

Bruce just can't stay silent any longer --

BRUCE

He sees things. Okay? Like a psychic but times a hundred. He sees things.

At that, the reporter swings her legs off the desk...

DANA

Scuse me, Roscoe...

BRUCE

He saved a baby from a burning house...

JOHNNY

Bruce...

BRUCE

He found a man's mother that everyone thought was dead.

JOHNNY

Bruce... sit down...

BRUCE

Do not, under any circumstances, play poker with him. Okay? Listen to the man.

The Sheriff who has come out of his office to see what the commotion is about... and in case we've forgotten, he is WALT BANNERMAN, Sarah's husband... who moves to Johnny...

WALT

I'm Sheriff Bannerman. Can I help you?

Johnny stands... realizing who he is...

(CONTINUED)

5 CONTINUED: (2)

5

JOHNNY

Bannerman? Walt Bannerman...?

Walt gives him a look - do I know you?

DANA

Dana Bright, Bangor Daily News,
Mr. Smith. Are you saying you
can help the Sheriff's department
catch the strangler?

WALT

Don't answer that. Let's go in
my office.

(to Bruce)

Alone.

(Bruce sits, to Dana)

Don't you have anything better to
do?

DANA

No.

6 INT. SHERIFF'S OFFICE - CONTINUOUS (**RESHOOT SCENE**)

6 *

as Walt closes the door...

WALT

Piece of advice, the media is not
your friend. Unless of course
you're here looking for
publicity...

Walt studies Johnny with deep skepticism...

JOHNNY

I'm just trying to save someone's
life.

WALT

And I'm just trying to make sure
my county doesn't turn into a
three ring circus.

JOHNNY

I don't want to be in a circus
any more than you do.

WALT

(a warning, not
friendly)

Good. Then we understand one
another.

(CONTINUED)

6 CONTINUED:

6

Johnny looks at a photograph of Sarah, Walt and Johnny on the Sheriff's desk...

JOHNNY

Not quite.

Bannerman sits behind the desk, thinking let's get this over with... he doesn't believe any of this...

WALT

Okay, so let's hear it; you had, what... a... a trance and you saw something... a murder...?

JOHNNY

She may not be dead yet... I'm hoping... sometimes these visions take place in the future and...

WALT

(not listening,
overlapping)
...What do they call that - second sight?

JOHNNY

(beat)
They don't have a name for what's happened to me.

Johnny studies the man who is married to the woman he loves...

JOHNNY (CONT'D)

I had a car accident six years ago after leaving my fiancée's house. I was in a coma for six years.

Dead silence. Walt's face goes pale... he stares at Johnny a long, long beat... after a beat --

JOHNNY

(dry)
Give my love to your family, won't you?

Walt lets out a deep, incredulous breath... this is a helluva way to meet each other...

WALT

Oh, man.

(CONTINUED)

6 CONTINUED: (2)

6

JOHNNY

Yeah.

He stands up... tries to get a handle on all this...

WALT

Didn't you... didn't you just get out of the...

JOHNNY

...hospital, yeah.

WALT

Today?

JOHNNY

Yeah.

WALT

And now you come in here talking about trances and murder... you know how that sounds...

JOHNNY

I can't help how it sounds...

WALT

Because, you know, it sounds like you're not entirely all right yet.

JOHNNY

Sheriff, I'm not even close to "all right".

Johnny studies him a long beat.

JOHNNY

If you don't want to believe me, there's nothing I can do about it. But when they dig Allison Conover up from a shallow grave near a windmill, you're gonna have to live with it.

(beat)

We both are.

As he moves to the door, frustrated. Off the Sheriff's reaction...

7 INT. SHERIFF DEPT - RECEPTION - CONTINUOUS (**RESHOOT**
SCENE)7 *
*

As Johnny comes out, all activity stops... everyone stares

(CONTINUED)

7 CONTINUED:

7

at him like a freak... Dodd whispers something to Dana who laughs and turns away, trying to hide it... Johnny feels the stares... moves to the door... Johnny exchanges a frustrated look with Bruce who moves to join him...

WALT

Mr. Smith...

(Johnny pauses)

Go home. Okay? I'll have units patrol the neighborhood overnight. If we turn up anything, I'll call you.

Johnny acknowledges and they exit. Once out the door, the deputies start to chuckle...

WALT

You heard what I said. Frank, Roscoe - get out there...

The deputies move...

DANA

The psychic patrol, Sheriff?

Walt is still preoccupied with Johnny as he says:

*

WALT

Go out and find yourself a date, Dana. You're not gonna get any love around here.

DANA

I'm not here for the love, Sheriff. I'm here for the doughnuts.

*

Walt doesn't smile... push to him as his mind continues to work, trying to sort out how Johnny's arrival is going to change his life, his marriage... and as we --

*

*

*

CUT TO:

*

7A OMITTED

7A*

8 EXT. BANNERMAN HOUSE - WALT - NIGHT (NEW SHOT)

8 *

He's still thinking about Johnny. He pulls his sheriff's car into the driveway and gets out, moving toward the house... lightening and thunder in the b.g.... we can hear a solo guitar playing inside the house. Walt pauses for an introspective beat before he enters the house.

*

*

*

*

*

9 INT. BANNERMAN HOME - NIGHT

9

SARAH is playing an acoustic guitar by the fire in the fireplace in a pensive mood when Walt enters... she continues playing...

WALT

Hey.

SARAH

Hey.

WALT

The kid down yet?

SARAH

Yeah. Fell asleep during Rugrats.

WALT

Sorry. Tried to get out on time.
But something came up.

He comes over, sits beside her on the floor, kisses her hello on the cheek.

SARAH

Busy day?

WALT

Usual. You?

SARAH

We gave Johnny a nice welcome
home.

And this is something they would have discussed and decided together in advance so it's not a surprise to Walt. But Walt remembers the scary guy who was just in his office...

WALT

(a beat)

Did he seem... okay?

SARAH

He's walking pretty well. You
know, with a cane. I think he's
happy to finally be out of that
terrible hospital.

Walt just looks at her evenly. She stops playing... looks at her husband with love...

(CONTINUED)

9 CONTINUED:

9

SARAH

You've been so understanding. I know how difficult this is for you. I just wish you could have seen his face come... come alive when little Johnny ran up to him...

WALT

(smile frozen, nods,
a beat)

You know, I... wouldn't want little Johnny alone over there... I mean, without you... with him...
(beat)
...alone.

SARAH

You're right. It would be confusing.
(beat)

We're going to make this work. I promise you. You'll like Johnny, I know you will. The two of you have a lot in common...

WALT

Sarah...

SARAH

You both like sports and... cheeseburgers... maybe we can invite him over for a barbecue next week...

WALT

Let's... just take this one day at a time, okay?

Sarah studies him with appreciation.

SARAH

Okay.

And she kisses him as the crackling fire provides the warm glow...

10 OMITTED

10*

11 OMITTED 11
 THRU 11
 14 14

15 EXT. NEIGHBORHOOD STREET - DAY (**POSSIBLE RESHOOT OF PURDY SCENES**) 15*
 *

The rain has ended but the ground is still wet from the night before. Johnny is taking a walk in his neighborhood as Purdy's limo arrives. Purdy gets out of the back... beams at Johnny...

