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Dead Zone Production Corp.

**THE DEAD ZONE**

"NO QUESTIONS ASKED"  
(f.k.a. "The Gun")

Production #2-3006

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THE DEAD ZONE

"NO QUESTIONS ASKED"

CAST

JOHNNY SMITH

YOUNG WALT (HIGH SCHOOL AGE)

SARAH BANNERMAN

ALISON ROBERTS

WALT BANNERMAN

YOUNG ALISON (HIGH SCHOOL AGE)

JEREMY ROBERTS

YOUNG JEREMY (HIGH SCHOOL AGE)

FRANKIE CANTRELL

NON-SPEAKING

YOUNG FRANKIE (HIGH SCHOOL AGE)

PEOPLE IN SHERIFF'S DEPT.

LINDA CANTRELL

SHERIFF'S DEPUTIES

VICTOR RUSSELL

WALT'S LAWYER

DEPUTY ROSCOE

CRUSH OF REPORTERS

BAR OWNER

BAR CUSTOMERS

COURTHOUSE REPORTER #1

COURTHOUSE REPORTER #2

THE DEAD ZONE

"NO QUESTIONS ASKED"

SETS

INTERIORS

SMITH HOUSE  
FOYER  
KITCHEN

BANNERMAN HOUSE  
LIVING ROOM  
KITCHEN

SHERIFF'S DEPARTMENT  
BULLPEN  
WALT'S OFFICE  
HALLWAY

CANTRELL HOUSE  
GARAGE APARTMENT  
LIVING ROOM

ALISON'S HOUSE

USED CAR DEALERSHIP  
OFFICE

BAR

EXTERIORS

BANNERMAN HOUSE

SHERIFF'S DEPARTMENT  
PARKING LOT

CANTRELL HOUSE  
W/ GARAGE APARTMENT

BASEBALL FIELD  
DUGOUT  
BLEACHERS

ALISON'S HOUSE  
LIVING ROOM

USED CAR DEALERSHIP

BAR

COURTHOUSE

HIGHWAY

VEHICLES

WALT'S PRIVATE CAR

JOHNNY'S RENTAL CAR

USED CARS AT DEALERSHIP

THE DEAD ZONE

"NO QUESTIONS ASKED"

TEASER

FADE IN:

1 INT. JOHNNY'S FOYER - DAY 1

Bleary-eyed and bed-headed, Johnny hurries down the stairs in his pajamas as we hear the doorbell CHIME (O.S.).

JOHNNY

I'm coming. Hang on...

He tightens the belt on his robe as he pulls open the door to find --

SARAH

standing on the stoop. She's holding a Venti Starbucks in each hand and smiling perkily.

SARAH

Latte?

Off Johnny, squinting at her like a mole in the rising sun --

2 INT. JOHNNY'S KITCHEN - DAY 2

Johnny and Sarah enter. She's embarrassed to have woken him, but whatever's on her mind is too important to hold until a civilized hour. Of course, she can't come right out and say that...

SARAH

So I was dropping J.J. off at his six thirty soccer practice --

JOHNNY

Six thirty *am*?

SARAH

Uh-huh.

(Johnny shudders)  
When I suddenly got this craving for a sinfully delicious, outrageously fattening coffee beverage.

(CONTINUED)

2 CONTINUED:

2

JOHNNY

And you... didn't want to drink alone?

SARAH

I'm sorry I woke you.

JOHNNY

It's okay. I had to get up anyway. You know, in an hour or two.

(reaching for a Starbucks)

Gimme one of them bad boys.

He takes a sip of the coffee as Sarah shifts nervously. Her worry is showing through her chipper facade, clearly enough for even a half-awake Johnny to see that something is on her mind.

JOHNNY

Hey, not that I don't appreciate the early morning sugar rush and all, but is something bothering you?

SARAH

Am I that obvious?

JOHNNY

You're very subtle. I'm just highly intuitive. Share.

SARAH

It's Walt. Last couple of days he's been... not himself.

Johnny takes a seat, ready to hear the story.

JOHNNY

Not himself how?

SARAH

Short tempered. Evasive. I feel... I don't know, like he's keeping something from me.

JOHNNY

Maybe he's just in a bad mood. Happens to the best of us.

SARAH

(shakes her head)

After I dropped J.J. off I went over to his place.

(MORE)

(CONTINUED)

2 CONTINUED: (2)

2

SARAH (CONT'D)

There are these insurance papers  
he needs to sign and I told him  
I'd bring them by this morning.

Johnny takes a second look at the cup in his hand.

JOHNNY

Let me guess. You stopped first  
and got him coffee.

SARAH

(nods guiltily)  
It's like a little tradition we  
have.

JOHNNY

I'm drinking a hand-me-down mocha?

SARAH

Well, yes, but only because he  
wasn't there. At seven am, Johnny.  
Where could he be at seven am?

JOHNNY

The gym. Work. Breakfast. It  
probably just slipped his mind  
you were coming over.

SARAH

No, it's more than that.

JOHNNY

I don't get it. More like what?  
(off her look)  
What, like another woman? Walt?  
Our Walt? Come on...

SARAH

I've never seen him like this. I  
just... I have to know what's  
going on.

JOHNNY

So ask him. He'll tell you the  
truth.

SARAH

That's what I'm afraid of.  
(off his look)  
My dad always said, never ask a  
question you don't want the answer  
to. I was hoping you could talk  
to him.

(CONTINUED)

2 CONTINUED: (3)

2

JOHNNY

I don't know.

SARAH

He trusts you, Johnny. If he's got a problem, you could help. And if there's something I should know...

JOHNNY

I get the added thrill of breaking it to you gently. Sarah...

SARAH

Please.

JOHNNY

(after a moment)

Alright. I'll go see what I can find out from Walt. Just as soon as I'm done drinking his coffee.

Off Sarah's relief and Johnny's ambivalence --

3 INT. SHERIFF'S STATION BULLPEN - DAY

3

Johnny enters the bustling precinct. Glances at Walt's door, which is closed. ROSCOE sees Johnny and greets him.

ROSCOE

Hey Johnny.

JOHNNY

Roscoe. Walt around?

ROSCOE

Got somebody in his office, but if you want to wait --

Which is when the door opens and WALT emerges with a pretty blonde. He's guiding her along, his hand at the small of her back, but he drops back when he spots Johnny in the bullpen. For the record, the woman's name is ALISON.

ROSCOE

Perfect timing.

JOHNNY

(looking at Alison)

Guess so.

Walt and Johnny nod a greeting.

(CONTINUED)

3 CONTINUED:

3

WALT  
Gimme a minute.

Johnny nods as Walt and the woman say a quiet goodbye.  
He keeps his voice low so they don't overhear --

JOHNNY  
Roscoe, that woman looks kind of  
familiar.

ROSCOE  
You mean Alison? She's Jeremy  
Roberts' widow.

JOHNNY  
Jeremy Roberts?

ROSCOE  
Cop from over in Newport. Killed  
about ten years ago. Real shame.

Alison leaves as Johnny heads for Walt's office.

4 INT. WALT'S OFFICE - CONTINUOUS

4

Walt is standing behind his desk, rifling papers. As  
advertised, he's somewhat abrupt and distracted through  
the following. We may even get the impression that he's  
taking care not to let Johnny touch him.

WALT  
What's up?

Johnny takes a seat in the guest chair. Goes for casual.

JOHNNY  
Not much. Just wondering if you  
wanted to grab some lunch later.

WALT  
Something on your mind?

JOHNNY  
No, just felt like catching up  
with you. Friend-like. How's it  
going?

WALT  
(tense)  
Good, except that I'm kind of  
underwater here, so do you think  
maybe we could do lunch another  
time?

(CONTINUED)

4 CONTINUED:

4

JOHNNY

Right. Yeah, I'll let you get  
back to it.

Disappointed, Johnny stands as Roscoe enters with a  
clipboard.

