

THE DEAD ZONE

"LOOKING GLASS"

Production #7-3009

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THE DEAD ZONE

"LOOKING GLASS"

CAST

JOHNNY SMITH

GEORGE TODD

WALT BANNERMAN

LENNIE TODD

BRUCE LEWIS

FERNANDA LAUER

REV. GENE PURDY (ON TV)

D.A. SCHWEIGEL

ROSCOE

TAMI

NICOLE

NON-SPEAKING

PARTY STORE OWNER

PEOPLE IN MALL

TV ANCHOR (ON TV)

SHOPPERS/PEDESTRIANS

STORE CLERKS

FOOD COURT EMPLOYEES

COLLEGE KID

SECURITY GUARDS

GEORGE & LENNIE'S MOM

COLLEGE KIDS

BROADCASTER (ON TV)

PARTYGOERS

PARTICULARLY STONED GUY

CAMPUS POLICE

SHERIFF'S DEPUTIES

MEDICAL EXAMINERS

BYSTANDERS

PRESS / A REPORTER

FERNANDA'S MOTHER

MOURNERS

GEORGE & LENNIE AS BOYS (PHOTO)

THE DEAD ZONE

"LOOKING GLASS"

SETS

INTERIORS

SMITH HOUSE
 BASEMENT

SHERIFF'S STATION
 WALT'S OFFICE
 INTERROGATION ROOM
 OBSERVATION ROOM
 HOLDING AREA

MALL

 HIP CLOTHING STORE
 PARTY STORE
 ESCALATORS

WHITLEY COLLEGE

 REGISTRAR'S OFFICE
 LECTURE HALL
 HALLWAY

GEORGE & LENNIE'S HOUSE

 UPSTAIRS
 BASEMENT

GEORGE & LENNIE'S MOM'S HOUSE

 LIVING ROOM

MORTUARY

 VIEWING CHAPEL
 HALLWAY

HOTEL ROOM

VEHICLES

JOHNNY'S JEEP

SHERIFF VEHICLES

CAMPUS POLICE CARS

EXTERIORS

SHERIFF'S STATION

WHITLEY COLLEGE CAMPUS

CAMPUS HOUSING

 FERNANDA'S HOUSE

GEORGE & LENNIE'S HOUSE

MORTUARY

THE DEAD ZONE

"LOOKING GLASS"

TEASER

FADE IN:

1 JOHNNY

1

stands in front of a 3-way mirror, looking at himself. He's dressed in his usual plain suit, tie and overcoat. We pull back to reveal we're in:

INT. MALL - UBER-HIP CLOTHING STORE - NIGHT

Banging MUSIC. Leggy salespeople. Fashion forward clothes. BRUCE approaches with some clothes in hand.

JOHNNY

And you're taking me here, why?

BRUCE

How you dress reflects how you feel. And when I look at you I sense... uptight.

JOHNNY

This is classic. Never goes out of style.

BRUCE

I guess, if you're Johnny Cash.

Bruce picks up a bright shirt, places it in front of him.

BRUCE

Now this is what I'm talkin' about. A little color to brighten things up. It says, "Hey, I'm fun. Get to know me."

Johnny just looks at Bruce, stone-faced.

(CONTINUED)

1 CONTINUED:

1

JOHNNY

What is this, "Bruce Eye for the
Psychic Guy?"

BRUCE

Your loss.

As Bruce puts the shirt back, Johnny notices a mysterious
YOUNG MAN (26) wearing a dark overcoat, and an expression
to match.

JOHNNY

Is it my imagination, or has that
guy over there been following us
from store to store?

Bruce looks over, shrugs it off.

BRUCE

My guess? I think he's a fashion
victim and senses your expertise.

2 INT. THE MALL - NIGHT

2

Johnny and Bruce walk as they carry shopping bags.

BRUCE

I'm just saying -- a little
variety...

JOHNNY

I dress to fit my mood, you know
that.

BRUCE

You dress in black.

JOHNNY

Like I said, I dress to fit my
mood.

OVERCOAT MAN (O.S.)

Excuse me.

The man with the overcoat stands right in front of them,
smiling warmly. He looks Johnny square in the eye.

OVERCOAT MAN (LENNIE)

Johnny Smith, right?

JOHNNY

Yeah, do I know you?

And the Overcoat Man GRABS his hand.

(CONTINUED)

2 CONTINUED: 2

Johnny snaps into a vision....

3 INT. BASEMENT - NIGHT 3

It's terrifying, obscure. Little FLASHES - narrow stairs descend into a dark basement. We hear the sound of a CLOCK, in the distance, gonging the hour. Faint whimpers of someone CRYING. Water drips from rusty pipes.

Then a quick glance of a gleaming BUTCHER KNIFE. A man wearing a MASK STABS the knife into a young, brunette WOMAN, her hair askew, bound and gagged in a chair.

4 RESUME - INT. MALL - NIGHT - CONTINUOUS 4

The Overcoat Man releases Johnny's arm, still smiling.

OVERCOAT MAN (LENNIE)
I'm a fan of your work, Mr. Smith.
So nice to finally meet you.

Then he DARTS away, disappearing into a thick crowd of shoppers. Johnny's too shaken to speak.

BRUCE
What's up? You see something?

JOHNNY
That man - which way did he go?

Johnny looks around, panicked. People are everywhere. He looks over heads, then up the multi-level mall.

The Overcoat Man is suddenly TWO FLOORS above them. How did he get up there so fast?

JOHNNY
Come on.

Johnny limps towards the escalator, shoving people out of the way. Bruce tracks behind him, confused.

5 INT. MALL - ESCALATOR - NIGHT 5

BRUCE
Hey, man. What the hell is going on?

JOHNNY
That guy in the overcoat is going to kill a girl.
(MORE)

(CONTINUED)

5 CONTINUED:

5

JOHNNY (CONT'D)

And he wanted me to see it.

They THRUST their way up the escalator but the rush of shoppers is too thick. As they ascend they see the Overcoat Man is on the next escalator going down. What the - ?

Johnny and Bruce backtrack down the escalator, causing a ruckus. The Overcoat Man swiftly moves towards a glass elevator.

Johnny and Bruce run after him, too little, too late. Just before the glass door closes --

OVERCOAT MAN

Nine P.M. tomorrow... Tick, tock.
Tick, tock.

And the door WISPS shut, taking the Overcoat Man down. Off Johnny - horrified.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

6 CLOSE ON

6

an artist's SKETCH of the man in the overcoat. It's fairly accurate. We pull back:

INT. SHERIFF'S STATION - NIGHT

A SKETCH ARTIST sits with Bruce, Johnny and WALT. Johnny still seems shaken.

WALT

Nine P.M. tomorrow. Doesn't leave us much time.

BRUCE

You think he's taunting you?

JOHNNY

Why else would he approach me?

WALT

You sure you didn't recognize him?

JOHNNY

Never seen him before in my life.

WALT

What about the girl?

JOHNNY

She was maybe 18, 19. And terrified. Like she knew she was about to die. Her arms were bound to a wooden chair. I didn't get a good look at her, but she had long brown hair.

(off Walt's look)

That's all I saw.

WALT

What did the room look like?

As Johnny speaks, the sketch artist draws a schematic layout of the basement.

JOHNNY

It was dark, wet, lit by a single light-bulb. Long narrow stairs. Maybe a basement. The kind in old houses. I also heard a clock striking the hour. A big clock.

(CONTINUED)

6 CONTINUED:

6

WALT

Could be anywhere from here to
the Maine coast.

JOHNNY

And he was wearing a plastic mask.
One of those comedy ones, from
the comedy-tragedy masks.

WALT

How do we know it's the same man,
then? All we have to go on is
his face...

CLOSE on the black and white sketch.

7 INT. THE MALL - MONTAGE - DAY

7

Bruce, Johnny and Walt walk around the mall, sketches of
the mysterious overcoat man in hand.

They show security guards, food court employees, store
workers. All shake their heads. Nobody remembers seeing
him. Dead ends...

8 INT. THE MALL - PARTY STORE - DAY

8

Party favors, streamers, tacky cards for every occasion.
One of those stores you can't believe makes money. Walt
shows the store OWNER the sketch.

OWNER

Oh. Yeah, I remember him. Came
in last night. I think he bought
some masks.

Johnny shoots Walt a look. Bingo.

