

Production Company:
Dead Zone Production Corp.

THE DEAD ZONE

"REVELATIONS"

Production #16-4016

Story by

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and
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THE DEAD ZONE

"REVELATIONS"

CAST

JOHNNY SMITH	JESSICA SIMON	
BRUCE LEWIS	CLARA SIMON (1964)	
WALT BANNERMAN	JOANNA (AGE 15)	*
REVEREND GENE PURDY	MABEL	
	CLEAN CUT MAN/WILLIAMS (1 LINE)	*
	CARNIVAL BARKER/YOUNG NOLAN (1964)	
	YOUNG MINISTER/YOUNG PURDY (1964)	
	FARMER WALLACE	
	RESTAURANT OWNER	
	EDWARD NOLAN (PRESENT DAY)	
	PAROLE OFFICER JACOB	

NON-SPEAKING

CROWD AT FAITH HERITAGE LIBRARY DEDICATION CEREMONY
CARNIVAL GOERS (1964)
SMALL RESTAURANT PATRONS & STAFF
FAITH HERITAGE WORSHIPPERS & USHER
YOUNG JESSICA (AGE 3)
TENT REVIVALISTS & TWO RUMPLED DEACONS (1964)

THE DEAD ZONE"REVELATIONS"SETSINTERIORS

FAITH HERITAGE
 PURDY'S OFFICE
 CONGREGATION/CATHEDRAL
 SIDE HALL/HALLWAYS
 PRAYER ROOM

JOHNNY'S HOUSE
 LIVING ROOM
 OFFICE

SOMEWHERE DARK / GRAIN SILOS

ANTLERS INN BED & BREAKFAST
 LOBBY
 HALLWAY
 BEDROOM

LEWISTON CITY HALL

SHERIFF'S STATION

LEWISTON TOWN LIBRARY

SMALL RESTAURANT

CLARA'S HOUSE (1964 & PRESENT)
 FOYER
 OFFICE

PORTLAND PAROLE OFFICE

NOLAN'S ONE-ROOM APARTMENT

TENT REVIVAL (1964)

EXTERIORS

FAITH HERITAGE
 LIBRARY
 FOUNTAIN

RURAL ROADS

LEWISTON CITY HALL

DESMOND FARM (PRESENT)

CARRINGTON CARNIVAL (1964)

RUNDOWN BARN

SMALL RESTAURANT
 ACROSS THE STREET

CLARA'S HOUSE (1964 & PRESENT)

HOTEL

LEWISTON FARMLAND & FIELDS
 GRAIN SILOS

VEHICLES

JOHNNY'S LAND ROVER

WALLACE'S BATTERED FORD F-150
 PICKUP TRUCK

CLEAN CUT MAN'S DARK SEDAN

PURDY'S LIMO

PURDY'S JAGUAR

*

*

*

*

*

*

TEASER

FADE IN:

1 EXT. FAITH HERITAGE - DAY

1

A beautiful day.

Reverend Purdy stands proudly on the steps of a new building. A large WHITE RIBBON ties the entrance. He addresses a crowd.

PURDY

...Today, Faith Heritage continues to grow - thanks in no small part to the generosity of one very special person, the late Vera Smith. If you'll allow a personal reflection...

Purdy makes eye contact with Johnny, as we see how emotional he's becoming.

PURDY

(emotional beat)

Vera wasn't simply a lover of literature and art. She was also passionate about life. She was the kind of woman who brought love and joy into the lives of everyone close to her, and I miss more with every passing day.

Purdy smiles at Johnny who, frankly, is a little uneasy with such intimate comments made about his mother in such a public forum. In fact, it's kind of a creepy moment for everyone involved.

PURDY

(back on text)

I'm also honored to introduce someone else who was very close to Mrs. Smith. Her only child, Johnny Smith.

Polite APPLAUSE.

JOHNNY

Sitting next to Bruce.

BRUCE

(aside)

Stand up and wave to the people.

(CONTINUED)

1 CONTINUED:

1

Johnny offers an uncomfortable smile and wave.

PURDY

John, I know your mother is smiling
down on us today. So, without
further to do, I am proud to
officially open the "Vera Smith
Library." May it bring knowledge
and enlightenment to all who enter.

Purdy cuts the ribbon with scissors. More APPLAUSE.

BRUCE

Didn't this just used to be a
place of worship?