ROSCOE

Boss, can you sign these overtime  
vouchers?

Walt steps across the threshold to sign the paperwork.  
Johnny looks down at --

(CONTINUED)

4 CONTINUED: (2) 4

THE PAPERS

Walt had been shuffling. They're actually part of a file, and the name on the front reads: CANTRELL, FRANCIS. The audience may register this information, but Johnny doesn't as he lays a hand on the papers, triggering --

5 A VISION - BASEBALL FIELD - NIGHT 5

*Walt is arguing with a DARK-HAIRED MAN. Walt shoves him back, pinning him against a chain link fence.*

WALT

*Leave Alison alone! She's got nothing to do with this!*

DARK-HAIRED MAN

*You think I don't know what's going on?*

*Dark-Haired Man throws a bottle onto the ground, smashing it.*

DARK-HAIRED MAN

*Sonofabitch!*

*The Dark-Haired Man lunges for Walt. Walt punches him. They struggle. Dark-Haired Man reaches for Walt's gun.*

6 RESUME SCENE 6

Walt comes back in, ripping Johnny out of the vision.

WALT

You alright?

JOHNNY

Sure... Yeah...

WALT

Because you've got that "look."

(glances at the  
paperwork)

You see something?

Johnny suddenly feels like a kid caught stealing.

JOHNNY

I saw you get into a fight with some guy.

WALT

Yeah?

(CONTINUED)

6 CONTINUED:

6

JOHNNY

On a baseball field. He had dark hair. Kind of erratic...

WALT

Anything else?

JOHNNY

That was it.

WALT

Okay, thanks for the heads up. Listen, I've got to be in court in an hour. Testifying in a robbery case. We done here?

Johnny blinks. Walt's never been so dismissive of one of his visions before.

JOHNNY

Yeah, we're done. Just be careful, okay?

WALT

I'm always careful. You know me.

Walt closes the door behind him. Leaving Johnny wondering if he really does know Walt.

7 OMITTED  
THRU  
10

7  
THRU  
10

11 EXT. SHERIFF'S STATION PARKING LOT - DAY 11

Walt, having changed out of his uniform, hurriedly pulling on a blazer as he exits the building and climbs into his personal car as we reveal --

JOHNNY

hunkered down in the driver's seat of a RENTAL CAR parked several spaces away. Johnny registers Walt's change in wardrobe. Not exactly court appropriate attire.

12 INT. RENTAL CAR - CONTINUOUS 12

As Walt pulls out, Johnny follows from a safe distance.

13 EXT. HIGHWAY - DAY 13

Walt's car is sailing along in the right lane. Passes --

A SIGN

which reads: Newport - 10 miles. A moment later, we see Johnny cruising right behind him.

14 EXT. ALISON'S HOUSE - DAY 14

We're in a poorer area -- a poorer town -- than the one we just left. Small houses all very close to each other. Postage stamp yards. A neighborhood on the edge. Walt's car is parked at the curb.

15 INT. RENTAL CAR - DAY 15

Johnny pulls into a spot further up the street. Turns to look out the rear view window as Walt exits his car and heads up the walk.

JOHNNY'S POV

Walt knocks on the door of a small, well-kept house. Alison opens the door. She and Walt hug. Off Johnny, who doesn't know what the hell to think --

FADE TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

15A INT. RENTAL CAR - SHORT TIME LATER 15A

Johnny is in his car, still parked in front of Alison's house. His CELL PHONE rings. He checks the ID and answers it.

JOHNNY

Hey, Sarah.

INTERCUT WITH:

16 INT. BANNERMAN KITCHEN - DAY 16

Sarah is unpacking groceries, still worried but trying not to sound it. What she really wants is reassurance, and for Johnny to tell her that she's just overreacting.

SARAH

Hey, I thought maybe I'd hear from you by now. Did you see Walt?

JOHNNY

Uh yeah, I saw him.

SARAH

And...?

JOHNNY'S POV

As the front door opens again and Walt and Alison emerge. She seems upset. Walt smooths her hair and she gives him a hug goodbye. It could be a tender moment between friends, or it could be something more.

SARAH

Johnny? Are you there?

JOHNNY

Yeah. Listen, don't worry. I'm sure everything's okay.

This palliative statement alone is enough to provisionally relax Sarah, since it's what she wants to believe anyway.

SARAH

Really?

But we understand as Johnny watches Walt walk back to his own car and start the engine that he's trying to reassure himself as well.

(CONTINUED)

16 CONTINUED:

16

JOHNNY

Sure. I mean, this is Walt  
Bannerman we're talking about,  
right? Upstanding. Forthright.  
Foursquare, whatever that means.  
The guy makes boy scouts look  
reckless.

(CONTINUED)

16 CONTINUED: (2) 16

SARAH  
(smiles sadly)  
That's him. Thanks Johnny, you're  
a good friend.

JOHNNY  
I do my best.

Walt's car drives by him. Johnny hunkers down.

JOHNNY  
I'll call you later.

And they hang up. Johnny starts the car --

17 EXT. STREET - DAY 17

Johnny pulls up to a large plot of neglected land. A  
RUNDOWN HOUSE sits at one edge of the property, and in  
the back is a freestanding GARAGE which has been converted  
into an apartment.

18 EXT. GARAGE APARTMENT - CONTINUOUS 18

At the door, Walt removes a CREDIT CARD from his wallet  
and slips the lock. Then he enters, closing the door  
behind him.

A moment later, Johnny creeps up to the garage door. We  
hear NOISE coming from inside. Sounds like Walt is tossing  
the place. Then the noise abruptly STOPS. Johnny moves  
past the front door and along the side of the building  
toward --

A SMALL WINDOW

He pauses, his back pressed against the wall. Then he  
cautiously leans forward and takes a look inside.

19 JOHNNY'S POV 19

The interior is a cluttered mess. Old furniture, a couple  
of tattered Vargas posters, a television with an antenna.  
Johnny strains to see further inside without revealing  
himself, but Walt is not there.

Suddenly --

19 CONTINUED: 19

A HAND

comes down onto Johnny's shoulder, triggering --

20 A VISION - EXT. COURTHOUSE - DAY 20

*Walt, in a suit and tie, is being hustled downstairs by his LAWYER. A CRUSH OF REPORTERS shove microphones toward him.*

REPORTER #1

*Will you step down as Sheriff?*

WALT

*I have no intention of stepping down.*

REPORTER #2

*What if the jury finds you guilty?*

*Walt moves forward, stoic, but clearly devastated by what's happening to him.*

21 BACK TO SCENE 21

Johnny turns. Walt is standing behind him, and he does not look happy.

WALT

What the hell do you think you're doing?

JOHNNY

I could ask you the same question.

WALT

The situation is under control.

JOHNNY

The hell it is.

Walt turns and heads toward the main house. Johnny follows.

JOHNNY

I'm getting visions of you on trial. Losing your job. Now what's going on?

Walt stops. Absorbs what Johnny is telling him. This is exactly what he was afraid of, but he's still unwilling to ask for help.

(CONTINUED)

21 CONTINUED:

21

WALT

Since when do your visions give you the right to spy on me?

JOHNNY

Sarah came to see me this morning.  
(Walt throws him a look)  
She's worried about you. So am I.

WALT

Do me a favor, Johnny, and for once stay out of our lives. I can handle my own problems, you know. Did it for a lot of years before you showed up.

Walt starts to walk away but Johnny grabs his arm.

JOHNNY

Listen, I know we've been through a lot together. Maybe too much.  
(then)  
But don't be stupid. Let me help you.

Walt exhales. Glances away. Knows Johnny's right.

WALT

That vision you had. The fight on the baseball field? That was from last night.

JOHNNY

Who was the guy?

WALT

An ex-con named Frankie Cantrell. We had words. Frankie got in a lucky punch... took my service weapon.

JOHNNY

Did you report it?

