

Production Company:  
Dead Zone Production Corp.

**THE DEAD ZONE**

"STILL LIFE"

Production #03-4004

Written by

Juan Carlos Coto

Directed by

Mike Rohl

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THE DEAD ZONE

"STILL LIFE"

CAST

JOHNNY SMITH

ANDREW LYNE

BRUCE LEWIS

CHLOE GELMAN/LAURA TIERNEY \*

WALT BANNERMAN

NORA COLLINS

DEPUTY ROSCOE

DYLAN \*

TOM GRAYDON

NON-SPEAKING

JULIA LYNE/JULIA PRAEGER

WELL-DRESSED COUPLE & YANKEE HOUSE  
PARTY-GOERS

THE DEAD ZONE

"STILL LIFE"

SETS

INTERIORS

SMITH HOUSE  
LIVING ROOM

SHERIFF'S STATION  
WALT'S OFFICE

LYNE'S HOUSE  
CHLOE'S ROOM

LYNE'S STUDIO/RAMSHACKLE ROOM  
PAINTING/BRUSHSTROKE FX

ART GALLERY

YANKEE HOUSE

CHLOE'S/LAURA'S APARTMENT

EXTERIORS

SMITH HOUSE

SHERIFF'S STATION

MAINE COAST  
BEACH

LYNE'S PROPERTY  
LYNE'S HOUSE  
LIGHTHOUSE/LYNE'S STUDIO

MAINE STATE COLLEGE  
PARKING LOT

ART GALLERY

YANKEE HOUSE

THE DEAD ZONE

"STILL LIFE"

SETS (CONT'D)

VEHICLES

JOHNNY'S RANGE ROVER

WALT'S CRUISER

DYLAN'S CAR

"THE DEAD ZONE"

"STILL LIFE"

TEASER

FADE IN:

1 EXT. JOHNNY'S HOUSE - DAY

1

Johnny and Bruce finish up a light jog. As they walk toward the front door, Johnny stretches a tight back.

BRUCE

You crampin' up?

JOHNNY

Nah, it's just weird -- I barely ditched my cane, now I'm a jogger again.

BRUCE

Gotta find some way to work off that pent-up energy.

(then)

Loren says you haven't called her back.

JOHNNY

Oh, yeah. Loren's a nice girl. I just wasn't feeling it.

BRUCE

You weren't 'feeling' it? You had dinner. Once. Whatever happened to 'let love grow'?

JOHNNY

Whatever happened to 'love at first sight'?

With that, they arrive at the front door to find a large BOARD-LIKE OBJECT wrapped in BROWN PAPER. Bruce tears off a card attached to it.

BRUCE

'Mr. Smith. I hope you can help.'  
There's no name.

JOHNNY

See? Somebody out there loves me.

Bruce makes a face, and--

2 INT. JOHNNY'S HOUSE - DAY

2

RIIIP! Bruce tears the brown paper away to reveal...

A PAINTING OF A GIRL NAMED CHLOE

A captivating young woman, 20-ish, brown-haired, lies on an antique sofa in a white dress. Her arms are up and behind her, as if she tossed herself down for a nap.

She is in a RAMSHACKLE ROOM. Wooden walls. PEELING PAINT. It is NIGHT. Through a nearby window, a glow of moonlight hits her. (See Wyeth's "Helga" paintings.)

Chloe looks at us... but almost through us. And through...

Johnny, who is transfixed.

JOHNNY

That's incredible.

BRUCE

You have no idea.

(pronounced "Line")

This is an Andrew Lyne original.

As he says this, Bruce points out an "AL" in the bottom right corner of the frame. Johnny comes out of his moment:

JOHNNY

Lyne... Isn't he from Maine?

BRUCE

Part of the artists' colony down on the coastal line. Big-time recluse.

JOHNNY

Long fingernails and bad hygiene?

BRUCE

He's a recluse, not a hermit.

JOHNNY

Sounds like he was a patient.

BRUCE

Actually, a subject. Art history -- Junior year of college. The man's a legend, Johnny. Painted solid for seven years, then stopped.

Bruce gets closer to the girl's image, studies it.

(CONTINUED)

2 CONTINUED:

2

BRUCE

Made his name on a series of paintings called "Daughter". Inspired by his girl...  
(recalling)  
Think her name was Julia.

JOHNNY

Why'd he stop?

BRUCE

She died. Drowned or something. But this isn't her. At least, I don't remember this painting.

JOHNNY

Maybe he's working again.

BRUCE

If he is, that's a big deal. I mean, like, huge. Question is, who sent this and why?

JOHNNY

I don't know. But it's gonna look great over the mantel.

Johnny goes to move the painting, but -- WHOOSH!

3 A VISION - CONTINUOUS

3

*When he looks down, Johnny's hands and arms have taken on the color and character of Andrew Lyne's artwork. It's Johnny in brushstrokes.*

*The BRUSHSTROKE EFFECT overtakes Johnny and....*

FLASH TO:

4 INT. RAMSHACKLE ROOM - VISION - NIGHT/DAY

4

*Johnny is in the painting. Same wooden-walled room with peeling paint. Chloe on the sofa in front of him. Everything remains in brushstroke effect....*

*Chloe shifts on the sofa. Smiles. Poses.*

*But as Johnny gets closer, she looks straight at him. Her eyes go wide...*

*And then they are still. Deathly still.*

(CONTINUED)

4 CONTINUED:

4

A spot of blood appears on the front of her white dress.

*Johnny freezes. What's happening? Where's the blood coming from?*

*Suddenly, blood trickles down Chloe's forehead. It Dabbles onto her dress... joining the previous stain.*

*Her skin goes ASHEN....*

*And then the SUN is in the window, NOT the moon. Night becomes day.*

*Johnny looks up. The SUNLIGHT is BLISTERING. Johnny tries to shield himself, but it's too bright. BURNING. WASHING OUT, and...*

FLASH BACK TO:

5 JOHNNY AT THE PAINTING - INT. JOHNNY'S HOUSE - DAY

5

He sets it down, emotionally sucker-punched. He takes a moment to nearly touch the image of Chloe....

JOHNNY

We have to find her, Bruce.

BRUCE

Why?

JOHNNY

I think she's going to die.

6 INT. SHERIFF'S STATION - DAY

6

Johnny and Bruce move through bustle to Walt's office.

BRUCE

We're wasting our time.

JOHNNY

I'll get him to listen.

BRUCE

And he'll say what he always says.  
'I need more than visions, Johnny.'

They are cut off by Walt. On his way out.

(CONTINUED)



6

CONTINUED:

6

JOHNNY

Walt, I know I've had some weird ones over the years, but you gotta hear me out on this.

WALT

Sure, but let's walk and talk. Gotta make it down to the coastal line.

BRUCE

Where?

WALT

Some crazy old artist...  
(finds a paper)  
Andrew Lyne. Claims his daughter's missing.

Johnny and Bruce trade looks, and we...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

7 EXT. THE MAINE COAST - DAY 7

The ocean laps against a rocky coast, and we FIND...

7A EXT. LYNE PROPERTY - INCLUDE HOUSE & LIGHTHOUSE - DAY 7A

8 EXT. LYNE HOUSE - DAY 8

A stunning property. Slightly shabby, but expansive. And lived-in. Walt's cruiser pulls up. Bruce and Johnny get out of Johnny's Rover. Walt reacts to the spread:

WALT

So much for the starving artist.

BRUCE

Hey, the good ones live large, Walt. Look at this place. No wonder he never leaves.

JOHNNY

The man buried his first daughter.  
(then)  
There's no escaping that.

Bruce frowns at the downer moment -- but Johnny is clearly taken by the spooky mystery of the place.

Johnny and Walt progress toward the front door, but Bruce hangs back, spotting the lighthouse

BRUCE

I think that's where he works.  
I'm gonna check it out.

Bruce is already taking off. Walt's happy to let him go:

WALT

Knock yourself out.  
(then)  
And Bruce -- we're guests, not fans.

BRUCE

(messing with him)  
Damn. Forgot my autograph book.

And he goes. Johnny and Walt approach the front door.

Johnny, still focused, knocks on the door. No answer.

(CONTINUED)

DEAD ZONE: "STILL LIFE" - ONE - 2/1/05 - PINK 7.