JOHNNY

What, your chapel back home doesn't
have instantaneous translation in
40 languages?

BRUCE

The chapel back home doesn't have
indoor plumbing.

People begin to surge past them towards the entrance of

(CONTINUED)

1 CONTINUED: (2) 1

the building. Someone in the crowd BUMPS into Johnny and -

2 INT. SOMEWHERE DARK - VISION 2

Whoosh! It's hard to decipher where we are. Purdy's on his knees. Crying. Sweating. Mouth crimson with blood.

PURDY

*Is this what you came to do?!
Then do it! I deserve it!*

A woman, JESSICA, 40s, stands above him. Stone-faced.

3 EXT. FAITH HERITAGE - DAY 3

RESUME on Johnny, concerned. He takes a quick look around at the crowd. Searching.

BRUCE

What's wrong?

JOHNNY

Purdy.

BRUCE

What about him?

JOHNNY

Someone's going to hurt him.

BRUCE

Who?

Johnny SPINS, anxiously looking, then --

JOHNNY

Her.

JESSICA, the young woman from Johnny's vision approaches Purdy. Johnny squeezes quickly through the crowd, following her.

ANOTHER ANGLE - PURDY

He greets people as they enter the library. Johnny's about to stop the woman when she reaches Purdy. Johnny hangs back behind a hedge.

PURDY

Welcome.

3

CONTINUED:

3

JESSICA

Reverend Purdy. My name is
Jessica.

PURDY

It's very nice to meet you,
Jessica.

JESSICA

I've been wanting to meet you for
a long time.

Even Purdy begins to feel the undercurrent of something
strange.

PURDY

(a beat)

I must say, you do look slightly
familiar.

JESSICA

I should. I'm your daughter.

Off Purdy's look of shock and Johnny's surprise, we -

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

4 EXT. FAITH HERITAGE - MOMENTS LATER

4

A BUBBLING FOUNTAIN

Purdy and Jessica speak privately. Johnny speaks with Bruce off to the side, keeping his eye on them.

BRUCE

Are you sure you heard her right?

JOHNNY

I was three feet away. She said she was his daughter.

BRUCE

It's hard to imagine Purdy knocking boots with anyone, much less having a kid. What do you think she wants?

JOHNNY

I dunno. Money, salvation... money.

BRUCE

You said money twice.

JOHNNY

(a knowing look)
Did I?

AT THE FOUNTAIN

Jessica clutches a piece of paper. She's nervous.

JESSICA

I realize this must be awkward for you. I thought about writing...

Purdy can see how nervous she is.

PURDY

Your hands are trembling.

Jessica tries not to cry.

JESSICA

I promised myself I wouldn't do this. I even wrote down what I was going to say.

(MORE)

(CONTINUED)

4

CONTINUED:

4

JESSICA (CONT'D)
Pretty stupid, huh?

Embarrassed, she rips up her speech.

JESSICA
I don't want anything from you.
I mean, I have a life. Kind of.

Purdy exudes empathy, as if helping a lost child.

PURDY
Jessica... if I may be so bold?

She nods.

PURDY
I trust what your heart wants,
but what you're saying simply
isn't possible.

She hesitates, then pulls out a check and hands it to Purdy.

JESSICA
I receive one of these every month,
I have for most of my life. They
come from you, don't they?

Purdy is taken aback.

JESSICA
And there's this.

Jessica pulls a PHOTO out of her purse and shows it to Purdy. While we don't see it, Purdy's face goes white. An entire past life washes over him.

JESSICA
You recognize it, don't you?

His expression says he does.

PURDY
(beat)
Why did you wait so long to contact
me?

ON JOHNNY AND BRUCE

Puzzled, as Purdy talks with Jessica.

BRUCE
What are you going to do?

(CONTINUED)

4 CONTINUED: (2)

4

JOHNNY

Only thing I can. Tell him what
I saw.

BRUCE

Good luck.

Johnny walks over. Purdy seems on edge as Johnny steps
up to them.

JOHNNY

Excuse me, Gene. I was wondering
if we could talk?

PURDY

(half stunned)
I'm sorry, Johnny, I'm in the
middle of something. Can it wait?

JOHNNY

Uh, actually...

Purdy stands, awkward, between him and Jessica.

PURDY

Where are my manners? Jessica.
Johnny Smith. The new library is
dedicated to his mother.

Johnny and Jessica size each other up.

