

Production Company:  
Dead Zone Production Corp.

**THE DEAD ZONE**

"OLD DEAD"

Production #12-4008

Written by

Christina Lynch & Loren Segan

Directed by

Mike Rohl

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THE DEAD ZONE

"OLD DEAD"

CAST

JOHNNY SMITH	MARTY BRACKNELL	*
BRUCE LEWIS	BEBE ANDERSON	
SARAH BANNERMAN (1990 & PRESENT)	MARY JANE STAMPWELL	
WALT BANNERMAN	MR. COLBERT	
J.J. BANNERMAN	SPYDER	
	MRS. PFORZHEIMER	
	MR. SAMUEL JOHNSON	
	ANOTHER OLD LADY	
	THIRD OLD LADY	
	PLAINTIVE OLD WOMAN	
	DR. MARTIN	
	MR. WARREN	
	SARAH'S ROOMMATE STACY (1990)	
	SARAH'S MOM MARGARET (1990)	*
	BODY FARM MANAGER	
	ORDERLY	*

NON-SPEAKING

ELDERLY RESIDENTS OF FOXGLOVE AND MOURNERS AT MEMORIAL SERVICE

DEAD BODIES: AFRICAN-AMERICAN MAN (MR. NICHOLS) AND OTHERS

HANDCUFFED BIKER DUDE

TWO PARAMEDICS

BODY FARM EMPLOYEE (ELLIOT)

THE DEAD ZONE

"OLD DEAD"

SETS

INTERIORS

FOXGLOVE RETIREMENT HOME  
FOYER  
UNISEX RESTROOM  
HALLWAY  
CARD ROOM \*  
MARTY'S ROOM  
BEBE'S ROOM  
BASEMENT/TRASH ROOM  
STAIRWELL \*  
SITTING ROOM \*

SHERIFF STATION

FUNERAL HOME  
SANCTUARY  
CASKET DISPLAY AREA  
COLD STORAGE

BANNERMAN HOME  
KITCHEN & ADJACENT  
JJ'S ROOM

FORENSICS BODY FARM OFFICE/ROOM \*

VEHICLES

JOHNNY'S RANGE ROVER

BRUCE'S SUV

SPYDER'S VAN

GREEN STEP VAN

JJ'S BICYCLE

OFF-ROAD PICKUP TRUCK

AMBULANCE

EXTERIORS

COUNTRY ROADS (SOME WINDY)

FOXGLOVE RETIREMENT HOME  
GROUNDS

FORENSICS BODY FARM  
FIELD

STREAM

WOODS

GATED/FENCED AREA

"SECURITY" TRAILER \*

FUNERAL HOME/OLD CEMETERY

MARGARET BRACKNELL'S GRAVE \*

BANNERMAN HOME

ANIMAL SHELTER

\*

THE DEAD ZONE

"OLD DEAD"

TEASER

FADE IN:

1 EXT. COUNTRY ROAD - DAY 1

Johnny's Range Rover cruises along through the wooded countryside.

SARAH V.O.

I appreciate you driving us out to see my father.

2 INT. RANGE ROVER - CONTINUOUS 2

Johnny is driving, Sarah in the passenger seat and JJ in the back, playing Gameboy. The kid does not look happy.

SARAH

This was not a good time for my car to die.

JOHNNY

It must be nice to have your dad move back to Cleaves Mills.

SARAH

"Nice"--that's one way to describe it.

Sarah checks her watch. Johnny notices.

JOHNNY

He wasn't happy about leaving Florida?

SARAH

He didn't have any choice. With Mom gone and him suffering his second stroke, the doctors said it wasn't a good idea for him to live on his own.

JOHNNY

What about your place?

SARAH

He wouldn't even discuss it.

She checks her watch again.

(CONTINUED)

2 CONTINUED: 2

She catches Johnny watching her.

SARAH

I told him I'd be there at ten.  
I don't want to be late.

JOHNNY

That's funny, when we were going  
out, you were always late.

SARAH

I was not.

JOHNNY

Yes, you were. I missed the first  
twenty minutes of every movie we  
saw. How did ET get to Earth? I  
don't know. Why did the Empire  
need to strike back? Beats me.

JJ

(sarcastic, nose in  
Gameboy)  
Way to go, Mom.

SARAH

Now you're ganging up on me.  
(seeing the turn off)  
It's the next right.

3 EXT. COUNTRY ROAD - CONTINUOUS 3

The Rover turns off onto a side road and past a sign that  
reads, "FOXGLOVE RETIREMENT HOME" 'More Than Friends,  
We're Like Family'. There's a picture of a smiling elderly  
man and woman. The perfect place to spend your golden  
years.

4 INT. RANGE ROVER - CONTINUOUS 4

As they pull up in front of a large, Stephen King-picture  
perfect house with a manicured lawn and wide front porch.

JOHNNY

This looks fantastic.

SARAH

What do you think, JJ?

JJ

Cool. Can we go home now?

(CONTINUED)

4 CONTINUED: 4

Sarah gathers herself.

JOHNNY  
You okay?

SARAH  
(covering)  
I'm fine. Let's go.

She gets out, Johnny and JJ follow...

5 INT. FOXGLOVE - MOMENTS LATER 5

They ENTER into the large foyer with a large floral arrangement--TALL STALKS OF FOXGLOVE--in the center. Several elderly residents walk past in conversation. Johnny notices a look on JJ's face.

JOHNNY  
What's wrong?

JJ  
It smells in here.

SARAH  
Smells like what?

JJ  
Old people.

Johnny stifles a laugh, then gets a stern look from Sarah.

JOHNNY  
He said it.

Johnny spots a UNI-SEX RESTROOM (they have these in converted houses, unlike what you might find in a commercial hospital).

JOHNNY  
You guys go on, I'm going to visit  
the little old persons' room.

JJ laughs. Sarah isn't amused. Johnny points at JJ as he moves away...

JOHNNY  
It's him, not me.

6 INT. RESTROOM - A FEW MINUTES LATER 6

Johnny's at the sink, washing his hands. He goes to touch the soap dispenser and--WHOOSH.

7 EXT. FIELD - VISION 7

*Johnny is standing in the woods. It seems peaceful enough as he turns and SEES the back of what appears to be an OLDER WOMAN sitting on the ground against a rock. Johnny steps closer to get a better look. As he steps around, we see the woman's eyes are open, her face seems peaceful and content, but there's something wrong about her. Her eyes don't move, her skin seems pale and dried. As Johnny leans down to look closer at her face, a LARGE BUG suddenly CRAWLS OUT OF HER MOUTH. Johnny jumps back. It's now obvious that she's DEAD.*

8 RESUME - RESTROOM 8

Johnny flashes quickly out of the vision, staring at himself in the mirror. What the hell was that?

9 INT. FOXGLOVE - JUST OUTSIDE RESTROOM - CONTINUOUS 9

As Johnny opens the door to head out, there's a Little Old Lady standing there with her back to him.

JOHNNY

Excuse me--

She TURNS as Johnny finds himself looking straight into the face of the very same Woman he just saw in his vision -- dead as a doornail.

OLD WOMAN

I'll never get used to these co-  
ed water closets.

She enters the bathroom, closing the door behind her.  
OFF Johnny's look,

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

10 INT. FOXGLOVE - STAIRWELL - MOMENTS LATER

10

Johnny hesitates as he sees Sarah talking to a younger looking woman. MARY JANE STAMPWELL, she wears gardening gloves and hat, she carries a basketful of freshcut FOXGLOVE. She's friendly but there's something odd about her.

MARY JANE

I wasn't expecting you 'til ten.

SARAH

I didn't want to take a chance with the traffic.

Johnny joins them.

SARAH

Mrs. Stampwell. Johnny Smith. Johnny's an old friend of the family.

MARY JANE

Mister Smith.

JOHNNY

Looks like you've got a green thumb.

MARY JANE

These lovelies--Foxgloves, my favorite. The house is named for them.

It's kind of creepy, the way she sniffs at the flowers, caresses them as she arranges them in a vase.

SARAH

How was my father's first night?

MARY JANE

A bit restless. They all are at first. He had roast beef for dinner and a double helping of apple pie.

JOHNNY

Wow. I microwaved some leftover macaroni and cheese.

(MORE)

(CONTINUED)

10 CONTINUED:

10

JOHNNY (CONT'D)  
(making a joke)  
Maybe I should put some gray in  
my hair and get a room?

(CONTINUED)

10 CONTINUED: (2)

10

JJ laughs. But Mary Jane just stares at him.

MARY JANE

The house is restricted to senior citizens only.

Johnny looks at Sarah, then...

