

THE DEAD ZONE

"HERE THERE BE MONSTERS"

Production #1010

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THE DEAD ZONE

"HERE THERE BE MONSTERS"

TEASER

FADE IN:

1 EXT. MASSACHUSETTS COAST - DAY 1

A two lane road snakes along a rocky coastline. The crash of the assaulting surf overpowering. We may see oyster boats docked in the background.

Bruce's PT Cruiser winds up along the coast. We hear the strains of Rock N' Roll as it drives by...

2 INT. PT CRUISER - DAY (TRAVELING) 2

Bruce and Johnny in their classic driving pose; Bruce's eyes on the road, Johnny's staring out the side window.

Music, circa the '70s'-'80s, plays on the speakers. Bruce is trying to get into it, but it's just not working.

BRUCE

Alright, fifty mile mark. Time for my music.

JOHNNY

We listened to "The Outcasts" all the way down to Boston, now you'll have to suffer on the way back.

BRUCE

First of all, it's just "Outkast."
No "the", no plural-

JOHNNY

And no more. Please. Pull out one of my other Cds if you don't like this one...

Bruce reaches into a CD case glances at dated albums including AC/DC's "Highway to Hell"...

BRUCE

Ancient history. I'm trying to bring you up to speed on the music of today.

(CONTINUED)

2 CONTINUED:

2

JOHNNY

Bruce, you didn't know me before the coma. I was never "up to speed"... was part of my charm.

BRUCE

Yeah, but you're so far behind now it's like you're going in reverse. You gotta get with the new, y'know? With the now.

JOHNNY

The new, huh?
(off Bruce's nod)
The now?

Johnny reaches behind his seat and pulls out a series of X-RAYS of his SKULL, including a 3-D CAT-SCAN rendering of his head. Bruce sees where he's going, and sighs.

JOHNNY

May I present the latest technology, utilized by the top doctors at the most cutting edge labs... this is not your father's CAT-SCAN...

BRUCE

Alright, enough...

JOHNNY

Yet all the king's doctors, with all the latest toys, still can't find what's wrong with me.

BRUCE

That's because there is nothing wrong.

Bruce's tone signals that they've been through this before. Silence hangs as Johnny rolls the sentiment around in his mind, trying to decide how to feel about it. He smirks.

JOHNNY

Besides my taste in music.

BRUCE

Besides that. I'm hungry. You hungry?

3 EXT. ROAD - CONTINUOUS

3

The PT Cruiser zips by the camera, which whips to reveal

(CONTINUED)

3 CONTINUED: 3

a sign: WELCOME TO HOBBS LANDING, POP. 2,735. Underneath is the universal sign for food - the fork and knife.

4 OMITTED 4

5 EXT. HOBBS LANDING - DAY 5

The PT Cruiser enters the picturesque town center, which is lined with old-fashioned brick and wood buildings. A flag pole stands in the square, Old Glory at half mast. (The ocean might be visible in the background; this is a remote oyster village.)

The town square is awfully empty and quiet for mid-day.

Bruce parks across the street from a diner.

6 INT. DINER - DAY 6

EIGHT LOCALS are having lunch. 2 COUPLES at tables, 3 OLD MEN at another, and a hefty man (BERT) at the counter.

All eyes go to Johnny and Bruce as they enter. Johnny and Bruce hesitate a moment as some conversations pause briefly to consider the strangers. They head for the counter, feeling eyes on them. There's something *unwelcoming* about this town.

Johnny and Bruce take seats, place orders with the waitress (LINDA) whose face we cannot see.

BRUCE

Hey, hi ya doin'?

(no answer)

Uh, could I get a cup of chowder
and half a turkey sandwich?

The Waitress jots it down. Johnny, distracted, looks up.

JOHNNY

Cheeseburger and just a glass of
water, please...

His voice trails off as he turns to look over his shoulder.

BRUCE (O.S.)

Yeah, water for me too, please.

Johnny meets the glances of the locals. Most of them turn away from his look. The old men don't.

(CONTINUED)

6 CONTINUED: 6

Johnny turns back as the Waitress sets down two glasses of water. As Johnny raises the glass to his lips, we RAMP INTO HIS FACE AS A VISION STRIKES --

7 EXT. FOREST - DAY (VISION) 7

Johnny stands among an ANGRY MOB during the ROAR of the crowd. He looks around him, at the SCREAMING FACES, some of whom we recognize - the waitress (Linda), the hefty man (Bert) at the counter. Johnny looks to the focus of their fury, only to see --

HIMSELF, TIED TO A TREE, A MAKESHIFT PYRE OF BRANCHES AND LEAVES AT HIS FEET. Johnny sputters as GASOLINE is splashed on his face. Someone near him cracks open an emergency FLARE, then tosses it onto the pyre, IGNITING IT IN A HOWLING FIRE.

8 INT. DINER - RESUME 8

Johnny nearly chokes on his water as he swallows it. Ashen-faced, he calls out to the departing Waitress.

JOHNNY

Excuse me...

She turns, and we recognize her as one of the screaming faces of the Mob. Right now, her face is passive. Johnny's voice almost cracks as he fights to maintain a polite smile.

JOHNNY

Can we get this to go?

Bruce looks at Johnny, confused, as we...

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

9 EXT. HOBBS LANDING - DAY

9

Johnny exits the diner, foam take-out container clutched under his arm. Bruce follows.

BRUCE

What is it?

JOHNNY

Tell you in a few miles.

Across the street, a SHERIFF'S CRUISER is now parked next to the PT. A uniformed officer, DEPUTY NANCY SIMMONS, is taking down the license plate number. Bruce hurries up.

BRUCE

Oh, no. Is this a red zone?

JOHNNY

We were just leaving.

Deputy Simmons, mid-thirties, no make-up, hair pulled back into a disciplined bun, sizes up Bruce, then Johnny.

DEPUTY SIMMONS

You fellas have identification?

Behind them, a couple of the LOCALS have stepped out of the diner to watch. They reach for their drivers' licenses and, as the dialogue continues, hand them to her... Up ahead, trucks from a caravan are parking along the curb, TOWNSFOLK disembarking. Three or four to a truck. They look tired as they begin to greet people walking out of stores to talk to them... they glance over at Johnny and Bruce with curiosity...

BRUCE

Is there a problem, officer?

She glances at the names on the licenses...

DEPUTY SIMMONS

(correcting)

Deputy. Simmons.

(looking up)

Guess you haven't heard, huh...

Johnny and Bruce react, heard what?, take note of the caravan people...

(CONTINUED)

9 CONTINUED:

9

DEPUTY SIMMONS (CONT'D)
We had a double homicide last
night. Mother and her eight year
old daughter out in the woods.

BRUCE
(reacts)
Oh, man...

DEPUTY SIMMONS
Second daughter is still missing.
Thirteen years old. This town's
been walking the woods all night.
We're hoping she's still alive.

Bruce makes the most natural assumption based on everything
he knows about Johnny Smith...

BRUCE
Well, if she is...
(turns to Johnny)
John, maybe you could...

But he stops as he sees Johnny's discomfort... Bruce has
no idea what's going on... it's an awkward moment and the
deputy picks up on it...

DEPUTY SIMMONS
Could what...?

And there's really no escape now...

BRUCE
(still confused by
Johnny's reaction)
My friend has helped the police
up in Maine now and then...

DEPUTY SIMMONS
Helped how...

JOHNNY
I guess you'd call me a psychic.

Deputy Simmons studies Johnny long and hard.

DEPUTY SIMMONS
A psychic. Like with supernatural
powers?

JOHNNY
No, I just sense things sometimes.

And the crowd is getting curious and Simmons glances at

(CONTINUED)

9 CONTINUED: (2)

9

them and doesn't want to continue this outside... she smiles pleasantly...

DEPUTY SIMMONS

Look, we... we sure could use any help we can get, psychic or otherwise. Why don't you come on inside and we can talk about it?