JESSICA

That must be very... satisfying.

JOHNNY

Yes, it is.

An awkward PAUSE, then...

PURDY

(to her)
Well, I think we should go inside
and continue our conversation.
Excuse us.

Purdy gestures Jessica into the building, she looks back
at Johnny.

JESSICA

It was nice meeting you.

JOHNNY

Right.

(CONTINUED)

4 CONTINUED: (3)

4

She walks away, as Purdy starts off behind her.

JOHNNY

Gene?

PURDY

I don't have time right now.

JOHNNY

You need to make time.

Purdy STOPS and looks back...

JOHNNY

I had a vision. You were in danger. And that woman was with you.

PURDY

(confused)

What kind of danger?

JOHNNY

I'm not sure. You were down on your knees. You were bleeding.

Purdy considers this, then --

PURDY

Is that all?

JOHNNY

Is that all? Gene, you know I'm right about the things I see. Maybe you should stay away from her until you get proof she's who she claims to be.

Purdy realizes Johnny overheard them talking.

PURDY

Thank you for your concern, but I can handle this.

Purdy walks away.

JOHNNY

Gene?

(CONTINUED)

4 CONTINUED: (4)

4

He just keeps walking. Bruce approaches.

BRUCE

Well?

JOHNNY

He blew me off.

BRUCE

You told him about what you saw?

JOHNNY

I told him. There's something very strange about this.

BRUCE

What's 'strange' is you worrying about a guy you haven't trusted since you came out of your coma.

JOHNNY

It's complicated. He helped my father when he was in trouble. I can't turn my back on him.

Johnny suddenly notices a small piece Jessica's ripped piece of paper on the ground. He picks it up, holds it. The letterhead says THE ANTLERS INN.

JOHNNY

"The Antlers Inn."

BRUCE

That's a Bed & Breakfast on the East side of town.

JOHNNY

Sounds like a place to start.

BRUCE

Start what?

JOHNNY

To figure out if this woman really is who she claims to be.

5 INT. ANTLERS BED & BREAKFAST - DAY

5

A moose head adorns the wall. Johnny RINGS a bell on the counter. A studious looking young woman appears, JOANNA (15). She has shiny braces on her teeth.

(CONTINUED)

5

CONTINUED:

5

JOANNA

Can I help you?

JOHNNY

I hope so. We're looking for...

Her eyes light up as she suddenly realizes who she's talking to.

JOANNA

You're John Smith.

JOHNNY

That's right.

JOANNA

That must make you Bruce Lewis.

BRUCE

Two for two.

JOHNNY

I'm sorry, did you read about us?

JOANNA

Not exactly.

She hands them each a business card.

JOHNNY

(reads)

Joanna Lovinger -- Psychic-heat.Com?

JOANNA

It's a website that tracks paranormal phenomena. I'm Senior editor. Hey, are you guys here on "business?"

JOHNNY

In a way. We're looking for a woman named Jessica.

BRUCE

We think she stayed here last night.

She checks the register.

JOANNA

She was here. Paid cash and checked out before breakfast.

(CONTINUED)

5 CONTINUED: (2)

5

JOHNNY

She have a last name?

JOANNA

Not that she wrote down.

(she gets an idea)

Hey, will you guys pose for my web page? It'll really freak out the bloggers.

She grabs a digital camera from under the desk.

JOHNNY

Gee, y'know, I'm not really comfortable with that kind of publicity.

Her raw excitement is quickly replaced with a look of cold rejection.

JOANNA

Oh, sure, I understand. You want to keep things on the down low.

JOHNNY

Exactly.

(awkward beat)

So, I was wondering if we could see her room?

JOANNA

Her room? Oh, the girl with no last name. Sounds pretty important?

JOHNNY

It could be.

She just stares at them, as --

HARD CUT TO:

6 INT. HALLWAY - MOMENTS LATER

6

Johnny and Bruce are blinded by a camera FLASH. Joanna lowers her digital Nikon, once again filled with geeky excitement.

JOANNA

Okay, one more. This time stand back to back. And fold your arms.

They reluctantly strike the pose. FLASH!

(CONTINUED)

6

CONTINUED:

6

JOANNA

Awesome! This is really going to
put my site on the map!

JOHNNY

Now can I have the room key?

JOANNA

Key? Oh, right, sure.

She hands them a room key and walks away checking the
camera.