JOHNNY

Which ones?

She points up to a wall of masks and costumes. To two in
particular - the Comedy and Tragedy Masks.

OWNER

Bought the matching set.

JOHNNY

That's the one I saw him wearing.
The Comedy mask.

Johnny points to the Comedy mask.

(CONTINUED)

8 CONTINUED:

8

WALT

Do you remember how he paid for it? Do you have the credit card receipt?

OWNER

Nope. He paid cash.

WALT

(deflates)

Are you sure?

OWNER

Yeah, it was a fifty. Don't see many of those.

JOHNNY

Do you still have it?

OWNER

(confused)

The fifty? Ah, yea, maybe... haven't taken yesterday's receipts to the bank yet.

She opens the register, digs a little and pulls out the fifty dollar bill. The cashier hands it to Walt, who hands it over to Johnny. Johnny rolls the bill in his hands... and snaps into a vision:

9 VISION: INT. MALL - PARTY STORE - NIGHT - FROZEN ARRAY 9

Time spins back.

The party store fills up with kids. The fifty dollar bill is pulled out of a leather wallet. It becomes a FROZEN ARRAY shot, everything stops...

A kid has let go of a helium balloon that stops mid-air.

Another rambunctious kid has fired water from a squirt gun at his sister, the water suspended, frozen.

The mystery man with the overcoat stands at the register. Johnny walks up to him. Looks at the wallet.

CLOSE ON THE WALLET

There's a driver's license, but the name is obscured. Next to it, however, is a gold & red WHITLEY COLLEGE I.D. But no name.

(CONTINUED)

9 CONTINUED:

9

JOHNNY

Frustrated, he looks around the store. His glance stops at one of those dome SECURITY MIRRORS.

P.O.V. THE MIRROR

Sees something odd: the reflection doesn't match up.

The man with the overcoat is standing in a different spot than his reflection.

RESUME JOHNNY - FROZEN ARRAY

Johnny walks to the next aisle. There's ANOTHER MAN, dressed identically in an overcoat. Johnny approaches this second man and sees: the same face as the man at the register.

There's two of them.

10 RESUME - INT. MALL - PARTY STORE - DAY - CONTINUOUS

10

Johnny snaps out. The cashier stares at him, puzzled.

JOHNNY

There were two of them.

BRUCE

Two of who?

JOHNNY

That man has an identical twin.
I think they're students.

WALT

Where?

11 EXT. WHITLEY COLLEGE - DAY

11

Establishing. A New England college. Academic. Rolling greens. These old brick buildings have history.

12 INT. REGISTRAR'S OFFICE - DAY

12

Walt, Johnny and Bruce hold a sketch in front of TAMI (40s) a school clerk, chain-hanging-from-her-glasses-type.

(CONTINUED)

12 CONTINUED:

12

TAMI
I'm sorry, but we can't give away
personal information. School
policy.

Walt flashes his badge.

WALT
We're trying to stop a crime from
being committed.

Tami looks at the badge and back at Walt.

TAMI
What kind of crime?

WALT
We can't really discuss that. Do
you recognize the man in this
sketch?

TAMI
Hmmm... we have so many students.

JOHNNY
He might have an identical twin.

TAMI
Oh sure, that could be either
George or Lennie Todd. I can
never tell them apart. They're
T.A.s in the law department.
(checks a schedule)
Looks like they're in seminar
today, the R.J. Whitley Law
Buidling. Class starts at six.

WALT
Do you have an address for them?
She copies their address off the screen.

JOHNNY
We're also looking for a female,
long brown hair, who might be in
one of their classes.

TAMI
You have a name?

WALT
Afraid not.

TAMI
Has something happened to her?

(CONTINUED)

12 CONTINUED: (2)

12

WALT

That's what we're trying to determine.

TAMI

All our students have a photo I.D. on file... but there must be hundreds of girls with long brown hair.

BRUCE

Maybe she's in a class with one of the twins.

JOHNNY

Can you cross reference them?

TAMI

It will take some time.

WALT

It's very important that we find her.

TAMI

I'll get right on it.

Tami goes to work on it.

JOHNNY

Let's go talk to these guys.

13 INT. LECTURE HALL - DAY

13

A massive lecture hall.

GEORGE TODD and his twin brother, LENNIE TODD, stand in front of a hundred-plus class of first-year law students.

A white board projects detailed outlines for class. Lennie transcribes "FREE SPEECH" as George lectures using a laser pointer. They work as a team.

GEORGE

...does it extend to other areas, like tech and internet privacy? I'm sure your gut reaction is yes, of course, this is America. But how many of you have logged onto a chat room and typed in statements that were not so honest?

(CONTINUED)

13 CONTINUED:

13

The class LAUGHS. Both brothers seem respected, calm - certainly not capable of committing brutal homicide.

GEORGE

That's free speech, of course.
But when does lying cross the
boundary into breaking the law?

Walt enters and walks up to George and Lennie and tries to be discreet.

GEORGE

How can we help you?

WALT

(out of class' earshot)
Mr. and... Mr. Todd, I'm Sheriff
Bannerman from the Penobscot County
Sheriff's Department.

George speaks up, for all to hear.

GEORGE

Oh, Sheriff Bannerman. Is there
some sort of problem?

The class looks on, fascinated.

WALT

I'd rather speak to you and your
brother in private.

LENNIE

Can it wait? We're in the middle
of class.

Johnny appears in the doorway next to Walt. At the sight of Johnny, George LIGHTS up.

GEORGE

Wow. Class. A special guest.
The one, the only, Mr. Johnny
Smith is gracing us with his
amazing, yet often questionable
and inconsistent outlooks on life.

George condescendingly points the laser pointer at Walt.

LENNIE

(addresses the class)
And you're together! How epic!
The thought of the police working
in tandem with a psychic is
absolutely Orwellian.

(MORE)

(CONTINUED)

13 CONTINUED: (2)

13

GEORGE (CONT'D)
Interesting bedfellows, indeed.

WALT
Why don't you put the laser pointer
away and step outside?

GEORGE
Class, take a look at the briefs
for a few minutes.

George and Lennie shoot one another a knowing look, and
follow Walt and Johnny into the hallway.

14 INT. COLLEGE HALLWAY - DAY

14

George and Lennie stand next to Johnny, Bruce and Walt.
Johnny looks them over, intensely. The door open, the
class buried in their books, they speak in hushed tones.

WALT
(to Johnny and Bruce)
Are these the two guys you saw?

BRUCE/JOHNNY
Yeah. That's them, all right.

WALT
I don't know exactly what kind of
game you're playing, but you're
not gonna get away with it.

GEORGE
Excuse me? Get away with what?

WALT
Did you approach Johnny Smith at
the mall last night?

GEORGE
I don't know, what if he approached
us?

WALT
Look, we've got witnesses. A
store clerk recognized you, too.

Lennie tries to speak up, but George cuts him off.

GEORGE
(to Lennie)
I'll handle this.
(MORE)

(CONTINUED)

14 CONTINUED:

14

GEORGE (CONT'D)

(to Walt)

Witnesses? Are we being charged with something?

WALT

Did you buy any masks?

GEORGE

Wait a second. Are you seriously asking us whether or not we were at the mall buying masks? When did that become a crime?

JOHNNY

I had a vision and saw you murder a girl with short, brown hair.

George and Lennie stop, share a look. Then break out laughing. The class looks out the door.

LENNIE

A vision of us?

(a beat)

This is some kind of joke, isn't it? Did Fuller in I-Tech put you up to this? C'mon, show me the cameras, where are they?

JOHNNY

You said she was going to die at nine P.M.

GEORGE

Who is going to die?

LENNIE

I don't remember saying anything.

Johnny unfolds the sketch they've been walking around with.

JOHNNY

I saw you at the mall.

George grabs the sketch, looks it over. (This would be a good split screen moment. Can they hand the sketch across split screen?)

GEORGE

I don't think you know who you saw. But this does look like me.

LENNIE

Or me.

(CONTINUED)

14 CONTINUED: (2) 14

Obviously, Johnny can't tell the difference. Nobody can.

LENNIE

You know, I sometimes eat with my mouth open.

GEORGE

And I make that annoying whistling sound when I breathe through my nose.

(re: sketch)

Hey, can we keep this?

LENNIE

We'll get it framed.