8 CONTINUED: 8  
Grabs the doorknob. These guys have been doing it long enough to have that silent language: Walt looks at Johnny -- anything? Johnny shakes his head.

8A EXT. BACK OF THE HOUSE - DAY - CONTINUOUS 8A  
Johnny and Walt move around back.

JOHNNY'S POV - LIGHTHOUSE AND COASTLINE

Johnny spots a lone figure against the water.

JOHNNY  
There.

9 OMITTED 9

10 EXT. BEACH - LYNE HOUSE - DAY 10

Find ANDREW LYNE, a gruff older man with a shaggy beard, tennis shoes and paint-splattered shirt.

Lyne eyes something in the sand. As he squats down to touch it, REVEAL Johnny and Walt approaching.

WALT  
Mr. Lyne?

Lyne doesn't look back. He's riveted by what he finds -- a metal camping LANTERN. Rusted beyond recognition.

LYNE  
(eyeing the lantern)  
What do you think? Maybe a jilted lover was scouring the beach at night, searching for a lost soul. But the flame flickered away and died.

Johnny and Walt exchange a look, then...

WALT  
Maybe somebody just threw it away.

Lyne slowly turns.

LYNE  
Sheriff Bannerman.

They shake hands.

(CONTINUED)

10

CONTINUED:

10

WALT

Sir.

LYNE

And Johnny Smith. The not-so-secret weapon. I'm honored.

JOHNNY

(hates the notoriety)  
You've read about me in the papers.

LYNE

My daughter admired your gift.  
What happened to your cane?

\*  
\*

JOHNNY

Outgrew it.

LYNE

I see...  
(he liked the cane)  
It gave you an air of mystery.

Lyne wipes his hand on his shirt.

LYNE

Your power of precognition. I understand it works by touch.

\*  
\*

JOHNNY

It does. But not always on demand.

Lyne holds out his hand. Johnny isn't sure how to react...

LYNE

(quiet intensity)  
My daughter's missing, Mr. Smith.  
I need someone to find her.

Johnny shakes his hand. Nothing.

LYNE

Sheriff, you'll have to do it the old-fashioned way.

\*

Lyne moves toward the LIGHTHOUSE, they follow.

WALT

Mr. Lyne, one of your paintings was delivered to Johnny's house this morning. Did your daughter talk about contacting him?

\*  
\*  
\*  
\*

(CONTINUED)

10 CONTINUED: (2)

10

LYNE

No. Can you describe it?

\*

10 CONTINUED: (3)

10

JOHNNY  
Brown-haired girl, under a moonlit  
window.

LYNE  
You've met Chloe.

\*

11 INT. LYNE'S STUDIO - LIGHTHOUSE - DAY

11

An ocean of Chloe imagery -- she's in every one of Lyne's paintings. The studio is a classic artist's space, with clutter and paint splatter all about. Lyne's images of Chloe feature her in rustic scenes, evocative, not photo-realistic. Blurry focus, muted tones. Like Wyeth with a dash of Monet.

REVEAL Bruce, standing across from the paintings. Slightly in awe. Johnny and Walt enter behind him.

BRUCE  
Check this, man. He really is  
painting again.

JOHNNY  
We figured that out.

LYNE (O.S.)  
Make yourself comfortable,  
gentlemen.

Bruce hears the voice, gets slightly tense.

WALT  
(to Bruce)  
No autographs.

Lyne enters.

BRUCE  
Mr. Lyne. It's an honor.  
(shaking hands)  
Name's Bruce. I'm a friend of  
Johnny's. Studied your work in  
college.

LYNE  
Ah. You should have gotten a  
real education.

Lyne puts the rusted lamp with his clutter.

(CONTINUED)

11 CONTINUED:

11

BRUCE

Actually, I'm an occupational therapist by trade, but I have many diverse interests, fine art being one of them....

Bruce trails off as he catches a glare from Walt.

WALT

Mr. Lyne. How long has Chloe been missing?

LYNE

Nearly three days. Feels like weeks.

Johnny's eyes are on Chloe in the paintings:

JOHNNY

How old is she?

LYNE

Barely twenty.

WALT

She's no longer a minor. Which means there's not much I can do. Or you, for that matter.

LYNE

It's not that she left. It's who she might have left with. Her friends are, well... I'm concerned.

Johnny is about to touch a painting, but--

A NOISE offscreen. Through some of the clutter: NORA COLLINS, 40, taskmaster, assistant, works behind a canvas in a corner of the studio. She uses a large brush with white paint. She wears a stained apron, too.

NORA

Sorry.

LYNE

It's alright, Nora.  
(introducing)  
My assistant, Miss Collins.

NORA

Please. I won't interrupt.

Johnny sees her canvas. A painting half-covered in white.

(CONTINUED)

11 CONTINUED: (2)

11

JOHNNY  
(to Lyne)  
Starting over?

NORA  
Actually, we're re-priming the  
canvas. Mr. Lyne didn't love the  
first draft.

Guess that makes sense -- but then Johnny's attention  
moves past the canvas...and a realization: The wooden  
walls of the studio. Ramshackle. Paint peeling. And  
there's a window. This is....

#### THE PAINTING SPACE

where the TEASER painting was created. Below the window,  
Johnny spots... a sofa. Same one as in the painting.

JOHNNY  
The painting I received -- this  
is where Chloe posed for you.

LYNE  
(nods)  
One of our first efforts. And  
one of her favorites.

Johnny goes toward it. There's some clutter in the way.

JOHNNY  
(to Nora)  
May I?

NORA  
Please.

Nora gets some things out of his way. Among them, a rack  
of dresses. Johnny looks them over.

JOHNNY  
These are Chloe's?

NORA  
Mr. Lyne bought them for her.  
For the paintings.

JOHNNY  
She was wearing white....  
(low; recalling)  
There was blood on it.

(CONTINUED)



11 CONTINUED: (3)

11

NORA  
(creeped out)  
I see.

JOHNNY  
Sorry. Sometimes I share too  
much.

NORA  
(finds white dress)  
Here.

Before she hands it over, she trades a look with Lyne. A little weirded out. Lyne nods, *it's okay*. Nora gives Johnny the dress, and the instant he touches it--

FLASH TO:

12 MATCH, MOVE MORPH AROUND JOHNNY - VISION

12

*Everyone else disappears and Johnny is in the same spot. Except now Johnny is in a paint-splattered T-shirt and jeans -- he is Lyne.*

*He is joined by Chloe, wearing the white dress from the painting. She sits on the couch. Johnny/Lyne stops her.*

JOHNNY/LYNE  
*Let's do it this way, kiddo.*

*He positions her arms above and behind her.*

JOHNNY/LYNE  
*You're hanging out. Like a lazy girl on a summer's day.*

CHLOE  
(laughs)  
*Okay. But I'm not lazy.*

*Johnny/Lyne goes to his waiting canvas. Grabs a brush. He's about to start, but--*

JOHNNY/LYNE  
*It's been so long. I'm not sure I have it anymore.*

CHLOE  
*It's going to be amazing.*

*Johnny/Lyne smiles, starts working. Pollock-like intensity, focus... and style. He is driven. He is Lyne.*

(CONTINUED)

12 CONTINUED: 12

*He stops for a second. His daughter smiles at him.*

*FLASH BACK TO:*

13 LYNE'S STUDIO - DAY - CONTINUOUS 13

Lyne, intrigued, waits for a response.

JOHNNY  
(to Lyne)  
Must be exciting.

LYNE  
What's that, Mister Smith?

JOHNNY  
To be painting again. Maybe even  
overwhelming.

Johnny has struck a nerve with Lyne.

LYNE  
It was like living in the dark,  
those years after Julia passed.  
You might say I was wandering the  
beach with an old rusty lantern.  
Chloe helped me find my way.

WALT  
How did she come back into your  
life?

LYNE  
I'd been sending money since she  
was an infant. Chloe's mother  
only informed her of my existence  
in the last few years. She located  
me and we were reunited.

WALT  
Could Chloe have gone back to be  
with her mother?

LYNE  
Dear God, I hope not. Her mother's  
dead. Cancer.

Johnny remains focused on Chloe in a painting:

JOHNNY  
She's your muse.

(CONTINUED)

13 CONTINUED:

13

LYNE

She is everything.