JOANNA

Just drop it on the desk on your
way out! I'm gonna run this
through PhotoShop and get it posted
right away!

As she vanishes down the stairs.

BRUCE

(still rubbing his
eyes)

Twenty bucks says there's a picture
of us in Star Trek uniforms before
lunch.

Johnny uses the key to open the door, as they enter --

7

INT. ANTLERS BED & BREAKFAST BEDROOM - CONTINUOUS

7

Johnny touches around the room, then the bed and -- WHOOSH:

8

INT. ANTLERS BED & BREAKFAST - BEDROOM - LAST NIGHT

8

*Jessica's crying. Her suitcase is on the bed; she packs
her things. The photo she showed to Purdy is about to go
into the suitcase when FREEZE:*

*Johnny takes a close look. It's a black and white PHOTO
of a WOMAN, 20s and a LITTLE GIRL at a carnival. A Ferris
Wheel behind them. There's a town WATER TOWER in the
background. Stenciled on the tower is: "Lewiston, Maine."*

9

RESUME - INT. ANTLERS BED & BREAKFAST BEDROOM

9

Johnny comes out of the vision, turns to Bruce.

(CONTINUED)

9

CONTINUED:

9

JOHNNY

The photograph she showed Purdy.
It was a woman and a little girl
at a carnival.

BRUCE

Why would that bother him?

JOHNNY

Good question.
(a beat)
You up for a road trip?

10

EXT. RURAL ROAD - DAY

10

Grain silos dot the landscape. Johnny and Bruce drive
past acres of symmetrical fields.

BRUCE (V.O.)

Reminds me of Indiana without the
corn. And the basketball.

They pass a sign proudly displaying: "Lewiston, Maine."

11

INT. LEWISTON CITY HALL - DAY

11

A small, brick building.

A crotchety, old RECEPTIONIST, a name-tag reads: "Mabel."
She's deep into a saucy romance novel.

JOHNNY

Hello... Mabel? My name's Johnny
and this is Bruce. We're looking
for a woman - a local resident
named Jessica.

MABEL

Last name?

JOHNNY

We hoped you might tell us.

MABEL

(sarcastic)
No last name? Okay, then. Just
give me a minute and I'll look up
Jessica. Or maybe I should try
Bill? Or Bob, or Susie, or
Cindy...

(CONTINUED)

11 CONTINUED:

11

BRUCE

Okay, we get it.

JOHNNY

What about a carnival that came through town? Would've been about twenty-five years ago.

Bruce can see that they're losing her, so he jumps in...

BRUCE

Twenty-five years? Dude, how's she going to remember something that far back? Heck, she would have only been a little girl.

Johnny looks at Bruce and realizes what he's doing.

JOHNNY

Y'know, you're right. What was I thinking?

MABEL

Okay, cut the crap. I know when I'm bein' played.

(beat)

Besides, I wasn't a little girl... I was a teenager.

She breaks a creepy smile, as...

12 EXT. LEWISTON CITY HALL - DAY

12

Johnny and Bruce walk back to Johnny's Range Rover. Bruce holds a handwritten map.

BRUCE

You just have to know where a woman's vulnerable.

JOHNNY

That's your secret, huh?

BRUCE

That, and basic animal magnetism.

JOHNNY

I'll have to remember that. So, how far to this Desmond Farm?

BRUCE

Looks like five miles north.

(CONTINUED)

12 CONTINUED: 12

As Bruce and Johnny get in the Rover and drive off, a CLEAN CUT MAN sitting in a dark sedan watches them from across the street. He pulls out and follows...

13 EXT. DESMOND FARM - DAY 13

Johnny and Bruce get out of the Rover in the middle of an barren field. There's a WATER TOWER with the name 'LEWISTON' stenciled across the side of it.

JOHNNY

This is definitely where the picture was taken.

Johnny touches the tower. *Whoosh.*

14 EXT. DESMOND FARM, SUMMER, 1964 - DAY 14

A SMALL carnival now occupies the space. A TENT SHOW MIDWAY. A CARNIVAL BARKER (20's) loud and energetic.

CARNIVAL BARKER

Come witness the extreme, bizarre, terrifying display of transformed humanity. See the Illustrated Man, where every picture tells a story; the Bearded Lady, the Strong Man and Human Pin Cushion. If you're feeling lucky, spin the Wheel of Fortune...

YOUNG MINISTER (O.S.)