JOHNNY

No, I realize that, I was just...

MARY JANE

(deadpan)

To be perfectly frank, I don't believe a younger man would fit in here.

Now it's Sarah that stifles the laugh, as Johnny gives up.

JOHNNY

You know, you're probably right. I don't know what I was thinking.

Awkward BEAT, then....

MARY JANE

Well, I should check on lunch. It was nice meeting you.

JOHNNY

Same here.

She walks away.

JOHNNY

She's... interesting.

10A INT. FOXGLOVE - CARD ROOM - MOMENTS LATER

10A

Sarah, Johnny, and JJ head down the hall.

SARAH

It's been awhile since you've seen Daddy. I just want to prepare you.

JOHNNY

Prepare me?

(CONTINUED)

10A CONTINUED:

10A

SARAH  
After Mom died, he became  
withdrawn. Since his last stroke  
his memory hasn't been so good.

11 THEY TURN A CORNER

11

and run into Bruce, who's walking an old man, MR. COLBERT.

BRUCE  
Hey!

SARAH  
Bruce?

JOHNNY  
What are you doing here?

BRUCE  
I have a few physical therapy  
patients here. Hey, JJ.

JJ  
(still reading his  
comic)  
Hey.

JOHNNY  
Sarah's father just moved in here.

BRUCE  
Really? That's great. I mean,  
it must be nice to have him close?

Sarah nods and forces a smile, as the OLD MAN clears his  
throat...

BRUCE  
Oh, my bad. Everybody, this is  
Mr. Colbert.  
(loud)  
These are some friends of mine!

SARAH  
Mister Colbert.

MR. COLBERT  
(loudly)  
I just got me a new hip! Titanium!

JOHNNY  
Looks like you're getting around  
pretty good.

(CONTINUED)

11 CONTINUED:

11

MR. COLBERT

Huh?

BRUCE

You have to shout at him.

JOHNNY

(louder)

I said it looks like you're walking really well!

MR. COLBERT

Fast enough to stay ahead of the Shadow Man!

JOHNNY

The Shadow Man?

BRUCE

It's something the patients made up. Some 'thing' that walks the halls at night snatchin' up peoples' souls.

JJ

(suddenly interested)

That sounds cool.

SARAH

It sounds terrible.

BRUCE

Well, we better finish our walk.

MR. COLBERT

Huh?

BRUCE

LET'S GO!

Bruce shrugs and walks away helping the old man. Mr. Colbert stops and looks back at them.

MR. COLBERT

(in a serious tone)

Lock your doors. He's coming for us all.

The old man shuffles away up the corridor.

SARAH

I hope he's not my father's roommate.

12 THEY ROUND THE CORNER,

12

as Sarah STOPS and SEES...

MARTY

Sarah's dad, 75, a gruff looking man with white hair and a slightly frail body. At the moment, he's getting a lesson in how to play the DRUMS from SPYDER, early 20s, a heavily tattooed rocker type in scrubs who works at the home. Marty, his back to Sarah and Johnny, is banging the drum sticks on the table top. He's enjoying himself.

SPYDER

That's pretty good.

MARTY

I used to play a little when I was young. Always dreamed I was the next Gene Krupa.

SARAH

Hey, Dad!

He suddenly stops drumming, his expression shifting slightly.

MARTY

That's enough for today.

It's an awkward moment. When it's obvious Marty isn't going to make introductions, Sarah sticks her hand out to Spyder.

SARAH

I'm Sarah, the daughter.

SPYDER

Spyder. The orderly.

As Sarah shakes his hand, Johnny looks at the tattooed snake crawling ominously up Spyder's arm.

JOHNNY

Drummer, huh?

SPYDER

Yeah.

JJ

You got a band?

SPYDER

Yeah. Mostly we play in my garage. We're trying to get enough cash to cut a demo tape. Studio time costs big money.

(CONTINUED)

12 CONTINUED:

12

Another awkward lull, then...

SPYDER

Well, I guess I better go see if  
anybody fell down.

He walks away. Johnny steps forward.

JOHNNY

Mr. Bracknell. Remember me?

Marty glances up at Johnny.

MARTY

I'm old, not stupid.

JOHNNY

No sir, I didn't mean...

MARTY

I certainly remember my daughter's  
husband.

JJ

Husband? Johnny's not...

Sarah stops him with a touch.

SARAH

Walt is my husband, Daddy. Johnny  
was my boyfriend back when Mom  
was...

She stops herself, as Marty cuts her a look. He looks at  
Johnny again, then...

MARTY

You used to climb our oak tree.

JOHNNY

(smiles)  
That's right.

It seems like everything might settle down, then...

MARTY

You kids ruined my back yard.  
Tore up the bushes and ruined the  
grass.

So much for happy memories. Sarah tries to switch gears...

SARAH

I brought JJ. Say hi to your  
grandfather.

JJ freezes, as Johnny finally gives him a little push

(CONTINUED)

12 CONTINUED: (2)

12

from behind.

MARTY

What's the matter? Cat got your tongue?

JJ

(matter of fact)

Are you going to die soon?

Sarah is mortified. Johnny looks away...

SARAH

JJ! Daddy, I'm sorry...

MARTY

Don't get your curlers in a bunch. About time someone mentioned the eight hundred pound gorilla.

(beat, to JJ)

You ever hear about the Korean War?

JJ shakes his head no.

MARTY

May 25th, 1952. Raid on Agok. We were surrounded. Our ammunition was running out, when...

Marty suddenly stops and looks over at Johnny and Sarah.

SARAH

We're gonna take a little walk. You two take your time.

Sarah hesitates, then walks away. Johnny looks at Marty, all he sees is a stone wall, then he follows Sarah out.

MARTY

Where was I?

JJ

1952. Surrounded. No ammunition.

13 EXT. FOXGLOVE GROUNDS - MOMENTS LATER

13

Johnny finds Sarah staring out a large window.

SARAH

(covering her pain)

He looks good, doesn't he? A little pale, but that's to be expected...

(CONTINUED)

13 CONTINUED:

13

JOHNNY

Sarah...

SARAH

I don't want to talk about it.

(beat)

I'm glad he's taking an interest  
in his grandson. A boy should  
know his grandfather before it's  
too late.

A BEAT, then...

WOMAN'S VOICE

Sarah Anne?

Sarah and Johnny turn to see the very same little Old  
Woman Johnny saw in his bathroom vision.

SARAH

(surprised to see her)

Mrs. Anderson? Oh my God!

Sarah and the woman embrace.

SARAH

It's been... twenty years.

BEBE

I'd never forget my little bumble  
bee!

SARAH

Bumble Bee. I forgot all about  
that.

BEBE

(to Johnny)

She used to open our refrigerator  
and stick her fingers in the honey  
jar.

JOHNNY

Did she?

SARAH

I can't believe you remember that.  
And I had no idea you were here.

BEBE

Marty didn't mention it to you?

(CONTINUED)

13 CONTINUED: (2) 13

SARAH

No, he didn't. We didn't really...  
We didn't get a chance to talk.

Sarah realizes Johnny is standing behind her.

SARAH

I'm sorry. Johnny, this is Mrs.  
Anderson, a very dear friend of  
my mother and father.

JOHNNY

We've met... kind of.

BEBE

Call me Bebe, everybody does.

They shake hands, WHOOSH...

14 *EXT. WOODS - DAY - VISION* 14

*Another QUICK FLASH from the previous vision. The BUG  
CRAWLING OUT OF HER MOUTH.*

15 *EXT. FOXGLOVE GROUNDS - CONTINUOUS* 15

Johnny flashes out, even more disturbed by what he's seen.

SARAH

Bebe's husband was in charge of  
my father's old Army unit. They  
were all friends for nearly...

BEBE

Fifty years.

JOHNNY

That's amazing.

BEBE

Joe's been gone six years now.  
You don't know how it lifted my  
spirits to see Marty again.

SARAH

I'm happy Dad has a friend here.

BEBE

Oh, you know your father--he's  
such a people person.

Sarah exchanges a look with Johnny, 'people person'?

(CONTINUED)

15 CONTINUED:

15

BEBE

And how he loved your dear mother,  
God rest her soul.

Sarah can't help but be touched and slightly bothered by  
the comment.

BEBE

Well, I'm off for bingo. Don't  
be strangers. Toodle-oo!

She moves off. Johnny isn't sure what to do...

JOHNNY

Sarah, that woman is...

SARAH

A Godsend. Maybe Dad and I won't  
ever be close, but at least I  
know he won't be completely alone.

Johnny decides not to say anything until he knows more  
about the situation.