Johnny glances at the people from the caravan... it's not that he wouldn't help under any other circumstance... but here he hesitates and off that hesitation, the deputy reacts...

DEPUTY SIMMONS

Unless you...
('have something more important')

JOHNNY

No. No. That's fine.

Bruce knows it's not fine but doesn't know why and it's all very uncomfortable as the deputy leads these two across the street to the station house... past the TOWNSFOLK from the search party, who have formed an unintentional roadblock of bodies across the street. Most talking, but some looking down this way.

10 INT. SHERIFF'S STATION - INTERROGATION ROOM - CONTINUOUS

10

as they enter... mid-conversation...

BRUCE

You should check with the Sheriff of Penobscot County... Walt Bannerman... he can tell you all about Johnny... he helped catch a serial killer...

DEPUTY SIMMONS

Serial killer. With your psychic powers. No kidding.

(beat, considering
Johnny)

Look, if you'll just have a seat, I'm gonna bring in some of the evidence in this case... who knows - you might pick up some psychic vibration or whatever you call it... can't hurt to try right?

(CONTINUED)

10 CONTINUED: 10

JOHNNY
(beat, what else can
he say?)
Okay, sure.

She leaves. Bruce immediately turns to Johnny...

BRUCE
You want to tell me what's going
on?

But Johnny looks at the mirror, moves over and touches it
and as he does...

10A THE OBSERVATION ROOM 10A

Finding, in the observation room, SHERIFF JAMES DANFORTH,
50s, tired eyes, forehead creased with worry lines... and
we know Johnny knows he's in there and so he can't be
open with Bruce.

JOHNNY
(speaker)
Nothing. You're right. I should
help if I can.

Danforth frowns... moves out to...

11 INT. BULLPEN - CONTINUOUS 11

Finding Simmons already sitting in front of a computer
console... scrolling an internet story written by Dana
Bright about the Dodd strangler case and Johnny Smith...
Danforth moves behind her... looks over her shoulder...

SHERIFF DANFORTH
People here are scared out of
their skins, the last thing they
need to hear is we're soliciting
a psychic for "help" in our
investigation.

DEPUTY SIMMONS
Jim, I don't believe he's got
mental powers!

Danforth is confused. Simmons pauses her scrolling...

DEPUTY SIMMONS
(reading)
Four women. Ages eighteen to
thirty-one.
(MORE)

(CONTINUED)

11 CONTINUED:

11

DEPUTY SIMMONS (CONT'D)
(off Danforth's look)
Serial killer up in Maine. This
Smith fellow led the Sheriff
straight to the suspect, a deputy
named Dodd. But Dodd never
confessed. Killed himself before
they could question him.

SHERIFF DANFORTH
Where are you going with this?

DEPUTY SIMMONS
What are the chances this "psychic"
is in Hobbs Landing the day after
Mary Reed and her daughter are
killed? What if he led the Bangor
Sheriff to arrest someone else to
cover his own tracks... then he
decides he's not finished and
shows up here to "help" us out...?

Danforth places a gentle arm on her shoulder...

SHERIFF DANFORTH
I want you to stop, I want you to
get some rest.

Simmons rises, headstrong.

DEPUTY SIMMONS
We have a crime scene with ritual
satanic elements. Here's a guy
who claims to have supernatural
powers and he's been jumpy since
the first moment he saw me... I
think we'd be foolish not to hear
what he's gonna say.

Sheriff Danforth sighs, gives the okay.

TIME CUT TO:

12 INT. INTERROGATION ROOM - DAY

12

Close on evidence that Simmons brought in: a DAGGER WITH
S-CURVED BLADE, blood caked. A small GONG, a HACK-SAW, a
KEN DOLL ("Business suit Ken").

DEPUTY SIMMONS
Three women were in the woods,
apparently coming home late from
a day long hike.
(MORE)

(CONTINUED)

12 CONTINUED: 12

DEPUTY SIMMONS (CONT'D)
Mary Reed, Susan Reed, and Cathy
Reed. We found Mary and Susan,
but Cathy is still missing.

Simmons removes a MUDDY SNEAKER from the first evidence
bag, sets it in front of Johnny.

DEPUTY SIMMONS (CONT'D)
This is her shoe.

Johnny reaches out and picks it up... Bruce watches,
waits...

Nothing. He turns the sneaker over.

12A ANGLE - IN THE OBS ROOM - DANFORTH 12A

watches... And we'll intercut as we...

12B RESUME 12B

Johnny focuses on the MUD-ENCRUSTED GROOVES along the
sole, runs his finger along them. We PUSH IN to the
GROOVES as suddenly...

13 EXT. FOREST - NIGHT (VISION) 13

*PULL OUT of a matching footprint in the mud. We tilt up
to see a GIRL RUNNING AWAY from us. Finding Johnny there
in the forest, sitting at the interrogation table, the
sneaker in his hands.*

JOHNNY
She runs a lot. JV girl's track.

14 INT. SHERIFF STATION - INTERROGATION OFFICE - RESUME 14

Sheriff Danforth reacts to the accurate information, his
arms unfolding. Deputy Simmons just nods.

JOHNNY
Running through the trees.
Terrified.

He puts the sneaker down, shaking his head clear.

JOHNNY
I can't see where she is.

(CONTINUED)

14 CONTINUED: 14

Deputy Simmons only reply is to remove the HACKSAW from its bag, and place it in front of Johnny. He stares at it, apprehensive. They stare back. He reaches for it...

15 *EXT. FOREST - NIGHT (VISION) - JOHNNY'S POV - THE HACKSAW CUTTING BRANCHES OF A TREE* 15

Hand holding it not visible.

ANGLE - BIRD'S EYE VIEW - FOREST FLOOR

The branches arranged as a pentagram. Near-by is a TREE STUMP.

16 INT. SHERIFF STATION - INTERROGATION OFFICE - RESUME 16

JOHNNY
(still in vision)
Baphomet...

DEPUTY SIMMONS
Come again?

JOHNNY
(shaking clear)
This was used to cut down the branches, they were shaped into a pentagram... before the killing.

Danforth straightens in surprise in the observation room...

Simmons slides the DAGGER across the table. The blade is S-curved, a wave of steel. Dried blood caked on the tip.

Johnny touches the hilt with a tentative finger. Then two. Starts to get a feeling...

JOHNNY
One.

DEPUTY SIMMONS
One?

JOHNNY
This was the murder weapon... but in only one of the murders...

16 CONTINUED:

16

The Deputy and Sheriff respectively react to his insight. Johnny's grip on the knife adjusts. His fingers interlace, like we've seen him do in visions, except now they tighten over the hilt of the dagger. Then he begins to whisper to himself.

JOHNNY

Micama. Goho Pe-iad. Zodir come-selahe azodien biabe os-lon-dohe...

Holy shit. Sheriff Danforth takes a step back. Deputy Simmons' hand casually slips off the table to rest on her holster, thumb gently hooking under the snap. Bruce's eyes narrow with concern...

Johnny slowly raises the dagger above his head in a double grip, eyes shut tight. Mouthing the language (Enochian).

JOHNNY

Micama! Yehusozod noari...

Sheriff Danforth's jaw slacks open.

JOHNNY (O.S.)

Baphomet!

Johnny suddenly STABS DOWNWARD WITH THE DAGGER.

17 OMITTED
THRU
19

17
THRU
19

20 CLOSE ON JOHNNY'S EYES

20

As they SNAP OPEN and his face is SPECKLED with blood, he gasps:

JOHNNY

No! Susan!

Johnny JOLTS back from the table, hands recoil to his face, to wipe away the blood that, of course, is not there.

JOHNNY

My god. Oh my god.

Bruce moves to Johnny...

BRUCE

That's enough. John, it's okay, you're okay...

(CONTINUED)

20 CONTINUED: 20

The Deputy has stepped up and out of her chair, hand still on her sidearm (still in its holster). The DAGGER sticks straight up from the table, vibrations from the impact ebbing away.