JOHNNY

Enough of this!

Johnny leans in and touches George, triggering a vision --

15 INT. BASEMENT - NIGHT - (HOAX) 15

It's the same basement from the teaser. George opens a bag and pulls out a large BUTCHER KNIFE, the brothers pull down their masks, George in the Comedy mask, Lennie in the Tragedy mask.

GEORGE

What we're doing is gonna be epic...

16 INT. HALLWAY - DAY 16

George jerks away from Johnny, pissed.

GEORGE

Get off. We're done here.

(to Walt)

Keep that charlatan on a leash.

George and Lennie walk back into their class. Walt and Bruce look to Johnny.

BRUCE

What'd you see?

JOHNNY

It's them. I saw their faces.

17 INT. LECTURE HALL - CONTINUOUS 17

George marches to the front of the lectern holding the sketch up for the class to see. Lennie goes up to the white board and writes: "PRIVACY."

GEORGE

What happens when a psychic touches you without consent? Is that an invasion of your civil rights?

(a beat)

Lennie, that might make a good paper. What do you think?

And Lennie smiles.

18 EXT. COLLEGE - DAY - LATER 18

Walt, Bruce and Johnny drink coffee, staking out George and Lennie's class.

WALT

When does this class get out?

BRUCE

Another hour.

WALT

Gives them plenty of time to get to the scene of the crime.

BRUCE

I still don't understand why they wanted you to see them commit a murder. Are they stupid or crazy?

JOHNNY

They aren't stupid. How much time do we have left?

BRUCE

Little over two hours.

JOHNNY

Two hours until these psychos commit a murder to which I'm the only witness.

Walt's phone rings.

WALT

(into phone)

Sheriff Bannerman. You do? Great. We'll be right there.

(MORE)

(CONTINUED)

18 CONTINUED:

18

WALT (CONT'D)
(then to Johnny)
That was Tami. She's got a list
of brunettes for us to check out.
(to Bruce)
You stick with these two -- call
us if they go anywhere.

Johnny and Walt move off, leaving Bruce behind to tail
the twins.

19 INT. REGISTRAR'S OFFICE - NIGHT

19

Walt and Johnny speak with Tami, who has pulled a stack
of student files for them.

WALT
Thanks for staying so late.

TAMI
You didn't really specify a
hairstyle, so there's quite a
stack.

JOHNNY
May I?

Johnny begins flipping through a stack of file folders --
each one has a photo of a girl with long brown hair and a
signature card clipped to the front.

TAMI
I hope this helps. These kids
change their hair as often as
they change their mood.

JOHNNY
That's her.

WALT
Are you sure?

CLOSE ON THE FILE

A picture of the girl from Johnny's vision. He touches
her signature card triggering:

19A VISION - INT. BASEMENT

19A

*A gleaming butcher knife slashes into the young girl, her
hair askew.*

19B RESUME - INT. REGISTRAR'S OFFICE - NIGHT 19B

JOHNNY
That's her. Fernanda Lauer.

WALT
Give me that address.

20 EXT. COLLEGE - NIGHT 20

George and Lennie walk out of the building. Bruce, pretends to read a book, lets them pass and follows them across the campus quad...

BRUCE
(into his phone)
They're on the move...

21 OMITTED 21
AND AND
22 22

23 EXT. CAMPUS HOUSING - NIGHT 23

Johnny and Walt approach a door. Walt is talking to Bruce on the phone.

WALT
(into the phone)
Don't let them out of your sight.
(then to Johnny)
That was Bruce. The twins left their class.

JOHNNY
We're cutting it close.

Walt looks at his watch.

WALT
I know.

Johnny KNOCKS on the door. NICOLE, 19, a brunette, appears at the door, looking tired and annoyed.

WALT
Hi, I'm Sheriff Bannerman and this is Johnny -

NICOLE
Sheriff? What's wrong?

23 CONTINUED:

23

JOHNNY

We're looking for Fernanda Lauer.

NICOLE

(concerned)

She's my roommate. But she's not here.

WALT

Do you know where she is?

NICOLE

With her boyfriend, George. I think she was going over to his house. Is she in some kind of trouble?

Off Johnny and Walt's look.

CUT TO:

24 OMITTED

24

25 EXT. GEORGE & LENNIE'S HOUSE - NIGHT

25

Walt and Johnny pull up in Walt's cruiser.

WALT

Looks like some kind of party is going on. You sure this is the right place?

JOHNNY

This is it. Look.

THEIR POV

Across from the house is a giant clock tower.

JOHNNY

I heard a clock in my vision.

WALT

Ten minutes 'til nine. Not much time.

RESUME SCENE

A stream of partygoers head to the front door. As Johnny and Walt get out of the car, Johnny speed dials Bruce.

(CONTINUED)

25 CONTINUED: 25

JOHNNY
(into phone)
Bruce, it's me. We're at the
twins house, there's some kind of
party going on.

INTERCUT:

25A INT. GEORGE & LENNIE'S HOUSE - PARTY - NIGHT - BRUCE 25A

Tight on Bruce, up against a wall, whispering into his
phone --

BRUCE
(into phone)
I know. I followed them here.
I'm looking at them right now --
and you're not going to believe
what the theme of the party is...

BRUCE'S POV

George and Lennie by the bar, their masks tipped up on
top of their heads so we can see their faces as they laugh
and greet a room packed with guests, all wearing COMEDY
AND TRAGEDY MASKS.

25B EXT. GEORGE & LENNIE'S HOUSE - NIGHT 25B

Walt and Johnny are approaching the house.

JOHNNY
(on phone)
Don't lose them, we're coming in.

25C INT. GEORGE & LENNIE'S HOUSE - PARTY - NIGHT - BRUCE 25C

snaps his phone shut. He watches as George and Lennie
lower their masks, and blend into the crowd of identical
masks.

25D INT. GEORGE & LENNIE'S HOUSE - NIGHT 25D

as Johnny and Walt ENTER, wading into the crowd of masked
partiers. One PARTICULARLY STONED GUEST isn't paying
attention and passes a JOINT to Walt.

WALT
Good thing for you I'm busy.

(CONTINUED)

25D CONTINUED:

25D

He crushes the joint and moves off to follow Johnny deeper into the party.

JOHNNY
(re: the masks)
I'm really starting to hate these
guys.

FOLLOWING JOHNNY AND WALT

as they wade through the party, finding Bruce.

JOHNNY
Bruce... where are they?

Bruce points across the party to Lennie and George, still in their masks, identifiable only by their clothes.

BRUCE
Over there... I think.

JOHNNY
How much time is left?

WALT
Five minutes. Let's just sit on
these two until the clock runs
out.

JOHNNY
Wait... look!

The two people in the Comedy/Tragedy masks lift their masks to drink their beers, revealing that it's NOT George and Lennie.

WALT
Damn.

BRUCE
I thought for sure...

JOHNNY
Over there...

Johnny points in a different direction --

THEIR POV

Somebody in a Comedy mask is watching them. Realizing he's been spotted, he disappears around a corner.

(CONTINUED)

25D CONTINUED: (2) 25D

WALT

Split up.

Walt, Johnny and Bruce head off after the masked man, each of them taking a different route.

25E CAT-AND-MOUSE MONTAGE - SERIES OF SHOTS 25E

as Johnny, Walt and Bruce follow NUMEROUS GUESTS in Comedy/Tragedy masks.

MONTAGE ENDS AS --

25F JOHNNY, WALT AND BRUCE 25F

all find themselves arriving from different directions at the same dead end --

A LOCKED DOOR -- NEAR THE BACK ENTRANCE

away from the main party. We can hear the music throbbing off in another part of the house.

WALT

I lost them.

Bruce checks the back door.

BRUCE

They're not out here.

JOHNNY

They have to be here somewhere.

Johnny touches the door knob, triggering:

25G VISION - BASEMENT DOOR - EARLIER 25G

George and Fernanda laugh and kiss, leaning on the door. A serious-looking Lennie opens the door and they spill inside, laughing. As he shuts the door behind them, Lennie lowers his mask. The vision ends --

25H RESUME INT. GEORGE & LENNIE'S HOUSE - NIGHT 25H

JOHNNY

They're here. Break down the door.

(CONTINUED)

25H CONTINUED:

25H

WALT

Just hang on a sec. We can't just go busting in there without probable cause. We go in there without anything but your word, they could get off on a technicality.