16 INT. SHERIFF STATION - LATER

16

Johnny is talking to Walt in his office. Walt is busy  
with some paperwork.

WALT

You're sure the old lady was dead?

JOHNNY

I'm sure.

WALT

No sign of violence? Or a  
struggle?

JOHNNY

She was just sitting there...  
dead.

WALT

Let's face it, John, everybody  
who goes to live at one of those  
retirement places, ends up dying  
there. It's the ultimate one-way  
trip.

JOHNNY

Bebe Anderson didn't look like  
she was checking out anytime soon.

(CONTINUED)

16 CONTINUED:

16

WALT

You can't always tell. I knew a guy named Donnie Palmer. Big strong kid, athlete, he drops dead waiting for a bus. No warning, just splat! Face first into the asphalt.

JOHNNY

That's a heartwarming story.

Something else is troubling Johnny.

JOHNNY

Has Sarah talked to you about her father? Why they don't get along?

WALT

She's always kept that part of her life private. I get the feeling she and her dad were never close. Her mom was the buffer, and when she died the relationship just got worse.

JOHNNY

That's strange, because when we were kids, Sarah and her dad were very close. I remember wishing my father and I could be more like them.

WALT

What could have happened?

JOHNNY

When her mom died, Sarah and I had broken up for a few months. She was 'finding' herself.

WALT

Finding herself?

JOHNNY

New friends, new music, she dyed her hair pink. Her 'punk phase'.

WALT

You think you know a person.

JOHNNY

You didn't have a punk phase?

Walt just deadpans him.

(CONTINUED)

16 CONTINUED: (2)

16

WALT

Look, John, about your vision.  
I'd prefer it if you didn't bring  
this up to Sarah. At least not  
until you know more about it.

JOHNNY

Me? You want me to go back out  
to Foxglove?

WALT

I'm swamped here and until there's  
some evidence of a crime...  
Besides, Sarah could use the moral  
support.

Johnny nods, reluctantly, then, as he heads out:

JOHNNY

Okay, I'll keep an eye on things.

WALT

Pink hair, huh? Glad I missed  
that.

17 INT. FOXGLOVE - CARD ROOM - AFTERNOON (DAY 2)

17

Marty is playing cards with some other RESIDENTS, including  
Bebe. Johnny and Sarah stand in the doorway. Johnny  
holds a picnic basket.

BEBE

Don't you look pretty as a picture?

SARAH

Thank you.

(beat)

Dad, I made a picnic lunch. I  
thought we could eat out on the  
lawn. It's such a nice day.

BEBE

That sounds lovely. Go have lunch  
with your daughter, Marty.

Marty doesn't look up from his cards.

MARTY

I'm down a dollar and a half.

Sarah is crestfallen, as Bebe notices her reaction.

BEBE

Don't be silly. It's only nickels  
and dimes.

(CONTINUED)

17 CONTINUED:

17

MARTY

(flares)

Easy for you to say. The pension  
Joe left you could choke a horse.

Even Bebe is taken aback by his attitude.

JOHNNY

If it's money, I can lend you...

MARTY

(irritated)

I don't want your money. I just  
want to be left alone. Why is  
that so hard for everyone to  
understand?

He gets up and walks away.

BEBE

I'm sure he didn't...

Sarah turns and rushes away in the other direction.

BEBE

Sarah?

Johnny considers Bebe, then goes after Sarah.

18 INT. FOXGLOVE - HALLWAY - MOMENTS LATER

18

Johnny looks for Sarah, when he runs into Bruce.

BRUCE

Just the man I've been looking  
for.

JOHNNY

Have you seen Sarah?

BRUCE

No.

JOHNNY

Thanks.

Johnny starts away, as Bruce grabs him by the arm.

BRUCE

Whoa, hold on! You can't leave  
yet.

(CONTINUED)

18 CONTINUED:

18

JOHNNY

What are you talking about?

BRUCE

It's Live Entertainment Tuesday,  
and the Great Boudini's van broke  
down.

JOHNNY

The Great Boudini?

BRUCE

I pick up a few bucks booking  
talent for the residents. Every  
Tuesday there's a live performance.  
Today it was going to be a  
magician.

JOHNNY

What's this got to do with me?

Off the moment, we...

CUT TO:

19 INT. FOXGLOVE - CARD ROOM - LATER

19

All the residents, including Marty, Bebe and Mr. Colbert  
are gathered on chairs in front of the makeshift stage.  
Mary Jane stands at the back.

BRUCE

(holding a microphone)  
Jonathan the Mysterious will now  
choose an object from the box and  
astound you with his supernatural  
powers.

Johnny shoots Bruce a glare, then sticks his hand in a  
box and pulls out a small silver locket.

BRUCE

He's now searching the darkest  
corners of his mind.

Johnny puts his hand over the mic and leans in close.

JOHNNY

(dry)  
If you don't stop that, Jonathan  
the Mysterious is leaving.

Johnny hesitates, but Bruce can't help himself.

(CONTINUED)

19 CONTINUED:

19

BRUCE  
Jonathan the Mysterious needs  
complete silence.  
(beat, Johnny starts  
to speak)  
Total stillness.  
(beat, and again)  
Absolute quiet.

Johnny rolls his eyes, then...

JOHNNY  
Is there a Mrs. Pforzheimer?  
Iris Pforzheimer?

MRS. PFORZHEIMER  
Yes! That's me!

Johnny concentrates, then...

JOHNNY  
This locket was given to you by  
your mother on your fourteenth  
birthday.

An elderly woman gasps...

MRS. PFORZHEIMER  
That's right!

JOHNNY  
(without looking)  
There's an inscription on the  
inside... *To my darling Iris,  
forever with love... Mama.*

The audience AWWWS. Mrs. Pforzheimer beams through her  
tears.

MRS. PFORZHEIMER  
Thank you! Thank you!

Even Bruce is impressed by the moment, as Johnny reaches  
into the box again. He pulls out a captain's sailing  
cap, then looks around and steps up to a large man, MR.  
JOHNSON.

JOHNNY  
Samuel Johnson.

MR. JOHNSON  
I am.

(CONTINUED)

19 CONTINUED: (2)

19

JOHNNY

You used to have a sailboat called  
the "True Love."

MR. JOHNSON

That's right.

JOHNNY

(beat)

It burned. A mysterious fire  
while it was docked.

Mr. Johnson is clearly uncomfortable with the direction  
this is heading.

MR. JOHNSON

There's no need to go into all  
that--

JOHNNY

(cutting him off)

There was an insurance claim. An  
arson investigation. There were  
questions concerning...

Mr. Johnson suddenly snatches the cap from Johnny's hand  
and quickly rises...

MR. JOHNSON

That's enough!  
(realizes all eyes  
are on him, then...)  
I, uh, forgot to take my  
medication!

He quickly exits the room. Johnny shoots Bruce a look  
like "Anymore pal?".

BRUCE

Well, it looks like that's all  
the time we have!

MR. COLBERT

What about the Shadow Man?

Johnny turns as the residents begin to get anxious.

ANOTHER OLD LADY

Yes, what about that? I'm afraid  
to leave my room at night!

THIRD OLD LADY

Is it my time soon?

PLAINTIVE OLD WOMAN

We want to know. Tell us!

(CONTINUED)

19 CONTINUED: (3) 19

They start to crowd Johnny, ad libbing "Tell us." Mary Jane quickly steps in.

MARY JANE  
Alright, that's enough. Let's  
thank our guest.

Everyone applauds, as Johnny turns and finds Bebe standing in front of him. She's holding a gold bracelet.

BEBE  
I was wondering if you might touch  
this?

Before he can react, she puts the bracelet in his hand,  
WHOOSH--

20 EXT. FIELD - DAY 20

*Bebe is once again dead in the field. Stylize rapid fire shots that are CLOSE ON different angles: face, foot, eye. A bug comes out of her mouth, very horror movie/nightmare-looking.*

21 RESUME - CARD ROOM 21

Johnny comes out of vision to see the live Bebe staring at him expectantly, a smile on her face. Johnny shakes his head.

JOHNNY  
I'm sorry.

BEBE  
It was a gift from my husband. I  
was hoping you could tell me that  
he's alright. Even happy.

JOHNNY  
I'm sure, wherever he is, he's  
both if he's thinking about you.

She smiles and walks away, as Bruce steps up to him.

JOHNNY  
She can't go on any solo walks.

BRUCE  
What?

JOHNNY  
She's going to die somewhere in  
the woods.

(MORE)

(CONTINUED)

21 CONTINUED:

21

JOHNNY (CONT'D)  
(off Bruce's look)  
I don't understand it either.  
You need to make sure she doesn't  
go outside alone until I can figure  
it out.