God-fearing citizens of Lewiston!

A YOUNG MINISTER, 20s, his back to Johnny, steps up on a wooden barrel, he holds a RED BIBLE up in the air. Johnny tries to MOVE around to see his face, but keeps getting crowded out.

YOUNG MINISTER

*Turn away from this haven of sin!
This man is an agent of the devil!
The Lord sees all, including
abominations of the mind and the
flesh!*

CARNIVAL BARKER

*Take your good book and your
religion somewhere else, Minister!
This is a place of entertainment!
These folks want to be dazzled
and amazed!*

(MORE)

(CONTINUED)

14 CONTINUED:

14

CARNIVAL BARKER (CONT'D)

Not frightened and scolded!

YOUNG MINISTER

He's right, friends! This is no place to bask in the warmth of the Holy scriptures! That's why I'm invitin' every person within the sound of my voice to come witness the glorious work of the Lord! Who'll join me in humble praise of God almighty?!

The offer hangs in the air like the smell of hot roasted peanuts, until a young woman (who we will later know as CLARA, 20), raises her hand, inspired and steps forward out of the crowd.

CLARA

I'll come, Minister...

YOUNG MINISTER

Praise Jesus, sister!

Even from across the midway, Johnny can tell she's taken by the young man holding the bible high.

15 EXT. DESMOND FARM - DAY

15

RESUME: Johnny spins out.

JOHNNY

The woman I saw in the picture. She was here. At the carnival. There was a young Minister...

A sound behind them as they TURN to SEE a battered Ford F-150 pickup drive up. A thick young farmer, WALLACE (20s), gets out of the truck. Shotgun in hand. The truck's engine remains running.

WALLACE

You two are trespassin' on private property!

JOHNNY

I'm sorry. We didn't see any signs.

WALLACE

Saw the barb wire fence, didn't ya?

(CONTINUED)

15 CONTINUED:

15

BRUCE

Look, we didn't mean any harm.

WALLACE

Then you won't mind gettin' back
in your fancy truck and drivin'
out the way you came in!

Suddenly, the pickup's engine SPUTTERS and begins to SMOKE.

BRUCE

Looks like you got other problems.

Wallace TURNS, as he slips off his baseball cap and stares
at the truck in disbelief.

WALLACE

I'll be damned! I just paid four
hundred dollars to have that engine
rebuilt.

Johnny sees an opportunity.

JOHNNY

Looks like you might have a loose
cylinder head.

Wallace looks back, now less confrontational.

WALLACE

You know somethin' 'bout truck
engines?

JOHNNY

I had a jeep I used to work on.
Same thing under the hood.

WALLACE

Think you might take a look under
mine?

Johnny looks at Bruce, then back at Wallace.

JOHNNY

(confident smile)
Sure, why not?

16 EXT. DESMOND FARM - DAY - SHORT TIME LATER

16

Johnny pulls his soiled hands out of the truck's engine.

JOHNNY

Go ahead, try it now!

(CONTINUED)

16

CONTINUED:

16

Wallace turns the ignition as the engine starts. It sounds fine.

WALLACE

I'll be damned.

JOHNNY

You're gonna need to replace the points and plugs. She should be alright until then.

WALLACE

I don't know what t'say. If there's anything I can do for you boys.

JOHNNY

Actually, we're looking for information on a carnival. It came through here in the late sixties.

WALLACE

Hell, I wasn't born 'til '82. My Grandpa used to rent out the land 'tween plantin' seasons, s'pose a carnival could'a been here.

BRUCE

What about a tent revival?

Wallace breaks a knowing smile.

WALLACE

That, I can help you with.

17

INT. RUNDOWN BARN - LATER

17

Wallace digs through a barn filled with tools and junk.

WALLACE

Never saw it myself, Daddy used to talk 'bout it. Said he witnessed the Lord's power that summer. Here it is.

Wallace pulls down a small crate filled with a few items: a wooden cross, an old bible, a couple of candles.

WALLACE

Apparently the minister just drove off sometime durin' the night.

(CONTINUED)

17 CONTINUED:

17

JOHNNY

You mind?

WALLACE

Be my guest.

Johnny and Bruce look through the items. Bruce opens an old bible, stuck between the pages is a POSTER, yellow with age.

BRUCE

Check this.

A picture of a young Minister. He's holding the RED BIBLE from Johnny's vision. A caption reads: "MINISTER RAYMOND FRANKLIN."