(re: paintings)

In my younger days, I painted still lifes, Mr. Smith. It was only after my first portrait, of my daughter Julia, that anyone took notice. But I lost her. I don't intend to lose Chloe.

Johnny stares at an image. Chloe seems to look at him. It only makes his determination stronger:

JOHNNY

I'll need something else that belongs to her.

14 INT. LYNE HOUSE - CHLOE'S ROOM - DAY - ON SKETCHES

14

Rustic landscapes -- but abstract and modernist. HARSH ANGLES. Johnny and Walt move among the drawings, torn pages taped to walls or part of open sketch books. They are the main decor of Chloe's room, which is tastefully shabby-chic, but with a sparse feel.

Johnny is about to touch one of the drawings, but --

LYNE

Before you 'see' something, I should make a confession -- Chloe and I weren't always on good terms. Her mother and I never were. The classic broken family I'm afraid.

JOHNNY

I understand.

Johnny notices a corner of a sketch. Initialed: "CG".

JOHNNY

C.G.?

LYNE

Chloe uses her mother's maiden name, Gelman.

JOHNNY

To not compete with her famous father.

Johnny moves around the room, touching Chloe's work. The sketches give him nothing.

(CONTINUED)

14 CONTINUED: 14

But when Johnny touches the double-door on the closet --

15 VISION - INT. LYNE HOUSE - CHLOE'S ROOM - NIGHT 15

Chloe is suddenly there... And Johnny is beside her. She dials her cell phone -- at the same time she yanks open the closet and finds a suitcase.

Lyne comes to the door -- and she immediately hits "END." We're in an argument from Chloe's past -- a loud one.

LYNE

Where could you possibly go?

CHLOE

Anywhere but here.

LYNE

You have no money, Chloe -- and you won't get a single penny from me... not a single penny!

CHLOE

Keep your money. I'm leaving.

LYNE

We haven't finished our work.

But Chloe begins to fill the suitcase. Seeing how serious she is, Lyne changes his tack:

LYNE

Chloe, please.

Chloe takes the slightest pause -- but forces herself to keep packing. And she's done. She is heading out, but stops to grab her cell phone.

Johnny's focus turns to the phone -- and suddenly, the VISION REWINDS. Chloe SPEEDS BACK to the start of the VISION, holding up her cell phone to dial. FREEZE VISION. Johnny looks over her shoulder at --

THE CELL PHONE SCREEN - CONTACT READS: "DYLAN"

16 BACK TO REALITY - INT. LYNE HOUSE - CHLOE'S ROOM - DAY 16

Johnny releases the closet door.

JOHNNY

Who's Dylan?

(CONTINUED)

16 CONTINUED:

16

LYNE

An art student at the college.  
Chloe's classmate.

JOHNNY

You said you were worried about  
her friends. Why?

LYNE

Dylan deals drugs. Nothing  
substantial, just enough to pay  
rent and tuition.

Johnny studies some of Chloe's art.

JOHNNY

He has an influence on her work.

LYNE

Young people. Modernist garbage.  
It's all... surface. Nothing  
underneath.

ON the jarring, modernist image....

17 EXT. LYNE'S HOUSE - DAY - MOMENTS LATER

17

Johnny and Walt.

WALT

I can have my people do some  
digging, John, but she's basically  
a runaway.

JOHNNY

I saw what I saw this morning.  
Something's not right.

Bruce comes up.

BRUCE

This place is amazing. He's got  
peacocks.

That's Walt's cue to go:

WALT

Alright, you boys find anything  
solid, call me. Just be careful.

Walt gets in his car and drives away.

(CONTINUED)

17 CONTINUED: 17

BRUCE

What now?

JOHNNY

Now we go back to school.

18 EXT. COLLEGE PARKING LOT - DAY 18

A sign for "Maine State College." Pick up DYLAN QUINN -- 20, chiseled, goatee, wannabe artist -- portfolio on his shoulder. He walks with Johnny and Bruce.

DYLAN

I'm tellin' ya, Chloe never called me.

BRUCE

You're sure about that.

DYLAN

I haven't talked to her in, like, weeks.

JOHNNY

(not buying)  
That's a long time.

Dylan is clearly hiding something.

DYLAN

I told you. She's just a friend. Besides, I don't have to tell you nothin'. Even if you are workin' for the old man.

They arrive at Dylan's car, a slightly tricked out little Japanese number. As he fumbles for his keys and drops them, Johnny picks them up... on purpose.

MATCH, MOVE, MORPH TO:

19 EXT. LYNE HOUSE - VISION - NIGHT 19

*We SPIN around Johnny as he stands next to the car... and there's Dylan, waiting by his wheels. He is parked in front of Lyne's place (near where Johnny and Walt parked earlier). Chloe, carrying the suitcase she packed earlier, meets Dylan.*

CHLOE

We ready?

(CONTINUED)

19 CONTINUED:

19

DYLAN

*All set. You say good-bye?*

*Chloe looks wistfully back at the house.*

CHLOE

*It doesn't matter.*

*They start getting in the car....*

FLASH BACK TO:

20 EXT. COLLEGE PARKING LOT - DAY

20

Dylan is about to get in his car, but Johnny stops him.

JOHNNY

You picked Chloe up at Lyne's house. She had a suitcase. Where'd you take her?

Dylan swallows.

JOHNNY

Look, you can tell me, or you can tell my friend with the shiny gold badge.

BRUCE

Probably not a good decision considering your primary source of income.

Wow. These guys know everything.

DYLAN

(a decision, then)  
I took her to the bus station. She just wanted to bolt, man. I swear. I just drove her to the Goddamn station.

BRUCE

The daughter of a world famous artist traveling cross-country by bus.

DYLAN

She was broke. I had to lend her money for food.

(beat)

She didn't blame the old man. She said he didn't know any better.

(MORE)

(CONTINUED)

20 CONTINUED:

20

DYLAN (CONT'D)

The cash is handled by this  
cockroach that poses as an art  
dealer.

JOHNNY

Who?

DYLAN

His name's Graydon. Promised to  
put my stuff in a show... yeah  
right. Guy gives snakes a bad  
name.

As Johnny takes in this new info:

GRAYDON (V.O.)

(prelap)

Of course I'll make it happen...

21 INT. ART GALLERY - BAR HARBOR - DAY

21

TOM GRAYDON, 45, sharp talker, sharp dresser, is on the  
phone at the desk of his sleek but understated gallery.  
Even for an art dealer, Graydon is a mid-grade salesman  
in a high-grade world. There's an air of schmooze.

GRAYDON (CONT'D)

You have my word as a gentleman.  
Absolutely.

He hangs up. The door opens behind him.

JOHNNY

Thomas Graydon?

Without looking, Graydon holds his hand to his head, in  
mock psychic mode.

GRAYDON

Lemme guess. The enigmatic Johnny  
Smith.

(spins around)

Correct! I guess you're not the  
only psychic in town.

Johnny has instant dislike for this guy.

JOHNNY

You heard I was helping Mr. Lyne.

(CONTINUED)



21 CONTINUED:

21

GRAYDON

Spoke to Andrew this morning. He was impressed. "*A young man of infinite vision*," I think he said.

Graydon shakes Bruce's hand -- but stops at Johnny's.

GRAYDON

(it's the schmooze)  
Can you tell me if there's any loose change in my sofa cushions?

Johnny shakes his hand. Small *WHOOSH*.

JOHNNY

You've had a good year.

GRAYDON

It's only going to get better.

BRUCE

Once you show the new 'Daughter' series.

GRAYDON

(annoyed)  
And you are....

JOHNNY

He's an art critic. You seen Chloe, Mr. Graydon?

GRAYDON

Not since she broke her father's heart.

JOHNNY

Sure about that?

Johnny looks past Graydon -- to a modernist piece on the wall. Very angular.

JOHNNY

This looks an awful lot like her work.

GRAYDON

(surprised)  
You have an eye for detail, Mr. Smith.

JOHNNY

I'm learning.

(CONTINUED)

21 CONTINUED: (2) 21

Graydon seems apprehensive. Which is Johnny's cue to go over to Chloe's art. And touch it.

WHOOSH TO:

22 INT. LYNE'S HOUSE - CHLOE'S ROOM - VISION 22

Chloe works on the same image. Graydon behind her. Heated discussion in progress.

GRAYDON

That would look great in my gallery.