BRUCE  
I'll pass it on to the night shift.

Off Johnny's expression as he watches Bebe sitting across  
the room holding the gold bracelet,

22 INT. JOHNNY'S HOUSE - MORNING (DAY 3)

22

Johnny is reading the paper and having breakfast. The  
PHONE RINGS. INTER-CUT BETWEEN SARAH AND JOHNNY.

JOHNNY  
Hello. Sarah?

SARAH  
(upset)  
She's dead, Johnny. They found  
her early this morning in her  
bed.

JOHNNY  
Who?

SARAH  
Bebe Anderson.

Off Johnny's look, we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

23 INT. FOXGLOVE - EARLY MORNING

23

Johnny and Sarah rush up as Bebe's body, covered by a sheet, is being wheeled out of her room on a gurney. Mary Jane speaks with DR. MARTIN.

MARY JANE

I've tried to contact her family.  
A niece out in Arizona.  
(she sees Sarah)  
Excuse me, Doctor.

She approaches...

MARY JANE

Oh, Sarah, I'm glad you came.  
Your father is very upset. He's  
in his room.

Sarah turns to Johnny.

JOHNNY

You go on ahead.

She hurries away, as Johnny hesitates, then steps up to the doctor.

JOHNNY

Doctor, I recently met Mrs.  
Anderson. I was wondering if you  
could tell me how she died?

DOCTOR

Well, I can't be sure until we do  
an autopsy. If you want my  
professional opinion, it was sudden  
cardiac arrest. She passed in  
her sleep.

JOHNNY

Thank you.

As Johnny takes this in he turns to see Mr. Colbert standing across the hallway.

MR. COLBERT

It was the Shadow Man. He took  
her just like he's gonna take the  
rest of us.

There's something dark and disturbingly obvious about his tone.

BRUCE V.O.

It doesn't make sense.

24 EXT. FOXGLOVE - LATER

24

Bruce and Johnny have a moment alone.

BRUCE

She died in her bed, not in the  
woods.

(CONTINUED)

24 CONTINUED:

24

JOHNNY

When I told you not to let her out alone, it must have changed the future.

BRUCE

That's what I'm saying, I spoke to the night duty nurse and she said Mrs. Anderson never tried to go outside. She said she ate dinner and went straight to bed.

JOHNNY

That doesn't make sense.

They both ponder this. It's a chilly moment.

BRUCE

Unless it was The Shadow Man?

JOHNNY

You don't actually believe that nonsense?

BRUCE

Normally, no. But since I met you, I try to keep an open mind about things.

Good point.

25 EST. SHOT - FUNERAL HOME - NEXT DAY (DAY 4)

25

The funeral home is on the grounds of the lovely old New England cemetery. Gnarled old trees, crooked old headstones from the 1700s. Again, classic Stephen King feel. Cars are pulling up for Bebe's memorial.

26 INT. FUNERAL HOME

26

Post-service, black-garbed MOURNERS stand in little groups, including Marty, Mr. Colbert, Johnny, Sarah, Bruce. A closed distinctive PINK COFFIN sits at the front of the room, a PHOTO of Bebe next to it.

JOHNNY

Something doesn't add up.

Bruce notices that Mary Jane is deep in conversation with a man in a dark suit, MR. WARREN.

(CONTINUED)

26 CONTINUED:

26

BRUCE

The nursing home operator and the funeral director. That's vertical integration for you.

Spyder steps up to move a few of the folding chairs.

JOHNNY

Spyder, right?

SPYDER

That's right.

JOHNNY

I thought you work at Foxglove?

SPYDER

Takes more than one minimum wage job to make a living in this town.

JOHNNY

How's the music business?

SPYDER

We're going to cut that demo in a few weeks.

JOHNNY

Good for you.

CROSSING SHOT

Spyder crosses as Sarah passes him to where Marty is sitting alone, his cap in his hands.

SARAH

Dad?

He looks up, for a moment confused.

MARTY

Margie?

He turns to see Sarah, his momentary lapse of memory corrected.

SARAH

Daddy, are you okay?

MARTY

I thought...

He stops and looks away again.

(CONTINUED)

26 CONTINUED: (2)

26

MARTY

Never mind.

SARAH

Listen, would you like to come  
stay at our place tonight? I've  
already spoken with Mrs. Stampwell.

(CONTINUED)

26 CONTINUED: (3)

26

MARTY

I want to go back to my room.

SARAH

I was thinking, before we go,  
maybe we could visit Mom.

Marty considers the graveyard, then...

MARTY

She's not here.

SARAH

Daddy...

Puts his cap back on.

MARTY

(firm)

There's nothing more to talk about.

Sarah has had it.

SARAH

Fine.

She turns and walks past Johnny.

JOHNNY

Hey.

She just keeps walking. Marty turns to look as he and Johnny connect for a moment, eye-to-eye. For a instant, there's a look of humanity and compassion in the old man's eyes. Something he won't or can't offer his daughter.

27 EXT. CEMETERY - AFTERNOON

27

Sarah is walking briskly through the cemetery. Johnny catches up to her, keeps walking with her.

JOHNNY

Sarah. Please, stop.

Sarah stops, and looks around at the headstones surrounding them.

SARAH

(beat, emotional)

Is this all there is at the end?

(CONTINUED)

27 CONTINUED:

27

JOHNNY

There's also love. Moments shared.  
Family.

SARAH

I'm going to be back here someday  
soon... For him. I hate to think  
this is how we're going to leave  
things.

JOHNNY

(beat)

Neither of my parents lived long  
enough for me to tell them how  
much they meant to me. Sometimes  
I feel like my life has a gigantic  
hole in it. Maybe someday I'll  
get the chance to say the things  
I didn't. Don't wait for your  
chance.

They stop in front of a pretty pink stone marker.

(CONTINUED)

27 CONTINUED: (2)

27

Sarah kneels in front of a headstone that says "Margaret Garth Bracknell, Beloved Wife and Mother, January 16, 1935 - August 17, 1990."

SARAH

Sometimes I think dying seems easy. It's surviving those who go before us that's hard.

JOHNNY

Did your father grieve when your mother died?

SARAH

He was too angry.

JOHNNY

At God.

SARAH

At me.

JOHNNY

Why would he be angry at you?

Sarah stands and looks at Johnny.

SARAH

Because he thinks I killed my mother.

She walks away. On Johnny,

28 INT. FOXGLOVE HALLWAY- DAY

28

Mary Jane comes out of Bebe's room. Johnny is here.

JOHNNY

Is Marty in there?

MARY JANE

He's just sitting on her bed staring at the wall. It's difficult on the residents when one of them passes. It reminds them of their own mortality.

JOHNNY

I'd like to talk to him.

29 INT. BEBE'S ROOM - MOMENTS LATER

29

Johnny steps into the room. Marty sits on the edge of the bed, his back slightly to the door.

(CONTINUED)

29 CONTINUED:

29

JOHNNY

Marty?

MARTY

Go away.

JOHNNY

Not until I say what I need to say.

(beat)

I know I'm not family...

MARTY

That's right, you're not.

Johnny hesitates, then continues...

JOHNNY

I think coming back here has brought up some old feelings for you.

(beat)

For Sarah, too. You could help things if you'd just talk to her.

Marty RISES and TURNS to face Johnny...

MARTY

I'm sorry, who are you?

JOHNNY

I'm Johnny.

MARTY

I mean, who are you? Are you someone who knows me? My life? My pain?

JOHNNY

No, but I'd like us to be friends.

MARTY

My friends are dead. Nearly everybody I've ever known or cared about is dead.

JOHNNY

You're wrong about that. There's somebody who cares a great deal about you. You're just too full of anger to see her.

(CONTINUED)

29 CONTINUED: (2) 29

As Johnny TURNS and reaches for the door knob, WHOOSH--

30 *EXT. FIELD - DAY - VISION* 30

*Again, Bebe is dead in the woods. Then Vision Johnny turns and sees, a few paces away, an ARM sticking up out of a stream. He walks over, looks down at AN AFRICAN AMERICAN MAN lying face up but underwater in the stream, eyes open. He leans in closer, sees something truly chilling: the number 342 written in magic marker on the man's neck. He looks back at Bebe, and notices "343" scrawled on the bottom of her foot.*

31 RESUME - INT. BEBE'S ROOM 31

Out of the vision, Johnny is staring at Marty.

MARTY

You might be able to see things other people can't. But there's a lot about life even you don't know.

Marty walks out, as Johnny considers the comment...

32 INT. SITTING ROOM - MOMENTS LATER 32

Johnny and Bruce walk into the room.