BRUCE

That guy looks familiar.

JOHNNY

He should. It's Purdy.

Off the faded image of a Young Gene Purdy...

FADE OUT.

END OF ACT ONE

DEAD ZONE: "Revelations" - ACT TWO - 7/1/05 - BLUE 19.

ACT TWO

FADE IN:

18 EXT. BARN - DAY 18

Johnny and Bruce walk and talk.

BRUCE

I don't get it. Why would Purdy
preach under an assumed name?

JOHNNY

I don't know.

RING. Johnny answers his cell.

JOHNNY

Hello. -- Walt.

INTERCUT:

19 INT. SHERIFF'S STATION - DAY 19

Walt's on the phone, looking over a file in his office.

WALT

I ran a check on Raymond Franklin.
Nothing came up. At least nobody
that lived in Maine in the mid-
60's. Closest match was an "R
Franklin" who operated a private
hedge-fund in Rochester.

JOHNNY

Hedge fund?
(beat, then...)
What's the name of the fund?

WALT

Bethlehem. It's called the
Bethlehem Fund.

JOHNNY

(to himself)
I'll be damned.

WALT

You gonna tell me what this is
all about?

(CONTINUED)

19 CONTINUED:

19

JOHNNY

Just following some bread crumbs.
Talk to you later.

Hangs up.

JOHNNY

It seems Raymond Franklin doesn't
exist. At least not one that
preached under a tent.

BRUCE

Sure he does, only his name is
Gene Purdy. You saw that poster.

JOHNNY

Yeah, I saw it.

BRUCE

So why don't you just ask him and
get it over with?

JOHNNY

You were there. You saw the way
he blew me off. I come at him, I
better have more than a faded
poster.

BRUCE

Which leaves us where?

As Johnny ponders their next move --

20 INT. LEWISTON TOWN LIBRARY - DAY

20

BZZT. A whirl of articles BLUR by the screen.

We STOP on an article.

A PHOTO - a group of performers pose at the carnival.

BRUCE

That's a scary lookin' bunch.

JOHNNY

Freaks. Carnival-type, anyway.
Wait.

Johnny recognizes someone in the photo.

JOHNNY

Right there. That's the guy I
saw arguing with Purdy.

(MORE)

(CONTINUED)

20 CONTINUED:

20

JOHNNY (CONT'D)

I mean, Franklin.

A tall, thin Carnival Barker leans up against the carousel. Smiling a sinister smile. Bruce scans the text -

BRUCE

Says the carnival went out of business the summer of '64. The owner opened up a restaurant just north of Lewiston.

JOHNNY

I don't know about you, but I'm suddenly starving.

21 INT. SMALL RESTAURANT - NIGHT

21

The SHOT starts TIGHT on the face of a bizarre looking, slightly demented, oversized CLOWN. As the SHOT PANS across the room we realize it's a theme restaurant displaying carnival relics from yesteryear --the fortune teller display case, the strongman muscle-o-meter, the Wheel of Fortune, ETC.

JOHNNY (O.S.)

He would have been a barker for your midway shows.

The SHOT FINDS Johnny and Bruce seated at the counter talking with the OWNER. They show him a copy of the photo they found at the library.

OWNER

I can't place the face. There were so many rounders in those days. Most of 'em were runnin' away from someplace... or somebody. And most of 'em didn't want to be found.

BRUCE

What about a Minister Franklin?

The man's expression shifts...

OWNER

Him, I remember. Had a second class tent revival.

JOHNNY

What else can you tell us?

(CONTINUED)

21 CONTINUED:

21

OWNER

Guy was real a thorn in my side.
Followed us that whole summer.
Real fire 'n' brimstone act.

BRUCE

Any idea what happened to him?

OWNER

Damned if I know. One day he
just disappeared. Carnival closed
shortly after. I always thought
we'd have had a few more years,
if it weren't for that damn
preacher.

(notices new customers)

Excuse me.

He walks away to help another customer.

BRUCE

That doesn't help very much.

JOHNNY

Maybe we need spiritual guidance?

Johnny notices the Wheel of Fortune and walks over to it.

JOHNNY

Last time I spun one of these was
the night of my accident.

BRUCE

Maybe you shouldn't tempt fate.

Johnny notices the moustached Fortune Teller, his mannequin
bust sits quietly behind glass.