A CLOCK begins gonging in the distance. Johnny takes notice.

JOHNNY

That's definitely the same clock I heard in my vision. Walt, this girl is going to die any second.

Walt thinks.

WALT

You heard a scream, didn't you?

JOHNNY

No.

WALT

I'm telling you, you heard a scream. That's probable cause.

Bruce grabs a gardening tool from nearby, getting ready to pry open the door.

BRUCE

(getting it)
I definitely heard a scream.
Can't you hear it?

JOHNNY

Loud and clear.

Walt grabs his gun, stepping back as Bruce attacks the door, prying it open.

26 OMITTED

26

27 INT. STAIRCASE - NIGHT - CONTINUOUS

27

As the clock continues to GONG nine o'clock. Johnny, Walt and Bruce move downstairs. The wooden planks CREAK. Water DRIPS from pipes. Muffled CRYING. All the same bits from Johnny's original vision.

(CONTINUED)

27 CONTINUED: 27

WALT
Stay behind me.

They turn a corner and --

28 INT. BASEMENT - NIGHT - CONTINUOUS 28

It's a horror show.

A man wearing a COMEDY MASK, butcher knife, raised, post-stabbing, stands over Fernanda, who's bound and gagged in a wooden chair. There is a black tarp laid out on the floor. Walt LOCKS his gun on the man.

WALT
Drop it. Don't move.

The masked man does as he's told. Johnny sees a SECOND MASKED MAN, lurking in the darkness. Bruce sees him too, and snaps into action, pinning the man against the wall.

WALT
Bannerman. I need an ambulance
and back-up at the following
address - 2720 Yukon -

Johnny rushes to Fernanda. She's motionless, covered in blood. Brown hair, pulled into a ponytail. His face fills with dread.

JOHNNY
We're too late.

Walt shines the flashlight on her face. Still nothing. Terrified, Johnny checks on Fernanda.

JOHNNY
She's still breathing.

FERNANDA
No kidding.

Then, her EYES SNAP OPEN and she LAUGHS, scaring the bejesus out of him. Bright lights FLICK ON, nearly blinding everyone. Bruce is confused.

BRUCE
What... what is this?

George and Lennie pull their plastic masks up.

GEORGE
You caught us.

(CONTINUED)

28 CONTINUED:

28

Smiling, Lennie points to a blinking red light - a DV camera sits on a tripod.

LENNIE

And we caught you.

Excited, George rushes up to Fernanda and they engage in a celebratory kiss. Lennie averts his eyes.

GEORGE

One minute past nine. Not bad,
Mr. Smith -- Of course, if this
had been real, she'd be dead.

LENNIE

I can't wait to see the video.
Man, your face was just priceless.

DV CAMERA POV

Johnny looks directly into the camera.

Off Johnny's reaction: the last thing we see is his hand covering the DV camera, taking us to black....

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

29 A TELEVISION ANCHOR 29

Speaks into camera. A picture of Johnny appears in the upper-right hand corner of the screen as the ANCHOR speaks.

TV ANCHOR

Seems there's a bit of controversy over an incident that took place at the Whitley College where two law students have raised an odd legal challenge to a local psychic's ability to predict a crime...

CUT TO:

30 THE INTERNET - STREAMING VIDEO - INT. TODD'S BASEMENT 30

It's VIDEO of the hoax. George and Lennie speak into the camera, as if doing a "behind-the-scenes" expose.

GEORGE

Our quarry is the alleged psychic Johnny Smith. We're going to trick him.

LENNIE

But this is much more than just a hoax.

GEORGE

We're out to prove a point.

LENNIE

It's the basis of our law review article: "Privacy and the Paranormal".

GEORGE

Like fine cooking, take a little fake blood, add a dash of costume masks, and a large knife. Let it simmer.

CLOSE ON

Lennie and George as they position the chair Fernanda will be tied to.

(CONTINUED)

30 CONTINUED:

30

GEORGE

This is gonna be epic.

CLOSE ON

Lennie as he manipulates the hanging light bulb so that moving shadows appear.

GEORGE

But our show wouldn't be complete
without a victim.

We reveal Fernanda sitting in a chair, hands bound, and gagged. George removes her gag.

FERNANDA

Hey, everybody!

And they kiss. George places the gag back on. George and Lennie put their masks on.

GEORGE

Lennie, will you do the honors?

And Lennie takes the butcher knife and SLASHES it into Fernanda. Blood seeps off the knife. Fernanda acts "dead." It looks more campy than vicious and brutal.

GEORGE

Quite harmless.

And George shows how the knife literally retracts into its handle. Fernanda looks up from her "dead" position.

GEORGE

But this wouldn't be any fun if
we didn't follow our suspect.

31 MONTAGE

31

Johnny Smith, as someone is holding a camera and filming him without his knowledge, "Cops"-style. It's produced in such a way that it has ominous music and slow-motion shots. A montage of events from the past day:

- JOHNNY SMITH - INT. MALL - NIGHT

pushes people out of the way on the escalator.

(CONTINUED)

31 CONTINUED: 31

GEORGE (V.O.)
Johnny Smith's psychic "powers"
are the ultimate invasion of
privacy.

32 - WALT AND JOHNNY - INT. LECTURE HALL - DAY 32

Appear at the law class.

GEORGE (V.O.)
Do we want to live in a world
where a man who has suffered brain
damage from a car crash can lead
the police to harass you, or even
break down your door?

33 - WALT - INT. GEORGE & LENNIE'S HOUSE - NIGHT 33

From the point of view of a tripod camera, set-up in a
corner with a night filter, we see Walt break down their
basement door.

GEORGE (V.O.)
And if he's wrong about this,
what else, who else, is he wrong
about?

33A - JOHNNY BEING ARRESTED (FROM EPISODE #4-3001) 33A

34 - STREAMING VIDEO - INT. TODD BASEMENT - NIGHT 34

Ends with a slow-motion shot of Johnny clumsily entering
the basement, being blinded by the light, and finally
Johnny's angry face and his hand coming toward the camera.
They hold on that image.

GEORGE (V.O.)
Wasn't it just a few months ago
that Johnny Smith himself was
accused of murder? And now he's
a self-appointed judge and jury.

34 CONTINUED: 34

We pull out to reveal we're in:

35 INT. SHERIFF'S STATION - DAY 35

Johnny stands next to Bruce near a desk. They've just watched this streaming video on the internet.

BRUCE

You all right?

JOHNNY

They used me. They set me up like some kind of prop and used me.

Walt comes out of his office in his dress uniform. Doesn't look happy.

WALT

You think that's bad? They're threatening to sue the Sheriff's Department, and us.

JOHNNY

For what?

WALT

For violating their rights.

JOHNNY

But they came after me.

(CONTINUED)

35 CONTINUED:

35

WALT

Go home, let us handle the cleanup
from here. We got had. It's
that simple.

And Walt walks off, leaving Johnny with Bruce.

BRUCE

So that's it? Johnny Smith gets
'Punk'd' and we just go home?
End of story?

JOHNNY

Maybe Walt's right, we got had.
I made a mistake.

BRUCE

You might make a mistake, but not
your visions.

JOHNNY

What I want to know is, why me?
What did I ever do to them?

BRUCE

Only one way to find out.

36 OMITTED
AND
37

36
AND
37

38 EXT. GEORGE & LENNIE'S HOUSE - DAY 38

Johnny and Bruce walk up to the door. As they do, a COLLEGE KID passes in a hazy, smoke-filled car with his buddies.

COLLEGE KID
Catch any killers, Johnny?

They LAUGH as they drive past.

BRUCE
Higher education, huh?

And they KNOCK on the front door. George answers.

GEORGE
Mr. Smith? What a surprise.

JOHNNY
You got a minute?

GEORGE
Sure. C'mon in. I've been expecting you.

39 INT. GEORGE & LENNIE'S HOUSE - DAY 39

George escorts Johnny and Bruce through his home. The house is cleaned up since the party, everything meticulous and symmetrical. The only sign that anything happened is the broken basement door. They notice a fish bowl with two fish. There's a half-finished jigsaw puzzle on the table - being worked on from opposite ends, heading toward the middle.

JOHNNY
Okay, so you won. You got me.
What was the point?

GEORGE
Our law review article on non-traditional law enforcement. Our big chance to get published. It was genius, really.