PURDY
 Howdy, stranger.

The words don't quite fit the man. Six years ago, Johnny might have smirked and made a sarcastic comment but a lot has happened and Johnny stifles any feelings he might have had toward Purdy and simply smiles (and avoids touching him)...

JOHNNY
 Reverend.

PURDY
 Can I stretch my legs with you?

JOHNNY
 Sure. Got to do ten miles this morning.

PURDY
 Ten. Well, I don't know if my legs will stretch quite that far...

As they begin to walk, the long limo inches along behind them... Johnny glances back but chooses not to comment...

JOHNNY
 Reverend... we need to talk about something...

PURDY
 Don't say another word... I've already opened you a checking account, ordered you credit cards...

JOHNNY
 (overlapping)
 What I wanted to say was how grateful I am for all you did for my mother... when she needed someone...

(CONTINUED)

15 CONTINUED:

15

PURDY
(sincerely taken aback)
I loved her too, Johnny.

Johnny acknowledges but unlike everyone else, he's just begun the grieving process.

PURDY
Have you made any plans?

JOHNNY
("no")
To walk ten miles today.

PURDY
May I make a bold suggestion?
Come visit us out at the
university, inspect your mother's
legacy. There's still work to be
done...

JOHNNY
Me? I don't think I'd fit in,
Reverend.

PURDY
Sure you would.

JOHNNY
The truth is... I've never been
much of a believer in anything I
couldn't see with a microscope.

PURDY
Even now? After what you've been
through?
(cordial)
Your... resurrection is pretty
strong evidence of a greater power
at work from where I sit. There
I go again, preaching. Sorry,
it's my job.

He stops. The car stops behind him.

PURDY
Think about it, okay?

Purdy smiles warmly, sticks out his hand to shake good-
bye...

(CONTINUED)

- 15 CONTINUED: (2) 15
- JOHNNY
- I don't mean to be rude... I find
it difficult to... touch people...
since the coma... sort of a
phobia...
- Purdy studies him with sympathy and concern, nods. Behind him, the limo driver gets out and quickly opens the back door...
- PURDY
- Anything you need.
(call me implied)
- He gets in the car.
- 16 EXT. ALLISON'S HOUSE - DAY 16
- Johnny, miles later, continuing his walk, arrives on the sidewalk... (lose wild line: "Allsion, where are you")... *
he studies the building, looking for clues... he moves toward the mailbox, opens it to look inside and as he touches it...
- 17 SCENE FREEZES A BEAT AND PIVOTS AROUND JOHNNY - (OPTICAL) 17
- as he finds himself in a mailman's uniform, carrying a bag of mail... a moment later, a barking dog is snapping at his heels and he runs for his life... the vision ends abruptly as we cut back to:
- 18 JOHNNY 18
- still standing there by the mailbox as before... he takes a moment... then begins to walk slowly around the house.
- 19 OMITTED 19
- 20 NEW ANGLE - JOHNNY 20
- as he moves outside a bedroom window... he takes another step, he sees boot prints in the soft yard... takes a beat, squats and puts his hand in the muddy print...
- 21 SCENE FREEZES A BEAT AND PIVOTS AROUND JOHNNY - (OPTICAL) 21
- and suddenly he is wearing a raincoat with a hood... it's raining like hell... thunder crashes... his heart pounds,

(CONTINUED)

21 CONTINUED: 21

we can hear it... his breath gets short and tight... he looks down to see --

THE DISTINCTIVE SHOES OF THE KILLER

JOHNNY ECU

as he reacts... and sees...

HIS POV - ALLISON THROUGH THE WINDOW

in her bedroom, taking off her nurse's uniform and placing it on the door where we saw it hanging before... as she moves to a closet, now in bra and panties...

JOHNNY ECU

and lightning flashes... in a rush of images, we're in...

22 EXT. FIELD - NIGHT - (OPTICAL) 22

as seen in episode one, the shovel is in his hands... the shallow grave... a girl's body is thrown in (although we don't see her face)...

WALT (V.O.)

What the hell are you doin' here?

Johnny as the man in the rain coat reacts and turns...

23 AS THE VISION ENDS RETURNING TO EXT. ALLISON'S HOUSE - 23
DAY - BANNERMAN (**RESHOOT ALL OR PART OF THIS SCENE**) *

standing several yards away... he moves toward Johnny...

WALT

Look, this isn't making things any easier for you and me...

JOHNNY

(the vision still resonating)

He was standing here. Last night. Watching her.

Walt sighs, looks at him, looks at the window.

(CONTINUED)

23 CONTINUED:

23

WALT

Who?

JOHNNY

The man in the boots.

Walt raises an eyebrow.

JOHNNY

Steel-toed Navy boots... size
eleven and a half, narrow...And now Walt just turns and stares at him, would almost
laugh if this weren't so serious...

WALT

How do you know that?

JOHNNY

I told you... I see things...

WALT

We got a plaster mold from one of
the crime scenes... never told
the public... one of those things
you don't want the killer to know
you know? Steel-toed Navy boot.
Size eleven and a half, narrow.

WALT (CONT'D)

(beat)

By the way, what size boots do
you wear?

JOHNNY

Ten, wide.

WALT

Good, because right now every
other cop in America would be
saying you should be my prime
suspect...

JOHNNY

Am I?

WALT

(beat)

When the last three girls were
killed you were in a coma. As
alibis go, that's a pretty good
one. Unless you sleepwalk.

He walks away, inspecting the house...

(CONTINUED)

23 CONTINUED: (2) 23

WALT

Come on, level with me: who told you about the boots? I got a leak in my department?

He sees the broken window at the kitchen door...

WALT

What's this?

JOHNNY

I did that. Last night.

WALT

Well, at least we finally have an actual crime here - it's called breaking and entering.

He's had it.

WALT

I want you out of here. Off the property. Now.

As Walt escorts him back to the street he puts his hand on Johnny's back as if to move him along... THE SCENE FREEZES FOR A MOMENT and then continues.

*
*
*

23A PRECOGNITIVE FLASH (**NEW SHOT**) 23A*

STRANGE, FRAGMENTED IMAGES OF JOHNNY AND SARAH WITH TWO BOYS, AGES 11 AND 5, ALL HAPPILY RIDING A MERRY-GO-ROUND... LOOKING VERY MUCH LIKE A FAMILY...

*
*
*

23B RESUME SCENE 23B*

WALT

(noticing Johnny's "trance," impatient)

Now what?

JOHNNY

Nothing. Just a daydream, I guess.

WALT

Well, wake up and go home. By the way, Sarah wants to invite you over for dinner. Say no, okay?

*

JOHNNY

No problem.

*

And we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

24 EXT. CARE CENTER - DAY - ESTABLISHING - (STOCK) 24

25 EXT. CARE CENTER GROUNDS - DAY 25

Walt and Dr. Tran walking...

DR. TRAN
(thoughtful)
Allison isn't on call until
tomorrow. He actually fears for
her life...?

WALT
You should hear him, Doc.

DR. TRAN
Maybe you should listen.

WALT
You're kidding, right...?

DR. TRAN
I know it's difficult to believe.
It was for me. But Johnny does
have a unique precognitive ability.
We've learned to take it seriously.
I suggest you do as well.