CHLOE

Forget it. I just want what I was promised. It's my money.

GRAYDON

Did you ask him?

CHLOE

He told me it wouldn't be a problem.

(then)

He said to ask you.

GRAYDON

Well, everything is negotiable.

FLASH BACK TO:

23 INT. ART GALLERY - DAY 23

Johnny releases the painting.

JOHNNY

Money's a recurring theme with Chloe, isn't it?

(off Graydon's look)

You fought about it.

GRAYDON

We had a conversation.

Johnny just looks at him. Then--

GRAYDON

She wanted part of her inheritance before she took off.

(CONTINUED)

23 CONTINUED:

23

BRUCE

But that's not up to Dad, is it?

GRAYDON

You must have a name.

(back to Johnny)

Mr. Lyne put me in charge of his finances ten years ago.

JOHNNY

So you gave her nothing.

GRAYDON

Not much to give. Lyne lives on that spread because he owns it outright. Everything else is leveraged to the moon.

BRUCE

Who's fault is that?

GRAYDON

The new daughter paintings are Lyne's first significant work in years. They're going to make him a very wealthy man.

JOHNNY

And you?

GRAYDON

It's a team effort, isn't it?

JOHNNY

(writing it down)

You hear from her, that's my number.

As they go:

GRAYDON (CONT'D)

Careful, Johnny Smith. Chloe's not what she seems.

And we're....

24 INT. JOHNNY'S HOUSE - DAY

24

...ON Chloe's eyes, in the painting Johnny was captivated by in the Teaser. Chloe on the sofa, under the window, moonlit night. Johnny hangs up his cordless phone.

(CONTINUED)

24 CONTINUED:

24

JOHNNY

I keep tryin' her cell. She's  
not picking up.

Bruce is here, having opened some coffee table books about  
Lyne around the room.

BRUCE

The first cycle of daughter  
paintings were estimated to be  
worth around twenty million.

(re: painting)

He could see some serious cash  
for this bunch.

JOHNNY

(re: Chloe)

Maybe she sent it to me.

BRUCE

Lyne did say it's one her  
favorites. But why play games?  
If she wants your help, she can  
pick up the phone.

JOHNNY

Maybe she's afraid. I think she's  
trying to tell me something.

BRUCE

What?

JOHNNY

I'm not sure.

It's enough to make Johnny approach the painting again.  
This time, he doesn't grab the frame, he touches the actual  
paint. *The BRUSHSTROKE EFFECT moves up his arm and  
overtakes Johnny, and he's....*

25 INT. LYNE'S STUDIO - VISION - IN THE PAINTING - NIGHT/DAY 25

*But this time, Johnny wears paint-splattered T-shirt and  
jeans. Lyne garb. Johnny approaches Chloe on the sofa.  
He's got a paintbrush in his hand.*

*The BRUSHSTROKE EFFECT fades away.*

*Blood appears again. Flowing down her face. Horrifying.  
And just as before....*

*MOONLIGHT becomes SUNLIGHT in the window. Blinding.*

(CONTINUED)

25 CONTINUED:

25

*Suddenly.. .Johnny/Lyne hears SEAGULLS. And there's water at Johnny's feet. In the room. Like tide coming into the house. Weird.*

*And finally, Johnny feels something in his hand. It's not the paintbrush.*

*Johnny has a LARGE ROCK in his hand.*

*With BLOOD on it. He raises it, SWINGS at Chloe and--*

SMASH BACK TO:

26 INT. JOHNNY'S HOUSE - DAY

26

Johnny comes out of the vision.

BRUCE

What'd you see?

JOHNNY

I saw Chloe die.

(then)

I was the killer, Bruce. And just like in my other vision, I was....

BRUCE

You were what?

JOHNNY

I was Andrew Lyne. I think Chloe's father is going to kill her.

Bruce reacts, and....

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

27 INT. SHERIFF'S STATION - WALT'S OFFICE - DAY 27

Johnny and Bruce are across from Walt, who has some files open. Johnny looks a little tired.

WALT  
(not buying)  
He's going to kill his own  
daughter.

JOHNNY  
I was standing over her, Walt.  
(working it through)  
I was painting her -- I was wearing  
his clothes.

BRUCE  
It doesn't make sense.

JOHNNY  
(taken aback)  
I saw them argue. Maybe Lyne  
threatened her. What else could  
spook Chloe enough to make her  
take off?

WALT  
I don't know, but wherever she  
went, she's gone. I had Roscoe  
check out the bus station. She  
didn't buy a ticket, didn't show  
up on security video. Nothing.  
(re: files)  
And her college file. No emergency  
contacts except her dead mother.

BRUCE  
Wait a second -- maybe daddy did  
threaten her.

JOHNNY  
You just said it didn't make sense.

BRUCE  
Not to us -- but to crazy artist  
guy. Think about it. Lyne's  
career was made by these portraits.  
After he lost the first daughter,  
he was in the dark. For years.

(CONTINUED)

27 CONTINUED:

27

JOHNNY

If Chloe was threatening to leave,  
he would have gone ballistic.

BRUCE

So maybe he is going to kill her.  
(it's sinking in)  
This is what they mean by 'don't  
meet your heroes.'

WALT

(still not buying)  
Hold on a second -- the man called  
me for help.

JOHNNY

Scott Peterson called the cops,  
too.

WALT

Point taken, but you know the  
drill, John -- I can't arrest a  
man for a murder he might commit.  
We haven't even found the victim.

JOHNNY

(slightly hard)  
My visions aren't some kind of  
alternate reality, they are reality --  
unless we change it.

WALT

(tosses it back)  
Find out where it's going to  
happen, I'll bring an army down  
on the sonofabitch.

Walt reads Johnny's agitation.

WALT

Go easy, John.

JOHNNY

I'll go easy when Chloe's safe.

Johnny charges out. Off Bruce and Walt's traded concern...

28 EXT. SHERIFF'S STATION - DAY

28

Johnny gets in his Range Rover. Emotionally, he's at a  
brick wall. Bruce, right behind him, also reads his  
friend's frustration.

(CONTINUED)

28

CONTINUED:

28

BRUCE

Hey, man. You cool?

JOHNNY

Yeah.

(he's not)

I'll see ya.

Johnny closes the door. Then, he spots....

A NOTEPAD ON THE WINDSHIELD

One of those suction-cup things, for jots. Clip-on pen.

JOHNNY

pulls the pad off the window, but he doesn't write. He draws. Focused. Intense. The way he was as Lyne in that vision. He creates a woman's hair. Her face. We recognize her. It's....

29

INT. JOHNNY'S HOUSE - MORNING

29

Chloe. We're back on THE PAINTING. REVERSE on Johnny, still in his robe. Staring at Chloe. Johnny hasn't slept much. Been a long night. But he remains transfixed. He touches the painting --

29A

AND WE'RE IN A VISION - CONTINUOUS

29A

CHLOE (O.S.)

*It's my turn now.*

*Johnny spins around. Chloe is in the room with him, in her WHITE DRESS. Johnny notices leaves blowing by his feet. Right here in his house.*

JOHNNY

Chloe?

CHLOE

*I'm not sure I want you to see this.*

*Chloe walks, Johnny follows. And the room bleeds away in a MATCH, MOVE, MORPH to become...*



29B EXT. YANKEE HOUSE - DAY

29B

...The yard of a very *DISTINCTIVE* MANSION. The ground is covered with leaves that *FLUTTER* past. When Chloe looks back...Johnny is Lyne now. Same garb as before.

JOHNNY/LYNE

My little girl's full of mystery today.

CHLOE

This is our special place.

They venture inside....

30 OMITTED

30

31 INT. YANKEE HOUSE - DAY - VISION

31

An antique-filled, Yankee-style Maine house. Chloe leads Johnny/Lyne to a window, and her easel... with her modernist artwork on it. He stops cold, smiles.

JOHNNY/LYNE

Why didn't you show me this before?

CHLOE

I was afraid.

JOHNNY/LYNE

Don't be silly. We have no secrets.

A moment. She's eager to hear what her father thinks.

CHLOE

Well.

JOHNNY/LYNE

It's... fascinating.

CHLOE

You say that like it's a bad thing.

JOHNNY/LYNE

Painting isn't just about the picture, Chloe. You must control the canvas. Your angles and colors are appealing. But it's only the surface.