DEPUTY SIMMONS

The killer...?

Johnny shakes his head, can't I-D the killer...

JOHNNY

All I can tell you... it was a sacrifice. A ritual sacrifice.

Off Johnny, rubbing the skin over his eye...

21 INT. SHERIFF STATION - OBSERVATION ROOM 21

Danforth has seen enough. He exits with a purpose...

22 OMITTED 22
AND AND
23 23

24 INT. DOUG MARTIN'S OFFICE - DAY 24

DOUG MARTIN, 45, dressed in a simple blue dress shirt and tie, leans back in his chair. He regards the Sheriff with a thoughtful look.

MARTIN

You think he did it?

SHERIFF DANFORTH

He knows things... things we haven't released yet. Some things I didn't even know...

MARTIN

What about his friend?

SHERIFF DANFORTH

(shrugs, mind working)
I need time. Time to tie them to real evidence. Find me something to hold Smith on. Parking ticket.

(MORE)

(CONTINUED)

24 CONTINUED: 24

SHERIFF DANFORTH (CONT'D)
Broken tail light. Anything. If
you can do that, I'll impound the
Cruiser - the other one won't be
going anywhere.

Martin turns in his chair to confront the shelves stacked
with law books. The thoughtful look returns.

MARTIN
I'll come up with something.
Even if it won't stick, it will
buy you a couple days.

SHERIFF DANFORTH
Just find it quick. He'll get
suspicious soon.

MARTIN
Of course he will. He's "psychic."

Martin runs his finger across the book bindings...

25 OMITTED 25

26 INT. SHERIFF STATION - INTERROGATION OFFICE 26

Close on the KEN DOLL. Moving to find Bruce, on his feet,
stretching, picking it up, studying it...

BRUCE
This was found at the murder scene?

DEPUTY SIMMONS
(acknowledging)
Must have been Susan's.

Bruce glances at Johnny who reaches out for the doll...
as he touches it... push to a close-up of the doll to --

26A A JOHNNY FLASH - THE FACE OF TOM REED 26A

The father of the murdered girl.

26B RESUME JOHNNY 26B

He puts the doll down.

(CONTINUED)

26B CONTINUED:

26B

JOHNNY

Where was their father when all
of this --

DEPUTY SIMMONS

At a church meeting.

BRUCE

Without his family?

JOHNNY

They were going through a divorce.

Simmons reacts to Johnny's insight...

BRUCE

(raises an eyebrow,
to Simmons)

A divorce. And you're sure he
was in that church?

DEPUTY SIMMONS

With over a hundred witnesses.

Bruce moves back toward his seat, putting his hand on
Johnny's chair as he passes... and when he does...

26C CAMERA SWINGS 180 DEGREES TO FACE JOHNNY, WHO IS NOW
DRESSED IN A HEAVY RED FLANNEL JACKET AND RED WORK PANTS.

26C

Johnny looks up at Bruce, taken aback.

JOHNNY'S POV - BRUCE

Bruce's face is heavily bruised around his eye, his lip
is split and bleeding, and there is a gash on his forehead.

BRUCE

What's wrong, man?

CUT BACK to...

26D JOHNNY, EVERYTHING BACK TO NORMAL

26D

JOHNNY

We really have to be on our way.

Bruce reacts, confused...

DEPUTY SIMMONS

Mr. Smith, we're not done here.

(CONTINUED)

26D CONTINUED: 26D

Johnny moves to exit and Bruce heads through the door and down the hall. Simmons follows.

27 INT. BULLPEN - CONTINUOUS 27

JOHNNY

I'm sorry, I've told you everything I can. If you need to get in touch with me...

They're almost to the front door when it OPENS from the outside. Sheriff Danforth steps in, filling the doorway. Bruce and Johnny stop in their tracks. Doug Martin follows the Sheriff in, sliding a blazer over his dress shirt as he does.

SHERIFF DANFORTH

I'm afraid I can't let you leave Hobbs Landing, Mr. Smith. Nancy, place him under arrest.

BRUCE

Arrest? For what?

MARTIN

Local ordinance number sixty-five.
(beat)
The practice of witchcraft.

Bruce reacts. Johnny absorbs the charge, the vision of burning at the stake now making terrifying sense. As Deputy Simmons steps up behind him...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

28 INT. PENOBSCOT COUNTY SHERIFF'S OFFICE - DAY 28

ROSCOE picks up the phone on the second ring.

ROSCOE
Penobscot County Sheriff's office,
Deputy...

JOHNNY (O.S.)
Roscoe, it's Johnny Smith. Is
Walt there?

ROSCOE
Boss-man's camping with the wife
and kid. Thought you knew that.

INTERCUTTING

29 INT. HOBBS LANDING SHERIFF HQ - CONTINUOUS 29

As Johnny remembers...

JOHNNY
I did, I just...
('forgot' implied)
Did they take their cell phones?

ROSCOE
Yeah but they just don't work up
in the mountains. He calls in
every night. Say, by the way,
got a call from some place in
Massachusetts asking about you...
(searching his desk)
... where is it, I have it here
someplace...

JOHNNY
Hobbs Landing.

ROSCOE
That's it. You in some kind of
trouble?

JOHNNY
I've been charged with witchcraft.

Roscoe takes a beat... then starts to laugh...

(CONTINUED)

29 CONTINUED:

29

ROSCOE

Damn, they finally caught you,
did they...?

JOHNNY

I'm a suspect in a double
homicide.

Johnny looks up at the surrounding faces: Desk Officer,
Deputy Simmons, Sheriff Danforth, Doug Martin. Bruce
stands behind them, shaking his head. Roscoe stops
laughing.

JOHNNY (CONT'D)

I need Walt to vouch for me.

ROSCOE

I'll... I'll try to track him
down... but I'm not sure where...

JOHNNY

(interrupting)

Roscoe... I don't have a lot of
time.

He hangs up... Deputy Simmons steps forward and presses
her finger onto the phone hook as Johnny starts to dial
another number.

DEPUTY SIMMONS

One phone call.

Johnny looks at Bruce, who is running his hands through
his dreads, trying to squeeze the stress out.

JOHNNY

(mind working, to
Bruce)

Call Purdy. But call him from
out of town.

The deputy takes him toward the cellblock...

BRUCE

No way, I'm leaving you here.

JOHNNY

(calling back, re-
emphasizing)

I mean it, Bruce. Out of town!

Johnny's gone. Bruce studies him, knows Johnny's warning
him... but how can he abandon his friend... turning to
Danforth...

(CONTINUED)

29 CONTINUED: (2)

29

BRUCE

This is crazy. We were in Boston all weekend. Johnny was seeing doctors about his brain...

(realizing how that sounds)

...which is fine, his brain I mean... but we just drove into town today!

SHERIFF DANFORTH

I'll need the keys to your Cruiser. We'll be impounding it during the investigation.

Bruce shakes his head, hands Danforth the keys.

BRUCE

You're making a big mistake.

SHERIFF DANFORTH

You'll be making one if you try to leave.

MARTIN

There'll be a hearing in a few hours. If I were you, I'd stick around to testify for your friend.

Martin nods to the Sheriff and exits through the front door. The Sheriff walks into the bullpen. Bruce is left alone.

29A INT. DINER - DAY

29A

A group of locals including the waitress, Linda, the hefty man, Bert, and tall, wiry EDDIE WOLCOTT, 40... react to the news...

BERT

(reacting)

Witchcraft?!

EDDIE WOLCOTT

It's the best they could do for now.

BERT

But I mean are they serious - they really think he's a witch?

LINDA

Guys are 'warlocks', aren't they?

(CONTINUED)

29A CONTINUED:

29A

EDDIE WOLCOTT

Doug Martin says he can prove it
in a court of law.

LINDA

Hey, look there's the other one...

P.O.V. - OUT THE WINDOW

of Bruce coming out of the sheriff's station, dialing his
cell phone...