(CONTINUED)

21 CONTINUED: (2)

21

WALT

I'm trying to avoid that particular humiliation. Sheriff loses his gun? That's a page one story.

JOHNNY

So you figured if you could just track down this Frankie, you could get your gun back before anyone finds out.

WALT

And before he does something crazy. Only according to your visions I'm not doing such a great job of it.

JOHNNY

(re: the garage)  
What's this place?

WALT

Frankie's crash pad. His mom lives in the house. But it looks like he hasn't been home since yesterday morning. I've got no leads on where he could be.

JOHNNY

That's usually about the time you call me. I don't get it. Why all the secrecy?

WALT

Frankie and I have got a history. If I bring you into this there's a chance you'll see some things from my past. Things I thought I'd put behind me a long time ago.

JOHNNY

I can't control what I see.

WALT

I know that.

Walt takes a moment. Chooses his words carefully.

WALT

There've been times, Johnny, when you asked me to ignore the law, ignore my own instincts, and just trust you. I guess I'm asking for a little of that trust back.

(CONTINUED)

21 CONTINUED: (3)

21

JOHNNY

What do you need me to do?

WALT

Help me find my gun. But as far  
as anything else you might see,  
no questions asked.

Johnny's not altogether comfortable with this, but Walt  
isn't giving him much of a choice. He nods, accepting  
the conditions.

JOHNNY

No questions asked.

Walt heads off. Johnny watches him, troubled, then follows  
as we --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

22 EXT. LINDA CANTRELL'S HOUSE - DAY

22

Walt and Johnny stand at the front door. Walt KNOCKS and a moment later the door is opened by LINDA CANTRELL, 60. Linda is a former beauty who's been beaten down by life. She's fairly certain things weren't supposed to end up like this, and she spends a goodly amount of her time looking for someone to blame. Today, it's going to be Walt.

LINDA

Well well, little Walter Bannerman.

Johnny reacts -- *little?*

WALT

Hello, Mrs. Cantrell.

LINDA

(eying Johnny)

Who's your friend?

WALT

This is Johnny Smith.

LINDA

The psychic boy?

JOHNNY

Nice to meet you.

WALT

We're looking for Frankie.

LINDA

Join the club. Haven't seen him for days. You'd think after being locked up in prison for ten years, he'd want to spend a little quality time with his mother, wouldn't you?

The men don't answer, until she pointedly makes it clear to Johnny that the question wasn't rhetorical.

LINDA

Wouldn't you?

JOHNNY

Yes ma'am, I would.

(CONTINUED)

22 CONTINUED: 22

WALT

I need to ask you to let me come  
in and look around anyway.

LINDA

Got a warrant?

WALT

No.

A look between Walt and Linda, and then Linda steps aside.

LINDA

Suit yourself. He ain't here.

Walt and Johnny enter --

23 INT. LINDA CANTRELL'S HOUSE - CONTINUOUS 23

The interior has that well-worn look of a place that's  
been lived in for many years with only the bare minimum  
of care shown to it. Linda lights a cigarette.

LINDA

So, what's Frankie done now?

WALT

I just need to talk to him.

Linda heaves the sigh of the relentlessly persecuted.

LINDA

When I picked him up at the prison  
he was full of big plans. "Ma,  
I'm gonna buy me a lobster boat.  
I'm gonna get us a new house.  
I'm gonna go straight." A week  
later, I got cops and psychics at  
my door. What's next, bloodhounds?

WALT

(to Johnny)

I'll start upstairs.

Walt and Linda move off as Johnny steps into --

24 INT. LIVING ROOM - CONTINUOUS 24

Johnny's eyes take in the decor. Orange carpet. Ragged  
sofa and chair. And a chrome and glass DISPLAY CASE  
against one wall. Here's where Linda keeps her dolls  
from the Richard Simmons Collection, and her "Precious  
Moments" figurines. And something else.

(CONTINUED)

24 CONTINUED: 24

A BASEBALL TROPHY

It seems out of place among the breakables. Plus, upon closer inspection we'll see it's small and plastic and not even a real trophy at all. It's something you'd buy at a gift shop. Johnny bends down to read the plaque: MOST VALUABLE PLAYER. He picks up the trophy, triggering --

25 A VISION - CANTRELL LIVING ROOM - DAY 25

Johnny turns to see four high school age kids enter the room. They are: YOUNG WALT, a bit of a street tough. YOUNG FRANKIE, thin and hyperactive. YOUNG ALISON, pretty and shy. She can't quite believe that her boyfriend is YOUNG JEREMY. He's handsome and charismatic. A born leader.

The boys are all wearing BASEBALL UNIFORMS and carrying gym bags, having just come from a game. Young Jeremy carries the CHEAP TROPHY. He and Walt toss it back and forth, keeping it away from Frankie through the following --

YOUNG FRANKIE

Give it back, Walt.

YOUNG WALT

It's just a cheap piece of plastic.

Johnny reacts. Can't help but grin seeing his friend as a jock teenager.

YOUNG FRANKIE

Yeah, but still, they gave it to me.

YOUNG JEREMY

As a joke, Frankie.  
(to Walt and Alison)  
He really believes the girls think he's MVP? Dude, you got more errors than RBIs.

YOUNG FRANKIE

Shut up, Jeremy, what do you know? Walt, the game against Portland, didn't I catch that line drive up the center to shut down their rally?

Jeremy just rolls his eyes, but Walt feels a pull of sympathy for Frankie, who wears his need for approval like a scratchy sweater.

YOUNG WALT

Yeah, I guess you did.

(CONTINUED)

25 CONTINUED:

25

YOUNG FRANKIE

*That's why they gave the trophy to me. It wasn't a joke. Right, Alison?*

*Walt and Alison's eyes meet, both feeling guilty.*

YOUNG ALISON

*Of course not.*

YOUNG JEREMY

*What are you gonna do with it anyway? Sleep with it? Put it in a place of honor or something?*

YOUNG FRANKIE

*What do you care?*

YOUNG WALT

*Ah forget it. Here.*

*Walt tosses it to Frankie, as Jeremy catches the smaller boy in a headlock and playfully chokes him. Despite the teasing, there's an underlying affection that cannot be denied.*

YOUNG JEREMY

*God Frankie, you're just lucky we hang with you, you know that?*

YOUNG FRANKIE

*I know that.*

*Frankie happily tightens his grip on his trophy as Jeremy lets him go to grab Alison up for a kiss. Johnny watches Walt, who looks at Jeremy and Alison, then looks away, feeling very much alone. Looks like Walt had a thing for Alison in high school. Is he following through on it now?*

26 BACK TO SCENE

26

*Linda enters and sees Johnny holding the trophy. She reaches over and SNATCHES it out of Johnny's hand. SMACKS it back onto the display shelf, rattling the bric-a-brac.*

LINDA

*Didn't your mother teach you not to touch other people's treasures?*

JOHNNY

*Yes, ma'am. I apologize.*

(CONTINUED)

26 CONTINUED:

26

LINDA

You sure are a suck up. I bet  
Uri Geller never sucked up like  
you do.

Walt appears in the doorway. Gives Johnny a shake of the  
head to indicate Frankie is not on the premises.

WALT

Ready to go, John?

Johnny nods -- *oh, yeah* -- and they head out as Linda  
opens the door wide.

WALT

Sorry to have disturbed you, Mrs.  
Cantrell

The men step out onto the porch --

WALT

But if you do see Frankie --

27 EXT. LINDA CANTRELL'S HOUSE - CONTINUOUS

27

-- and Linda SLAMS the door behind them. Johnny and Walt  
just look at each other.

JOHNNY

She's a breath of fresh air, huh?

WALT

You should have seen her when she  
was young and full of pep.

(then; almost reluctant)

You get anything in there?

JOHNNY

Nothing about your gun... But  
Frankie's more than just some ex-  
con. You guys were friends,  
weren't you?

Walt gives him a look.