BRUCE

And they both had numbers written on them?

JOHNNY

On the bottom of her foot and across his neck.

BRUCE

That just doesn't make any sense.

Johnny stops as his eyes fall on something across the way.

BRUCE

Johnny?

Johnny steps past him to the far wall. Bruce FOLLOWS.

ON THE WALL

Several PHOTOS of past residents.

(CONTINUED)

32 CONTINUED: 32

One particular picture catches Johnny's attention. It's the African-American man from his previous vision.

JOHNNY

Who is that guy?

BRUCE

Uh, that's Mr. Nichols. He passed away about a month ago.

JOHNNY

He used to have the same room Bebe was in, didn't he?

BRUCE

Now that you mention it, I think he did. John, what's going on?

JOHNNY

That's what I'd like to know.

33 INT. BEBE'S ROOM - MOMENTS LATER 33

Johnny and Bruce walk back in to the empty room.

BRUCE

What are we looking for?

JOHNNY

I'm not sure.

Johnny notices some of Bebe's personal items in a box. He picks up several items and then a small framed photo of a much younger MARTY, HIS WIFE, BEBE AND HER HUSBAND.

As Johnny holds the photo, WHOOSH--

34 INT. FOXGLOVE HALLWAY - NIGHT - VISION 34

A DARK FIGURE passes by in the shadowy hallway, then FLASH--

35 EXT. FIELD - DAY - VISION 35

Vision Johnny sees Bebe dead in the field again, then FLASH

The African American man in the stream, then FLASH as he TURNS he suddenly notices --

MARTY, also dead in the woods and oddly propped up against a tree - a similar looking 3-digit number stenciled across the inside of his right forearm.

36 RESUME - BEBE'S ROOM

36

Johnny comes out of the vision.

JOHNNY

He's going to die just like the  
others.

BRUCE

Who?

JOHNNY

Sarah's father.

Oh shit.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

37 EXT. FOXGLOVE - EARLY EVENING 37

Johnny's on the phone to Walt, trying to keep his voice down.

JOHNNY

I don't know what I'm seeing,  
Walt, but it's not The Great  
Beyond. Can you meet me?

WALT ON PHONE

I've kinda got my hands full at  
the moment.

PULL OUT TO REVEAL:

38 EXT. BACKWOODS TRAILER - SAME TIME 38

Walt's got his foot on a handcuffed BIKER DUDE's head as he talks to Johnny on the cell.

WALT

Shut up.  
(into phone)  
We just busted a meth lab out in  
Landell. Sarah's on her way over  
there now. I'll catch up with  
you as soon as I can.

39 INT. FOXGLOVE - MARTY'S ROOM - SAME TIME 39

Sarah, home-cooked goodies in tow, looks in to see Marty, sitting alone, staring out the window, lost in his own thoughts.

SARAH

Dad...?

Marty continues to stare out the window.

SARAH

Mary Jane says you skipped  
breakfast and lunch.

MARTY

Wasn't hungry.

(CONTINUED)

39 CONTINUED:

39

SARAH  
Y'know... if you take Walt and me  
up on our offer, you could have  
home-cooked meals every night.

MARTY  
We've been over this.

Sarah, stung, tries to let it roll off.

SARAH  
(unpacking basket)  
I brought your favorite soup.  
Navy bean. Mom's recipe.

The mention of her mother cuts through him like a knife.

SARAH  
You have to keep up your strength.

MARTY  
I don't have to do anything.

Sarah sees something in his hand, reacts, recognizing it.

SARAH  
(gently, trying to  
bond)  
Is that Mom's scarf?

MARTY  
Please, Sarah--

SARAH  
I didn't know you kept it.

She reaches out her hand, he jerks away.

MARTY  
Let me be.

Wanting to help him, not knowing how, she looks at her  
father, fighting back tears.

SARAH  
Dad...

MARTY  
I can't do this... not now.

He heads out of the room. Hold on Sarah for a beat, gut-  
punched, mind racing. She sits down on the edge of the  
bed. BEAT. Then we see Johnny pass the door, then  
reappear and enter the room.

(CONTINUED)

39 CONTINUED: (2)

39

JOHNNY  
I've been looking for you.

She starts to cry, as Johnny sits down beside her.

JOHNNY  
Hey, come on, it's going to be  
alright.

(CONTINUED)

39 CONTINUED: (3) 39

He gently puts his arm around her, and, *WHOOSH*

*MATCH MORPH MERGE*

40 *INT. SARAH'S COLLEGE DORM - HALLWAY - VISION* 40

*Sarah, hair pink, Doc Martens, punked-out like Johnny described her in this era, rushing out as her roommate, STACY, babydoll dress, calls to her.*

*ROOMMATE*

*Sarah, the psych book I lent you--  
I need it back.*

*SARAH*

*Fine.*

*(checks clock)*

*Oh, my mom's gonna kill me--we're  
supposed to go shopping. She  
hates it when I'm late.*

*ROOMMATE*

*Hey, if she buys you that Donna  
Karan skirt--can I borrow it?*

*SARAH*

*As if.*

41 *RESUME INT. MARTY'S ROOM - HALLWAY - PRESENT* 41

Johnny flashes out of the vision,

*SARAH*

*I need some air.*

Sarah exits, as Johnny's about to leave when he notices the scarf on the floor and reaches for it, *WHOOSH*

42 *INT. SARAH'S MOM'S KITCHEN - FIFTEEN YEARS AGO* 42

*VISION JOHNNY is standing in Sarah's mom's kitchen. He looks out the window, sees SARAH'S MOM standing out front, dressed up, wearing the SCARF he's getting the vision off of. Checks her watch, looks up and down the street-- obviously waiting on Sarah, who's late.*

*VISION JOHNNY watches her a beat, happy to see her again... it's been a long time, and he was always fond of her.*

*The phone rings. Sarah's mom hears it, is coming back into the house. But the machine has already picked up.*

(CONTINUED)

42 CONTINUED:

42

SARAH V.O.  
*Hey, Mom, it's me. Got hung up  
at the library--study, study,  
study. Know I'm late--but I'm on  
my way. See you soon... Oh, I  
love you!*

*Sarah's mom SMILES to herself, then reaches for a framed  
photo of Sarah.*

SARAH'S MOM  
*I love you, too, Sarah.*

*She gently touches her finger tips to Sarah's mouth and  
sets the picture down. She walks out of the room. Johnny  
holds a beat, thinking about how he wants grownup Sarah  
to let herself off the hook, then he's startled by the  
sound of an O.C. THUD!*

*As JOHNNY quickly rushes back towards the kitchen*

*IN THE DOORWAY*

*Sarah's mom's legs are seen splayed out lifelessly, her  
unseen body laying dead on the kitchen floor.*

43 RESUME INT. MARTY'S ROOM - PRESENT

43

*Johnny comes out of the vision and gently drapes it over  
a framed wedding PHOTO of her and Marty.*

44 EXT. FOXGLOVE - GROUNDS - EVENING

44

*Sarah's looking up at the night sky. Johnny sits next to  
her.*

SARAH  
*I've tried, every way I can to  
get close to him.*

JOHNNY  
*He's hurting.*

SARAH  
*He's never going to forgive me.*

JOHNNY  
*It wasn't your fault.*

SARAH  
*I was late. I should have been  
there, and I wasn't.*

(CONTINUED)

44 CONTINUED:

44

JOHNNY

It wouldn't have mattered.

He searches for a way to tell her, then--

JOHNNY

(quietly)

She didn't suffer.

Sarah looks at him, realizing...

SARAH

You saw my mother die?

Johnny eyes never leaving Sarah's, as she begins to tear up.

JOHNNY

She heard your voice on the answering machine--you told her you were in the library studying. She smiled when you said that.

On Sarah, so needing to hear this.

SARAH

(smiling through her tears)

She did?

JOHNNY

Then you told her that you loved her. She picked up a picture of you and held it.

(beat)

Sarah, your voice was the last thing she heard. It was your words, "I love you," that she held inside her heart when she passed. What more could a person want?

Sarah stares at him, then starts to crumble. He pulls her into a hug, her shoulders trembling from the release. She sits up, looks Johnny in the eye.

SARAH

I blamed myself all these years.

JOHNNY

I know. It's time to let it go.

She wipes her eyes.

SARAH

If only I could get him to understand.

(CONTINUED)

44 CONTINUED: (2)

44

JOHNNY

He will.

(deep breath, time to  
tell her)

Right now he's a little  
preoccupied.

SARAH

By what?

JOHNNY

(beat, hard to ask)

What if this Shadow Man isn't a  
figment of Mr. Colbert's over-  
active imagination?