BERT

What's with the guy's hair anyway?

LINDA

They're called dreadlocks.

EDDIE WOLCOTT

Dreadlocks, warlocks. Fellow
travelers if you ask me.

Panning to find someone else eating a grilled cheese
sandwich, looking outside at Bruce. It's a man in a RED
FLANNEL JACKET AND RED WORK PANTS, as seen in Johnny's
bloody Bruce vision.

30 OMITTED
THRU
32

30
THRU
32

33 INT. PURDY'S OFFICE - DAY

33

Purdy is on the cell phone with Bruce... Purdy's lawyer,
MIKE KENNEDY, observes with concern...

*
*

PURDY

Yes. Yes, thank you, Bruce.
Tell Johnny to sit tight, and not
to worry. I'll be there in an
hour, and this will all be cleared
up. See you soon.

Purdy hangs up. He murmurs to himself, quick dials his
office...

*
*

PURDY

Johnny, Johnny, Johnny.
(to phone)
Helen, get the Governor of
Massachusetts on the line, please.
(MORE)

*

(CONTINUED)

33 CONTINUED:

33

PURDY (CONT'D)

And call Gerald, have him get our
helicopter ready.

(clicks off, to Kennedy)

Who should we retain? Jamey
Turner?

KENNEDY

I wouldn't send any of our lawyers.
I wouldn't get near this thing.

Purdy's momentum slows. Gets Kennedy's meaning.

PURDY

Helping to clear an innocent man
of murder is hardly controversial.

KENNEDY

No, but "witchcraft" is the kind
of word a spin doctor dreams about.
I don't think we should take risks
with your reputation, particularly
in light of our new political
alliances... the campaigns are
just around the corner...

PURDY

The boy is in trouble. And he
came to me for help.

HELEN (O.S.)

Reverend, I can connect you to
the Governor now...

*
*

PURDY

(hesitates)

Hold on...

*
*
*

KENNEDY

I'm only suggesting we keep a
close eye on this for awhile...
see how it plays out... it may go
away all on its own.

Purdy sinks down into his chair, and for the briefest
moment he seems to scowl at himself. Then --

*

PURDY

Put him through.

*
*

His face does a one-eighty and lights up.

*

(CONTINUED)

33 CONTINUED: (2)

33

PURDY

Angus! Just called to see if we
were still on this Saturday.

(listens, laughs)

We'll just increase your handicap.

(CONTINUED)

33 CONTINUED: (3) 33

Kennedy nods his approval. Purdy turns away in his chair.

33A INT. INTERROGATION OFFICE - DAY (FORMERLY SCENE 30) 33A

Close on GABRIEL BARNES, 30s, Smartly dressed, All-American good looks.

GABE

(pro forma)

The court has informed me you don't have an attorney, and they need to take you before the judge to set bail...

JOHNNY

(dry)

What are the bail parameters for witchcraft around here?

GABE

I'm assuming you'll want someone of your own choosing to represent you. If you ask the judge for a change of counsel...

JOHNNY

(evenly, mind working)

I don't have time for a change of counsel, Mr. Barnes.

GABE

(blinks)

I'm sorry to tell you but I don't believe this is going to be resolved quickly.

(beat, taking out a legal pad)

Very well... let me ask you a few things. Are you a witch, Mr. Smith?

JOHNNY

No. And I didn't kill anyone in case you were wondering.

GABE

Do you have an alibi?

JOHNNY

(grim, shakes his head)

We checked out of our hotel in Boston early Sunday.

(MORE)

(CONTINUED)

33A CONTINUED:

33A

JOHNNY (CONT'D)

We've been driving the coast since then. Lovely state you have here.
(dry)
A lot of interesting history.

Gabe gets Johnny's meaning...

GABE

You understand this witchcraft charge is just a tactic to hold you while they search for evidence. If they can't find any...

JOHNNY

It won't matter...

GABE

Of course, it will... they'll have to release you.

Johnny studies this very conservative young man...

JOHNNY

Mr. Barnes, in a very short time, a group of your neighbors are going to burn me at the stake as a witch.

A long, long even look from Gabe. He almost smiles with horror.

GABE

I beg your pardon?

JOHNNY

I'm not a witch, Mr. Barnes. But I do see things that no one else can see. I know what's going to happen to me here. And right now, you're my only hope to prevent it.

GABE

This isn't a dumb fishtown, Mr. Smith. People who live here are warm, intelligent human beings. More afraid than I've ever seen them, yes. But we are not the kind of people who would ever, ever do such a thing.

(CONTINUED)

33A CONTINUED: (2)

33A

JOHNNY

I'd say 'I'll prove it to you'
but I'd rather not.

Off Gabe's reaction...

34 EXT. HOBBS LANDING - DAY

34

A sheriff' vehicle pulls around a corner into the town square, revealing a LARGE CROWD assembled in the square, like you might find on the 4th of July. This is the bulk force of the MANHUNT assembled to find Cathy Reed.

The sheriff car turns on its lights and gives a WHOOP! A path is cleared for it, PEOPLE looking in the windows. In the front seat: Sheriff Danforth and Deputy Simmons. In the back: Gabriel Barnes and Johnny Smith.

Johnny looks out at the locals, as they look in. Meeting their now accusatory stares. Gabe notices this, too, thinks about what Johnny said.

Johnny suddenly spots the man wearing a RED FLANNEL JACKET and RED WORK PANTS, right from his "Bloody Bruce" vision. The man is sitting on the trunk of an Olds '88, as are two others. Their clothes show that they have been trekking through the woods; muddy boots, leaves on coats.

The car stops in front of the COUNTY COURTHOUSE. Johnny gets out, igniting murmurs from the crowd. And then...

EDDIE WOLCOTT

WHERE IS CATHY?

EDDIE is tall and wiry. His voice is clear and loud. A few random SHOUTS compliment his outburst.

Then, a patch of the crowd falls QUIET and parts to let the distraught father, TOM REED, step forward. He stares at Johnny with a blank expression. A hand or two reaches out to rub Tom's shoulder for comfort.

Johnny's eyes meet Tom's for a beat, and then he is ushered into the COURTHOUSE.

The last face he sees is Bruce's... and Johnny reacts with dismay... but Bruce just shrugs and says with a look that he couldn't leave... overlapping from next scene --

MARTIN (V.O.)

Your Honor, the people of Hobbs
Landing charge the defendant with
violation of local ordinance 65...

35 INT. COURTHOUSE - DAY

35

JUDGE DONALD WILSON, 60's, a grandfatherly face, listens curiously, struggles to place the ordinance, he prides himself on knowing most of them. LOCALS have filled the only seats available in the back. Tom Reed is among them. Bruce sits behind Johnny.

MARTIN

...The practicing of Witchcraft.
We request that he be held pending
trial.

A confused murmur ripples through the crowd. Judge Wilson adjusts his hearing aid, leans forward.

JUDGE WILSON

Excuse me, Doug. I missed that,
thought you said witchcraft.

Gabe quickly stands.

GABE

Your Honor, the defense moves to
dismiss this charge as
preposterous. The prosecution of
witchcraft as a criminal charge
was dismissed over two hundred
years ago...

JUDGE WILSON

Counsel approach the bench. Both
of you. Now.

ON Martin, Gabe, Judge Wilson. Their rapport is familiar.

JUDGE WILSON

Boys, I was hoping to go fishing
today.

GABE

The Sheriff and Prosecutor have
clearly trumped up a bogus charge
to unlawfully detain this man.
It's a violation of his civil
rights...

(right to Martin)

And frankly I think it mocks this
court.

Wilson looks at Doug Martin, who remains very calm.

(CONTINUED)

35 CONTINUED:

35

MARTIN

I won't lie. The accused is the leading suspect in the Reed murders, and the Sheriff needs time to gather evidence. But the outcome of this hearing will be evidence in its own right.

Judge Wilson wrinkles his nose, confused. So is Gabe.