JOHNNY

Can't hurt to check my future,
can it?

He pulls out a dime, pushes it into the slot. As he pulls
the lever down. *WHOOSH.*

22 *EXT. CARRINGTON TRAVELING CARNIVAL - NIGHT - 1964*

22

*The eyes of Swayze the Amazing LIGHT UP. Arabian theme
MUSIC cues.*

WE PULL BACK

And are surrounded by the lively sights and sounds of the

(CONTINUED)

22

CONTINUED:

22

carnival. A cacophony of DINGS and BLINGS surround Johnny.

The same Carnival Barker is inside a dark tent speaking with Minister Franklin (Young Purdy). Johnny FOLLOWS them as they STEP around behind a tent.

CARNIVAL BARKER

Nice performance today. You really had her goin'.

YOUNG PURDY

(all business)

Did you bring it?

CARNIVAL BARKER

Yeah, but I'm not so sure about this one...

YOUNG PURDY

You let me worry about saving souls. You just keep your eyes open. Understand?

The Carnival Barker hands him a piece of paper.

CARNIVAL BARKER

Her name is Clara Simon...

Young Purdy scans the piece of paper.

YOUNG PURDY

You're sure about this medical information?

CARNIVAL BARKER

I'm sure.

Young Purdy hands him a roll of cash.

CARNIVAL BARKER

Pleasure doin' business with you, Minister.

The guy walks away, as we HOLD on YOUNG PURDY'S conflicted look.

23

INT. SMALL RESTAURANT - NIGHT

23

RESUME: Johnny takes his hand off the lever.

BRUCE

John?

JOHNNY

Purdy bought information on a woman named Clara Simon.

(CONTINUED)

23 CONTINUED:

23

BRUCE
Bought it? What for?

JOHNNY
I don't know.

We can see how much this is beginning to bother Johnny.

24 EXT. SMALL RESTAURANT - NIGHT

24

Johnny and Bruce walk back to the Range Rover.

BRUCE
I know you don't like to hear it,
but the guy's always felt iffy to
me.

Johnny is clearly upset by what's going on.

JOHNNY
'Iffy'? What the hell is that
supposed to mean?

BRUCE
You know, 'iffy'?

JOHNNY
No, I don't know. That's why I
asked. What does 'iffy' mean?

Bruce stops, he can see this isn't about him. After a
BEAT, so does Johnny.

JOHNNY
(beat)
I've known Gene Purdy my whole
life. At least, all of it I
remember. Now I'm starting to
think I never knew the man at
all.

POV - ACROSS THE STREET

Johnny notices the same CLEAN CUT MAN from earlier stamp
out a smoke and walk away.

BRUCE
What's wrong?

24 CONTINUED:

24

JOHNNY

That guy over there. He was
watching us at City Hall.

The guy disappears around a corner.

JOHNNY

I'm gonna drop you off downtown.
See if there's any public record
of that revival. Something with
Franklin's signature.

BRUCE

Where are you goin'?

JOHNNY

See if I can find Clara Simon.

25 EXT. OLD HOUSE - NIGHT

25

A long driveway leads to an old, New England colonial
home. Once magnificent, it's now fallen into disrepair.

A mailbox reads: "C. Simon."

Johnny walks through tall iron gates to the front door.
KNOCKS. The door opens, and -

Jessica answers.

JESSICA

(surprised to see him)
Mister Smith?

JOHNNY

C. Simon. Clara was your mother,
wasn't she?

It's obvious she doesn't want to talk about this.

JESSICA

This isn't a good time.

She starts to close the door, but Johnny stops it with
his hand.

JOHNNY

You can talk to me here alone, or
we can do it in Gene Purdy's
office... it's up to you.

(CONTINUED)

25 CONTINUED: 25

Off Jessica's torn look...

26 INT. CLARA'S HOUSE - SHORT TIME LATER 26

A dark but massive home. There's a long family history here, old money. Johnny spots the photo of Jessica and her mother on the mantle.

JESSICA

If the Reverend has questions, he should ask me himself.

JOHNNY

I think he's afraid of you. At least, your motives.

JESSICA

I don't understand.

JOHNNY

Gene Purdy is an important man. And wealthy.

JESSICA

You think this is about money?

JOHNNY

Isn't it?

JESSICA

(a beat)

I want to show you something.

27 INT. OFFICE - MOMENTS LATER 27

Jessica pulls a stack of CHECK STUBS from a desk and hands them to Johnny.