SARAH

You think someone's roaming the  
halls at night, killing the  
residents of Foxglove?

JOHNNY

I've been having visions, three  
altogether.

SARAH

What kind of visions?

JOHNNY

Dead bodies. First Bebe, then a  
resident who died here a month  
ago.

SARAH

You said there were three.

They lock eyes.

SARAH

(realizing)

Daddy?

45 INT. MARTY'S ROOM - MOMENTS LATER

45

MARTY

Over my dead body!

Sarah and Johnny are confronting Marty.

SARAH

You're not listening to me.  
There's a very real chance if you  
stay here you could die.

(CONTINUED)

45 CONTINUED:

45

MARTY

As opposed to what? Living  
forever?

Sarah pulls his suitcase out of the closet.

MARTY

Exactly when did the child become  
the parent?

SARAH

When the parent started acting  
like a baby. I've been asking  
you to come live with me for  
months. I'm not asking anymore.

MARTY

And I'm not leaving until I find  
out what the hell is going on  
here.

SARAH

So help me, Dad, if I have to get  
a court order--

JOHNNY

Sarah--

MARTY

Go ahead, call the police!

SARAH

I don't have to, I'm married to  
him!

Mary Jane comes in to see what all the commotion is.

MARY JANE

What's all this shouting?

SARAH

I'm taking my father home with me--

MARTY

The hell you are! You don't have  
a legal leg to stand on.

SARAH

It's not about that--

MARY JANE

I'm afraid it is. I'm sorry, but  
legally you can't discharge him  
without his permission.

(CONTINUED)

45 CONTINUED: (2) 45

Sarah looks at Johnny. ON MARTY and SARAH's standoff.

46 INT. FOXGLOVE - HALLWAY - LITTLE LATER 46

Pick up as Johnny's filling in Bruce, mid-conversation.

JOHNNY

Do me a favor, get one of your buddies to keep an eye on Marty, okay?

BRUCE

I'll do it personally.

JOHNNY

You can't.

BRUCE

Why not?

JOHNNY

Because I need you to help me.

47 INT. SARAH AND WALT'S KITCHEN - NIGHT 47

Sarah, upset about having to leave Marty at Foxglove, is cleaning up the dinner dishes.

SARAH

There has to be something we can do to keep my dad safe.

WALT

I've got a patrol car circling every hour and Mrs. Stampwell's added another man to security.

SARAH

If anything happens to him--

Walt takes a plate from Sarah's hands, looks her in the eye.

WALT

It won't. We'll make sure of it.

SARAH

The strangest part is Johnny is beginning to think this Shadow Man character might be real.

The CAMERA REVEALS JJ sitting just around the wall from them listening to every word.

- 48 EXT. FUNERAL HOME/CEMETERY - NIGHT 48
- Bruce and Johnny--flashlight in tow--walk through the cemetery, looking for Bebe's headstone.
- BRUCE  
This place gives me the creeps.
- JOHNNY  
Good. I owed you one for "Jonathan the Mysterious."
- He stops in front of a newly-dug grave, shines the flashlight on the headstone.
- JOHNNY  
Bebe's funeral was today. So where's the damn grave?
- 49 EXT. SARAH AND WALT'S HOUSE - NIGHT 49
- A SHADOW creeps around the front of the garage. PULL OUT TO REVEAL: JJ, having snuck out, backpack slung over his shoulder, slinking his bike down the driveway. As he hops on and rides off into the night...
- 50 INT. FUNERAL HOME - NIGHT 50
- Johnny and Bruce skulk about, past unsettling funeral paraphernalia: URNS, PLASTIC FLOWERS, etc., looking for clues to Bebe's whereabouts.
- Johnny points to a WALL DISPLAY OF CASKET SAMPLES. Bruce and Johnny exchange a freaked-out look, move slowly towards it, where they notice a door marked "COLD STORAGE".
- Johnny pulls open the door to find Bebe's distinctive PINK CASKET smack in the middle of a metal slab.
- As he and Bruce head towards it, their breath visible in the frigid air...
- BRUCE  
This is so wrong.
- JOHNNY  
I know. Shut the door.
- 51 INT. MARTY'S ROOM - SAME 51
- Marty's at his desk as he hears a distinctive TAP-TAP-TAP on his window. He crosses to it as he SEES JJ looking in from the outside. Marty actually seems happy to see the kid.

52 INT. FUNERAL HOME - COLD STORAGE - SAME 52

Bruce and Johnny stand in front of Bebe's casket.

BRUCE  
Rock, paper, scissors?

JOHNNY  
Just help me lift it!

As Bruce helps Johnny heft the lid, eyes closed...

The lid glides open REVEALING... an empty casket.

ON BRUCE, eyes still shut tight.

BRUCE  
How bad is it? Is it like the  
Crypt Keeper?

JOHNNY  
It's empty.

MAN O.C.  
Of course it's empty. Her body  
was cremated.

They spin around to see Mr. Warren, the funeral home director, and Spyder standing behind them. Spyder's holding a shovel as a weapon.

53 INT. MARTY'S ROOM - SAME 53

JJ climbs in through the window, backpack in tow.

MARTY  
Does your mother know you're here?

JJ shakes his head.

MARTY  
You shouldn't be sneaking out in  
the middle of the night.

JJ  
You can't fight The Shadow Man by  
yourself.

54 INT. FUNERAL HOME - MR. WARREN'S OFFICE - LATER 54

Johnny and Bruce stand awkwardly while Mr. Warren talks on the phone. Spyder leans on the shovel.

54 CONTINUED:

54

MR. WARREN  
(into phone)  
I don't think that will be  
necessary, Sheriff. Thank you.  
(hangs up, turning to  
Johnny and Bruce)  
I'm not going to have you two  
arrested.

JOHNNY  
One last request, may I see Mrs.  
Anderson's ashes?

MR. WARREN  
If it'll help satisfy your morbid  
curiosity.

As he turns to a shelf with a box on it,

SPYDER  
Mr. Warren, if you don't need  
me...

MR. WARREN  
Of course. Make sure the casket  
room is locked.

SPYDER  
Yes sir.

MR. WARREN  
(setting down the box)  
May I present Mrs. Bebe Anderson.

Johnny reaches out and picks up the box -- WHOOSH

55 EXT. FIELD - DAY - VISION

55

*SHAKY CAMERA POV of somebody running, then extra super  
close up of A TENNIS BALL. Suddenly we hear PANTING.  
It's someone playing catch with a DOG?*

56 RESUME INT. FUNERAL HOME - NIGHT

56

Out of vision, Johnny seems a little thrown as he looks  
at Bruce and Mr. Warren.

JOHNNY  
Thank you.  
(to Bruce)  
Let's go.

(CONTINUED)

56 CONTINUED: 56

BRUCE  
What did you see?

Johnny grabs him by the sleeve...

JOHNNY  
Later.

He drags Bruce out of the room.

57 EXT. ANIMAL SHELTER - LATER 57

Bruce's car sits parked in the far parking lot.

58 INT. BRUCE'S CAR - CONTINUOUS 58

Bruce and Johnny.

BRUCE  
I still don't get it. Why would  
someone replace Bebe's ashes with  
a dog's?

JOHNNY  
Good question. This is the only  
place between here and Bangor  
that has an animal crematorium.

BRUCE  
What's the connection between  
Foxglove, the funeral home, and  
the animal shelter?

Johnny suddenly spots something in the distance.

JOHNNY  
I think he just walked out the  
back door.

Bruce looks off, as...

CAMERA REVEALS - THEIR POV SPYDER

Coming out of the shelter.

BRUCE  
Spyder?

JOHNNY  
Apparently, it takes three minimum-  
wage jobs to make a living in  
this town.

(CONTINUED)

58 CONTINUED:

58

They watch as ANOTHER STEP VAN drives into the darkened lot and parks end-to-end with Spyder's van. A YOUNG MAN gets out and greets Spyder with a hand shake.

BRUCE

Who the hell is that guy?

JOHNNY

Beats me.

They watch as some paperwork and cash exchanges hands, and then each man opens the back of their respective vans and what appears to be a COVERED BODY is slid out of Spyder's van into the back of the step van. Another handshake and each man climbs back in his truck and drives away.

BRUCE

That wasn't what I think it was...  
was it?

JOHNNY

I don't know. Follow him.

BRUCE

Spyder man?

JOHNNY

The other guy.

As the step van drives off, Bruce discreetly tails him,

DISSOLVE TO:

59 EXT. WINDING COUNTRY ROAD - NIGHT

59

Around twists and turns in the curvy road, Bruce's car trails the step van until it disappears behind tall, ominous gates that clang shut before Bruce and Johnny can follow.