MARTIN

The Reed Murders involve elements of Satanism. A conviction on witchcraft will be a key element in the prosecution of that case.

(turns to Gabe)

And the charge is not bogus, because I intend to prove it.

Judge Wilson thinks about it.

JUDGE WILSON

I'm willing to see where this goes, but if I don't like it, we're all going home.

They break.

DISSOLVE TO:

35A A THICK LAW BOOK

35A

As Martin reads from it...

MARTIN

Local ordinance number 65 defines witchcraft as "the practice of and belief in supernatural abilities, including the divination of future and past events, the sickening or corrupting of others through incantations, spells or motions of the hand or eye. A communion with the Devil."

He then walks a handful of PRINT-OUTS up to Judge Wilson.

MARTIN

These are newspaper reports from Bangor, Maine. Chronicling Mr. Smith's supernatural abilities...

(CONTINUED)

35A CONTINUED:

35A

GABE

(interrupting)

Your honor, my client does not deny that he's a psychic. We've all heard about psychics. We see them on TV...

MARTIN

(repeating for emphasis)

"...Supernatural abilities, including the divination of future and past events..." That's what the ordinance says. That's what Mr. Smith does according to these reports.

(moving on)

I also present as evidence items, found in the car Mr. Smith was traveling in, which have a decidedly supernatural slant.

(showing books)

"The Paranormal Abilities of the Human Mind." "Psychokinesis and You." X-Rays of a human skull.

(holds up Johnny's X-Rays)

Not the most common item to keep in one's car.

A rumbling from the crowd. Bruce looks around, surprised at their reaction. Johnny whispers something to Gabe.

MARTIN

And a CD of the heavy metal band AC/DC, notorious for their Satanic lyrics. This album includes the songs, "Highway to Hell" and "Hell's Bells."

GABE

(standing)

The X-Rays are of Mr. Smith himself, and were taken at the Boston Medical Center yesterday. None of these personal items substantiate the claim that my client engages in witchcraft.

(beat)

And if you're going to arrest everyone who listens to AC/DC, you'll have to arrest a few other folks in this courtroom starting with me.

(MORE)

(CONTINUED)

35A CONTINUED: (2) 35A

GABE (CONT'D)

By the way, may I correct my learned colleague that AC/DC is considered classic rock, not heavy metal.

He sits, Johnny looks at him, "Do you?" Gabe nods.

36 OMITTED 36

36A EXT. HOBB'S LANDING - A CAR (FORMERLY PART OF SCENE 41) 36A

With Maine license plates, pulling to a stop behind the virtual barricade of townie cars clogging the square.

DANA BRIGHT steps out, takes in the gathering, surprised to see such a hubbub. She shakes her head.

DANA

Johnny Smith. You had to go and piss off Mayberry.

She heads to the courthouse, shaking her head.

37 INT. COURTHOUSE - DAY 37

Dana edges through the doors, eyeing the packed room, and feeling the looks of xenophobic locals.

She spots Bruce on the stand...

MARTIN

So you admit to being a witness to Mr. Smith's... powers. Would you say it's accurate to say he 'divined future and past events?'

BRUCE

I don't think he 'divined' anything.

MARTIN

Really. How do you think he does it?

BRUCE

Medical science can't explain that; I sure can't.

(CONTINUED)

37 CONTINUED:

37

MARTIN

So you can't categorically dismiss non-scientific explanations can you? For example, spiritual explanations.

BRUCE

I certainly don't believe they come from the devil if that's what you're getting at.

MARTIN

But you have no alternative explanation to offer. Science has no alternative explanation to offer. You said so yourself.

Bruce pauses, thinking. He looks at Johnny, smiles.

BRUCE

I've never said this out loud before, but I think what Johnny has is a very new human ability.

MARTIN

Or a very old one.

GABE

Objection. Leading.

JUDGE WILSON

Sustained. Watch it, Doug.

As the questions continue, Johnny looks back at the crowd... sees Dana, who grins hello... he raises an eyebrow... whispers something to Gabe, who glances back at Dana...

MARTIN

One last question, Mr. Lewis. What do the doctors at your hospital call the region of Mr. Smith's brain that gives him these supernatural powers?

BRUCE

(hesitates, avoiding the question)
I'm not a doctor...

(CONTINUED)

37 CONTINUED: (2)

37

MARTIN

But you must have heard them... I called up there today and it came up during the conversation... what do they call it...

BRUCE

The Dead Zone.

MARTIN

The Dead Zone. Interesting. Thank-you, sir.

He sits. Gabe stands to cross-examine Bruce.

GABE

Mr. Lewis, the ordinance requires "the sickening or corrupting of others..." Have you ever seen Mr. Smith corrupt anyone or make someone sick?

BRUCE

Never.

GABE

Has he ever, to your knowledge, boiled an eye of newt, or wing of bat, in a large cauldron?

BRUCE

Not to my knowledge, no.

Johnny smiles, gaining confidence.

GABE

No further questions.

(beat)

May we have a short recess, your honor?

(CONTINUED)

37 CONTINUED: (3) 37

JUDGE WILSON
Back in fifteen.

Johnny and Dana's eyes connect once more...

37A INT. COURT RECORDS ROOM - DAY 37A

Dana, Johnny, Bruce and Gabe entering...

DANA
(to Bruce)
Gene Purdy called me after you
called him...

BRUCE
Called you? Where's he?

DANA
(not trying to sell
it)
Something urgent came up. Truth
is he's home, making sure his
hands don't get dirty.
(dry)
He asked me to keep him well
informed and to express his deep
concern for your well being.

BRUCE
Great. We call for the cavalry
and he sends a press release.

DANA
They can't seriously expect this
witchcraft charge to hold up in
court...

JOHNNY
It doesn't have to hold up in
court. People hear what the
prosecution is saying... they
know Satanism was involved in the
murders...

DANA
(understands)
And it begins to take on a life
of its own.

JOHNNY
Life... and death.
(MORE)

(CONTINUED)

37A CONTINUED:

37A

JOHNNY (CONT'D)

(beat)

Unless we can find something to change the equation.

BRUCE

I still think the girls' father had something to do with this...

GABE

He's got an iron-clad alibi...

BRUCE

I know but...

JOHNNY

There was a doll of a man found at the murder site... when I touched it I got a vision of the father... there's something about him I can't put my finger on...

DANA

Maybe my finger will have better luck.

BRUCE

(to Dana)

You and I should talk to...

JOHNNY

(interrupting)

No. I want your word you're going to get out of here.

BRUCE

I'll get out of here when you...

JOHNNY

Dammit. There's nothing more you can do here but get into trouble. Serious trouble. I can't concentrate while you're here, okay? I need you gone.

Bruce's jaw tightens... he doesn't like this at all, besides...

BRUCE

They impounded the Cruiser.

JOHNNY

(to Dana)

You have a car?

(CONTINUED)

37A CONTINUED: (2)

37A

DANA
Sebring convertible. Parked across
the street.

JOHNNY
(to Bruce)
Take it.

She holds out the keys.

BRUCE
Man, I...

JOHNNY
Take it.

Johnny nods to Bruce, I need you to do this. This goes
against every grain in his body... but he takes the keys...

BRUCE
You take care of yourself.
(Johnny acknowledges)
I'll see ya back home.

Bruce exits. Johnny takes a deep breath - that was hard
to do.

JOHNNY
(to Gabe)
I want to take the stand.

GABE
They haven't proven anything. I
don't think the judge...

JOHNNY
I don't need to convince the judge.
I need to convince the people of
this town that they don't have to
be afraid of me... I want them to
hear my voice, see me as a human
being...
(beat)
I may not get another chance.

Gabe studies him...

37B EXT. HOBBS LANDING - DAY

37B

The assembled crowd stares at Bruce as he moves across
the street to Dana's car, gets in and starts the engine...