Off Walt's reaction...

26 EXT. SHERIFF'S CAR - DAY - MOVING 26

Looking through the windshield at Walt as his mind works...
trying to balance his cynical mind with the chance... the
barest chance that this guy might be able to help catch
the son of a bitch who is strangling women. Finally, he
picks up the radio...

WALT
Base, this is fifty-one.

DODD'S VOICE (LOUD SPEAKER)
Go ahead, Walt.

(CONTINUED)

26 CONTINUED:

26

WALT

Send Roscoe and a forensics team
over to the Connover address...
I want molds of footprints outside
the bedroom window... might as
well go through the whole place...

INTERCUTTING:

27 INT. SHERIFF DEPT - RECEPTION - DAY (**RESHOOT SCENE**)

27*

Dodd on the radio, reacts...

DODD

Something happen we should know
about?

WALT'S VOICE

Nope. Not a thing. Fifty-one
out.

Dodd reacts and, as we widen, throws a curious glance to
Dana Bright who we find eating a doughnut, eyebrow raised,
a smile forming on her lips.

28 EXT. JOHNNY'S HOUSE - DAY

28

Johnny and Bruce in sweats... Johnny's dragging from a
long workout as they come up to the porch... mid-
conversation --

JOHNNY

I'm lucky he didn't arrest me for
trespassing...

Johnny collapses onto the porch...

BRUCE

Hey... we're just getting
started... walking's not enough...

Bruce picks up a medicine ball on the porch...

BRUCE

...got to keep your upper body
developing...

He throws it to Johnny who can barely hold it up...

(CONTINUED)

28 CONTINUED: 28

JOHNNY
(shakes his head)
I didn't sleep again last night...
my mind... won't shut down...

BRUCE
Zen meditation, man... Monday
nights with me...

The phone rings... Johnny picks up a mobile extension...

JOHNNY
Yes, Sheriff.

29 EXT. SHERIFF'S CAR - MOVING 29

On car phone:

WALT
How'd you know it was me? Don't
answer that. And don't leave.
I'm picking you up in twenty
minutes.

He hangs up the phone, shakes his head at the whole thing.

30 WITH JOHNNY AND BRUCE 30

as Johnny hangs up the phone.

JOHNNY
Maybe he's going to arrest me
after all.

31 INT. SHERIFF'S OFFICE - DAY 31

Johnny is seated. Walt pulls out a manilla envelope from
his safe...

WALT
I can't believe I'm doing this.

Walt angles the envelope and slides out three plastic
evidence bags, marked for the three murders... Inside
each are several cigarette butts...

WALT
Aside from the footprints, this
is the only evidence our guy might
have left behind.

(CONTINUED)

31 CONTINUED:

31

JOHNNY

You want me to...

WALT

Look, if it's a waste of time...

JOHNNY

I don't know. Sometimes it works.
And sometimes it doesn't.

WALT

Now, don't start with me. Already
with the excuses...

He pushes the bag at Johnny. A challenge. He leans back in his chair... his gaze says 'convince me'...

WALT

Same brand, all three murder
scenes... half the smokers in the
county smoke the same kind...

Johnny opens the bag, pulls out a cigarette butt...

32 SCENE FREEZES ON HIS TOUCH THEN CONTINUES - (OPTICAL)

32

in a match cut, his fingers are holding a lit cigarette and it is EXTERIOR - NIGHT... it is raining... CLOSE-UP ON JOHNNY as he takes a puff...

JOHNNY

The cigarettes. Whoever smoked
them considers it a weakness.
Doesn't want anyone to know.

And as we continue to move, we fuse the two scenes - Walt is in the sheriff's office, Johnny is outside in the rain... he starts to breath harder...

WALT

What's wrong?

Johnny begins to shudder...

33 INT. SHERIFF DEPT - RECEPTION - CONTINUOUS

33

as Dodd outside hears an anguished yell from inside the Sheriff's office... reacts, exchanges a look with another deputy...

34 RESUME SHERIFF'S OFFICE 34

Walt's eyes wide...

WALT

Hey, hey... keep your voice down!

35 RESUME FUSION OF TWO SCENES JOHNNY IN THE RAIN AT NIGHT/
WALT IN THE SHERIFF'S OFFICE - (OPTICAL) 35

JOHNNY

His mother... did terrible things
to him. Painful things. He's
impotent.

(beat, an insight)

Except when he kills. He only
kills when it rains. Outside.
To wash away any evidence.

Walt reacts, didn't know that. Continuing our move around
the INT/EXT fusion...and we may begin to sense a
personality change in Johnny... more cocky, a little more
wired... he begins to *sing* softly...

JOHNNY (CONT'D)

'Jimmy crack corn and I don't
care... Jimmy crack corn and I
don't care...'

(interrupting himself)

You didn't even find a scrap of
tissue under the girls'
fingernails, did you?

WALT

No, there was no sign of a struggle
at all.

JOHNNY

Oh they struggled. They kicked,
they clawed... but their fingers
just slipped off the slick vinyl
raincoat...

As he takes another puff, we move to reveal a dead woman's
body lying at his feet in the rain... and we may realize
the cigarette he's smoking is post-coital...

36 THE FX ENDS - RESUME SHERIFF'S OFFICE - JOHNNY 36

as Johnny puts the short butt to his lips and "inhales"
as he smiles...

(CONTINUED)

36 CONTINUED:

36

JOHNNY (CONT'D)

Slick. I put it on every time
and if they scratch... or bite...
they don't get a bit of me...
because I'm just so slick!

Walt is looking into the eyes of a killer...

WALT

Hey! You're talking crazy!

Johnny's eyes change... he looks at Walt and drops the
cigarette butt to the tabletop, exhausted.

JOHNNY

I'm just... I'm just trying to
help, Sheriff...

WALT

The killer's home address and
phone number -- that would help.

Johnny can't give him that. Walt shakes his head, rises,
moves to exit...

WALT

So, I'm supposed to round up all
the usual closet smoking, impotent
suspects...

37 INT. SHERIFF DEPT - RECEPTION - CONTINUOUS (NO RESHOOT
NECESSARY)37*
*

WALT (CONT'D)

...who wear vinyl raincoats...

He stops in mid-sentence as he sees Sarah talking to
Dodd... she turns at the sound of his voice and her jaw
drops as she sees Johnny and Walt together...

SARAH

Johnny. What are you doing here?

WALT

Just a little police business.
Nothing for you to be concerned a--

JOHNNY

He rousted me.

Off Sarah's look --

(CONTINUED)

37 CONTINUED:

37

WALT
(shaking his head)
I didn't...

JOHNNY
Told me the town wasn't big enough
for the both of us...

And then she realizes this is Johnny... Sarah turns and looks sharply at him... he looks evenly at her, just the barest trace of that old sparkle in his eyes...

WALT
We had a lunch date, didn't we...

SARAH
Maybe Johnny can join us...

JOHNNY & WALT
No... no... no... no... no...

38 INT. DINER - DAY - (OPTICAL)

38

The three of them at a table as the waitress brings their food... soup goes to Sarah...

WAITRESS
Split pea.

And then identical plates of cheeseburgers go to the men.

WAITRESS
Cheeseburger. And a Cheeseburger.