JOHNNY
What were you trying to prove?
That I'm a fake? My visions still led me right to you.

GEORGE
But ultimately your visions were wrong.

(MORE)

(CONTINUED)

39 CONTINUED:

39

GEORGE (CONT'D)

(a beat)

What you "see" is warped by your own psyche. You have such a dark view of the world that all you see is crime and ugliness. You may have visions, but you don't know how to interpret them.

(a beat)

Bottom line? We just wanted to prove you can be wrong. That you can't be trusted.

BRUCE

You know how many people this man has saved? You didn't prove a damn thing.

Johnny motions to Bruce that it's okay.

JOHNNY

How did you know so much about me?

GEORGE

We've been studying you for months. It's amazing how much information is out there if you know where to look. We learned a lot following the Rachel Caldwell murder. We read everything about that. See that stack?

George points to a stack of books, VHS tapes, newspaper articles strewn about in a corner.

GEORGE

Lotta ink on you, lotta ink. Oh, wait, you're Johnny Smith, what am I telling you for? Let me just show you.

And George touches Johnny, sending Johnny into a vision:

40 INT. MRS. TODD'S LIVING ROOM - DAY - VISION

40

VISION JOHNNY watches A WOMAN, mid-50s, sits in a bathrobe, zombie-like, in front of the TV, watching a Reverend Purdy telecast. Her two twin boys - George and Lennie - college age, stare at her, a little frightened at the catatonic state of their mother.

(CONTINUED)

40

CONTINUED:

40

ON THE TELEVISION

Purdy evangelizes from his podium.

REVEREND PURDY

*Miracles do happen. Just look at
Johnny Smith. His powers are
truly a divine gift, proof of
God's abilities to intervene in
our lives.*

*Without turning away from the television, the woman
mumbles:*

MOTHER

...so handsome.

REVEREND PURDY

*Let Johnny's gift be an inspiration
to us all. Please, pick up the
phone and call in a pledge.*

She reaches for the phone and dials...

41

RESUME - INT. GEORGE & LENNIE'S HOUSE - DAY - CONTINUOUS

41

George, smiling, lets go of Johnny, waiting for an answer.

GEORGE

*So, what'd you think? Pretty
clever, huh?*

JOHNNY

*So that's what this is all about?
Your mom gave all her money to
Reverend Purdy and you blame me?*

*George's smile fades, clearly expecting Johnny to have
had a different vision than the one he got.*

GEORGE

My mom? What did you see?

JOHNNY

*So all this was just a misguided
act of revenge?*

GEORGE

*Nothing misguided about it. My
mother gave you and Purdy
everything she had. Do you know
what it's like to lose your mother
to a phony man of God?*

(CONTINUED)

41 CONTINUED:

41

JOHNNY

(a beat)

Yes, actually I do.

GEORGE

She died with nothing. Probably more so from regret than the cancer. Guess you and Purdy were fresh out of miracles.

JOHNNY

I'm sorry about your mother. Truly. I have nothing to do with Purdy's fundraising or Faith Heritage.

GEORGE

Your denial is too late to help our mother. Now I think it's time for you to leave. I've got a lawsuit to prepare.

The front door opens and Lennie enters, a little wary at the sight of Johnny and Bruce.

LENNIE

George, what are they doing here?

BRUCE

Leaving.

JOHNNY

I just wanted to know why.

As Johnny approaches Lennie, Lennie backs away from him. Lennie joins George and they stand side-by-side, a living diode. Lennie then speaks to George as if Johnny isn't even there.

LENNIE

What does he want?

GEORGE

Looking for reasons. He knows about mother.

LENNIE

So he knows. Time for him to leave.

(CONTINUED)

41 CONTINUED: (2)

41

GEORGE

Agreed.

LENNIE AND GEORGE

(in unison)

Please go, Mr. Smith.

Bruce and Johnny exchange glances - this is weird.

JOHNNY

We'll find our way out.

As they leave, Bruce picks up a picture from the table of the boys as children. Identically dressed. He places it back on the table, but askew; the display of pictures no longer symmetrical. Lennie compulsively moves it back to its original spot.

GEORGE

See you ...

LENNIE

... in court.

As Johnny shuts the door behind him, he catches a glimpse - one of the twins is smiling, the other bears a cold look on his face. Just like the masks - comedy and tragedy.

42 INT. JOHNNY'S HOUSE - DAY

42

Johnny broods as he watches TV, occasionally changing the channel with his remote. Bruce is with him.

BRUCE

So, you're just gonna sit here
and veg out?

Click. New channel.

JOHNNY

Yeah, I am. Anything wrong with
that?

BRUCE

Not a thing.

And Bruce joins him on the couch as they stare at the TV, not really paying attention. There's a long beat where neither says anything.

(CONTINUED)

42 CONTINUED:

42

JOHNNY

That's it? No sage advice? No
existential pep talk to spur me
into action?

BRUCE

Hey, you want to sulk, be my guest.

JOHNNY

This isn't sulking. It's...
(a beat)

It's over. What else can I do?
Maybe I did see it wrong. Maybe
you were right. The mood I'm in,
the clothes I wear. Maybe I only
do see the worst.

BRUCE

I'd argue with you if I thought
you believed what you were saying.

Johnny flips the channel. A FOOTBALL GAME appears on
screen, but nobody pays attention.

BRUCE

You and I both know this isn't
over yet...

Johnny gives Bruce a look that says, "Yeah, I know, but I
don't want to hear about it" -- then goes back to his
channel surfing.

ON TV

In slow-motion, we see a football player catch a ball and
as he lands, his toe hits out-of-bounds.

BROADCASTER (ON TV)

The ref totally missed that call.
From this angle, they'd have to
overturn that play.

CLOSE ON

Johnny as he watches the replay. Over and over. Lost in
thought. Then, an idea sparks that hits him like a truck.

(CONTINUED)

42 CONTINUED: (2) 42

JOHNNY
(to himself)
Instant replay.

Johnny springs up and goes to his computer.

43 INT. JOHNNY'S BASEMENT - DAY 43

Johnny sits in front of the computer downloading the streaming hoax video. Bruce walks up behind him.

ON THE INTERNET

We see the hoax video. It's grainy.

JOHNNY

watches, replays a portion again.

BRUCE
What are you looking for?

Johnny stops the video. Ponders. Remembering.

44 MEMORY FLASH - B&W 44

Fernanda - dead.

45 RESUME - INT. JOHNNY'S HOUSE - DAY - CONTINUOUS 45

Johnny rewinds the hoax video.

JOHNNY
Something's wrong.

45A MEMORY FLASH - B&W 45A

Fernanda. Dead. Seared into Johnny's retina.

45B RESUME - INT. JOHNNY'S HOUSE - DAY - CONTINUOUS 45B

JOHNNY
Something's different.

He plays it again. Stops at the frame showing Fernanda's hair. It's in a ponytail.

- 46 *MEMORY FLASH - B&W* 46
Fernanda's hair, matted with blood.
- 46A HOAX VIDEO 46A
Blown up on her face and hair -- tied in a pony tail.
- 47 RESUME - INT. JOHNNY'S HOUSE - DAY - CONTINUOUS 47
Johnny stiffens.

JOHNNY

Her hair, it's different. Look,
on the hoax video it was brushed
and pulled back in a ponytail,
see? There was no sense of a
struggle. But in my vision, it
was wild, like she fought back,
but couldn't escape.

BRUCE

You saw a real murder?

JOHNNY

And it's still going to happen.

Off Johnny, as he looks at the INTERNET IMAGE of Fernanda
acting "dead."

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

48 EXT. CAMPUS HOUSING - NIGHT

48

Johnny sits idling in his car outside of Fernanda's house. He finishes a cup of coffee, crumples and tosses it on the floor, joining a few other cups.

A light turns on in the house. The blinds open just a bit. Nicole, the roommate, looks outside. Then quickly shuts the blinds.

A moment later, Fernanda emerges at the door, marches towards the car. Johnny steps out.

FERNANDA

Come up and ring the doorbell, do something, but quit watching us, it's freaking out my roommate. What are you doing out here?

JOHNNY

I'm not here to freak you out.

FERNANDA

I'm calling the cops unless you leave.

JOHNNY

Look, this is going to sound crazy, but you're in danger. You need to stay away from George Todd.