As he drives away, pan to find the Man In Red leaning

(CONTINUED)

37B CONTINUED:

37B

against his Olds '88... he looks to some buddies and the four of them get into the car... as the Man In Red starts the engine...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

37C EXT. COURTHOUSE - DAY (FORMERLY PORTIONS OF SCENE 43) 37C

Dana spots TOM REED, smoking a cigarette near a candlelit shrine to Mary and Susan, replete with photos. TOWN-FOLK are holding a vigil for Cathy Reed... she approaches him...

DANA

Mr. Reed, Dana Bright. I'm a reporter from the Bangor Daily News. I wonder if I can ask you a few questions about your family.

TOM REED

I have nothing to say.

He stamps on his cigarette... goes back inside the courthouse... Dana frowns... Moving to find Sheriff Danforth scanning the crowd, worry lines deepening. He reaches into his car, WHOOPS the siren, then keys his loud speaker.

SHERIFF DANFORTH (LOUD SPEAKER)

People, I need you to clear the street.

EDDIE WOLCOTT

We got a right to assemble, Jim!

SHERIFF DANFORTH

You got a right to be slapped with Disturbing the Peace, Eddie. You don't have to go home, but you can't stay here.

They break up but not really... moving away from the steps... but still milling... Wolcott and other more headstrong folks move into the diner... Dana goes back inside...

38 OMITTED 38
AND AND
39 39

40 INT. COURTROOM - DAY (PORTIONS FORMERLY FROM SCENE 37) 40

As Dana follows Tom Reed in and sits...

(CONTINUED)

40 CONTINUED:

40

JOHNNY

(mid-answer)

... believe me, there are times I wish I didn't have this psychic ability... but I have tried my best to use it in positive ways, to help people... I wouldn't know how to begin to use it in a harmful manner.

GABE

Thank-you.

Martin rises...

MARTIN

Mr. Smith, I have the report from your interview with Deputy Nancy Simmons. Says here that by touching key pieces of evidence, you were able to "see" the crime scene in great detail.

Johnny's eyes sweep the crowd, lock onto Deputy Simmons, who holds his look, unrepentant.

MARTIN (CONT'D)

At one point, you held a ritual dagger, the kind used in Satanic ritual, and began to speak words in a "strange language."

(waits for CROWD to absorb this, murmur)

What language did you speak?

JOHNNY

I don't know.

MARTIN

What did you see?

GABE

That is not relevant to these proceedings.

MARTIN

I'm trying to establish supernatural powers, your honor.

JUDGE WILSON

I'll allow it. Answer the question, Mr. Smith.

(CONTINUED)

40 CONTINUED: (2)

40

JOHNNY

I saw the murder of Susan Reed.

MARTIN

And when you saw this murder, who
did you see holding the knife?

GABE

Objection...

JUDGE WILSON

Overruled.

JOHNNY

You have to understand how these
visions work...

MARTIN

In your vision, who was holding
the knife, Mr. Smith?

JOHNNY

I was.

Pandemonium in the courtroom. The judge pounds the gavel
for order...

MARTIN

Is it possible that your vision
was accurate? That you killed
Susan Reed? Perhaps blocked it
from memory?

GABE

Objection.

JUDGE WILSON

Sustained.

A man stands up in the crowd, Eddie Wolcott.

EDDIE WOLCOTT

What have you done with Cathy?

Johnny winces at the assault. Wilson bangs on his gavel.

JUDGE WILSON

George, get him out of here!

GEORGE, the bailiff, moves to grab Eddie, who puts up
little resistance as he is ushered through the back doors.
Judge Wilson addresses the court, furious.

(CONTINUED)

40 CONTINUED: (3)

40

JUDGE WILSON

One more outburst like that, from anyone, and I will clear this court.

Gabe stands up, trying to stop this.

GABE

Your Honor, it's described in the newspaper articles how Mr Smith's psychic visions often place him in the roles of other people during events he sees... this line of questioning is deliberately inflammatory...

JUDGE WILSON

Perhaps you should fast forward to your point, Doug.

MARTIN

(advancing on Johnny)

My point, your Honor, is simple: either Mr. Smith possesses attributes which match the definition of witchcraft in ordinance sixty-five - "supernatural abilities including the divination of future and past events", or he lied to the investigators, and was present at the scene of the murders.

It's as if an electric current was sent through the assembly. Judge Wilson has to BANG his gavel hard...

40A EXT. ROAD - DAY (FORMERLY SCENE 46)

40A

Bruce drives Dana's car past the "Welcome to Hobbs Landing" sign. As soon as he passes it, he exhales a sigh of relief. Drives for two more beats. Then suddenly grits his teeth and slams the brakes, skidding to a halt.

He sits in the road, then guns a U-turn and heads back to town. Loyalty, doubt, guilt, or a little of all three.

Rounding the corner up ahead is the Olds '88. It swerves into the ONCOMING lane. Bruce tenses, swerves into the other lane.

The Olds MATCHES him, forcing a game of chicken. Bruce SWERVES BACK, the Olds CALLS.

(CONTINUED)

40A CONTINUED:

40A

Bruce wrenches the wheel left to avoid a head-on, and BARRELS off road, then stopping.

The Olds smokes to a halt. Sits there, idling.

Bruce gets out of the Sebring, royally pissed.

BRUCE

Oh, man, this wasn't even my car!

He looks up at the Olds, as four men hop out. Bruce freezes when he sees the Man in Red approaching. The four shadows of the men stretch out over the pavement, encroaching on Bruce's feet.

Bruce freezes, realizes too late, that he's in trouble...

BRUCE

Look, why don't we just calm down and...

One of the men SUCKER-PUNCHES him. But then, Bruce moves LIGHTNING-FAST, and we realize we've never really seen Bruce MOVE before.

He BLOCKS the fist, TRAPS the arm, and then THROWS DOWN a hundred and seventy three pounds of asshole.

Then the other three pounce.

Bruce holds his own for a few rounds, but then takes a bad crack to the temple and gut at the same time. He stumbles down, and we cut way...

WAY BACK to view the beating from a distance, framed by the giant coastal pine trees. Twilight is falling.

41 OMITTED

41

42 INT. COURTROOM - DAY

42

Martin has crossed back to his desk and holds aloft a HAIR CLIP like it's the fucking sword in the stone.

MARTIN

Your honor, this is a piece of evidence recovered from the crime scene. A hair clip belonging to Cathy Reed, which was not touched by Mr. Smith during his interview.

(to Johnny)

I'd like you to touch it now.

(CONTINUED)

42 CONTINUED:

42

GABE

I'm not going to allow my client
to...

MARTIN

I'm giving him the chance, in the
eyes of this court, to demonstrate
his abilities are what he claims
them to be. Otherwise, we have
no choice but to believe that he
is a murderer.

Gabe leans as far over his desk as he's allowed.

GABE

(to Johnny)

You don't have to do this...

Johnny looks at Gabe, Martin, the Crowd. It's the witch's
dilemma: if you float, they hang you. If you drown, you're
innocent.

The room falls silent as Johnny reaches out and takes the
hair clip from Martin, who makes a show of stepping back.

Johnny looks down at the hair clip (note: it has a pearl
imbedded in it) and suddenly the CAMERA begins to SWAY
into a CANTED ANGLE. He looks up to see...

42A INT. TILTING KITCHENETTE - VISION (FORMERLY SCENE 38)

42A

*Cathy Reed, sitting at an undersized table in an undersized
booth, her eyes unfocused, HAUNTED. Slowly, the room
begins to SLIGHTLY TILT the other way. We hear the echoing
moan of wood STRETCHING.*

43 OMITTED

43

44 INT. COURTHOUSE - (RESUME)

44

JOHNNY

She's alive.

Half the LOCALS in the room stand straight up in their
seats, and order is lost as SHOUTING ERUPTS. Martin steps,
vindicated, impressed with himself. Gabe slowly sits
back down. Judge Wilson BANGS his gavel OVER and OVER
and OVER. And the waitress, LINDA, eyes are watering as
she stands up and blurts out, almost choking on a sob --

(CONTINUED)

44 CONTINUED:

44

LINDA
Just tell us what you've done
with her, you freak!