Johnny and Walt glance at the other's cheeseburger and consider the implications.

WAITRESS
Enjoy.

JOHNNY
Thank you, ma'am.

Awkward silence... it's made all the more uncomfortable by the presence of TWO UNATTENDED CHILDREN punching each other in the booth behind Johnny throughout the scene...

SARAH
I love the soup here.

More silence. Johnny gives it a go...

(CONTINUED)

38 CONTINUED:

38

JOHNNY

So. How did the two of you meet?

Walt and Sarah look even more uneasy which they try to cover...

WALT

The hospital. Actually.

SARAH

I was visiting you. Walt's grandmother was dying...

Nods all around, silence.

JOHNNY

Yeah. Hospitals are great places to meet singles.

Silent beat. Okay, Walt tries to break the ice.

WALT

Sarah says you were quite the hockey player.

JOHNNY

Yeah... yeah, I loved hockey...
(beat)
Doc says that's over with now.

Walt nods, searching for anything else to say.

WALT

I had a football injury myself.
(silent beat,
recovering)
My son plays hockey.
(beat, realizing)
I mean, our son -- all... our son.

Behind Johnny, the kids' MOTHER who has it with them, tries to get them out... they're still punching each other... The kids slide out of the booth, one boy pushes the other and he stumbles into Johnny and as he does THE SCENE FREEZES FOR A MOMENT and then continues.

(CONTINUED)

38 CONTINUED: (2)

38

PRECOGNITIVE FLASH - THE KID WHO TOUCHED JOHNNY PUSHES HIS BROTHER BACK AND HE STUMBLES INTO A PASSING WAITRESS WHO DROPS A TRAY OF HOT COFFEE ON HIM

RESUME JOHNNY

who reacts and wheels away from the table and grabs the boy who bumped into him before he can push his brother.

JOHNNY

Hey, guys... no fighting, okay?

The kid looks at him, surprised, and as a result, the waitress scurries by with the coffee and it never falls.

MOTHER

Joey, Nick... come on guys, knock it off...

Walt's cell phone rings...

WALT

Bannerman.

DODD'S VOICE

(phone filter)

Walt, it's Frank. We're over at the Conover place. You need to get over here.

Walt's eyes darken.

WALT

(expecting the worst)

I'll be right there.

(shuts his phone)

Sorry. Lunch will have to wait.
Let's go Johnny.

39 EXT. ALLISON'S HOUSE - DAY

39

Several marked and unmarked police cars parked in front... forensic technicians are moving in and out (mostly out) of the house carrying their gear... Johnny and Walt get out of his patrol car and move toward the door...

40 INT. ALLISON'S HOUSE - CONTINUOUS

40

Moving with them as they enter... to see Allison sitting on the sofa talking to Dodd.

(CONTINUED)

40

CONTINUED:

40

As she sees Johnny and turns to smile at him, albeit with some embarrassment about the commotion...

ALLISON

Johnny... I don't understand...

Neither does Johnny... he glances over at Walt who, if he had a hammer, would be banging himself over the head with it and will not under any circumstances look at Johnny because he might kill him if he did. And on that image, we --

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

41 INT. ALLISON'S HOUSE - DAY

41

A few minutes later. Johnny stands alone as the forensic technicians continue to pack up around him feeling lost, confused and very much out of place. A few yards away, Allison repeats her story for Walt...

ALLISON

(mid-conversation)

...just came home to change... my sister and I had been planning this for weeks and I was sure with the traffic and all, I'd never get to Portland in time... I didn't even stop to check my messages...

Johnny, humiliated, moves to exit...

WALT (O.S.)

I'm sorry for the inconvenience... we'll repair the window for you...

41A EXT. ALLISON'S HOUSE - CONTINUOUS (**RESHOOT ALL SHOTS WITH DANA**)41A*
*

As Johnny comes out, he is accosted by a photographer and Dana Bright...

DANA

Mind if I ask you a few questions, Mr. Smith?

The photographer has one of those cameras that take sixty shots in a few seconds...

JOHNNY

I... I have nothing to say.

DANA

Is it true you were just released from a mental hospital?

Johnny stares at her a beat and walks away... she looks up to see Walt exit, saying good-bye to Allison...

WALT

Just send me a bill for any damages, okay.

Allison acknowledges.

(CONTINUED)

41A CONTINUED:

41A

DANA

(dry)

The usual "No Comment," Sheriff?

He gives her a dark look. The muscle in his jaw twitches vaguely. When he notices Dodd and some of the forensics guys snickering at him...

WALT

Get in there and pack up.

42 INT. CHAPEL - DAY #3 (POSSIBLE RESHOOT OF PURDY SCENES)

42*

Purdy is sitting as Mike Kennedy puts the latest headline in front of him... the story written by Dana Bright is entitled "Psychic Deputy A Little Wide Of Mark"... the picture of Johnny she shot earlier is featured...

KENNEDY

...All I have to do is go to a judge and show him this...

PURDY

(overlapping)

No...

KENNEDY

...the man is obviously incompetent to handle his own financial affairs...

PURDY

This is Vera Smith's son we're talking about... part of the family...

KENNEDY

And if he should decide to challenge the administration of her estate, we've a serious problem, Gene...

PURDY

The Alliance can't go after the son of one of its most beloved founders. It would be offensive.

INSERT: Purdy studies the picture...

PURDY

The boy is obviously disturbed. He needs us. He needs me. All that matters now is his welfare.

(MORE)

(CONTINUED)

42 CONTINUED: 42

PURDY (CONT'D)
 (beat, quoting)
 "I destroy my enemy when I make
 him my friend."

KENNEDY
 John the Baptist?

PURDY
 Abraham Lincoln.

43 OMITTED 43
 THRU THRU
 45 45

46 INT. JOHNNY'S HOUSE - DAY - THE FRONT DOOR 46
 opens to reveal Sarah...

SARAH
 I came as soon as I saw the morning
 paper. Thought you might need a
 friend.

46A INT. KITCHEN - CONTINUOUS 46A
 He opens the refrigerator... uses it as a defense from
 engaging her...

JOHNNY (CONT'D)
 Want some eggs...? I think I can
 still remember how to scramble an
 egg...

SARAH
 I'm worried about you.

He takes a couple eggs out of the fridge, reaches in for
 a bottle of cold cappuccino... impishly trying to joke
 her attention away from his problems --

JOHNNY
 How about some blended iced
 cappuccino with our breakfast?
 Our taste of the day...

He tosses it to her as he closes the refrigerator... she
 frowns as she catches it, knows what he's doing. He moves
 around the kitchen with busy work relating to his eggs...
 Sarah blocks him from the stove, forcing him to pay
 attention to her.

(CONTINUED)

46A CONTINUED:

46A

SARAH

Walt says you've been in trances since the coma.

JOHNNY

"Trances." That's just so...

Walt. Trances.

(laughs)

I'm not a hypnotist. Visions.

Not trances. I see things.

Like... like women who are dead but aren't really dead. You know, that sort of thing...

SARAH

Johnny...

JOHNNY (CONT'D)

...If I were you, I'd keep the kid away from me.

He shudders and unable to avoid the feelings any more, sits at the kitchen table, and hangs his head.