JOHNNY

Right. No questions.

(then)

Where to now?

WALT

Scene of the crime.

They head down the steps.

28 EXT. BASEBALL FIELD - DAY 28

For this poor town, the field is rather spiffy. A new SCOREBOARD hangs behind the outfield, and the bleachers are a shiny chrome. Johnny and Walt walk along the grass.

JOHNNY

Not a bad place to play ball.

WALT

Believe me, it didn't look like this when we were kids. I heard the City Council voted to fix it up a couple years ago, but when I was playing? We had to bring our own cement bags or we didn't have any bases.

Walt stops at the old DUGOUT and climbs inside. Johnny follows.

29 INT. DUGOUT - CONTINUOUS 29

Walt takes a seat on the bench, smiles at the memories.

WALT

Had my first kiss in here. Maria Hemmings. Fifth grade. She was something...

Along a WOODEN SUPPORT POST Johnny sees --

NAMES CARVED

all the way up the sides, including Walt, Jeremy, and Frankie's (except Frankie's name isn't finished, just FRA). Must have been a rite of passage for the players.

JOHNNY

(re: Walt's name)

This you?

Johnny runs his hand along it, and as his fingers touch Walt's name it triggers --

30 A VISION - BASEBALL FIELD - DAY 30

*The younger Walt, standing on the bench and carving his name on the post. Frankie and Jeremy are rough-housing below, banging into Walt's legs nearly knocking him over.*

YOUNG WALT

*Watch it will ya? Geeze. What you guys been smokin'?*

(CONTINUED)

30 CONTINUED: 30

*Johnny watches as Walt finishes and hands the pen knife to Frankie.*

YOUNG WALT

*You're up.*

YOUNG JEREMY

*(to Walt)*

*Bet ya ten bucks he misspells his own name.*

FRANKIE

*Shut up.*

*Still laughing, Frankie stands, teetering precariously as he carves F-R-A-N before Jeremy bulls into him, knocking Frankie on his ass.*

YOUNG JEREMY

*You're done, "Fran."*

YOUNG WALT

*Let him finish!*

YOUNG JEREMY

*Later, I'm thirsty. C'mon "Fran," let's go get some beer.*

31 RESUME SCENE 31

*Johnny comes out of the vision. Sees Walt watching him with a questioning look.*

JOHNNY

*Nothing.*

WALT

*Tell me. I want to know.*

JOHNNY

*I saw you, Jeremy and Frankie carving your names. Having fun.*

WALT

*(nods)*

*We were tight back then. Best friends I ever had.*

*(lets out a sigh)*

*When I got back from Desert Storm, Jeremy Roberts was the first person I called. Hearing his voice, that's when I really knew I was home. He'd just joined the Newport Police Department.*

(MORE)

(CONTINUED)

31 CONTINUED:

31

WALT (CONT'D)

I didn't even have to ask him for the favor. He put in a good word and they took me on.

JOHNNY

So Jeremy's the reason you became a cop.

WALT

Yeah, only I was never supposed to be Sheriff -- he was. Everybody knew it. Jeremy was going places, getting out of this town. They'd been saying it since we were kids.

JOHNNY

But then he was killed.  
(off Walt's look)  
It was Frankie, wasn't it? Is that why he was in prison?

WALT

(nods)  
See why I don't wanna talk about it?

Walt stands and climbs out of the dugout.

WALT

Come on, I'll show you where we were last night.

32 EXT. BLEACHERS - DAY 32

Johnny wanders the first row of seats, but is getting nothing. Walt watches him from an upper row. Johnny jumps back down to the field. Looks down and sees --

A BROKEN BEER BOTTLE

in the dirt. He reaches down and touches one of the shards, triggering --

33 A VISION - BASEBALL FIELD - NIGHT 33

*As the bottle reforms itself and flies back into Frankie's hand. Johnny turns to look behind him as day oozes into night. Walt and Frankie are facing off. It's the same vision as in the teaser, but it's longer and more coherent.*

WALT

*I don't know anything about your damn money! I never even saw it.*

*Johnny reacts -- what money?*

FRANKIE

*Don't lie to me! We had a deal! I did my ten years, you got what you wanted, now I want what's mine.*

WALT

*I don't have it!*

FRANKIE

*Maybe I'll ask Alison, huh? Maybe we'll have a little talk.*

*Walt shoves Frankie back, pinning him against the chain link fence. Johnny takes a step toward them. This is a side of Walt he hasn't seen before.*

WALT

*Leave Alison alone! She's got nothing to do with this!*

FRANKIE

*You think I don't know what's going on?*

*Frankie pushes Walt off and throws the bottle onto the ground, smashing it.*

FRANKIE

*Sonofabitch!*

(CONTINUED)

33 CONTINUED:

33

*Frankie lunges for Walt, and they struggle. Bam! Frankie throws an uppercut into Walt's ribcage and Walt hits his knees. Frankie jumps to his feet and drops a forearm onto the back of Walt's neck. He pitches forward.*

(CONTINUED)

33 CONTINUED: (2) 33

*Frankie comes up with Walt's gun and aims it at Walt's head, but can't bring himself to pull the trigger.*

FRANKIE

*Sorry Walt, but I need my money.  
When I get it, you can have this  
back.*

*And he hightails it out of there.*

34 BACK TO SCENE 34

Johnny comes out of the vision. Walt is watching him. Already knows the visions are more revealing than he'd like. Asks the question for which he doesn't really want an answer:

WALT

What did you see?

JOHNNY

Saw Frankie get the gun.

Walt looks away.

WALT

What else?

JOHNNY

The fight. It was about money.

WALT

Doesn't matter what it was about.  
Did you see where he went?

JOHNNY

No.

WALT

Guess it's too much to hope you'd get a vision of Frankie hanging out at the Newport Diner, showing my gun off to some pretty waitress, just waiting for me to grab him up.

JOHNNY

It's never that simple.

(then)

Walt, if Alison Roberts has something to do with this --

(CONTINUED)

34 CONTINUED:

34

WALT

She doesn't. She's got absolutely nothing to do with it.

Johnny and Walt lock eyes. Walt isn't budging on this one. Alison is as much off limits for Johnny as she was for Frankie the night before. The stand off is broken only when Walt's cell phone rings, and he answers it.

WALT

Bannerman. Okay. I'm on my way.

(hangs up; to Johnny)

Shots fired at a bar about an hour ago, just a couple blocks north of here. Description sounds like Frankie.

JOHNNY

Think it's him?

WALT

I hope not.

They head off.

35 INT. BAR - DAY

35

Johnny and Walt enter. The lights are up and the few CUSTOMERS are being interviewed at various tables by TWO DEPUTIES. The OWNER, a grizzled man of about sixty, is wiping down the counter. Walt and Johnny approach.

WALT

I'm Sheriff Bannerman, I'm gonna need to ask you a couple questions.

OWNER

(gesturing to the deputy)

Already gave my statement to that deputy.

WALT

And now you can give it to me.

OWNER

Not much to tell.

WALT

Then let's start with the basics.

Walt pulls FRANKIE'S MUG SHOT from his pocket and flashes it to the owner.

(CONTINUED)

35 CONTINUED:

35

WALT

This the guy?

OWNER

Yeah, that's him. I was unloading a case of Jagermeister back here, he comes in and heads right for the table by the window. Starts a beef with two fellas...

WALT

Regulars?

OWNER

Yeah, but I don't know their names. They come in sometimes and conduct a little business.

WALT

Drugs.

OWNER

I don't ask. Anyway, next thing I know your guy has pulled out a gun, and he keeps hollering "Where is he? He stole my money. Tell me where he is."

JOHNNY

Where who is?

OWNER

Dick? Mick? Didn't really catch the name. Don't think they knew him either. I told him to put away the gun, said I was calling the cops. One of the guys made a move and the thing went off. Scared the crap out of him. Don't think he was trying to hurt nobody.