60 EXT. GATED AREA - SAME

60

Bruce and Johnny get out of the car, look for signage. There is none. Just dense woods, a chain link fence and razor wire on top.

BRUCE

What now?

JOHNNY

Now we climb.

61 EXT. WOODS - FEW MINUTES LATER 61

Bruce and Johnny drop into frame, having scaled the tall fence from the other side. Finding themselves in a wooded area. It's very creepy as they break out flashlights.

BRUCE  
What is this place?

JOHNNY  
I have no idea. Let's go.

Reluctantly, Bruce follows Johnny into the dark woods.

TIME DISSOLVE TO:

62 EXT. DEEPER INTO THE SAME WOODED AREA - SHORT TIME LATER 62

Johnny is just ahead of Bruce.

BRUCE  
We've been walking for ten minutes  
and it's nothing but trees and  
bushes.

JOHNNY  
A little further.

BRUCE  
(sniffs)  
What is that smell?

JOHNNY  
That can't be good.

Bruce takes several steps forward and stumbles over something and hits the ground.

JOHNNY  
You alright?

BRUCE  
I ripped my pants. What the hell  
did I trip over?

When Bruce shines his flashlight around behind him, they both see what he tripped over:

IN THE LIGHT

A FOOT attached to a hairy leg sticking out from behind a tree, THE NUMBER 839 written across the ankle.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

63 EXT. WOODS - CONTINUOUS

63

Utterly freaked-out, Johnny and Bruce hear DOGS in the distance, start to run. As they do, they start to stumble over and see other bodies, arranged in horrible ways:

A BODY SITTING PROPPED AGAINST A TREE

A CORPSE LIES UNDER ROCKS

The African American Man's corpse is in a stream (as it was in the vision)

Bruce stumbles again and lands with his flashlight a few inches from a WOMAN'S SLIGHTLY DISTORTED FACE.

BRUCE  
This must be Hell.

WE hear JJ's voice:

JJ V.O.  
It's a soul snatcher!

64 INT. MARTY'S ROOM - SAME

64

Marty and JJ.

MARTY  
Your mother said that?

JJ  
Kinda.

Marty considers things. He knows there's no monster, but things just aren't right. Starting with Bebe's sudden death, the behavior of the other residents and his grandson's obvious fear and apprehension.

\*  
\*  
\*  
\*

MARTY  
I might be crazy, but I know when somebody's yankin' my chain. There's no such thing as a demon that snatches peoples' souls. Not in this world anyway. Maybe we should...

Suddenly, they hear FOOTSTEPS in the hall outside, then an ominous SHADOW passes under the door and STOPS.

\*

(CONTINUED)

64

CONTINUED:

64

JJ steps quickly behind his grandpa as they both watch as someone or something jiggles the door handle, then MOVES ON. Marty looks back at JJ who's frozen with fear.

\*  
\*  
\*

MARTY

That's about enough of this  
nonsense.

\*  
\*  
\*  
\*

(to JJ)

You stay here.

Marty crosses to the door and quietly OPENS it. He looks back at the kid.

\*  
\*

(CONTINUED)

64 CONTINUED: (2)

64

MARTY  
(whispers)  
Lock this door behind me. And  
don't open it to anyone but me--  
understand?

\*  
\*

JJ nods. Marty's about to go, when he has another thought.  
He looks around, then reaches up and grabs an iron bookend  
off a shelf. He checks its weight to use as a weapon,  
then he steps over to JJ and hands it to the kid.

\*  
\*  
\*

MARTY  
Just in case I'm wrong.

Marty pats him on the top of the head and EXITS the room.  
JJ quickly locks the door behind him and considers the  
bookend in his hand (he should mimic whatever we just saw  
Marty do with it) -- hoping to God that he won't need to  
use it.

\*  
\*

65 INT. FOXGLOVE HALLWAY - CONTINUOUS

65

Marty heads off on the trail of the receding footsteps,  
just catching a glimpse of a DARK FIGURE disappearing  
around the corner...

MARTY  
(to himself)  
What the hell...?

He picks up the pace as he FOLLOWS around the corner...

\*

66 INT. FOXGLOVE - BASEMENT - MINUTES LATER

66

Marty comes around a corner and sees a light on beyond a  
door marked "TRASH ROOM."

He peers around the doorjamb and sees Mary Jane slip off  
a dark, hooded robe, bundle it and shove it into the back  
of an upper shelf.

\*  
\*  
\*

Marty steps out to confront her.

MARTY  
It's you.

\*

Mary Jane jumps...

MARY JANE  
My Lord, Marty, you nearly scared  
me to death.

\*  
\*  
\*

(CONTINUED)

66 CONTINUED:

66

MARTY  
Good. I mean, that's what you've  
been doing to people, isn't it?

\*  
\*  
\*

MARY JANE  
It's not what you think--

\*

MARTY  
Were you in Bebe's room last night?  
Were you there when she passed?

\*  
\*

MARY JANE  
God, no. It's not like that.

\*

MARTY  
You're not going to get away with  
this. I'm going to tell them...

\*

(CONTINUED)

66 CONTINUED: (2) 66

He suddenly stops, puts a hand to his chest. Short of breath and wildly over-excited. \*

MARY JANE \*

Mr. Bracknell? Are you all right? \*

Marty slumps against the wall. Mary Jane rushes to him.

MARTY \*

I can't breathe. My chest. \*

MARY JANE \*

Oh my God. You wait here. I'll get help. Oh, dear... \*

As she runs upstairs, Marty grimaces and tries to catch his breath... \*

67 EXT. WOODS - NIGHT 67

Johnny and Bruce are running... \*

JOHNNY \*

Where are we going?!

BRUCE \*

I have no idea! I just don't want to... \*

Suddenly GIANT SPOTLIGHTS on top of an OFF-ROAD PICKUP TRUCK switch on, blinding them from every direction. They shield their eyes against the light, disoriented and afraid. \*

VOICE ON LOUDSPEAKER \*

Stop where you are! You're surrounded!

Bruce and Johnny, hands up, exchange a look of fear.

BRUCE \*

We are going to die!

68 INT. FOXGLOVE - BASEMENT - NIGHT 68

Mary Jane leads an ORDERLY down to the place where she left Marty.

MARY JANE \*

He said he couldn't breathe. His daughter is on her way... \*

(CONTINUED)

68 CONTINUED:

68

But he's gone!

MARY JANE

He was right here... Get the others  
and search the house.

He takes off, as Mary Jane hangs back and then reaches up

(CONTINUED)

68 CONTINUED: (2) 68

for the dark robe, thinks about it and leaves it.

69 INT. SMALL ROOM - MINUTES LATER 69

Johnny and Bruce are locked in a creepy, empty, windowless room. The door starts to open, as Bruce is ready for the worst, then he sees...

WALT

Walt notices Johnny across the room.

WALT

You guys look like hell.

70 EXT. TRAILER - MOMENTS LATER 70

Walt, Johnny and Bruce are outside a trailer marked "Security".

WALT

It's called a body farm.

Bruce and Johnny are perplexed.

BRUCE

Corn. Wheat. Soybeans. Back in Indiana we don't farm no bodies.

WALT

It's a forensic training facility. Same as medical school, except they use dead bodies for scientific purposes, like studying rates of decomposition in natural environments. It's where FBI and police investigators come to train.

JOHNNY

How come all the secrecy?

WALT

This kind of place tends to attract... Weirdos.

They look at each other. Like them? The MANAGER enters with a folder. \*

MANAGER

I have Mrs. Anderson's paperwork. Everything seems in order.

(CONTINUED)

70 CONTINUED:

70

JOHNNY

I think you'll discover those  
release forms have been forged.

BRUCE

By some of your own people. Big  
guy in a green step van.

The Manager knows exactly who Bruce is talking about.

\*

MANAGER

(to his assistant,  
not happy)  
Find Elliot. I need to speak  
with him. Right now.

WALT

Don't tell him why.

The guy nods and hurries out.

JOHNNY

Apparently your man was in business  
with a guy named Spyder.

WALT

The orderly at Foxglove.

BRUCE

Among other things.

MANAGER

(alarmed)  
Are you saying--?

JOHNNY

Spyder didn't kill anybody. No  
one did. These people all died  
of natural causes. Spyder was  
supposed to cremate or bury the  
bodies. Instead, he was selling  
them out the back door of the  
funeral home.

WALT

I don't get it. You can't get  
very much money for a dead body.

JOHNNY

Enough for your garage band to  
cut a demo tape.