JOHNNY

I didn't just lose you in that accident, Sarah. I lost myself.

SARAH

You don't have to go through this by yourself, Johnny.

JOHNNY

I have this amazing guy named Bruce. We're doing biofeedback...

SARAH

And where was he when you had your tonsils out in second grade?

JOHNNY

Tonsils?

SARAH

And someone brought you chicken soup that she made herself...?

They exchange a look and a memory.

SARAH

You can't get rid of me. So get used to it.

She moves to him, wraps her arms around him like she used

(CONTINUED)

46A CONTINUED: (2) 46A

to... comforting him...

47 THE SCENE FREEZES BRIEFLY ON HER TOUCH AND THEN CONTINUES 47
(OPTICAL)

He sighs in the warmth of her embrace and then he turns to her and kisses her... we can almost taste the delight their mouths find in each other... legs unable to hold them, they sink to their knees, still kissing... beginning to undress one another... but it is only a vision and when it ends...

48 JOHNNY IS WHERE HE WAS A BEAT AGO... AT THE TABLE HER 48
ARMS STILL COMFORTING HIM...

Johnny breaks contact with her...

JOHNNY

Sarah, I really need to be alone
right now.

SARAH

No. I'm not leaving.

JOHNNY

It's a little new, you know. For
you, it's been six years. For
me...

SARAH

(realizing)

Oh.

JOHNNY

(beat)

I do want to see you. Only...
maybe... we should just... get
out of the house next time... be
around people...

She understands exactly what he means.

JOHNNY (CONT'D)

I mean, just for now. Until we
all get used to the...

SARAH

Situation.

JOHNNY

Yeah.

(CONTINUED)

48 CONTINUED:

48

SARAH

(beat)

Of course. How stupid of me.

JOHNNY

Not stupid, Sarah. Just being a
good friend.

She looks at him awkwardly, as the phone rings...

SARAH

I'll let you get that...

And exits...

JOHNNY

(to phone)

Hey, Bruce.

BRUCE

(on the phone)

Damn, your new brain must come
with Caller I-d.

JOHNNY

What's Caller I-d?

BRUCE'S VOICE

(on the phone)

Later. Look, I'm coming to get
you. I know what happened.

49 OMITTED

49

50 EXT. ALLISON'S HOUSE - DAY

50

As Bruce and Johnny get out of Bruce's car...

BRUCE

(mid-conversation)

...so, I'm talking to Allison all
day at work trying to figure out
how we screwed up so badly...
well, not we but you... when
suddenly the whole Zen of what
happened became crystal clear...

JOHNNY

Since when are you Zen Master
Flash? You take a class once a
week.

(CONTINUED)

50 CONTINUED:

50

BRUCE

I'm a master compared to you so zip it up. Life is about moments of time strung together... take one moment out of the string, change one detail, turn left instead of right, and all of life changes. Now look here...

He moves to the side of the road...

BRUCE

This is where Allison said she parked her car... she gets out and opens the trunk to get some of her books out, right...?

He mimes her movements...

BRUCE

She walks to the door.

He walks toward the door.

BRUCE

If you're the guy, where are you?

JOHNNY

I don't know... maybe somewhere over here...

He moves to the left of the door where she might not see him. Then crosses the walkway to the right...

JOHNNY

Or here...

And now he reaches the same spot we saw the boots the night before... as he does --

51 THE SCENE FREEZES FOR A MOMENT - (OPTICAL)

51

and we pivot around to find Johnny as the man in the slick vinyl raincoat standing there... thunder rolls... but it is not raining yet...

JOHNNY

Here. This is where he was.

He's watching Allison walk toward the door... she talks to him in her own voice but the words are Bruce's... now it begins to rain...

(CONTINUED)

51 CONTINUED: 51

ALLISON/BRUCE

Good. Okay. So I'm Allison and I'm strolling to the door. Only I never get there because of you. You pull me into the bushes. I'm dead. Good-bye.

52 RESUME DAY - JOHNNY AND BRUCE 52

JOHNNY

I'm not getting your point.

BRUCE

Adjust one detail and all of life changes.

Bruce moves back to position one.

53 RESUME NIGHT - JOHNNY AND ALLISON - (OPTICAL) 53

Allison back at the trunk of the car, again: her voice but Bruce's words...

ALLISON/BRUCE

Okay... I'm Allison opening the trunk... only this time...

The phone inside her house starts to RING as it did the night before... Johnny reacts, still doesn't understand...

ALLISON/BRUCE (CONT'D)

I hear the phone... and what do I do?

She runs into the house as we saw her do... right past Johnny...

JOHNNY

She ran.

54 RESUME DAY - JOHNNY AND BRUCE 54

Bruce is holding a cell phone which he just used to call Allison's number.

JOHNNY (CONT'D)

She ran, instead of walked. And got by him...

(CONTINUED)

54 CONTINUED:

54

BRUCE

That was me on the phone. Calling for like the fifteenth time trying to find her. She didn't get there in time to answer it.

JOHNNY

He only kills outside. In the rain. Once she was inside, she was safe.

BRUCE

End of story.

A beat. Slow push to Johnny...

JOHNNY

I wish it were.
(off Bruce's look)
He had a compulsion to kill that night, Bruce. If it wasn't Allison... then he killed someone else.

Off Bruce's reaction...

HARD CUT TO:

55 EXT. ALLISON'S HOUSE - NIGHT - (OPTICAL)

55

As we remember it from the murder night... thunder and lightning... the man in the slick vinyl raincoat stands outside Allison's bedroom window... she's inside, taking off her clothes... moving around to find Johnny in the raincoat... we can hear his heart pounding...

JOHNNY

He's frustrated. Angry. Like a predator who's lost his prey.

BEGINNING A SERIES OF MATCHING SHOTS AS WE INTERCUT BETWEEN DAY (BRUCE WATCHING, GUIDING THE VISION) AND NIGHT (JOHNNY AS THE KILLER)...

BRUCE

Okay... you can't get to her so what do you do...

JOHNNY

Can't stay any longer... god, I can feel it...

(CONTINUED)

55 CONTINUED:

55

BRUCE

Feel what?

JOHNNY

The hunger. Oh God. The need.

He begins to walk...

JOHNNY

I have to find... someone...
else...

He moves away from Allison's house...

56 EXT. ALLISON'S STREET - NIGHT

56

As Johnny, as the killer, walks casually down the sidewalk, smoking a cigarette, hands in pockets, hood pulled over his head, thunder and lightning... humming...

JOHNNY

"Jimmy crack corn, and I don't care. Jimmy crack corn, and I don't care."

He pauses in his song as he see something off camera.

JOHNNY

What time did Allison come home?

RESUME DAY

BRUCE

Around nine thirty. Why?

REVEAL POV - A MOVIE THEATER

open for a matinee.

JOHNNY

The movie theater.

RESUME NIGHT - THE MOVIE THEATER

JOHNNY (CONT'D)

The early show was just letting
out...

Moving to reveal from his POV -- a TRIO OF YOUNG WOMEN among the crowd coming out of the movie theater.