CHLOE

The surface.

(CONTINUED)

31 CONTINUED: 31

*JOHNNY/LYNE*  
*You can't trust the surface.*  
*It's always beautiful. And it's*  
*almost always a lie.*

As Chloe takes this in, we BLEED BACK INTO...

32 INT. JOHNNY'S HOUSE - MORNING 32

as he looks at the painting.

JOHNNY  
Don't trust the surface...

A KNOCK at the door.

32A INT. FOYER/LIVING ROOM - SECONDS LATER 32A

A haggard Johnny opens the front door. It's Bruce, two coffees in hand.

BRUCE  
Damn, boy. Tell me you called  
Loren and she kept you up all  
night.

JOHNNY  
Not Loren.

Johnny busies himself, finding paper and pencil.

JOHNNY  
I saw Chloe again. I was with  
her -- I mean, Lyne was. They  
were at this creepy old place.

With that, Bruce stops cold. The room is littered with more insane "jots" of Chloe, drawn on any available piece of paper, from bills to faxes to Sunday circulars. Her image is eerily repeated. As Bruce finds stuff, TIGHT SHOTS reveal many of the Chloe images also have the BLOOD drawn on them, along with frozen eyes of death.

BRUCE  
This the part when you start saying  
"Redrum"?

JOHNNY  
I get these images in my head,  
Bruce. Drawing them helps.

BRUCE  
I thought you couldn't draw.

(CONTINUED)

32A CONTINUED:

32A

JOHNNY

I can't.

It would be funny if it weren't creepy. Johnny quickly begins one of his jots.

BRUCE

These visions are having some kind of residual effect. You said you became Lyne, right.

JOHNNY

So I picked up his talent?

BRUCE

Maybe more. If you feel compelled to draw these things, maybe you're -- I don't know -- picking up his obsession.

JOHNNY

What are you, Dr. Phil now?

BRUCE

(back at him)

I don't know, Oprah --  
(annoyed by jotting)  
What are you doin', fool?

JOHNNY

(shows him drawing)

This is it. She said it was their 'special place.'

Johnny shows Bruce his paper -- an image of the distinctive YANKEE HOUSE. And a good one. Bruce eyes it, then a light bulb goes off. As he digs through Johnny's crazy drawings, he finds his coffee table books on Lyne.

BRUCE

I've seen it before....

(searching)

Here. The Gamble House. 'Part of the original artist's colony, the Gamble house is the traditional gathering place for Maine's great artistic visionaries.'

JOHNNY

She was there with Lyne. She was wearing the same dress she had on in the painting. The one she's wearing when she's killed.

(CONTINUED)

32A CONTINUED: (2)

32A

BRUCE  
(eyes painting)  
Kind of like a party dress, isn't  
it?

JOHNNY  
Yeah, so?

BRUCE  
(skimming)  
Some pretty legendary shindigs  
happened at this house. Still do  
if you believe the rumors.

JOHNNY  
The rumors?

OFF Johnny's drawing, we....

MATCH CUT TO:

33 OMITTED  
THRU  
35

33  
THRU  
35

36 EXT. YANKEE HOUSE - DAY

36

Dead empty. Leaves blow across the yard, as Johnny and  
Bruce approach, having just exited the Land Rover.

BRUCE  
Gamble House ranks with some of  
the great salons in history.  
Algonquin Round Table's got nothin'  
on this place.

JOHNNY  
All this from the one book?

BRUCE  
I did some more digging. The,  
uh, parties were a little... you  
know... twisted.

JOHNNY  
Twisted.

BRUCE  
(whispers)  
Freaky. Like in 'Eye's Wide Shut'.

(CONTINUED)

36 CONTINUED:

36

JOHNNY

Ah. Twisted.

BRUCE

Which would be fitting with Lyne's view of the world. Calm and sophisticated on the surface -- but underneath, distorted, unexpected, out of control. That's why he paints with blurred focus.

JOHNNY

To obscure the truth.

At that moment, Johnny pushes through the gate at the bottom of the steps, and *WHOOSH* he sees --

37 *CHLOE IN A WINDOW - VISION - DAY*

37

*Johnny rushes to the front door.*

JOHNNY

*She's here.*

BRUCE

*Who?*

JOHNNY

*Chloe!*

*Johnny finds the door locked. Gets frustrated. He is intent on getting in.*

BRUCE

*Johnny, easy, man--*

*Johnny checks another window. Chloe's in that one, too. (This time we see she's in the white dress.)*

JOHNNY

*Hang on, Chloe!*

*Johnny tries the door again, and suddenly....*

38 *THE WORLD GOES DARK*

38

*Johnny looks back, and Bruce is gone -- and DAY BECOMES NIGHT IN THREE SECONDS.*

*When Johnny looks back to the door, it opens, as a well-dressed couple heads out. Inside: The *ANTIQUÉ-FILLED HOUSE* (as we saw before).*

A sumptuous little soiree in progress. Beautiful People in tailored suits and barely-there cocktail dresses. Artistic and critic types are in the mix, with partygoers and hangers-on clustered around them.

But here's the thing: Johnny moves through the party at normal speed. Everyone else is slightly OVERCRANKED. Johnny glimpses --

DOWN A CORRIDOR

Through a doorway. A MAN and WOMAN. Making out. The Man slips down the strap of the woman's dress, kissing her bare shoulder. And then, a SECOND WOMAN joins them.

BACK ON JOHNNY

He moves on, then spots Chloe among the partygoers.

In that dress. Stunning. Johnny walks up to her. Still OVERCRANKED, she looks through him. Past him.

Johnny follows her gaze to...

Tom Graydon. The art dealer. He smiles at Chloe, motions her toward a corridor.

As Johnny follows them, the PARTY GOES TO NORMAL SPEED and Johnny stays behind them.

GRAYDON

I'm so happy you came. Anyone ever tell you you're stunning?

CHLOE

(awkward)

Not today.

GRAYDON

I still can't get over it -- you really are like something out of an Andrew Lyne painting. The resemblance is uncanny.

CHLOE

Mr. Graydon, about tonight. I'm not sure I can...

GRAYDON

Just relax. Play it like we discussed.

39

CONTINUED:

39

*Chloe nods, but she's clearly uneasy. Graydon arrives at a door to one of those corridor rooms. He opens it to reveal....*

*Andrew Lyne. In a tuxedo. Dashing and compelling.*

CHLOE

*(recognizes him)*

*Is that...?*

GRAYDON

*That's him.*

*Lyne approaches. He gently touches her face, his hand tracing down along her neck in way that feels inappropriate.*

LYNE

*My God, it's like a rebirth.*

*It's Chloe, right?*

*Chloe can only nod. Lyne and Graydon share a silent moment, then...*

LYNE

*Would you like to sit for me,  
Chloe?*

CHLOE

*Me. Sit for you.*

LYNE

*We could create something memorable  
together.*

*Chloe is like a little girl lost.*

GRAYDON

*She's an artist, too, sir.*

LYNE

*We'll have to share our work then.  
From one fraud to another.*

*He smiles at his own joke.*

CHLOE

*That would be amazing.*

GRAYDON

*Chloe has agreed to come aboard.  
To be a part of your new family.*

(CONTINUED)

39 CONTINUED: (2)

39

*LYNE*

*Yes, a daughter reborn.*

*Lyne reaches to touch her face again as tears well in his eyes.*

*FLASH BACK TO:*

40 THE FRONT DOOR - EXT. YANKEE HOUSE - DAY

40

Johnny lets go of the front door.

*BRUCE*

What is it?

*JOHNNY*

She's not his daughter, Bruce...  
Chloe's not Lyne's daughter.

The revelation hits them, and we....

FADE OUT.

END OF ACT TWO



ACT THREE

FADE IN:

41 INT. JOHNNY'S HOUSE - DAY

41

On the CHLOE painting. Johnny and Bruce once again face off with it.

JOHNNY

Graydon must have recruited her.  
To be Lyne's new muse. To replace  
the daughter he lost.

BRUCE

Julia...

JOHNNY

The old man couldn't paint without  
her.

BRUCE

He's the one who found her body....

Bruce digs through his trusty books.

BRUCE

Julia had gone out alone on the  
water. She fell in the boat and  
hit her head. Her body washed up  
on the beach near the house.

JOHNNY

The shoreline....