WALT

And the "businessmen" he was talking to?

OWNER

They ran. Every customer in the place ran. I'm losing money hand over fist till you guys clear out.

JOHNNY

Where's the slug?

(CONTINUED)

35 CONTINUED: (2)

35

OWNER

Back wall. Take it and go, would  
ya?

Johnny nods to Walt that he's going to go and check it  
out, and moves off. We follow Johnny to the back of the  
room.

THE SLUG

is embedded in the wall. Johnny looks around. No one's  
watching him. Then he opens a small PENKNIFE and digs  
the slug out. Holds it in his fist. Nothing. He pockets  
the slug and heads back to Walt.

WALT

Anything?

Johnny shakes his head. They start to leave. Walt pulls  
open the door. Johnny catches it, and it triggers --

35A A VISION - GARAGE APARTMENT

35A

*Walt is standing over the body of Jeremy Roberts. He's  
holding a gun, breathing hard. Clearly scared. The sofa  
is covered with drugs and cash. Frankie is there as well,  
freaked out. Walt runs a hand through his hair. This is  
a guy who's gotten himself into a bad situation and doesn't  
know how to get out.*

36 OMITTED  
AND  
36A

36  
AND  
36A

37 BACK TO SCENE

37

Johnny is shaken by the vision as Walt turns.

WALT

What?

Johnny doesn't answer.

WALT

Johnny, you okay?

Off Johnny, looking at Walt like he's a stranger, and a dangerous one at that --

FADE TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

38 EXT. BAR - DAY 38

Johnny and Walt exit and head for Walt's car. They're in mid-conversation, and Johnny is finally giving in to the frustration of not being able to ask questions about his visions.

JOHNNY

Walt, you can't keep stonewalling me like this.

Walt gives Johnny a look -- *let's discuss this in the car.* They both climb in and Walt pulls out into the street.

39 INT. WALT'S CAR - DAY 39

WALT

We had a deal. You were gonna help me find my gun --

JOHNNY

This isn't just about the gun and you know it. I'm seeing visions of the past for a reason.

(beat)

You need to tell me what happened the night Jeremy Roberts was killed.

WALT

I don't need to tell you anything. You agreed --

WALT

-- to do this no questions asked!

JOHNNY

And I'm trying. But I can't work in the dark like this!

They both look away. Don't want this to get any more heated than it already has.

(CONTINUED)

39 CONTINUED:

39

JOHNNY

I'm trying to help you, but I can't if you keep everything a secret from me. Just tell me the truth.

WALT

You've got a nerve. What about your secrets, huh? I'm not the only one with something to hide.

JOHNNY

What are you talking about?

WALT

You want me to spell it out? I'm talking about you and Sarah.

Johnny doesn't answer.

WALT

I could ask a few questions of my own, couldn't I, John? Feel like giving me some answers?

Johnny is floored. Walt's never confronted him like this before. He doesn't answer as Walt pulls the car over beside Johnny's rental. Walt nods. Johnny's silence has given him the answer he already knew in his heart.

WALT

That's what I thought.

Johnny and Walt look at each other, and then look away. No more needs to be said about this.

WALT

Not so easy talking about your own mistakes. Now you know what it's like for the rest of us to be around you. One touch and your life is ripped wide open. No privacy. Nowhere to hide.

JOHNNY

You think that's a good thing for me? I didn't ask for this.

WALT

You didn't ask for it, but you've got it, and it gives you power over the rest of us. I'm sick of you having power over me. And my wife.

(MORE)

(CONTINUED)

39 CONTINUED: (2)

39

WALT (CONT'D)  
(pointed)  
And my son.

(CONTINUED)

39 CONTINUED: (3) 39

JOHNNY

Walt --

WALT

So I think it's time you went home, and let me handle my own life my own way. Because it is my future, right?

Nothing more to say. Johnny gets out of the car.

40 EXT. BASEBALL FIELD - DAY 40

Johnny watches Walt drive away. He weighs his options. After a moment he gets into his car.

41 INT. RENTAL CAR - DAY 41

Johnny's deep in thought. *What more can he do?* Then he comes to a decision. Grabs his cell phone and dials.

INTERCUT WITH:

42 INT. BANNERMAN LIVING ROOM - DAY 42

Sarah enters and grabs the phone.

SARAH

Hello?

JOHNNY

It's me. Listen, do you have anything from Walt's days as a cop in Newport?

Sarah reacts -- that's an odd request.

SARAH

I'm not sure. Maybe in the attic.

JOHNNY

Do me a favor and get out whatever you have, alright?

SARAH

Okay, but what --

JOHNNY

I'm on my way over.

He hangs up. Off Sarah --

43 INT. BANNERMAN LIVING ROOM - DAY 43

Johnny and Sarah enter. Walt's uniform and badge are draped over the sofa.

SARAH  
I found it in the back of the  
guest room closet.

Sarah steps aside as Johnny moves toward the uniform. He touches it. Nothing. Tries the holster. Nothing.

SARAH  
Johnny, what's going on?

He shakes his head, ready to give up when he sees the BADGE, oxidized and worn. He touches it and it triggers --

44 A VISION - GARAGE APARTMENT - NIGHT 44

*Fractured and chaotic. The vision almost seems to be tied in to the pumping adrenaline of the participants. Everything is bright and confusing, much as someone who was frightened and panicked might experience it. This is a continuation of Johnny's vision in the bar. We ZOOM OUT from Walt's badge, which hangs on his uniform pocket. Clean and sparkling here in the past. Hardly been used.*

*Johnny watches as a scared Walt takes in the scene before him. There's an OPEN GYM BAG full of cash. Another GYM BAG has spilled BAGS OF WHITE POWDER out onto the couch.*

*Walt makes a decision. He starts shoving the drugs into an empty bag.*

FRANKIE  
What're you doing?

WALT  
I'm taking it with me. I'm taking  
everything with me.

*Frankie puts a hand on his arm, but Walt flings him off.*

WALT  
This was never here, you got it?

FRANKIE  
But --

*Walt grabs him by the shirt with one hand.*

44 CONTINUED: 44

WALT  
*Listen to me!*  
*(Frankie holds it together)*  
*You need to do exactly as I say.*

*Walt releases him. Turns and ZIPS UP the gym bag full of cash.*

45 BACK TO SCENE 45

Johnny shakes off the vision. Disturbed. Sarah is watching his reaction, and she doesn't like it a bit.

SARAH  
Johnny?

JOHNNY  
Did Walt ever talk to you about Jeremy Roberts' shooting?

Sarah blinks at hearing the name -- it's been a long time.

SARAH  
Not really. It happened before I met him. When he still lived in Newport.

JOHNNY  
What did he say about it?

SARAH  
Just that one of his friends had shot the other one in a fight.  
(then)  
But what does that have to do with anything that's happening now?

JOHNNY  
That advice your dad gave you, about not asking questions you don't want to know the answers to...  
(she nods)  
Now's a good time to follow it.

He starts to move past her but she grabs his arm.

(CONTINUED)

45 CONTINUED: 45

SARAH  
Wait a minute. We're talking  
about my husband.

JOHNNY  
No, we're talking about a man  
you've never met.

SARAH  
Johnny --

Johnny starts to back away, heading for the door.

JOHNNY  
And I can't be in the middle  
anymore. You asked me to help  
Walt, okay. But if there's  
something you want to know, talk  
to him yourself. You're his wife.

Sarah knows he's right, much as she hates being in this  
position. She also knows what's important right now.

SARAH  
But... you are helping him?

JOHNNY  
I'm trying.

Sarah nods, grateful. That's good enough for her. Johnny  
turns and heads out.

46 EXT. STREET - DAY 46

Johnny pulls his rental car in front of Linda Cantrell's  
house.

THE GARAGE APARTMENT

stands empty and, thanks to Walt's B&E earlier, unlocked.