(CONTINUED)

- 56 CONTINUED: 56
- They react as they see it's starting to rain, quickly say 'good night' to each other. Two of the women run between rain drops away together; the third, a blonde, moves alone around the side of the theater toward the parking lot.
- 57 EXT. STREET - DAY 57
- As Bruce sees Johnny react...
- BRUCE
What? What do you see?
- JOHNNY
A woman... going to her car...
- 58 RESUME NIGHT 58
- As the woman moves to her car in the parking lot... not far from a gazebo in an adjoining park.
- 59 IN DAYLIGHT - BRUCE AND JOHNNY MOVE INTO THE PARKING LOT 59
- it's a picture postcard day...
- JOHNNY
"Jimmy crack corn, and I don't care, My master's gone away."
- 60 IN NIGHT - SUBJECTIVE POV - THE WOMAN 60
- opens the door to her car... HARD PUSH as we move toward her... she never sees --
- JOHNNY AS THE KILLER
- who grabs her, wraps his arms around her shoulder and covers her mouth, almost appearing as though he's her date. The rain starts coming down...
- RESUME DAY
- JOHNNY
Please. Stop.
- BRUCE
What's happening...?

(CONTINUED)

60 CONTINUED:

60

JOHNNY

He's got her. My god.

BRUCE

Talk to me...

RESUME NIGHT - JOHNNY AS THE MAN IN THE RAINCOAT

pulls the woman, struggling, toward the gazebo.

61 A RUSH OF INTERCUTS NOW BETWEEN DAY & NIGHT

61

JOHNNY

Let it stop... now... let it
stop... please...

NIGHT FLASH: AT THE GAZEBO, HIS HANDS ON HER NECK

RESUME DAY

BRUCE

Johnny...

NIGHT FLASH: HER HANDS CLAWING AT HIM, SLIPPING OFF THE
SLICK VINYL RAINCOAT

as he pulls her toward the gazebo...

THEN RESUME DAY...

JOHNNY

Stop...

BRUCE

Okay, enough now!

NIGHT FLASH: JOHNNY STARES DOWN AT HIS VICTIM

his hands around her neck as she sags to the floor of the
gazebo...

RESUME DAY...

JOHNNY

(breathless)

Let it stop. Let it stop.

(CONTINUED)

61 CONTINUED:

61

BRUCE

That's it! All over!

He is on his knees on the gazebo in anguish...

JOHNNY

I'm sorry. I'm sorry. Oh God.
I'm sorry.

He collapses, shaking out of control, Bruce moves to him, holds him, tries to stop the shaking...

JOHNNY

I've killed. I know what it means
to kill.

62 INT. BANNERMAN HOUSE - DAY

62

Little Johnny on the run to answer the doorbell... he opens it to reveal Johnny, Bruce behind him... Johnny looks wrecked, eyes bloodshot, shaky, a frightening image to anyone let along a little boy... the boy looks up at him for a beat then runs away...

SON

Mommy, it's that man!

Sarah enters... recoils as she sees how Johnny appears...

SARAH

My God, Johnny...

JOHNNY

I need to talk to Walt... they
told me he...

Walt enters, reacts, incensed to see Johnny, makes sure the boy is safely gone. In a low but angry voice --

WALT

This is... this is over the line.

JOHNNY

(overlapping)
He killed someone else...

WALT

(overlapping)
There's no way I'm...

JOHNNY

We found the windmill. We've
been there. We've seen the grave.

As Walt reacts...

63 THE WINDMILL - EXT. FIELD - DAY - (OPTICAL) 63

Moving to find police units, forensics, medical examiner vehicles, reporters in a wide grassy field with a light, eerie ground fog clinging to the swamplands near-by...

ANGLE - TV NEWS REPORTER

talking to a camera...

TV NEWS REPORTER

...apparently the latest grim chapter in the continuing horror that has women all over the county afraid to leave their homes at night...

64 OMITTED 64

65 EXT. FIELD - CONTINUOUS - DANA - (OPTICAL) (**RESHOOT ALL SHOTS WITH DANA**) 65*
*

who has moved away from the crowd and her eyes are sparkling as she talks excitedly but quietly into a cell phone...

DANA

...because I know how they found her and I'm the only reporter who knows....

DANA (CONT'D)

(beat)

Why do you think I eat all those doughnuts at the cop shop with the boys! Trust me, you're not gonna believe this... just leave the front page open for me...

Finding Roscoe who is moving over to Bannerman by the gravesite where they're pulling a body out of the shallow grave... it is the woman we saw in Johnny's vision... a body... Johnny and Bruce are within earshot...

ROSCOE

Drivers license i-d. Stacey Shephard, age 23, law student out at the college, lives in Brewer.

WALT

Have we been able to reach anyone?

(CONTINUED)

65 CONTINUED:

65

ROSCOE

Fiancé. Hasn't heard from her in two days. Last time any one saw her she was leaving the movie theater. Right around the corner from the Connover woman's house.

(beat, looking at Johnny)

Just like our friend said.

A voice calls "Sheriff" (O.S.) and Walt moves away from Johnny... looks at Johnny once - a grim look that says, okay, I'm convinced, I believe you now... and then walks away... as we stay with Johnny and Bruce...

BRUCE

(off Walt's look)

Nobody's laughing at you any more, John.

Johnny couldn't care less. He watches the woman's body being loaded into a medical examiner's vehicle...

JOHNNY

She was getting married... she wanted to be a lawyer...

BRUCE

Yeah.

JOHNNY

What was that you said, change a detail and all of life changes?

Bruce just stares at the corpse...

JOHNNY

She died because of me.

BRUCE

Allison lived because of you. Somebody's life was gonna end that night. He'd already decided that...

JOHNNY

(in quiet despair)

It wasn't supposed to be like this...

BRUCE

What do you want me to tell you, John. It would have been better just to let Allison die and get on with your life?

(MORE)

(CONTINUED)

65 CONTINUED: (2)

65

BRUCE (CONT'D)

How am I supposed to answer that?

JOHNNY

How am I?

And we begin to see, as Johnny realizes, how complex his life has become... the huge responsibility he now has... a power over life itself. (*Note: From existing cut, remove Bruce's last line in Post, if possible.*) The body covered in a body bag moves by them and Johnny steps forward blocking their way for an instant; every cop on the field looks at him with a mixture of fear and puzzlement... *

WALT

signals his men it's okay... let Johnny do whatever he wants to do...

JOHNNY

reaches out and places his hand on the body bag and as he does THE SCENE FREEZES FOR A MOMENT THEN CONTINUES... Johnny is overwhelmed by what he feels... eyes closed, he sinks to his knees almost in a prayer-like position...

CLOSER ON HIS FACE

as he becomes still...

JOHNNY

I know who it is.

65A OMITTED
THRU
6665A
THRU
66

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

A67 EXT. DODD HOUSE DRIVE - DAY

A67

The Sheriff's car moving through the overhanging trees until it reaches a spooky old house. As it parks in front, Walt picks up the car two-way radio (note: we clearly see his hand on the radio)...

WALT

Base. I'm Ten-seven at the Dodd house.

A squawk from the radio and they're out moving toward the old house.

B67 MOVING WITH THEM

B67

Walt is not happy to be here. Doesn't believe any of this.

WALT

This is crazy... you were wrong about the Connover woman and I'm telling you you're wrong about this. Frank Dodd is no killer...

JOHNNY

The duty roster...