Johnny moves back toward the CHLOE PAINTING.

JOHNNY

I saw it. In this painting.

Bruce looks at the canvas. Chloe in a room. Night.

BRUCE

Dude. There's no beach in that  
painting.

JOHNNY

It was there, under my feet.

Johnny touches it. *BRUSHSTROKE EFFECT consumes him,  
and....*

42 INT. THE PAINTING - LYNE'S STUDIO - NIGHT/DAY

42

*Johnny is at the sofa again -- but Johnny is Johnny, not*

(CONTINUED)

Lyne. Chloe is posed. And as before, the transformation begins....

Night becomes Day. Moonlight in the window becomes SUNLIGHT. The light is BLINDING.

Johnny hears SEAGULLS. Then there's WATER at Johnny's feet. Lapping in. Like the tide.

He looks at Chloe. She stares at him. Those eyes that go still with death....

TIGHT ON THE EYES

They change color. From Chloe's brown, to blue. And they're different eyes.

BACK ON JOHNNY

first time he notices that. He waits for the blood to erupt from her forehead, as before, but without warning....

EVERYTHING GOES WHITE

Johnny finds himself in a BLANK, Matrix-like VOID! What the hell?

And then... The sky begins to BLEED in behind Johnny. An entire coastline appears. We recognize it as the coast behind Lyne's house.

Johnny is at the shore.

And at his feet, on the sand, against some rocks....

Julia's corpse. Blood down her face. And on her dress.

She lies against the rocks. A skiff beyond her in the sand.

Johnny stands in this entirely NEW PAINTING. Tide hits his feet. When he looks down, there is one object NOT IN BRUSHSTROKE EFFECT:

A BLOODY ROCK. The murder weapon. The water washes away the crimson. When Johnny tries to touch it....

FLASH BACK TO:

43 INT. JOHNNY'S HOUSE - DAY

43

As Johnny comes out of it.

JOHNNY

There was another painting. It was Julia.

BRUCE

You saw a different painting?

JOHNNY

Everything went white. Blank. Like it had been... Painted over.  
(hits him)  
He re-primed it.

Johnny gets an idea. Bruce isn't sure what it is, but...

44 EXT. JOHNNY'S HOUSE - DAY

44

Johnny leans the Chloe painting against the house. Johnny has his mini-chemistry-set thing going out here -- and he's got Bruce mixing chemicals in a container.

BRUCE

I can't believe I'm agreeing to this.

JOHNNY

It'll work. The older paint's got a different composition, so once we apply the--

BRUCE

It's nuts, Johnny! This is priceless art and you're about to go Mr. Wizard all over its ass. I will not be a party to this.

JOHNNY

Then don't.

Johnny pulls the jug from his hand.

BRUCE

Oh, man. Wait, wait!

Bruce can barely watch --

BRUCE

Alright, but if God's an art lover, you better be prepared to do a lot of explaining.

(CONTINUED)

44 CONTINUED:

44

As Johnny pours the CHEMICAL SOLUTION along the top of the painting. It streaks down...

And bleeds the Chloe painting away.

It REVEALS another painting beneath. The sky and the rocky shore behind Lyne's house. Johnny pours a second wave of the stuff.

And Julia emerges -- posed exactly, and positioned in the same part of the canvas as Chloe. It's as if Julia emerges directly from under her.

Eerie.

BRUCE

Damn. She could be Chloe's twin.

JOHNNY

That's the idea.

ON the image of Julia, we hear:

WALT (V.O.)

(prelap)

Julia Lyne died fifteen years ago.

45 INT. SHERIFF'S STATION - WALT'S OFFICE - DAY

45

Walt at his desk with a file, Johnny and Bruce across.

WALT

Lyne is listed as the father on the death certificate. He and the mother were never married.

Johnny opens the file to reveal a black-and-white CRIME SCENE PHOTO of Julia on the beach. He holds it up to the JULIA PAINTING, which he and Bruce brought with them.... Photo and painting are an exact match.

WALT

And he did find the body. But he was cleared of any involvement. As far as the world is concerned, Julia's death was an accident.

JOHNNY

That's because they never found the murder weapon.

(CONTINUED)

45 CONTINUED:

45

WALT

The rock.

JOHNNY

He killed her, Walt. I saw it.

BRUCE

You said you saw Chloe die.

JOHNNY

The rock was in both visions --  
which is why he painted over her.

(it's hitting him now)

To obscure the truth. The surface  
is a lie. Don't you see the  
pattern?

(off their looks)

Daughter becomes muse. Muse  
becomes obsession. Obsession  
becomes murder.

The reality sinks in.

46 EXT. LYNE HOUSE - DAY

46

Sheriffs cruisers parked outside. DEPUTY ROSCOE leads  
several other deputies toward the house. They cross  
Johnny, Bruce and Walt.

WALT

(to Roscoe)

I want a full sweep, inside and  
out.

ROSCOE

On it, boss.

Johnny and Walt move on, toward the studio, as Graydon  
meets them.

GRAYDON

I'm not going to allow --

WALT

(hands him a paper)

That's a warrant, Mr. Graydon. I  
suggest you read it.

GRAYDON

Based on what? You are not going  
to put my friend through this.

(CONTINUED)

46 CONTINUED:

46

JOHNNY  
Friend, or benefactor?

BRUCE  
You just had to have some new  
paintings to sell, didn't you?  
So you found the right girl and  
turned her into his long lost  
daughter.

Graydon freezes at the realization. *They know.*

JOHNNY  
(holds out hand)  
Wanna shake my hand now?

Graydon is a deer in the headlights, when--

LYNE (O.S.)  
Tom.

Lyne is at the large open doors to his studio. More  
disheveled and unshaven than we remember.

LYNE  
It's alright. Let them look. A  
word Mister Smith, if you wouldn't  
mind?

47 INT. LYNE'S STUDIO - MOMENTS LATER

47

Lyne's assistant, Nora, moves some canvases around near  
the wall. Prominent among them, an UNFINISHED PAINTING.  
The shape and sketch of Chloe is unmistakable.

Lyne walks in front of it, facing off with Johnny, Walt  
and Bruce.

LYNE  
This is why I need Chloe to come  
home. To finish the new  
collection.

JOHNNY  
What about Julia? Did you need  
her, too?

BRUCE  
I think she served her purpose.  
He didn't need the muse anymore.

LYNE  
What are you trying to imply?

(CONTINUED)

47 CONTINUED:

47

WALT

That you killed your daughter,  
Mr. Lyne.

LYNE

Julia was my life. And Chloe  
will always be, even though she's  
not my flesh and blood. Ask Nora.

NORA

Mr. Lyne, I --

LYNE

Tell them.

NORA

(beat, uneasy)  
I remember Julia. I also remember  
the day Mr. Lyne found her on the  
beach. It was terrible. He  
couldn't have hurt her. Or Chloe.

JOHNNY

(accusatory)  
Chloe's still useful.

LYNE

I love her.

JOHNNY

You used her.

LYNE

I was her teacher. We had a  
mutually beneficial relationship --

JOHNNY

Then why did she run away?

LYNE

(snaps)  
I don't know.

A moment. Lyne gathers himself. Nora tries to act like  
the help -- invisible.

LYNE

Compassion isn't a crime,  
gentlemen.

JOHNNY

Compassion, or obsession?

Lyne exits.

(CONTINUED)

47 CONTINUED: (2)

47

JOHNNY  
(to Nora)  
Which one is it, Nora?

NORA  
I only see what Mr. Lyne wants me  
to see.  
(then)  
He controls the canvas.

Off Johnny....

48 EXT. LYNE'S HOUSE - DAY

48

Roscoe regroups with Johnny, Walt and Bruce. They are  
out in front, near the cars.

ROSCOE  
Nothing out of the ordinary.  
Unless you count unfinished  
sketches of the missing girl in  
every corner of the place.

BRUCE  
We must be missing something.

WALT  
(to Johnny)  
We're still dead in the water.

Johnny doesn't want to believe that. He eyes Graydon on  
the front steps of the house, arguing with a DEPUTY.

It gives Johnny an INSTINCT, which he promptly acts on...

JOHNNY  
Roscoe. Did Graydon give you  
back the warrant?

ROSCOE  
Still got the slime on it.