MANAGER

This is all very disturbing...

(CONTINUED)

70 CONTINUED: (2) 70  
On Johnny: that's the word for it...

71 INT. FOXGLOVE - HALLWAY - NIGHT 71  
Sarah races down a hallway to Marty's door. It's locked.

71 CONTINUED: 71

SARAH  
Dad? Dad?

72 INT. MARTY'S ROOM 72

JJ is on the other side of the door. Grandpa told him not to open it to anybody.

73 INT. FOXGLOVE - HALLWAY 73

As Sarah tries to open the door, Mary Jane comes up.

MARY JANE  
Is your father in there?

SARAH  
You don't know?  
(off Mary Jane's guilty look)  
What's going on?

MARY JANE  
It was all a misunderstanding.  
You father thought I was the Shadow Man.

SARAH  
What?

MARY JANE  
I swear, I never meant to hurt anyone. It's just that they never sleep. Old age. The residents get out of bed in the middle of the night. Do you know how many broken hips we had last year? I had to find a way to keep them in bed. I didn't mean any harm.

SARAH  
You made them believe there was something trying to steal their souls?

MARY JANE  
No, I would never... That was something they created themselves. I was just trying to help...

As she breaks down, an ORDERLY rushes up.

(CONTINUED)

73 CONTINUED:

73

ORDERLY

They saw someone outside.

SARAH

You better hope nothing happened  
to my father.

Sarah hurries off with the Orderly, followed closely by Mary Jane. A BEAT, then a CLICK of the lock as JJ OPENS the door. He cautiously leans out to make sure the coast is clear, then HAULS BUTT up the darkened corridor, dropping the heavy bookend to the floor as he RUNS...

74 EXT. FOXGLOVE - NIGHT

74

Sarah searches the grounds. She has a flashlight and we see the sweep of several other flashlight beams across the grounds in the distance.

(CONTINUED)

74 CONTINUED:

74

SARAH

Daddy!

She hears a faint sound...

MARTY

Here!

SARAH

Daddy?

She rushes over to FIND --

MARTY, lying on the ground. He's got a small cut on his forehead and appears to have taken a pretty good fall.

SARAH

Oh my God. Are you alright?

MARTY

I was trying to get some help.  
Got lost. I think my leg might  
be broken.

SARAH

Okay, you just lie still. Try  
not to move.

MARTY

JJ's in my room. I told him not  
to open the door.

SARAH

It's okay, Dad, we'll find him.  
You just stay still.

(checking his leg)

I know you blame me for Mom's  
death. I won't be blamed for  
yours, too.

Marty seems taken aback by the comment.

MARTY

I never blamed you.

Now it's Sarah's turn to be confused.

SARAH

You didn't? Then how come you  
shut me out? Pushed me away.

He hesitates, it's finally time for the truth...

(CONTINUED)

74 CONTINUED: (2)

74

MARTY  
I was ashamed.

SARAH  
(presuming)  
Of me.

MARTY  
Of myself.  
(beat)  
I fell in love with your mother  
the very first time I saw her.  
Sixty years ago. And in all those  
years, she was always there for  
me. Always.

Sarah knows where this is going.

SARAH  
Daddy, you don't have to...

MARTY  
Yes, I do.  
(beat, trying not to  
break)  
No matter what it was, Margie was  
always there to protect me. To  
love me. Then, when she needed  
me the most...

Sarah looks at him, it's only in this moment that she  
realizes they've both been blaming themselves for the  
same thing all these years.

SARAH  
I know...

MARTY  
(emotional beat,  
regrouping)  
It was easier to push you away  
than admit my failures. As a  
man, and a husband... and a father.  
(beat)  
I should have been there for her.  
And I should have been there for  
you. I'm sorry for that. I hope  
you can forgive me.

The tears well up in both their eyes, as...

SARAH  
Oh daddy.

(CONTINUED)

74 CONTINUED: (3)

74

Sarah falls into his arms, as they both begin to cry.

MARTY

I miss her so much.

SARAH

Me, too. Me, too.

They hold each other as the SHOT PULLS HIGH AND WIDE.

TIME DISSOLVE TO:

75 EXT. FOXGLOVE - NIGHT

75

Walt and Johnny come up as Marty is being loaded into the ambulance. JJ is there too.

WALT

JJ? What are you doing here?

He sees Sarah, as she holds Marty's hand while PARAMEDICS load him into the ambulance.

WALT

Sarah?

She steps away for a second.

WALT

Is your dad okay?

SARAH

He hurt his leg. They're taking him to the hospital. I'm going to ride with him.

JOHNNY

What happened?

Sarah glances over at JJ.

SARAH

Why don't you ask your son?

(CONTINUED)

75 CONTINUED: 75

Johnny and Walt both look at JJ as Sarah climbs into the back of the ambulance. They close the doors and drive away, leaving JJ to answer a lot of questions. Off his sheepish smile, we...

76 OMITTED 76  
THRU 78 THRU  
78 78

DISSOLVE TO:

79 EXT. FOXGLOVE GROUNDS - DAY - A COUPLE OF DAYS LATER 79

CAMERA FOLLOWS Sarah as she strolls over to where Johnny, JJ, Walt and Marty (his leg in a cast) are having a picnic on the lawn under the big trees, foxglove blowing in the breeze.

SARAH  
Sorry I'm late.

JOHNNY  
Don't make it a habit.

She and Johnny exchange a smile.

WALT  
I was just telling these guys that they picked up Spyder in Boston. He was trying to pawn his drum set for a bus ticket to Mexico.

MARTY  
He wasn't a bad kid. Not very bright, but not bad either.

He locks eyes with Sarah, maybe for the first time ever.

MARTY  
People make a lot of bad choices when they're confused. You just hope that the people who love you will still be there when you finally figure things out.

Sarah smiles back at him.

79 CONTINUED:

79

WALT

If Johnny hadn't busted up Spyder's little operation, you would've ended up at the body farm, too.

MARTY

I'm still gonna end up there.

They all stare at him.

SARAH

What are you talking about?

MARTY

Signed myself up as a body donor. Place makes a lotta sense. Besides, a man wants to be useful when his time on Earth is over.

Dead silence as they all digest this.

MARTY

Once the spirit leaves the body, what's it really matter? Mummified or eaten by wolves, in the end, who really cares?

A long BEAT, then...

JOHNNY

I do!

WALT

Me, too!

SARAH

Daddy!

JJ

Cool!

Marty gets a kick out of this, as he grabs JJ around the neck...

MARTY

I'm starving, who wants to eat?

As Sarah shakes her head and starts passing out food, and they all enjoy this new day in sun.

FADE OUT.

(CONTINUED)

79 CONTINUED: (2)

79

ALTERNATE ENDING

80 EXT. FOXGLOVE GROUNDS - DAY - A COUPLE OF DAYS LATER

80

CAMERA FOLLOWS Sarah as she hurries up with a large picnic basket where Johnny, Bruce, JJ, Walt and Marty (his leg in a cast) are preparing to have a blanket picnic on the lawn under the big trees, foxglove blowing in the breeze.

SARAH

Sorry I'm late.

JOHNNY

I hope this isn't going to be a habit?

She and Johnny exchange a smile. Sarah gives Walt a kiss on the cheek.

SARAH

Hello.

WALT

I was just telling these guys that they picked up Spyder in Boston. He was trying to pawn his drum set for a bus ticket to Mexico.

MARTY

He wasn't a bad kid. Not very bright. But not bad.

He locks eyes with Sarah, maybe for the first time ever.

MARTY

People make the wrong choices when they're confused. You just hope that the people you love will still be there when you finally figure things out.

Sarah smiles back at him.

MARTY

What's in the basket?

SARAH

Chicken, potato salad and...  
(lifts out a sealed  
plastic container)  
Navy bean soup.

Marty can't help but smile.

MARTY  
Your mother's recipe?

SARAH  
Yeah, it's Mom's.

MARTY  
Well, I don't know about the rest  
of you, but I'm starving. Let's  
eat!

Marty grabs JJ around the neck playfully.

SHOT PULLS HIGH AND WIDE

As Sarah starts passing out food. Ad-LIB something FUN  
and NATURAL as the SHOT PULLS OUT. Something like...

WALT  
I'll take some of that salad.

BRUCE  
I want some chicken.

SARAH  
Wing or a breast?

JOHNNY  
Be careful, there's a child  
present.

BRUCE  
Hear that? He might be psychic  
but his mind is always in the  
gutter.

JOHNNY  
My mind? Look whose talking.

BEAT, then...

MARTY  
Could somebody get me a fork?

FADE OUT.

THE END