Bang! Judge Wilson doesn't lose a second.

JUDGE WILSON
Clear the court! Bailiff, see
everyone out!

The assembly GROANS its disapproval. Overlapping cries
of "come on!"/"I didn't say anything!"/"Not fair..."

George the Bailiff tries to herd people out, Deputy Simmons
assists. Dana forces her way against the throng toward
Johnny, who gets up from the stand, passing Gabe. His
eyes connect a beat with Tom Reed as Reed leaves the
courtroom...

Urgent: Johnny hurries to the railing where Dana moves to
him...

JOHNNY
(to Dana)
A boat. She's on a boat.

She acknowledges as she moves outside. As Johnny stands
before them, stunned by his own revelation, and the town's
reaction to it, we...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

45 EXT. COURTHOUSE - DAY

45

As the assemblage pours out of the courthouse... and once again the courthouse steps are filled with people... Danforth moves out of his office to see what the commotion is...

DEPUTY SIMMONS

The judge just tossed everybody out...

SHERIFF DANFORTH

(to Deputy Simmons)

I'm beginning to be sorry we ever started this...

Dana moves to him...

DANA

Sheriff, I'm a reporter from Johnny Smith's home town. He just told me he thinks the missing girl may be on a boat. Have you searched the harbor?

SHERIFF DANFORTH

(shakes his head)

We've been looking in the woods all day.

DEPUTY SIMMONS

This sounds an awful lot like a confession to me...

DANA

(sharp, to Simmons)

You just don't get it, do you?

(to Danforth)

I've seen more of Johnny Smith's powers than anyone in this town.. Call it witchcraft or anything else you want to... but I'd sure as hell start searching boats if I were you...

The Sheriff doesn't need a lot of prompting...

SHERIFF DANFORTH

(to the deputy)

You hold down the fort here...

(CONTINUED)

45 CONTINUED: 45

Dana follows the sheriff.

45A INT. DINER 45A

Crowded with town-folk who were chased away by the Sheriff earlier, including Eddie Wolcott, Bert and others. Linda bursts in, all heads turn...

LINDA

She's alive! He just admitted it on the stand...

FOLLOW the excitement through the group as it rolls through them like a wave. Eddie and Bert exchange a look...

46 OMITTED 46
AND AND
47 47

48 EXT. COURTHOUSE - DAY 48

A tight group of TEN MEN, led by Eddie Wolcott, marches across the square. A more nebulous contingent of Locals follows their lead. They walk right up to Deputy Simmons, who is standing in front of the court doors.

EDDIE WOLCOTT

We want to have a word with John Smith.

DEPUTY SIMMONS

Go home, Eddie. All of you.

EDDIE WOLCOTT

Nancy, you brought him in, he lied to your face, and you had him arrested. You did the right thing then, you'll do it now.

Nancy about to open her mouth, when someone shouts --

BERT

He knows where Cathy is!

Multiple CRIES of agreement rise up. Deputy Simmons is scared. What's worse, she agrees with them.

EDDIE WOLCOTT

We just want to talk to the man.

Off Nancy Simmons, a thousand eyes on her...

49 INT. COURTHOUSE - DAY

49

JUDGE WILSON

...And while Mr. Smith possesses an uncanny knowledge of recent events in this town, he has not appeared to use these powers for personal gain or to harm others, so therefore he's broken no enforceable law...

The court doors BURST OPEN, and the MOB swarms in, heading for Johnny.

No cries of hatred, no roar of madness. Just the horrible shuffling of fifty plus feet on hardwood.

JUDGE WILSON

Get out of here... all of you...
Bailiff!

But the bailiff is overwhelmed... Gabe stands up...

GABE

Eddie, Linda... stop this now...
this isn't the way you do things...
not in our town...

Johnny waits for them to swarm past Gabe and over to him. Hands grabbing, mess of arms, blacking out the FRAME.

50 EXT. COURTHOUSE - DAY

50

Johnny is dragged out of the courthouse... Eddie Wolcott in the lead...

And during the sequence as hands grab at him... we --

INTERCUT:

50A JOHNNY FLASHES

50A

-- HE'S TIED TO A TREE, A MAKESHIFT PYRE OF BRANCHES AND LEAVES AT HIS FEET.

-- GASOLINE is splashed on his face.

-- Someone near him cracks open an emergency FLARE...

All these are intercut with the crowd action...

Those gathered in the square look up. Some cheer. Some stand numb. Some quickly depart, wanting no part of this.

Eddie pulls Johnny's head back, to see the crowd.

(CONTINUED)

50A CONTINUED: 50A

-- *the flare is tossed it onto the pyre, IGNITING IT IN A HOWLING FIRE.*

50B RESUME 50B

Much walla... cries of "murderer", "tell us where she is"...

EDDIE WOLCOTT

Now, what "psychic motivation" do you need to say where Cathy is?

Johnny looks at the man. There's no reasoning with this one, with any of them. He needs to know where she is.

JOHNNY

(shaken)

I need to go to the crime scene.

EDDIE WOLCOTT

Yeah. Figured you would. Isn't that what they say - you always return to the scene of the crime...

Eddie drags him toward his car. The MOB FOLLOWS, now with a rising yell. A couple of KIDS run up alongside the adults, almost leaping with excitement.

TOM REED enters frame, looking at the Mob, panic creeping into his shell-shocked eyes...

51 EXT. HOBBS LANDING HARBOR - DOCK #1 - DAY 51

All kinds of boats here... Danforth gives directions to some harbor security guys... as well as his own deputy...

SHERIFF DANFORTH

...we don't know if anyone else is in there with her or if she's alive or dead... but if she's alive I don't want anyone doing anything stupid to get this little girl killed - do I make myself clear?

They acknowledge... move off...

DANA

Does Tom Reed have a boat?

(CONTINUED)

51 CONTINUED: 51

SHERIFF DANFORTH
He has an alibi.

DANA
Does he have a boat?

SHERIFF DANFORTH
No. But....
(thinking)

DANA
What?

SHERIFF DANFORTH
He used to look after the
Vandenheim yacht over at dock
five when the family's not here
on vacation.

DANA
Are they here now?

SHERIFF DANFORTH
No.

52 INT. OLDS '88 - DAY 52

Man in Red sits in, closes the door, listening to his
cell. Cronies in the back - some bruised.

EXCITED VOICE (PHONE)
We got the guy. We took him!
We're bringing him out to the
crime scene, he's gonna confess!
You better get over here...

Man in Red puts it in gear...

53 EXT. ROAD - CONTINUOUS 53

Angle on THE TRUNK as the Olds '88 takes off, passing the
empty Sebring on the side of the road.

54 EXT. FOREST - DAY 54

Moving with the mob to the head of the pack, where Johnny
is prodded along.

Voice by voice dies to a solemn quiet as they all reach
the yellow tape that cordons off the crime scene.

The PENTAGRAM, made of branches, is still there (minus
one branch), bracketing the TREE STUMP.

(CONTINUED)

54 CONTINUED: 54

The tape pleads "DO NOT CROSS" but no one listens, although people stop short of the pentagram, divert around it so they can still see, forming a circle in the process.

A circle of people enclosing Johnny, the pentagram, the tree stump.

Johnny looks around at them. Not all have been to this place. Some are so scared, they shudder. Others look on him with open hatred.

Tom Reed, looking at the scene with mute anticipation, as if he knows something terrible is going to happen which he cannot stop, but he cannot look away.

Johnny knows that look. He's wearing it now. Wolcott pushes him and Johnny is thrown to the ground... as he touches the earth...

55 *A JOHNNY FLASH - NIGHT - SAME LOCATION - SUSAN'S WRISTS BEING BOUND...* 55

We never see her...

SUSAN'S VOICE

Mommy...?