Roscoe finds it in his shirt pocket, folded up. Hands it  
back to Johnny. The second Johnny touches it...

49 VISION - NEW ANGLE ON JOHNNY - NIGHT

49

*NIGHT FALLS and Walt and Roscoe are already gone -- as  
Chloe suddenly rushes past Johnny. She has her favorite  
SUITCASE in hand...and she heads for Dylan's car out by  
the street. Dylan, inside, hasn't spotted her.*

(CONTINUED)



49

CONTINUED:

49

*It's right before the Act I moment when Chloe left with Dylan, but now we have Graydon's perspective -- as he appears from the shadows, stopping her.*

GRAYDON

*Chloe, this is nuts. Don't do this to him. To yourself.*

*Graydon takes her by the arm -- then touches her. Intimately.*

*This guy is all sleaze. Chloe pushes him away.*

CHLOE

*I'm not the one hurting him. He's a great man -- and you're destroying him.*

GRAYDON

*You really fell for it, didn't you. The Andrew Lyne mystique.*

CHLOE

*People should know his life is controlled by a sleazy --*

*Graydon slaps her. Johnny instinctively wants to help, but obviously can't.*

GRAYDON

*Listen real close. Mr. Lyne's got his secrets, but you know what? I control them. And you're one of those secrets now. You even think about going public --*

CHLOE

*You can't hurt me any more than you already have.*

GRAYDON

*What about the old man? You think I could hurt him?*

*Chloe hadn't considered that. She wriggles herself free.*

FLASH BACK TO:

50

OUTSIDE LYNE'S HOUSE - DAY

50

*Johnny, still holding the warrant, watches Graydon. Walt and Roscoe look on.*

(CONTINUED)

50 CONTINUED:

50

JOHNNY

Walt. I'll be in touch.

Johnny walks away, as Bruce follows him. Off Walt....

CUT TO:

51 *EXT/INT. ART GALLERY - BAR HARBOR - NIGHT -(VISION)*

51

*Where Bruce and Johnny met Graydon in Act I. It's after hours. The place is empty. Graydon hurries to the front door and taps the number code lock as the door buzzes and open. He enters.*

*We're behind him, FOLLOWING HIM. He rushes to his desk and opens a drawer.*

*INSIDE: A locked compartment. He opens it with a key he has hidden under a vase.*

*He extracts paperwork jammed into a file. Got what he wanted. But as he rushes out....*

*He crosses with Johnny. But Graydon doesn't acknowledge him.*

*This has all been a VISION.*

WHOOSH TO:

52 *EXT. ART GALLERY - AT THE FRONT DOOR - NIGHT*

52

Johnny and Bruce outside. Johnny releases the handle.

JOHNNY

He's worried. He's gonna show up any second and pull something out of his desk.

BRUCE

Something he doesn't want us to find.

Yep. Johnny quickly enters the correct code into the door lock and it opens.

BRUCE

Remind me to bring you along on my next bank heist.

They slip inside...

53 INT. ART GALLERY - NIGHT - ON LOCKED COMPARTMENT OF GRAYDON'S DESK

53

as Johnny uses a key hidden under a vase on the desk (he watched Graydon use in during the vision).

Johnny extracts the folder and papers we saw Graydon retrieve. He flips through.

JOHNNY

Penobscot County papers. Birth certificates. Name change documents. For Lyne's daughter.

Johnny seems frozen by something.

BRUCE

So come on -- what's Chloe's real name?

JOHNNY

Not Chloe. Julia.

BRUCE

Julia? The dead one?

JOHNNY

You're not going to believe this. She wasn't his daughter either.

As the moment hits them, the front door opens.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

54 INT. SHERIFF'S STATION - WALT'S OFFICE - NIGHT 54

START on the painting of Julia, dead on the beach. REVEAL Johnny, Walt and Bruce are in here. They toss a look --

THROUGH A WINDOW

where Graydon is cuffed. In a holding room. Walt has the documents Johnny and Bruce found.

WALT

I'm not going to ask how you came to have these documents in your possession.

BRUCE

Okay.

WALT

You better be right, John, or this'll all come back to haunt you.

JOHNNY

It's already haunting me, that's why I have to end it.

WALT

Make sure.

Johnny approaches the Julia painting. Touches it. *WHOOSH!*

55 *EXT. BEACH - DAY - VISION* 55

*NO BRUSHSTROKE EFFECT.*

*Johnny, as Lyne, walks onto the beach... but Julia is NOT at his feet... The brown-haired girl walks in front of him, just turning around -- but wait, it's Chloe, not Julia! In her white dress!*

*Johnny/Lyne SWINGS the rock at Chloe's head! He hits her again! The murder is interspersed with HARROWING POV as we --*

*SMASH BACK TO:*

56 INT. WALT'S OFFICE - ON JOHNNY

56

as he lets go of the painting.

JOHNNY

It's sharper than ever. We have to find her.

WALT

That's one way to guarantee there won't be a murder.

BRUCE

If we've got Graydon in custody, then we know he can't be the killer.

JOHNNY

But he is the man with all the secrets. Let's find out if he knows any more.

57 INT. WALT'S OFFICE - SECONDS LATER

57

Graydon in a chair -- across from the Julia painting. Walt and Johnny are right beside it. Roscoe's at the door.

GRAYDON

Julia and I never met.

WALT

But you had this file. Sealed information concerning her real identity. Pretty good insurance against the old man letting you go.

GRAYDON

Lyne isn't letting me go. His life's gonna have a second act -- thanks to me.

Johnny looks up from a piece of paper -- where he's been compulsively drawing Chloe again.

JOHNNY

And the new daughter you created.

GRAYDON

(hard)

I did what had to be done.

(off their looks)

He picked up the brush, didn't he? All I did was feed the need.

(MORE)

(CONTINUED)

57 CONTINUED:

57

GRAYDON (CONT'D)

Why do you think he created Julia the first time around? The crazy old buzzard can't work without his muse. So I gave him Chloe -- and trust me, that girl was a willing participant.

JOHNNY

Until you started hitting on her.

Graydon doesn't respond.

JOHNNY

That is the real reason Chloe ran, isn't it? You were all over her.

GRAYDON

Last I checked, making unwanted advances wasn't a crime.

JOHNNY

(hard)

Where is she?

GRAYDON

I have no idea.

JOHNNY

I think you do. You let her run, but you're not gonna let her out of your sight. She's one of your secrets. If she gets exposed that's very bad for business.

Graydon stays mum.

WALT

Last I checked, obstruction of justice was a crime.

(to Roscoe)

Call Judge Cafferty, tell him I need another search warrant...

Graydon, feeling cornered, comes to his decision.

GRAYDON

Alright... her name is Laura. Laura Tierney. She's staying near the colony.

58 INT. CHLOE/LAURA'S APARTMENT - DAY 58

Johnny, Bruce and Walt at the door. Walt knocks. No answer. Traded looks -- Walt checks the door, which is unlocked.

JOHNNY  
(to Bruce)  
Did you hear somebody scream? I swear I just heard somebody scream.

WALT  
You boys are a menace.

They ENTER.

The walls are dotted with sketches and art work. Johnny touches a coat rack.

*WHOOSH --*

59 *CHLOE (LAURA TIERNEY) APPEARS - VISION* 59

*Chloe's CELL PHONE. It RINGS. She steps out from the bathroom and looks at the screen. She recognizes it.*

CHLOE  
Hey.

*Chloe takes a moment. Emotion overcomes her.*

CHLOE  
*No, no, it was good to see your number... I never wanted this, either. Really? That's great news. Of course I'll come back.*

*Chloe fights tears. She rushes out. For the coat rack. When she reaches it, WHOOSH BACK TO:*

60 JOHNNY AT THE TABLE 60

JOHNNY  
Come back... She's going back to him, Walt.  
(realizing)  
She's going back to Lyne.

BRUCE  
You cannot be serious.

Johnny hurries out, but when he touches the doorknob--

*WHOOSH TO:*

61 INT. LYNE'S STUDIO - DAY - VISION

61

*Johnny watches as Chloe enters. As she moves further inside, she spots someone.*

CHLOE

*I'm so glad you called. I came  
as quick as I could.*

REVEAL it's Nora, not Lyne, across from Chloe.