47 INT. GARAGE APARTMENT - DAY 47

Johnny pushes open the door and enters. Looks around.  
No one here. The place is a mess. Johnny moves aside A  
THROW RUG to find underneath --

A FADED BLOOD STAIN

This is where Jeremy Roberts bled to death. The cement  
has been scrubbed, but the sin remains. Johnny lays a  
hand over it, triggering --

48 A VISION - INT. GARAGE APARTMENT - NIGHT

48

*Again, it feels chaotic and hyper-real -- subject to different interpretations. This is the middle part of the fight between Frankie and Jeremy that led to the shooting. Jeremy is aggressive, angry at Frankie for some perceived betrayal. Frankie is incredulous, self-righteously innocent, but his twitchy demeanor and shifty aspect make him look guilty regardless.*

FRANKIE

*Jeremy, I would never do that!  
You can't think I would do  
something like that to you!*

JEREMY

*You want me to trust you? You're  
a drug dealer!*

FRANKIE

*With all due respect my friend,  
so are you.*

*Johnny reacts -- this is new information.*

JEREMY

*Not anymore. This partnership is  
over. I'm taking what's mine and  
forgetting I even know you.*

*Frankie grabs a small gym bag full of cash and practically  
flings it at Jeremy.*

FRANKIE

*Here. Twenty-five grand. That's  
your half.*

JEREMY

*You're a loser, Frankie. You  
always were a loser, even when we  
were kids!*

FRANKIE

*At least I'm not a hypocrite,  
dealing drugs from behind a badge.  
What do you think the people in  
this town would say if they found  
out who you really are?*

*Jeremy pulls a gun from the back of his waistband. Holds  
it on Frankie.*

JEREMY

*You threatening me?  
(scared, Frankie shakes  
his head)  
You know what? I want it all.*

(MORE)

(CONTINUED)

48 CONTINUED:

48

*JEREMY (CONT'D)*

*I'm taking your cut too. And the drugs. You're out of business, Frankie.*

*FRANKIE*

*This isn't right, man. I'm gonna buy a lobster boat with that money. You can't take my ticket outta here --*

*JEREMY*

*After what you did to me!*

*FRANKIE*

*I'm telling you, you got it wrong!*

*Johnny reacts -- what did Frankie do to Jeremy?*

*Jeremy advances on Frankie, who winces as the gun touches his stomach. Jeremy is calm. Deadly calm. But his eyes are wild. Johnny almost wants to put a hand out to stop it; knows this going to go very wrong.*

*JEREMY*

*Give me that money. Or I'll beat your ass, and tear this place apart until I find it.*

*FRANKIE*

*No way.*

*JEREMY*

*Who's gonna stop me? You?*

*FRANKIE*

*Don't do this.*

*Jeremy pistol whips Frankie on the side of his head.*

*JEREMY*

*Now give me that money.*

(CONTINUED)

48 CONTINUED: (2) 48

*Frankie lunges for the gun and tries to wrestle it from Jeremy's hand. They struggle. The gun GOES OFF. And then Jeremy drops to the floor. His eyes are wide. Dead.*

49 BACK TO SCENE 49

As Johnny's vision abruptly ends and he snaps back to reality.

MALE VOICE (O.S.)  
Who the hell are you?

Johnny puts his hands up. Turns. Comes face to face with Frankie, and he's pointing WALT'S GUN right at Johnny's head. Johnny and Frankie face each other. Johnny indicates the gun with a nod.

JOHNNY  
Be careful with that. It belongs  
to a friend of mine.

Off Johnny and Frankie, at a stand-off --

FADE TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

50 INT. GARAGE APARTMENT - DAY 50

Frankie squints. Takes a good look at Johnny.

FRANKIE

Who are you?

JOHNNY

My name's Johnny Smith. I'm a friend of Walt's.

FRANKIE

Oh yeah. Walt told me about you. Said you came out of a coma and the next thing he knew his life was a mess.

JOHNNY

Yeah, that's pretty much what happened.

FRANKIE

He also said you were a good guy.

JOHNNY

I can be. I was hoping maybe you and I could talk...

FRANKIE

Talk about what?

JOHNNY

Well for starters, about you giving Walt back his gun.

Over the following Frankie paces, gestures often with the gun which makes Johnny more than a little nervous.

FRANKIE

In a day or two. I just need to get some business done first.

(CONTINUED)

50 CONTINUED:

50

JOHNNY

Frankie, did Walt tell you anything about my... abilities? That I can see things?

FRANKIE

(cuts his eyes at Johnny)

He might've mentioned it. In passing. Why?

JOHNNY

Because I know you're not a bad guy. I saw the fight with Jeremy. You didn't mean to kill him. He tried to rob you. He threatened you. He was the bad guy.

FRANKIE

Shut up. He was my friend.

Frankie shoves Johnny back, knocking him into a BOOKCASE and triggering --

50A A VISION - GARAGE APARTMENT - NIGHT

50A

*The first part of the Frankie and Jeremy fight. Frankie is on his sofa, scooping cocaine into baggies when the door FLIES OPEN and Jeremy enters. He's furious, advances on Frankie who stands, his hands held out protectively in front of him.*

*FRANKIE*

*Jeez, you scared the crap out of me.*

*JEREMY*

*Just tell me, Frankie. How long has it been going on? Weeks? Months?*

*FRANKIE*

*What're you talking about?*

(CONTINUED)

50A CONTINUED:

50A

*JEREMY*

*How long have you been sleeping  
with my wife?*

*FRANKIE*

*What? You crazy?*

*Jeremy grabs onto the BOOKCASE and PUSHES It to the floor.*

*JEREMY*

*Don't lie to me!*

50B BACK TO SCENE

50B

Johnny looks at Frankie --

*JOHNNY*

*Jeremy thought you were sleeping  
with Alison.*

Frankie takes a step back.

*FRANKIE*

*How did you know about that?*

*JOHNNY*

*Things got out of hand. Jeremy  
was shot and you called Walt for  
help. What did he do, flush the  
drugs?*

Jeremy nods, a little freaked that Johnny knows all this.

*FRANKIE*

*Thanks to him I did ten years for  
negligent homicide, instead of  
fifty to life for murder and  
possession.*

*JOHNNY*

*And Jeremy got to die a hero,  
instead of a wrong cop in a drug  
house.*

(CONTINUED)

50B CONTINUED:

50B

FRANKIE

Walt was just trying to help a friend.

Johnny extends his hand.

JOHNNY

Here's your chance to return the favor. Give me the gun, Frankie.

FRANKIE

Not till I get my cash back. I had twenty five grand hidden in this place. Now it's gone.

JOHNNY

Walt didn't take it. He didn't even know it was here.

FRANKIE

I know. But I need that money to go straight. I gotta get it back.

JOHNNY

Frankie, if you really want to go straight, you can't do it like this.

FRANKIE

Don't tell me what I can't do. Now sit down.

(CONTINUED)

50B CONTINUED: (2) 50B

Frankie steps forward and prods Johnny with the barrel of the gun, triggers --

51 OMITTED 51

51A A VISION - BLACK (FORMERLY SC. 36) 51A

*Our view PULLS BACK out of a dark tunnel to reveal we're actually pulling back out of the barrel of WALT'S GUN, held by a shaking, angry Frankie.*

FRANKIE

*All I want is what's mine!*

The view opens further to reveal --

51B INT. CRAMPED OFFICE (FORMERLY SC. 36A) 51B

*No clue where this might be. Nothing distinguishing on the paneled walls. Although out the window, we will see a DISTINCT GLOW OF NEON. The letter "S" We now see that Frankie is holding Walt's gun to A MAN'S HEAD. He looks terrified.*

MAN

*(to someone O.S.)*

*Tell him. Tell him I don't have his money.*

The view shifts again to reveal --

WALT AND JOHNNY

*are here. Walt has his weapon aimed at Frankie.*

WALT

*Last warning.*

FRANKIE

*That money was my future, Vic!*

WALT

*Put the gun down, Frankie.*

*It's a standoff, when suddenly Frankie makes a move and Walt FIRES, hitting Frankie in the chest, sending him flying back against the wall.*

52 BACK TO SCENE

52

Frankie is pushing Johnny back into the chair.