WALT

(interrupting)
...Just because he was off duty when the murders happened doesn't prove a thing. I've known him for almost ten years. If you knew Frank, you'd laugh at yourself... he's... he's... nothing but...

(stops himself)

JOHNNY

What.

Realizing in context how it sounds... sighs...

WALT

A mama's boy. He still lives with his mother after all these years.

Off Johnny's reaction...

67 EXT. DODD HOUSE - DAY - CLOSE ON THE FRONT DOOR (OPTICAL) 67

as Walt's knuckles knock on it. A beat later, the door is opened by a friendly old woman, Frank's mother HENRIETTA (60).

WALT
(uncomfortable)
Evening, Henrietta...

HENRIETTA
Walt Bannerman. What are you
doing out here?

WALT
Need to talk to Frank.

She glances curiously at Johnny...

WALT
This is... Johnny Smith... he's
helping out with one of our
cases...

Johnny's eyes are looking past her into the dark house...

HENRIETTA
Frank's not here. You know he
always goes up to the pond after
bass on his days off... is
something wrong..?

WALT
Just need to ask him about a report
he was working on... maybe he
left it in his room...

HENRIETTA
I cleaned up his room this
afternoon... no reports... just a
lot of dirty socks...

She laughs at her own joke.

WALT
If we could just come in and look
for a minute...

Johnny doesn't wait for her permission... he starts to walk by her but her hand shoots out and grabs him by the arm... as they touch THE SCENE FREEZES FOR AN INSTANT... and as we PUSH IN to Johnny...

(CONTINUED)

- 67 CONTINUED: 67
- HENRIETTA
I told you there's no report
here...
- 68 FLASH - HIGH CONTRAST B&W - THE GIRL BEING DUMPED INTO THE GRAVE - (OPTICAL) 68
- 69 HENRIETTA'S EYES AS SHE REACTS TO JOHNNY 69
- HENRIETTA
Maybe he took it with him...
- 70 FLASH - HIGH CONTRAST B&W - HANDS CLAWING HELPLESSLY ON THE SLICK VINYL RAINCOAT - (OPTICAL) 70
- 71 JOHNNY STARES AT HER 71
- She's trying to maintain her control but his intensity is
unnerving her...
- HENRIETTA
Seems to me I did see some papers
in his truck...
- 72 FLASH - HIGH CONTRAST B&W - THE MAN IN THE RAINCOAT - PIVOTING AROUND TO SEE IT'S FRANK DODD - (OPTICAL) 72
- 72A OMITTED 72A
- 73 JOHNNY 73
- reacts to his visions...
- JOHNNY
You knew.
- She pulls out of his grasp... backs away...
- JOHNNY
All this time, you knew...
- HENRIETTA
I know who you are. Frank told
me about you...

(CONTINUED)

73 CONTINUED:

73

JOHNNY

(to Walt)

He would come home and tell her everything... from the very first murder... names, places, details...

Walt reads her reaction and she's clearly scared beyond what you'd expect in this situation...

HENRIETTA

(to Walt)

What are you looking at me like that for? You're not believing him...?

WALT

I'm gonna need to take a look around, Henrietta.

HENRIETTA

You can't do this!

She tries to block him... he moves her out of the way.

WALT

(to Johnny)

Stay with her.

Walt starts to go up the stairs...

HENRIETTA

(yelling, perhaps as a warning to someone else)

This ain't no police state! Where's your warrant? I'll have your job, Walt Bannerman!

73A ANGLE AT THE TOP OF THE STAIRS

73A

Walt doesn't have his gun out but his hand is resting on it in its holster... as he looks around the dark second floor... moving through the shadows... someone could jump out at any time...

73B WITH JOHNNY AND HENRIETTA

73B

As she stares at him...

HENRIETTA

You stay away from my boy.

(CONTINUED)

- 73B CONTINUED: 73B
- JOHNNY
You kept a journal. About all
the women he killed. Where is
it, Mrs. Dodd?
- Her eyes react...
- HENRIETTA
You... you've been sent here
from hell.
- And she retreats, disappearing into the darkness... Johnny
moves after her...
- 73C WITH WALT UPSTAIRS - CONTINUOUS 73C
- as he opens one storage room and sees something that makes
his eyes narrow --
- HIS POV - A FISHING POLE AND TACKLE
- 73D WALT 73D
- Now he takes out his gun.
- 73E INT. KITCHEN - CONTINUOUS (**POSSIBLE RESHOOT THRU 73H**) 73E*
- Moving with Johnny as he tries to find her in the
shadows... an instant later she appears from the far side
of the refrigerator brandishing a huge kitchen knife...
startled, Johnny tries to fend her off but stumbles on
his bad leg and goes down to the floor on his back...
- 73F HENRIETTA (**POSSIBLE RESHOOT**) 73F*
- crazed now... coming down on top of Johnny... the knife
coming down toward his chest, he uses his arm to protect
himself and the knife slashes his shoulder, blood drips
out...
- 73G LOW ANGLE (**POSSIBLE RESHOOT**) 73G*
- looking up at her as the knife is about to come down again
on his chest, we HEAR A SHOT... Henrietta slumps forward,
on top of Johnny, dead... the knife falling harmlessly
beside him...

73H WIDER (**POSSIBLE RESHOOT**)

73H*

to see Walt still aiming the gun he fired... still alert for danger...

WALT

You okay?

JOHNNY

I think so.

WALT

Get to the car and call for backup.
Frank didn't go fishing.

Walt moves through the kitchen toward the basement stairs.
Johnny struggles to get himself up...

JOHNNY

How do you know that?

WALT

I see things too. Like his fishing pole upstairs.

Johnny reacts, moves toward the front door...

73J INT. STAIRS - CONTINUOUS

73J

They creak as Walt comes down slowly... now armed and ready... he tries a light switch at the bottom of the stairs... the lights don't come on...

73K INT. BASEMENT - CONTINUOUS

73K

We can tell it's a large basement... spider webs hang from the ceiling... a rat crawls along a post... an old kids box stacked turntable for 45 rpm records is on the floor... a few records are stacked...

73L INT. KITCHEN - NIGHT

73L

Henrietta's body on the floor... blood seeping out from the wound... the shoes of the killer walk into the scene into the blood... and we pan up to see the dark silhouette of Frank Dodd, no facial features visible, shuddering out of control... he has a gun...