56 RESUME DAY 56

EDDIE WOLCOTT

Well?

Johnny blinks. Regains his composure best he can. Slowly reaches down, FINGERS trembling, touches the tree stump...

57 *A JOHNNY FLASH - THE SAME WRIST - NIGHT* 57

SUSAN'S VOICE

Mommy...?

Finding thin medical-type latex gloves unpeeling onto the hands of Mary Reed... moving to her eyes committed to the unspeakable act she's going to commit...

MARY

Bring me Daddy.

Finding Cathy... confused, worried...

CATHY

What are you doing?

DEAD ZONE: HERE...BE MONSTERS - ACT FOUR - 5/30/02 - GOLD 48.

58 JOHNNY - DAY 58

JOHNNY
Just bring me Daddy, honey...

59 *THE KEN DOLL - NIGHT* 59

as Cathy picks it up... brings it over... stay close on the doll...

MARY
Put it on the altar where he can watch...

Cathy places Ken standing on the altar...

MARY
Micama. Goho Pe-iad...

60 JOHNNY - DAY 60

crawling on the ground... people watching in horror...

JOHNNY
...Zodir come-selahe...

60A *THE KNIFE - HELD IN LATEX GLOVED HANDS* 60A

raising it...

MARY (O.S.)
...Azodien biabe os-lon-dohe...

Finding Cathy, the thirteen year old... screaming...

CATHY
What are you doing? Nooo...!

SUSAN'S VOICE
Mommy?

60B JOHNNY - DAY 60B

JOHNNY
Nooo...!

60C *THE KEN DOLL - NIGHT* 60C

on the altar... falls and tips over telling us Susan has just been murdered...

(CONTINUED)

60C CONTINUED: 60C

MARY
Baphomet!

60D JOHNNY - DAY 60D

gasping at the horror... his hand reaching out...

60E CATHY'S HAND - NIGHT - MATCHING SHOT - REACHING OUT 60E

for a good sized rock which she picks up...

60F JOHNNY - CLOSE-UP... HIS HAND GOES TO HIS FACE... 60F

60G MARY'S FACE FALLS INTO FRAME TO THE GROUND - SLOW MOTION - 60G
EYES OPEN IN DEATH - BLOOD SPLATTERED - AN UGLY BRUISE AT
THE CENTER OF HER FACE... FINDING CATHY SOBBING...

61 EXT. HOBBS LANDING HARBOR - DOCK #5 - DAY 61

A door on a yacht is pried open with a crowbar and as it snaps open, we see the face of Cathy crying... as Danforth and Dana react... Dana takes her in her arms to comfort her...

ANGLE - TO SEE A CAR ARRIVING IN A HURRY

brakes hard to stop... it's Gabe... he jumps out and runs toward them...

GABE
Sheriff...!

Danforth reacts to the urgency in Gabe's voice...

62 EXT. FOREST - DAY 62

From behind the circle, Man in Red walks up, two of his cronies dragging Bruce, beaten just like in Johnny's vision. Bruce looks at Johnny, manages a painful shrug.

Johnny, sweating, looks at Tom Reed, who looks back at him with horror. Johnny moves for him...

JOHNNY
Did you know... did you know...?

(CONTINUED)

62 CONTINUED:

62

TOM REED

Get him away from me...

JOHNNY

How unstable your wife was...

TOM REED

He's out of his mind now...

Johnny grabs his arm...

62A A JOHNNY FLASH - EXT. VANDERHEIM YACHT - DOCK #5 - DAWN

62A

Close on the door we saw crow-barred open... as Tom Reed ushers in his sobbing daughter and slams the door behind them.

62B RESUME JOHNNY

62B

JOHNNY

You've been hiding Cathy, haven't you... ever since she killed her mother...

Reactions... walla... outrage...

LINDA

She killed her own mother...?

JOHNNY

(nods, exhausted)
After her mother killed Susan...

And that compounds the mob's outrage...

BERT

You expect us to believe that
cock and bull...

Eddie Wolcott enters the circle, fed up.

EDDIE WOLCOTT

That's it.

He hoists Johnny to his feet. Johnny offers no resistance.

EDDIE WOLCOTT

Enough games. You're gonna tell
us where she is, right now. Clark,
get some rope.

63
THRU
69

OMITTED

63
THRU
69

70

INT. SHERIFF DANFORTH'S PATROL CAR - MOVING - DAY

70

Danforth is on the CB, angry because he's not getting any response. Dana is in the back seat with Cathy.

SHERIFF DANFORTH
Nancy... Deputy Simmons... dammit,
pick up... answer me!

Dana looks at the CB, worried.

71

EXT. FOREST - DAY - ON A WALKIE TALKIE

71

as Simmons finger switches off the power... moving from her... to -- Johnny is being fastened to the tree, just like in his vision. He looks around, sees the FACES he saw before, now cheering, screaming.

GASOLINE splashes in his face, thrown by the Man in Red and Excited Guy. They lay it on the makeshift pyre of twigs and branches at his feet.

Eddie Wolcott steps forward, holding an EMERGENCY FLARE.

EDDIE WOLCOTT
Here's how we do this. You tell
us where the girl is, or we send
you straight back to hell.

JOHNNY
(desperate, to Tom
Reed)
You can stop this.

Eddie realizes he's being ignored. Tom looks at Johnny.

EDDIE WOLCOTT
Hey!

Eddie IGNITES the flare to get Johnny's attention.

JOHNNY
You can tell them the truth.

TOM REED
Shut up!

Tom Reed suddenly runs forward, a pitiful cry escapes his lips.

(CONTINUED)

71 CONTINUED:

71

He grabs the FLARE from Eddie's hand and rushes Johnny, to destroy the unbearable truth...

A GUNSHOT! The Mob STARTLES, Tom Reed drops the flare, it lands dangerously close to the pyre.

SHERIFF DANFORTH steps into the clearing, FIRING his shotgun a second time. Gabe runs up and STOMPS OUT the flare. Eddie backs up, putting his hands in the air.

SHERIFF DANFORTH

Everybody's under arrest, dammit!
Everybody! Holy, Judas, mother
of God. What have you you people
done. What have you done...

He glowers at Deputy Simmons, now just one of the Mob. She lowers her head in shame. Others look around, bewildered, like they just woke up. A few others rabbit off into the night in different directions.

Then, out of the forest, Dana Bright walks Cathy Reed into the clearing. Johnny sees her, sags in relief. Cathy runs to Tom and into his arms.

CATHY

I tried to stay quiet, Daddy, but
they busted in...

Tom just stands there, a weak man, letting his crying daughter hug his shell. The Mob, the hundred or so PEOPLE from Hobbs Landing who were about to burn a man alive, stand like silent statues.

The only ones who move are Gabe, and Bruce, who move quickly to the tree to untie Johnny Smith.

DISSOLVE TO:

72 EXT. HOBBS LANDING - DAY

72

The town that time forgot. A Norman Rockwell portrait. Except this one has no people.

An empty square. Old Glory at half mast.

Maybe they'll come out when they can explain what happened.

Moving to find Johnny and Bruce and Dana at the PT Cruiser with Gabe...

(CONTINUED)

72 CONTINUED:

72

GABE

(to Dana)

I'll see to it that your car is repaired...

DANA

No offense, but I'd just as soon not contribute to the economy of this town. My auto club and the Reverend Mr. Purdy is handling it.

Gabe nods, he doesn't blame her... turns to Johnny...

GABE

'I'm sorry' doesn't begin to cover it.

JOHNNY

(thanking him)

At least one man was willing to stand by me.

GABE

This town... my father grew up here... my father's father... we go all the way back to the American Revolution... this town has always been a place of ideals and principles...

(beat)

I wish I knew when we lost that...

BRUCE

(knows the answer)

Today.

They get into the car and drive out of town... and as we pull back --

FADE OUT:

73 OMITTED

73

END OF ACT FOUR

THE END