FRANKIE  
What's wrong with you?

JOHNNY  
Who's Vic?

Frankie blinks -- this is weird.

FRANKIE  
My old supplier. I'm thinking  
he's got my cash. Why, did you  
see him with my cash?

JOHNNY  
No. I saw you threaten Vic with  
a gun and then I saw Walt shoot  
you.

FRANKIE  
Walt wouldn't do that.

JOHNNY  
You of all people should know  
what happens when you push a friend  
too far.

Frankie opens the door, keeping the gun on Johnny until  
he's safely out.

FRANKIE  
Not Walt. You're wrong.

And he's gone. Johnny grabs his cell phone and quickly  
dials.

JOHNNY  
Come on Walt, pick up.

BEEP. BEEP. BEEP. No service. Johnny thinks for a  
moment --

53 EXT. ALISON'S HOUSE - DAY

53

The door opens and Alison sees Johnny.

JOHNNY  
Mrs. Roberts, I'm Johnny Smith.  
I'm here looking for Walt.

\*  
\*

ALISON  
(reluctant)  
He's on his way over...

\*  
\*

(CONTINUED)

53 CONTINUED: (2) 53

JOHNNY

Do you mind if I come in and wait?

She hesitates, then nods --

\*

54 INT. ALISON'S HOUSE - CONTINUOUS 54

Johnny and Alison enter.

\*

JOHNNY

Has Walt mentioned me, by any chance?

\*

\*

\*

ALISON

He told me you were friends.

\*

JOHNNY

Is that all he told you?

\*

ALISON

He said you can see things. Things from people's lives. Bad things...

\*

\*

\*

JOHNNY

Yes. Sometimes.

\*

\*

Alison glances away.

\*

JOHNNY

I'm trying to help Walt, but he won't tell me what I need to know in order to do that.

\*

\*

\*

\*

ALISON

Maybe there's nothing left to tell.

\*

\*

JOHNNY

I think there is.

\*

(pointed)

\*

I think Walt is keeping a secret in order to protect someone.

\*

\*

ALISON

I don't know what you're talking about.

\*

\*

\*

JOHNNY

The fight between Frankie and your husband. It was about you.

\*

\*

\*

Alison shakes her head. This is the first time she's heard this.

\*

\*

(CONTINUED)

54 CONTINUED: 54

ALISON \*  
Walt said it was about money. \*

JOHNNY \*  
No. Jeremy knew you and Frankie \*  
were having an affair. He went \*  
over there to confront him and \*  
things got out of hand. \*

ALISON \*  
That can't be right. And Frankie \*  
and I never... \*

Alison turns away, devastated by this news. Johnny looks \*  
at her, piecing it together in his mind as we see -- \*

54AA FLASHCUTS 54AA\*

of Walt and Alison together. Johnny's memories of the \*  
past few hours, watching them interact -- \*

WALT'S OFFICE - as Walt leads her out; \*

AT HER DOOR - as she hugs him hello; \*

AT HER DOOR - as Walt says goodbye. \*

54AB BACK TO SCENE 54AB\*

The penny drops for Johnny. \*

JOHNNY \*  
Jeremy got it wrong, didn't he? \*  
It wasn't Frankie. It was you \*  
and Walt who were having the \*  
affair. \*

ALISON \*  
I really think you should leave. \*

He takes a step toward her -- \*

54AB CONTINUED:

54AB

JOHNNY

Alison, I'm just trying to help.  
If you know something, please  
tell me.

\*  
\*  
\*  
\*

Johnny takes her shoulder and pulls her around, making  
eye contact and triggering --

\*  
\*

54A A VISION - ALISON'S LIVING ROOM - DAY

54A

*Alison opens the door to find Walt on the stoop. Both  
are dressed in black for Jeremy's funeral. Alison throws  
herself into Walt's arms, and he carefully but firmly  
takes her by the wrists and disentangles. He comes inside  
and she closes the door. Walt hands Alison the GYM BAG  
of cash from Frankie's. She opens it.*

JOHNNY

\*

*is watching them, still holding Alison's shoulders in the  
present.*

\*  
\*

ALISON

What is this?

WALT

Jeremy asked me to hold that for  
him a couple weeks ago. Said he  
won it gambling.

ALISON

(a sad smile)

Jeremy? He never wins.

(then)

I can't take this.

Walt smooths her hair. Clearly in love with this woman.

WALT

You've got two boys to raise.  
Just take it. Don't ask questions.

\*

A long moment.

ALISON

What about you and me?

WALT

I don't know.

Alison nods. She knows what that means.

(CONTINUED)

54A CONTINUED:

54A

ALISON

*How did everything get so screwed  
up?*

*Walt just shakes his head, wishes he knew. Alison starts  
to cry and Walt pulls her close and they hold on to each  
other.*

JOHNNY

*(to Alison)*

*You were in love.*

\*  
\*  
\*

54B BACK TO SCENE

54B

*As Johnny lets go of Alison. She nods, starts to cry.*

\*

ALISON

*My marriage was falling apart and  
Walt... he was there for me.  
He'd always been there, since we  
were kids.*

\*  
\*  
\*  
\*  
\*

JOHNNY

*But then Jeremy was killed.*

\*

ALISON

*And Walt broke it off. I guess  
he felt too guilty. But even  
after all these years, he looks  
after me and my sons...*

\*  
\*  
\*  
\*

JOHNNY

*Are you still in love with him?*

ALISON

*(shakes her head)*

*But sometimes I can't help  
thinking, "what if...", you know?  
If I could just go back and change  
one little thing, life might be  
so different...*

*(a sad smile)*

*Does that sound crazy?*

JOHNNY

*No, no it doesn't.*

(CONTINUED)

54B CONTINUED:

54B

The doorbell CHIMES. Alison wipes her eyes.

ALISON  
That's gonna be him.  
(then)  
Please don't tell him I told you.

\*

\*

JOHNNY  
Don't worry. I can keep a secret.

\*

\*

Johnny waits as she opens the door, and talks quietly to Walt in the doorway, telling him that Johnny is there. Walt's voice is raised. Johnny looks up as Walt strides toward him --

WALT  
You've crossed a line, Johnny --

ALISON  
Walt, don't.

JOHNNY  
I talked to Frankie. He thinks the money was stolen by his old supplier. Some guy named Vic.

WALT  
His supplier?

JOHNNY  
You have any idea who that might be?

WALT  
Yeah, I know exactly who it is.

Off the two of them --

55 EXT. USED CAR DEALERSHIP - NIGHT

55

Johnny and Walt walk across the lot toward the office. Lots of cars, but no people to be seen.

JOHNNY  
Frankie's old supplier is a used car dealer?

WALT  
About five years ago he went straight. But not too straight.

Johnny looks over, sees a NEON SIGN that reads "USED CARS."

(CONTINUED)

55

CONTINUED:

55

The "S" covers a small window. Johnny grabs Walt's arm.

JOHNNY

Walt, this is the place from my vision. I saw you shoot Frankie inside.

They push open the door, and we hear YELLING from inside. Walt draws his weapon --

WALT

Stay back.

JOHNNY

Just be careful.

WALT

Always.

-- and they both head inside.

56

INT. CAR DEALERSHIP OFFICE - NIGHT

56

Walt enters with Johnny right behind him. Frankie is holding Walt's gun on Victor Russell. Let's just say Victor is proof of the fact that if you put a former drug dealer in a suit, he'll end up looking like a used car salesman. Frankie and Victor turn to see Johnny and Walt --

FRANKIE

Walt, stay out of this!

VICTOR

Oh thank god! The cavalry!