NORA

*He needs you.*

CHLOE

*How is he feeling?*

NORA

*Like he wants to make things right.*

CHLOE

*Maybe we could work a little.  
Get his mind off things.*

NORA

*Why don't you put on his favorite  
dress?*

*Nora finds the white dress on the rack. As Chloe considers it, Nora takes off her apron. Beneath, her usual clothing: We see a paint-stained T-shirt and jeans. Exactly the way Johnny saw himself dressed in the vision of Chloe's murder.*

62 INT. CHLOE'S APARTMENT - DAY

62

*Johnny comes out of his VISION.*

JOHNNY

*It was Nora.*

BRUCE

*She called?*

JOHNNY

*I thought it was Lyne, but it was  
Nora....*

63 EXT. LYNE'S HOUSE - STUDIO - DAY

63

*Nora walks toward the rocky coast. Reveal Chloe in front of her. In the white dress.*

(CONTINUED)



63 CONTINUED:

63

CHLOE

Are you sure he's okay? On the phone you made it sound like he might hurt himself.

NORA

He's been so lost without you. He needed to take a walk, to clear his head.

CHLOE

What you said about Mr. Graydon. It's true? He's been fired?

NORA

Your leaving put everything in perspective. You won't have to worry about Tom Graydon. Ever again.

64 EXT. LYNE'S HOUSE - DAY

64

Walt's cruiser pulls up. He and Johnny and Bruce rush out.

65 EXT. LIGHTHOUSE STUDIO - BY THE ENTRANCE - DAY

65

Johnny, Bruce and Walt convene.

WALT

Main house is clean.

BRUCE

(re: lighthouse)  
Let's check in here.

JOHNNY

Wait--

Johnny spots Nora's apron. Discarded near the door on the way out.

JOHNNY

This is Nora's.

Johnny touches it. WHOOSH!

66 VISION - MATCH & MOVE AROUND THE CANVAS

66

*As Nora appears, at a canvas, putting her apron on to start a day of work.*

(CONTINUED)

66 CONTINUED:

66

*Johnny is at a canvas, beside Nora, watching in THIRD PERSON. This is her memory. Lyne enters, a spring in his step.*

LYNE

*Did you see that sunrise?  
Magnificent!*

NORA

*Someone's full of energy today.*

*Lyne sips coffee.*

LYNE

*I've been thinking. Chloe's an art student. And she knows her way around a studio. She has an extraordinary eye for color.*

*Nora stops priming.*

NORA

*What are you saying?*

LYNE

*Perhaps it's time for a change. Time for you to fly on your own. God knows I've taught you all I can.*

NORA

*But I like it here. I like being with you.*

LYNE

*It's best for both of us if you go. You'll be free.*

*Now Nora looks at him, betrayed and hurt.*

NORA

*She's not even family.*

LYNE

*Nora --*

NORA

*Why do we have to live this lie?*

LYNE

*It's the truth. My truth.*

(CONTINUED)

66 CONTINUED: (2)

66

NORA

*And I've accepted it. For you.  
I tell everyone I'm your assistant.  
But it's lie.*

*(then)*

*You're my father.*

LYNE

*You are my flesh and blood, Nora.*

*He touches her face.*

LYNE

*But you know this -- you can never  
be my muse.*

*Nora is quietly crushed. Johnny sees this, and WHOOSH!*

67 BACK OUTSIDE THE STUDIO

67

Johnny comes out of it...

JOHNNY

Nora... She was his only real  
daughter...

68 EXT. BEACH - DAY

68

... Nora, on the rocky coast. Chloe looks out, now wearing  
that familiar white dress.

CHLOE

Are you sure he's on his way back?

NORA

He'll be here.

Chloe feels good about what's coming.

CHLOE

I'm glad you called. You've always  
been so good to me, Nora. In a  
way, I feel like we're almost  
...sisters.

Chloe smiles, feeling at home. Nora smiles back.

As Chloe looks back at the coastline, Nora looks down.

Nora eyes a ROCK. Big one. Perfect for bludgeoning.

We recognize it as the one Johnny held in his vision.

(CONTINUED)

... Nora picks up the rock.

Chloe looks down the beach. She spots a lone figure. Lyne is approaching.

CHLOE

I see him.

NORA

Good. I want him to look at you.  
I want him to find you exactly  
where he found her.

Chloe stops and turns...

CHLOE

Who?

NORA

Julia.

Nora hits Chloe in the forehead with the rock. Chloe falls to the sand.

Just then, Johnny, Bruce and Walt rush toward the rocks.

JOHNNY

Nora!

Nora sees them. But doesn't care. She is over a dumbstruck Chloe.

NORA

He's my father. And I'm his only  
muse.

Nora raises the rock, as...

JOHNNY

Nora, wait! You don't want to do  
this.

Nora shivers, the cold wind whipping around her. She suddenly seems torn -- confused.

NORA

It's not right. He should be  
mine.

JOHNNY

Yes, it's all been a lie. And  
you wanted me to see that lie,  
didn't you, Nora? That's why you  
sent me the painting.

68 CONTINUED: (2) 68

We realize he's right. She did send him the painting.

JOHNNY

So you could stop hurting.

Johnny eases closer, as Nora breaks into tears...

NORA

I just wanted him to love me. To think that I was beautiful.

JOHNNY

I know.

Johnny gently takes the rock from her hand as she crumbles into his arms. Walt and Bruce react. The moment Johnny touches her...

69 OMITTED 69  
AND AND  
70 70

71 *A FLURRY OF IMAGES* 71

-- 1) *A younger Nora swings a similar rock.*

-- 2) *Julia is hit in the forehead.*

-- 3) *Nora drags her body into a skiff.*

72 BACK TO THE BEACH 72

Johnny lets go of Nora. By now, Walt has pitched in, readying cuffs.

Johnny goes to a dazed Chloe, a slight trickle of blood moving down her face. For a moment, it reminds him of his VISION.

Lyne has just arrived behind them.

LYNE

Nora?

NORA

Daddy?

LYNE

What have you done?

(CONTINUED)

72 CONTINUED:

72

JOHNNY  
(to Lyne)  
She killed Julia and made it look  
like an accident.

LYNE  
Is this true?

NORA  
I wanted you to see me. You never  
could see me.

Off Nora, we're....

73 INT. JOHNNY'S HOUSE - DAY

73

... On Chloe, in one of those insane "jots" Johnny made  
earlier. REVEAL Johnny, in jogging suit, sweaty, picking  
up the scraps and shoving them in a plastic bag. Bruce,  
sipping OJ, grabs a bloody one and shows it to Johnny.

BRUCE  
So, in the end, my psychic friend,  
who's obsession do you think you  
were channeling -- Lyne's, or  
Nora's?

JOHNNY  
Doesn't matter, it's gone. Grabbed  
a pencil this morning, here's  
what came out...

Johnny pulls a paper from his pocket. Stick figures,  
badly drawn images of two men. Bruce furrows his brow.

JOHNNY  
It's you and me.

BRUCE  
You caught my classic, masculine  
jaw line.

JOHNNY  
That's not your jaw -- that's a  
hat.

BRUCE  
Interesting.

The doorbell RINGS.

74 AT THE DOOR - SECONDS LATER 74

Johnny opens. It's Chloe. Johnny smiles.

JOHNNY  
You look familiar.

75 INT. JOHNNY'S HOUSE - KITCHEN - LATER 75

Chloe nurses tea, Johnny sips coffee.

CHLOE  
He called me today. Said I could  
move on if I wanted to. That  
he'd help me out with money.

JOHNNY  
Is that what you want?

CHLOE  
There's this art school for kids  
near my apartment. I'm gonna  
teach. Save up. Maybe go to  
France and study the masters.

She smiles nervously, then...

CHLOE  
I still can't believe I did what  
I did. But it was something...  
to to see 'the great Andrew Lyne'  
painting again. He seemed so...  
amazing.

JOHNNY  
On the surface.

She can't deny that. She takes a final sip.

CHLOE  
I should get going.

She hands him the tea mug, Johnny takes it. A slight  
*WHOOSH*. Chloe starts away...

JOHNNY  
Laura?

She turns...

JOHNNY  
Try Italy. I think you'll do  
very well there.

CHLOE  
Italy? Ciao!

(CONTINUED)

75

CONTINUED:

75

She smiles. And Johnny watches her go.

FINAL FADE OUT.

END OF ACT FOUR

THE END