FERNANDA

Why?

JOHNNY

Please. I wouldn't be out here if I didn't believe it.

Fernanda scrutinizes. Smiles.

FERNANDA

You can't take it, can you? We got you and now you gotta do something to justify whatever's going on in your head. It was nothing but a joke. That's it. A joke.

JOHNNY

Consider the possibility. For even just a moment, that I'm right about this.

(CONTINUED)

48 CONTINUED:

48

FERNANDA

George and I are moving in together. We love each other. And that's something I don't need anyone to question.

(a beat)

Now please leave.

She starts to walk away. Johnny watches as his chance fades, and grabs her arm -

49 INT. MORTUARY - VIEWING CHAPEL - DAY

49

It's Fernanda's viewing. She lies dead in an open casket, her brown hair laid softly against a satin white pillow. A Mourner crosses his chest - Father, Son & the Holy Spirit. The view WIDENS to reveal Vision Johnny watching.

Her bereaved MOTHER fixes her daughter's collar and opens a gold locket necklace.

CLOSE ON THE LOCKET

A picture of Fernanda as a child with her mother.

She fixes Fernanda's collar and gently places the necklace on Fernanda's chest. Then the mother breaks down, stumbles backwards, emotions overtaking her...

50 EXT. CAMPUS HOUSING - NIGHT

50

Fernanda breaks away from Johnny's grip.

FERNANDA

Let go of me!

JOHNNY

I saw your funeral. Your mother, she had a locket... with a picture of her holding you as a child. She'll give it to you in your casket. And then she'll fix your collar. Even in death she wants you to look beautiful.

Fernanda stares at Johnny, a bit surprised, scared.

FERNANDA

How could you possibly... how did you know all that?

(CONTINUED)

50 CONTINUED: 50

JOHNNY

Don't risk it... just stay in tonight.

FERNANDA

We're done.

Fernanda rushes into her house and shuts the door.

51 EXT. STREET - LATER 51

Johnny still sits in the car, watching Fernanda's house. Keeping vigil. A Sheriff's cruiser pulls up next to him.

WALT (O.S.)

Something wrong with your own home, Johnny?

Johnny rolls his window down. Walt parks, hops out.

JOHNNY

Can't sleep.

WALT

Well, I was doing just that. Peacefully. Til I got a call from the station lodging a complaint against you. You can't just sit in front of someone's home like this. It's harassment.

JOHNNY

I'm not leaving her side, Walt. I saw her die.

Walt sighs, a little annoyed. Been through this already.

JOHNNY

My vision wasn't the same as the one they staged for the hoax.

WALT

What if your vision is wrong... again?

JOHNNY

I know what I saw.

WALT

The way her hair looked? I heard you. This about payback?

Johnny takes a beat. Not wanting to answer.

(CONTINUED)

51 CONTINUED: 51

WALT
Next time, just call me rather
than stalking someone for the
night.
(a beat)
Look, if it'll help, I'll go talk
to her.

52 EXT. FERNANDA'S HOME - NIGHT 52

Walt rings the doorbell, Johnny at his side. No answer.

WALT
Fernanda Lauer, it's Sheriff
Bannerman.

No response. They notice the lights are all OUT.

WALT
Lights are off.

JOHNNY
I've been watching the door the
whole night. Unless...

Johnny and Walt walk around the house to the backward
where they notice the back window is OPEN.

JOHNNY
She left! I can't believe it.

WALT
Calm down. Let's not assume
anything just 'cause she's gone.

BWOOP BWOOP. Two campus cop cars FLY by them on the
street. Racing towards something. They hear SIRENS in
the distance, coming closer.

JOHNNY
No. Something's wrong.

Walt's radio crackles. A Dispatcher is directing Sheriff's
deputies to join the campus police. They look at each
other. They already know what the call is...

53 EXT. GEORGE & LENNIE'S HOUSE - NIGHT 53

The Todd house SWARMS with activity - Sheriff's Deputies,
including ROSCOE campus police, medical examiners, and
bystanders. Walt and Johnny head inside.

53A INT. GEORGE & LENNIE'S HOUSE - NIGHT 53A

George and Lennie, flanked by a couple of Sheriff's Deputies, watch as Johnny and Walt pass them, heading for the basement. Johnny locks eyes with them as he passes.

53B INT. BASEMENT - FROM THE BODY'S POV 53B

Johnny and Walt reach the bottom of the stairs, their faces registering the horror of what Johnny saw in his vision -- now real.

WALT

I'm sorry, Johnny. You were right.

JOHNNY

(surveying the scene)

I wish I wasn't.

53C INT. GEORGE & LENNIE'S HOUSE - NIGHT 53C

Roscoe meets Walt and Johnny as they reach the top of the stairs.

ROSCOE

It looks just like the video off the 'net. Found this next to the body...

Roscoe pulls out a COMEDY MASK.

WALT

Any sign of forced entry?

ROSCOE

Basement door was broken.

WALT

(damn)

We broke that door the other night.

JOHNNY

Anything else?

ROSCOE

There was a note.

Roscoe hands Walt a note sealed in a transparent evidence bag.

WALT

(reading note)

"I don't like what you did to Johnny Smith. You deserve this."

(CONTINUED)

53C CONTINUED:

53C

JOHNNY

A copy-cat killer? You gotta be kidding me.

WALT

These guys picked you 'cause they saw you on the news. Who's to say somebody didn't pick them after seeing all the footage on the internet?

JOHNNY

I don't know. George and Lennie, they planned it, they rehearsed it, it's in their own basement.

WALT

You can't deny you have a history of attracting psychos from out of the woodwork.

(a beat)

In your visions, did you ever see George and Lennie killing the girl? Or just someone in a mask?

JOHNNY

I saw this girl killed. Here. At nine P.M.

ROSCOE

Coroner's estimated time of death is nine P.M...

JOHNNY

(to Roscoe)

Who phoned it in?

Roscoe points to George and Lennie. Walt walks up to George and Lennie, who look genuinely devastated. Neither of them in good shape.

WALT

You two are coming down to the station to answer some questions.

GEORGE

Anything. Anything we can do....

54 INT. INTERROGATION ROOM - SHERIFF'S STATION - NIGHT

54

The box. Table, chairs, mirrored window. George, alone, stares off into space. Walt walks in.

*

*

(CONTINUED)

54 CONTINUED:

54

WALT

Do you want a lawyer?

*

GEORGE

Why, are you accusing us of
something?

*

WALT

I'm not ruling anything out just
yet.

*

54A INTERCUT: LENNIE IN THE SAME CHAIR - LATER

54A*

LENNIE

Are you seriously assessing our culpability? That's ridiculous. Why would we stage an elaborate hoax of a murder for all the world to see -- only to go ahead and commit the same murder...

GEORGE

(repeating the line)
-- only to go ahead and commit the same murder... in our own basement? What is the logic behind actually going through with it? How does that make sense?

WALT

Well, it creates reasonable doubt...

LENNIE

(almost breaking)
We couldn't have killed her...

GEORGE

...I loved her.

LENNIE

It wasn't supposed to be like this... it was just a joke...

WALT

Where were you two tonight?

GEORGE

With each other.

WALT

Doing what?

LENNIE

You want to formally charge us, then charge us.

GEORGE

I lost someone tonight. You understand? You want our help, we'll give it to you - to catch the real killer.

55 INT. OBSERVATION ROOM - SHERIFF'S STATION - CONTINUOUS 55

Johnny and D.A. Schweigel wait, watching. Walt enters, shakes his head.

D.A. SCHWEIGEL

They're right, this story's been all over the media - papers, TV, the net. Anyone could have broken into their home and done a copy-cat murder given the well-publicized blueprint.

JOHNNY

Let me touch one of them.

D.A. SCHWEIGEL

Can't do that. Not without their permission. You have no legal standing. They'd see that as a violation of their civil rights.

JOHNNY

How do we not have a case? It happened in their own home.

WALT

Let me just play Devil's Advocate here. The bloodstains found on the boys? Corn syrup. From their hoax. There are fibers of the girl's clothes all over the boys, but seeing as how George was dating her, that all adds up to a thick cloud of reasonable doubt.

D.A. SCHWEIGEL

If you hadn't fallen for their scheme and searched their house without their consent, we might have had a case.

JOHNNY

You're not going to charge them? You're going to just let them walk?