WALT

Frankie, give me back my gun.

FRANKIE

He's got my money. He took my cash and he opened this business. That's all I want to do, Walt. I just wanna buy a lobster boat and start a business.

(to Victor; losing it)

You stole that from me!

VICTOR

I don't have it!

WALT

It's true, Frankie. Victor did three years for possession, and when he got out his dad staked him for the down payment on this place.

(CONTINUED)

56 CONTINUED: (2)

56

VICTOR

I got loans flying out of my butt. I'm serious. I owe every bank in town. I wish I had stolen your twenty-five grand, 'cus I could use it.

(then, to Walt)

You know what I mean, Sheriff.

WALT

I know what you mean. Now shut up.

(to Frankie)

Put the gun down.

FRANKIE

I don't believe any of you!

(to Vic)

You've got my money and I want it back!

Walt pulls his weapon. Aims it at Frankie.

JOHNNY

Walt, don't.

WALT

He's not gonna hurt anybody else. Not over a bag of drug money that's long gone.

VICTOR

(to Walt)

Tell him. Tell him I don't have his money.

WALT

(to Frankie)

Last warning.

FRANKIE

That money was my future, Vic!

Johnny takes a look at Frankie's twitchy trigger finger. Realizes this will play out just as he saw it happen in the visions.

WALT

Put the gun down, Frankie.

Without even thinking Johnny STEPS BETWEEN Walt and Frankie.

WALT

Get out of the way, John.

(CONTINUED)

56 CONTINUED: (3)

56

JOHNNY  
I'm not letting you do this.

(CONTINUED)

56 CONTINUED: (4)

56

Johnny turns to Frankie.

JOHNNY

Look, I know how you feel. It's like you had to go through so much bad stuff, you think there should be something good waiting for you on the other side to make up for it. But take it from me, life doesn't work like that.

FRANKIE

(weakening)

I just, for once, wanna come out on top. You know? I wanna be the guy buying a round of drinks. Or driving a nice car. I'd like to not be living in a *garage*.

JOHNNY

You can have all those things. They're all ahead of you. But you have to leave the past where it belongs.

WALT

Listen to him, Frankie.

JOHNNY

(re: Victor)

Anyway he doesn't have the money.

(off Frankie)

Trust me. I'm a psychic.

The fight begins to seep out of Frankie. He lowers the gun just slightly, and Walt is on him in a flash, disarms him and holsters both weapons. He turns to Victor.

WALT

You wanna press charges?

Sounds more like a threat than a question. Victor just shakes his head.

VICTOR

Nah, I had a little trouble readjusting my first week out too. But keep a leash on the guy, huh?

As Johnny and Walt share a look --

57 INT. GARAGE APARTMENT - NIGHT 57

Johnny, Walt and Frankie enter --

WALT

I'm not sure this is such a great idea.

FRANKIE

I'm over it. I swear. But I gotta know.

(to Johnny)

You understand, right?

JOHNNY

As long as we're all in agreement on this.

FRANKIE

Wherever that money is, that's where it stays. You have my word.

Johnny looks to Walt, who shrugs. *Go ahead.*

JOHNNY

Okay, where's the secret hiding place?

Frankie hesitates. Walt starts to lose his temper.

WALT

Frankie, for god's sake there's nothing in it. Show him where the hiding place is.

FRANKIE

Right, right okay.

He leads Johnny to the corner, and indicates a LOOSE FLOORBOARD.

FRANKIE

Under there.

Johnny kneels down and lifts up the floorboard. Puts his hand inside the space below. WE HEAR a Dead Zone WHOOSH.

A long moment. Frankie turns to Walt --

FRANKIE

Is he doing it? How do you know when he's doing it?

WALT

Quiet.

Johnny looks up at them. Smiles.

(CONTINUED)

57 CONTINUED: 57

FRANKIE

What? You know where it is?

JOHNNY

Oh, yeah...

Off Johnny's amused grin --

58 INT. GARAGE APARTMENT - NIGHT 58

Johnny, Walt, Frankie and Linda are in the garage. Frankie sits beside his mother on the sofa and holds her hand.

FRANKIE

Ma, when Johnny told me you'd ripped me off, I couldn't believe it.

Linda yanks her hand back. Offended.

LINDA

I didn't rip you off.

(to Walt and Johnny)

I was cleaning the apartment, that's all. And the mop kept running over a loose floorboard.

(shrugs)

I got curious and pulled it up. Inside there was a bunch of money.

FRANKIE

My money.

LINDA

Nobody's money. That money was cursed. It would have brought nothing but pain to you, Frankie. I knew that. First, I was gonna burn it --

FRANKIE

Oh god, no...

(CONTINUED)

58 CONTINUED:

58

LINDA

But then I started thinking about you kids, and how happy you'd all been. Before everything went so wrong. I'd never seen better friends...

FRANKIE

Yeah yeah fine. Mom, what did you do with the money? Did you spend it? Please tell me you bought something that I can sell.

Walt shoots Frankie a look, and he quiets.

LINDA

You can't sell what I bought. Because you can't sell peace of mind. Besides, I didn't spend the money. It was more like... a donation.

Johnny looks over at Walt. Walt smiles. They know what she did with the money.

59 EXT. BASEBALL FIELD - NIGHT

59

The three men walk the field, tossing a baseball back and forth between them.

FRANKIE

It is a pretty nice field.

JOHNNY

Enjoy it, Frankie, you paid for it.

WALT

Now a whole new generation of kids gets to use it.

FRANKIE

I never thought of myself as a philanthropist before. Maybe we could put up a plaque or something.

Walt throws the ball at him, hard.

WALT

Forget it. You're staying an anonymous donor.

JOHNNY

So what's your plan?

(CONTINUED)

59 CONTINUED: 59

FRANKIE

Get a job, I guess. I'll start looking tomorrow.

(then)

But, it would really help if the County Sheriff was willing to give me a recommendation...

WALT

I'll see what I can do.

Walt tosses the ball to Johnny, triggering --

59A A VISION - BASEBALL FIELD - DAY 59A

*As Walt and Frankie continue walking down the field, Johnny turns and sees the younger versions of Walt, Frankie and Jeremy, rough-housing, heading in the opposite direction. Johnny just smiles as we PULL AWAY.*

60 EXT. BANNERMAN HOUSE - DAY 60

It's early morning. Walt is standing at the front door, holding a Venti Starbucks in each fist as Sarah opens the door. Reacts.

WALT

Thought you might like some coffee.

She takes one. Smiles.

61 INT. BANNERMAN KITCHEN - DAY 61

Walt and Sarah enter, both a little nervous in each other's presence. There's an awkward moment, when they realize neither one knows how to start this conversation.

WALT

I just wanted to tell you that --

SARAH

I've been thinking and I really --

They smile and stop. Awkwardness acknowledged and now hopefully dispelled.

SARAH

You go ahead.

WALT

I wanted to apologize for the last couple of days. An old friend of mine got back into town...

(CONTINUED)

61 CONTINUED:

61

SARAH

A friend...?

WALT

This guy. We had to work some stuff out.

Sarah doesn't say anything. Walt knows he's being evasive again.

WALT

It's just... There are things about me you don't know, Sarah. Things I've done in my life that I've been... ashamed to tell you about.

Sarah moves toward him. Takes his hand.

SARAH

I love you. Nothing you could have done in the past will change that.

WALT

And I feel the same way about you.

She looks away. Feels too guilty to meet his eye. He takes her chin and brings her gaze back to his.

WALT

I don't care what happened. Just tell me, is it over?

She summons everything she has to make sure he understands and believes her.

SARAH

Yes, it's over.

WALT

Because I think it's time we left the past where it belongs, and start concentrating on our future.

He pulls Sarah into his arms and they hold each other. Reunited. Off Sarah, happy, contented and forgiven --

FADE OUT.

END OF ACT FOUR

THE END