73M	EXT. DODD HOUSE/INT. SHERIFF'S CAR - NIGHT (RESHOOT TO MATCH SCENE 73T4)	73M* *
	Johnny gets into the car and picks up the radio and the moment he does... THE SCENE FREEZES FOR AN INSTANT AND AS WE PUSH IN TO JOHNNY...	
73N	FLASH: WALT PICKS UP THE RADIO AS SEEN IN SCENE B67 (OPTICAL)	73N
73P	JOHNNY (RESHOOT TO MATCH SCENE 73T4) reacts...	73P*
73Q	FLASH: THE BLOODIED SHOES OF THE KILLER - (OPTICAL) coming down the stairs...	73Q
73R	CLOSER ON JOHNNY (RESHOOT TO MATCH SCENE 73T4)	73R*
73S	FLASH: DODD'S GUN - (OPTICAL) Moving to find Dodd facing Walt and firing... Walt goes down, dead... Begin montage moving forward in time --	73S *
73T	INT. SHERIFF'S DEPARTMENT - DAY - (OPTICAL) Sarah, dressed in black, tears flowing down her cheeks, packs up Walt's personal items from his desk... she looks up to see Johnny standing at the office door... she moves to him and he takes her in his arms to comfort her as she cries for her lost husband... Johnny holds Sarah who is now free to be his... montage continues --	73T * *
73T1	JUST MARRIED SIGN (NEW SHOT) on the back of a departing car... montage continues --	73T1* *
73T2	INT. JOHNNY'S HOUSE - DAY (NEW SHOT) Johnny leading little Johnny to the new baby in Sarah's arms... montage continues --	73T2* * *
73T3	EXT. MERRY-GO-ROUND (REPEATING VISION FROM SCENE 23A) a shot of the kids, now 5 and 11, on the Merry-Go-Round	73T3* *

(CONTINUED)

73T3 CONTINUED: 73T3
with Johnny and Sarah... *

73T4 RESUME JOHNNY IN SHERIFF'S CAR (**NEW SHOT**) 73T4*
THE VISION ENDS as Johnny understands the choice he has -- *
a choice of Biblical proportions (i.e. David and Bathsheba) -*
the woman he loves, the life he's lost -- it can all be *
his again. As we push into his face... *

73U INT. CELLAR - NIGHT 73U
Moving with Walt as he kicks open a locked door beside
the record player... and if he had any remaining doubts
they are now surely gone... because this is a souvenir
room of terror and death... a wall of newspaper clippings
about the murders... keepsake items from his victims...
lipsticks and compacts... the lips on some of the pictures
of the victims have been painted with different colored
lipstick... there are small tufts of hair pasted on some
other photos... ripped panties and bras are fitted to
blow up plastic dolls of women... and old-fashioned
clothespins... Suddenly, Walt realizes he's not alone.
We reveal Frank Dodd just outside the doorway.

DODD
Drop it.

WALT
You know I can't do that, Frank.
You've been my deputy long enough
to know the first rule is never
give up your weapon.

Walt turns to face him... his gun is facing down but still
in his hand.

WALT
Now, how we gonna do this?

DODD
Only one way I can see out of
this for me, Walt.

WALT
We've been friends a long time.

DODD
Friends don't kill their friend's
mothers.

(CONTINUED)

73U CONTINUED:

73U

WALT

I know she did awful things to you when you were a kid, Frank, how she hurt you...

DODD

Is that what the freak told you?

WALT

It made you sick, Frank. Would for anybody.

DODD

It's none of your business.
Nobody's business. The freak doesn't know anything about my mother. She loved me.

He aims the weapon. Tears begin to streak his face.

WALT

Let's just talk this through...

DODD

Damn, Walt. I never wanted it to come to this.

But he's about to shoot when out of the darkness, Johnny's cane comes crunching down on his arm... the gun fires into the floor... Dodd coils back against Johnny throwing him against the old record player which comes to life as Walt fires but misses Dodd who disappears into the darkness... From the record player, Burl Ives begins to sing on a scratchy old record...

BURL IVES

'Jimmy crack corn and I don't care... Jimmy crack corn and I don't care...'

The song continues as we intercut between the three of them in the darkness of the basement...

73V DODD

73V

moving... pushes off a post as he moves quickly away into the darkness...

73W WALT

73W

gun drawn... can't see a foot in front of him...

- 73X JOHNNY - (OPTICAL) 73X
- touching the floor... the walls... finally touching the same post that Dodd touched... a ghostly image of Dodd moving through the same space passes through Johnny... and Johnny follows the ghostly image which dissipates after a second...
- JOHNNY
Walt. This way...
- 73Y WIDER 73Y
- as Walt moves toward Johnny's voice...
- BURL IVES
"Jimmy Crack Corn and I don't care. My master's gone away."
- 73Z DODD 73Z
- reaches the end of the basement... scrambles behind some old trunks... pulls out his gun... Outside we can hear sirens arriving...
- WALT'S VOICE
It's over, Frank. Come on out now. We'll get you the help you need.
- 73Z1 CLOSER ON DODD 73Z1
- He can see the figures of Walt and Johnny approaching several yards away... he readies his gun... but the sirens grow louder... he looks at the gun... and then turns and swallows the barrel...
- 73Z2 JOHNNY AND WALT 73Z2
- react and duck as they hear the shot fired... thinking it was aimed at them... but an instant later... they can see the splattered blood dripping down the cellar wall... and they move over and look down at Dodd's body. They exchange a glance as Burl Ives sings on...

74 OMITTED
THRU
90

74
THRU
90

91 EXT. DODD HOUSE - DAY (LATER) (**RESHOOT ALL SHOTS WITH DANA**)

91*

Johnny's shoulder's been patched up; he's moving with medics toward an ambulance... in the background the bodies of Mrs. Dodd and Frank are being taken to the medical examiner's vehicle... Dana Bright moves to Johnny and Walt...

DANA

Sheriff, help me out - I'm missing the quote where friends recall the serial killer's sense of humor and how dogs loved him...

WALT

Doesn't anything ever get to you?

DANA

Reporter's gotta be objective.

WALT

You knew Frank as well as anyone. You shared doughnuts. You don't feel anything?

For the first time, Dana's cynical armor drops...

DANA

Believe me, Sheriff, sometimes I wish I could.

It's the most vulnerable we or Walt has ever seen her and as she realizes she's exposing the emptiness she feels inside, she quickly zips it up.

DANA

So no quote?

WALT

(his quote and his acknowledgement of Johnny's powers)
Johnny Smith's assistance was critical in the resolution of this case.

(beat)

And you owe him an apology.

DANA

Why? I wrote a good story yesterday.

(MORE)

(CONTINUED)

91

CONTINUED:

91

DANA (CONT'D)

I'll write a better one tonight.
You're big news, Mr. Smith.

JOHNNY

(grim, preoccupied) *
Just as soon not be.

He climbs into the ambulance...

DANA

The self-effacing, shy hero. An
American classic. In no time at
all, you'll be endorsing breakfast
cereal.

Johnny gives her a dubious glance. She grins and moves
away; we stay with Johnny...

DANA

(moving to O.S. action)
Hey, Roscoe... how about a quote...

Johnny glances at the scene one last time and thinks about *
what Dana said... and as the ambulance doors close and it *
pulls away... *

DISSOLVE TO: *

92

INT. SMITH HOUSE - NIGHT (**FORMERLY SCENE 10 - POSSIBLE** 92*
RESHOOT) *

Wide shot... darkened lighting... finding the lone *
silhouette of Johnny coming home to an empty house - *
emphasizing his isolation after seeing what his life might *
have been... the only color in the shot coming from a *
lavish almost vulgar arrangement of flowers in a vase *
beside Johnny... he's reading a gift card... *

INSERT - THE CARD WITH A FAITH HERITAGE ALLIANCE LOGO *

handwritten: "Welcome home, Johnny!" signed *Eugene Purdy*. *

RESUME (**POSSIBLE RESHOOT**) *

Johnny silently walks up stairs, a man alone with his *
thoughts... *

FADE OUT:

END OF ACT FOURTHE END