An uncomfortable pause.

(CONTINUED)

55 CONTINUED:

55

D.A. SCHWEIGEL
I share your dislike for these
two, but we have no evidence other
than your - for lack of a better
word - "visions." Visions which
we both know are unreliable and
inconsistent.

56 EXT. SHERIFF'S STATION - NIGHT

56

Johnny watches as George and Lennie walk out the front
door. Met by a media circus. A REPORTER shoves a
microphone towards them -

GEORGE
I want the man who did this brought
to justice.

LENNIE
We both do. We're very sorry
that our thoughtless prank has
led to the death of a dear friend.
We'll miss her very much. Our
hearts go out to her family.

They turn and get into a cab, ignoring questions from the
press. Cameras FLASH, confusing us as to which twin
brother is which.

Before the cab pulls away, Johnny catches the faintest
glance of one of the brothers glaring back at him - one
of them smirks at him. But which one?

Off Johnny's look, determined he's not gonna let them get
away with it.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

57 INT. MORTUARY - DAY - CLOSE ON A GOLD LOCKET 57

We pull back, Fernanda lies dead in an open casket. Her mother sobs, a Mourner crosses his chest - it's the same scene that Johnny envisioned. But this time, Johnny watches from just outside the door, saddened. Bruce is with him.

JOHNNY

She died because I couldn't help her in time.

Walt approaches behind him, eyes the room.

BRUCE

You really think a copycat did this?

WALT

No, but until there's solid evidence that puts those two at the scene, I've got to investigate all possible suspects.

JOHNNY

Don't you have any physical evidence that ties them to the murders?

WALT

The forensics are inconclusive. But the Todd brothers have been more than cooperative. Even volunteered to stay in a hotel while we swept their home. They may be guilty, but they sure aren't acting that way.

JOHNNY

I just want to know why. Why did they do it.

George notices Johnny and Walt watching them. Incensed, he comes to confront them, Lennie getting up to follow.

58 INT. EMPTY HALLWAY - CONTINUOUS

58

George and Lennie enter. Johnny walks in right behind them. The door SNAPS shut. They turn and face him. Symmetrically.

GEORGE
What do you want?

JOHNNY
Having fun?

George's face darkens.

GEORGE
You think this is "fun" for us?
Show some respect.

LENNIE
I think you should leave. This
is harassment.

JOHNNY
You call this harassment? This
is nothing. I know you killed
her. And I'm gonna prove it.

George gets in Johnny's face.

GEORGE
Listen, our stupid prank got
Fernanda killed. Isn't that enough
for you?

LENNIE
How could you take it this far?
We deceived you, opened you up to
public ridicule. And now, the
only way you can seem credible is
to continue pursuing your own
delusion. But this isn't the
time for your crusade.

The door OPENS. Walt and Bruce enter.

WALT
Johnny?

GEORGE
Sheriff, this man is harassing
us.

LENNIE
Please, do your job. For once.

Bruce shoots them a look. Walt bites his tongue as he
pulls Johnny away.

(CONTINUED)

58 CONTINUED:

58

WALT

This is still an active murder investigation. Come on, let's go.

Bruce and Walt pull Johnny away. Lennie smirks, and waves Johnny bye-bye, that same dark smirk he's flashed to him in the past...

LENNIE

(biting)

Don't feel bad, Mr. Smith. We all make mistakes.

JOHNNY

You're Lennie, right?

LENNIE

Yeah. Why?

Johnny yanks away from Walt and BAM!, punches Lennie in the face.

As he makes contact, the image FREEZES as we RAMP INTO JOHNNY and HEAR a Dead Zone "whoosh." Johnny's eyes go wide - he's clearly seen something disturbing. As we unfreeze -

Lennie crumbles to the floor.

JOHNNY

You're sick.

BRUCE

Whoah! Chill. Walt?!

Bruce jumps between them. George quickly goes to his brother's aid. (Note: from here on, Lennie will be recognized by a BRUISED CHEEK.)

GEORGE

Back off Smith! Sheriff?!

Walt PULLS Johnny off Lennie, they TUMBLE back.

JOHNNY

You killed her...

Johnny glares at Lennie.

JOHNNY

You killed her, and you made sure it hurt.

George seems confused.

(CONTINUED)

58 CONTINUED: (2)

58

GEORGE
Lennie, what's he talking about?

LENNIE
You're psychotic! This is assault!

JOHNNY
(to George)
While Fernanda was being murdered,
your brother pretended to be you.
She called out your name.

George processes the possibility, pale with fright.

LENNIE
It's a trick. He's just trying
to get us to turn on each other.

WALT
Johnny. Out. Now.

Walt and Bruce scoop Johnny away, but not before he shoots
the brothers a challenging look.

JOHNNY
She thought you killed her, George.
And she had no idea why...

Off George's reaction...

59 EXT. MORTUARY - DAY

59

Walt escorts Johnny away from the bathroom.

WALT
You better hope they don't press
charges.

BRUCE
Guy is gonna have a nice shiner
after a hit like that.

JOHNNY
Exactly. Now I can tell them
apart.

60 INT. THE HOTEL ROOM - DAY

60

From the vantage point of the hallway, we watch as each

(CONTINUED)

60

CONTINUED:

60

of the twins, identically dressed, walk between the rooms, changing out of their suits.

LENNIE

Why aren't you saying anything?

In and out, back and forth as they argue with one another. It's fast, blurry and confusing as to who is who.

LENNIE

George?

GEORGE

What was Johnny Smith talking about?

LENNIE

It was nothing. He's a joke and he's bent that we proved it.

GEORGE

He said she called out my name.

LENNIE

It's the basic divide-and-conquer cop strategy. He fabricates a story so we turn on each other.

GEORGE

Why would we turn on each other if we didn't kill her?

They finally stop moving, meeting each other halfway. Up close, we notice Lennie's cheek is bruised from the punch. Mirroring each other. A looking glass.

GEORGE (Cont'd)

Tell me the truth, Len. Did you kill her?

LENNIE

Did you? I can't believe you're falling for this -

(CONTINUED)

60 CONTINUED: (2)

60

GEORGE
Did you kill Fernanda?

LENNIE
What? That's crazy.

GEORGE
Say it. Let me hear you say it.

Lennie looks George in the eye.

LENNIE
I did not kill her.

George sinks. Like a mother, Lennie caringly buttons George's shirt up.

LENNIE
But they might think we did. You understand? They'll look for reasons to blame us. We made them look bad and now they're going to pin this on us.

ON GEORGE

As a flood of emotion overcomes him as he absorbs the worst. A tear rolls down his cheek.

LENNIE
We need to stick together. We're brothers.

George gently pushes Lennie's hands away, and walks into the other room. Off Lennie, it's clear that he hasn't told his brother everything...

61 INT. JOHNNY'S HOUSE - NIGHT

61

Johnny sits alone, drinking a beer. Distant. The doorbell RINGS. He answers the door. It's George, filled with despair.

GEORGE
I need to know what you saw in your vision.

JOHNNY
Why the sudden interest?

(CONTINUED)

61 CONTINUED:

61

GEORGE
JUST TELL ME WHAT YOU SAW!

JOHNNY
(a beat)
Come inside.

62 INT. JOHNNY'S LIVING ROOM - LATER

62

George sits with his head buried in his hands. Shaking.
Johnny watches him, sympathetic.

GEORGE
Thank you for talking to me. I
had no where else to go.

JOHNNY
I know the feeling...

GEORGE
You're probably wondering what I
was doing that night. The night
she died...

JOHNNY
The thought's crossed my mind.

GEORGE
Why don't you just touch me and
find out?

George offers Johnny his hands. Johnny shakes his head.

JOHNNY
I want to hear it from you.

GEORGE
I was out buying some groceries.
For Fernanda and her mom. Was
gonna cook for 'em. Wanted to
get in good with the mother, you
know? Impress her so I could ask
her daughter to... but my brother
left that night, said he forgot
some papers in class.

JOHNNY
And you don't believe him.

GEORGE
I don't know what to believe.
(miserable)
It was just supposed to be a hoax.

(CONTINUED)

62 CONTINUED: 62

He falls apart. Short, sharp, panting breaths.

GEORGE
I didn't hurt her.

Johnny reaches out, touches George's hands. We hear a Dead Zone WHOOSH. After a moment...

JOHNNY
I know.

63 INT. SHERIFF'S STATION - EVENING 63

Not a lot of officers here on night watch. Johnny enters the station with George in tow.

JOHNNY
Walt around?

Walt emerges from his office, eyeballs George, suspicious. He pulls Johnny aside:

WALT
What's going on? What are you doing with him?

JOHNNY
I think you should listen to what he has to say.

WALT
I assume he's here to accuse his brother of murder?

JOHNNY
Yeah. How did you know?

Walt points into the waiting area where Lennie sits. Waiting.

WALT
Because Lennie just walked in and accused his brother George of the same crime.

64 INT. WALT'S OFFICE - MOMENTS LATER 64

Walt circles his desk. Johnny listens.

WALT
Be careful, they could be playing you again.
(MORE)

(CONTINUED)

64 CONTINUED:

64

WALT (CONT'D)

This could be another part of their plan.

JOHNNY

I don't think so. George didn't kill her. Lennie did.

WALT

Lennie makes a compelling case for George being the killer. He and Fernanda were having an affair and George found out. Problem is, a jury will never be able to convict either one.

JOHNNY

Reasonable doubt?

WALT

A smart defense attorney puts those two on the witness stand, George's word against Lennie -- the jury will never be able to sort out the truth.

JOHNNY

We can't let Lennie get away with this.

WALT

I'm open to suggestions.

Johnny thinks for a moment, gets an idea.

JOHNNY

Can you get me into the evidence room?

WALT

Sure. Why?

65 INT. HOLDING AREA - LATER

65

Lennie sits, bruised cheek. Sipping a cup of coffee. Cool as a cucumber. Johnny walks in, carrying an evidence box.

LENNIE

You working for the Sheriff now? How apropos.

Johnny takes the seat across from him.

(CONTINUED)

65 CONTINUED:

65

JOHNNY

Your brother George just came in.
Claims you're the one who murdered
Fernanda.

LENNIE

Of course he would. But George
is the guilty one.

Johnny DUMPS the contents of the box onto the table.
Items from the hoax are wrapped in plastic evidence bags -
a retractable knife, the rope he used to tie Fernanda up,
the video camera, etc.

JOHNNY

I know you did it.

Lennie leans forward, whispers in Johnny's ear so that
only he can hear:

LENNIE

(sotto)

You can't see everything.

JOHNNY

I'm here to offer you a chance to
save your brother. There's no
such thing as a perfect crime.
It's only a matter of time before
the physical evidence ties you
and George to the crime. Then
you'll both go down for murder.
But you and I know it was just
you who killed Fernanda, wasn't
it?

(a beat)

Are you gonna let your brother go
down for something you did?

Lennie extends a hand to Johnny.

LENNIE

Go ahead, Vision Quest, look all
you want. Your visions aren't
admissible in a court of law.

GEORGE (O.S.)

What have you done?

George appears in the doorway. Tears in his eyes. Johnny
seems confused.

(CONTINUED)

65 CONTINUED: (2)

65

JOHNNY

George. Get out.

GEORGE

Did you hate her, Len? Is that why you killed her? Wasn't she good enough for you?

Lennie remains calm, maintaining composure.

LENNIE

Stay out of it, George. We'll clear this up. Just don't say anything without our lawyer. K?

JOHNNY

George, leave. Now. I'm handling this.

GEORGE

Shut up, you freak. I'm talking to my brother.

George, looking considerably distraught continues on Lennie.

GEORGE

Were you jealous of her? Just give me reason. I-I need a reason...

JOHNNY

Walt! Get him out of here!

Walt appears in the doorway.

WALT

George, what are you doing? Come with me. Roscoe? Get him out of here.

Roscoe appears at the door. He and Walt try to pull George out. George strains against them.

GEORGE

(shaking)

I-I can't live with myself... with you... knowing what you did...

Lennie sees how pained George is. This is no act.

(CONTINUED)

65 CONTINUED: (3)

65

LENNIE

George, you're talking crazy.
Please, don't say anything 'til
our lawyer gets here.

George resists as Roscoe drags him out of the room.

GEORGE (O.S.)

Get off me!

Lennie turns back to Johnny and Walt.

LENNIE

You were saying?

Then O.S. we hear a SCUFFLE. Walt goes to the door.

WALT

What's going on out there?

ROSCOE (O.S.)

Walt?! He's got my gun!

WALT

George?! No! Don't!

BAM. A gun shot. Johnny DUCKS. Lennie springs up.

ROSCOE (O.S.)

Oh-my-god! He... he shot himself.
Walt?!

Lennie panics, runs to the doorway, but Walt and Johnny grab him and stop him from going any further.

WALT

No, Lennie, don't. Everyone stay
where you are!

Lennie wriggles but can't get free. He cries out.

LENNIE

George! George!

LENNIE'S POV

Lennie stares at George's lifeless body, laying face down in a pool of blood, the gun still in his hand. Roscoe kneels over him.

(CONTINUED)

65 CONTINUED: (4)

65

RESUME - LENNIE, WALT, JOHNNY

ROSCOE

He got my gun. I tried to stop
him...

LENNIE

George! No....

WALT

Roscoe?! Call 911! Now!

LENNIE

George! What did you do?
George...

Lennie tries to pull away. Walt and Johnny pull him back
into the interrogation room.

LENNIE

Let me see my brother!

ROSCOE (O.S.)

He's dead, Walt.

LENNIE

Oh my God...

Lennie CRUMBLES. He cries like a little boy would. Just
has a complete breakdown in front of Walt and Johnny.

LENNIE (Cont'd)

No-no-no... why? Why did he do
that?

JOHNNY

What are you crying for, Lennie?
George just did you a big favor.
Now that he's dead, you can pin
the murder on your brother and
nobody will be able to prove
otherwise.

Lennie jumps up, paces in front of the mirror.

LENNIE

Shut up! Shut up!

He punches the wall, in agony.

JOHNNY

Maybe there's such a thing as the
perfect crime after all.

(CONTINUED)

65 CONTINUED: (5)

65

Lennie stares at himself in the mirror.

LENNIE

(through tears)

You don't know anything... I loved my brother. Everything I did I did for him! He didn't understand what she was doing to us. She blinded him to what was happening... How she was pulling us apart... I did it for him... for us.

JOHNNY

You killed her?

LENNIE

I had to. She left me no choice.

JOHNNY

And George helped you?

LENNIE

No... no... He didn't know. He loved her. He just wanted to get back at you. The hoax was his idea... But then he decided to leave me -- to move in with her... She messed up his mind... Don't you see? And now he's dead... It's her fault... She left me no choice. I did it for him.

As Lennie looks at his own reflection, the lights go up in the next room and the mirror becomes transparent....

...to reveal George standing on the other side of the glass. Lennie is baffled.

GEORGE

(through a speaker)

You did it for me?

LENNIE

...George?

George walks to the doorway, wiping the blood off his face with his hand, holding his bloody hand up for Lennie to see...

LENNIE

You're alive? But...

(CONTINUED)

65 CONTINUED: (6)

65

GEORGE

Fake blood from our hoax. And that was all it was supposed to be, a hoax. But you killed her. Why? Because I loved her?

LENNIE

She was just a girl. We're brothers.

GEORGE

(a beat)

You're no brother of mine. Not anymore.

And George walks out. Leaving Lennie shocked, betrayed. Walt slaps a pair of handcuffs on him.

WALT

You're under arrest for the murder of Fernanda Lauer.

LENNIE

George? Don't leave me?! George!

(George walks away)

What am I going to do without you?

(a beat)

George?

JOHNNY

He's gone, Lennie. It's over.

Off Lennie's pained look...

66 EXT. SHERIFF'S STATION - LATER

66

Johnny walks out with Walt and Bruce.

BRUCE

Man, the press is going to have a field day with this story.

JOHNNY

I guess.

WALT

At least your reputation will be set straight.

JOHNNY

My reputation got us into this mess in the first place.

(CONTINUED)

66 CONTINUED:

66

BRUCE

Don't you want people to know you
were right?

JOHNNY

People believe what they want to
believe. Lennie believed Fernanda
would take away his brother...
and in the end. He didn't know
how right he was.

And Johnny pulls up the collar of his dark coat, and walks
off into the night.

FADE OUT.

END OF ACT FOUR

THE END