JESSICA

I've been getting monthly checks since I was three years old. It was only recently I found out who's been sending them.

Johnny sees where they're issued from -

JOHNNY

The Bethlehem Fund.

27 CONTINUED: 27

JESSICA

My mother is dead. My husband
ran off with another woman two
years ago. And I'm not able to
have children. I assure you this
is about much more than money.

Johnny hands the checks back to her and -

28 INT. SOMEWHERE DARK - DAY 28

*Whoosh. We spin around Jessica. Purdy is kneeling down
in front of her. Shaking. In pain. Mouth crimson with
blood. Just like before. He looks up at her:*

PURDY

*Is this what you came to do?!
Then do it! I deserve it!*

He bows his head, closes his eyes. Prays.

PURDY

*"Though he slay me, I shall yet
trust Him..."*

And a sea of GRAIN rains down, suffocating him...

29 INT. CLARA'S HOUSE - NIGHT 29

Johnny SPINS out, his suspicions crystal clear.

JOHNNY

Why not take a DNA test? Settle
it once and for all.

JESSICA

(cold)
Our conversation is over.

Johnny notices a RED BIBLE on her coffee table. The same
bible from his previous vision.

JOHNNY

That red bible...

JESSICA

It belonged to my mother.

Johnny picks it up -

30 INT. CLARA'S HOME - NIGHT - 1964

30

Whoosh! We're in the same foyer that Johnny is standing in. Young Purdy drops the red bible and kneels over the DEAD BODY of Clara Simon. He checks her pulse.

YOUNG PURDY
... she's dead.

Young Purdy stares down at her open eyes. Scared.

CARNIVAL BARKER (O.S.)
Dead? How can she be dead? This
is not what we planned.

PULL BACK TO REVEAL

The Carnival Barker stands next to Purdy.

CARNIVAL BARKER
You did this...

YOUNG PURDY
What?

NOLAN
You killed her.

He grabs his jacket and starts away.

YOUNG PURDY
Where are you going? Nolan?

NOLAN
You better pray God is as forgiving
as you claim.

Nolan exits, as Young Purdy turns his attention to Clara Simon's lifeless body.

YOUNG PURDY
My God... what have I done?

Off` his look of inner torment...

31 INT. CLARA'S HOUSE - NIGHT

31

Whoosh. Johnny, stunned by what he's just seen.

JOHNNY
I'm sorry, I've taken up too much
of your time.

And he leaves.

32 EXT. FRONT DOOR - CONTINUOUS

32

As the door shuts behind him, Johnny takes a second to digest what he's just seen...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

33 EXT. CITY HALL/INT. RANGE ROVER - NIGHT 33

Johnny and Bruce outside City Hall. They head for his car.

BRUCE

Nolan accused Purdy of killing Clara Simon?

JOHNNY

Yeah, and from the look on Gene's face, he might have been right.

BRUCE

That explains why Purdy would accept Jessica as his daughter. He doesn't want anybody asking questions about her mother's death.

JOHNNY

Purdy's a lot of things, but a murderer?

BRUCE

I found some old tax records. It seems Clara Simon was loaded. Sound familiar?

JOHNNY

You talking about my mother?

BRUCE

Wealthy widow taken in by a charismatic man of God. It can't be a coincidence... can it?

Angry, Johnny puts the Range Rover into drive -

34 EXT. LEWISTON ROADS - NIGHT 34

They merge into traffic. A black sedan follows them.

35 INT. JOHNNY'S RANGE ROVER - NIGHT 35

BRUCE

How you gonna handle this?

35 CONTINUED:

35

JOHNNY

How would you suggest?

BRUCE

Maybe you should take a minute to cool off?

Johnny notices something in the rear-view mirror.

JOHNNY

Sonofabitch!

Bruce looks out the back. A DARK SEDAN follows them.

BRUCE

Same guy from before?

JOHNNY

I've had about enough of this. Hold on.

Bruce braces himself as Johnny SLAMS ON THE BRAKES.

36 EXT. RANGE ROVER - CONTINUOUS

36

As it SCREECHES TO A SKIDDING STOP. The DARK SEDAN also SCREECHES TO A STOP 10 feet behind the Rover. Another car STOPS behind the sedan, blocking its retreat.

37 INT. RANGE ROVER - CONTINUOUS

37

Johnny snaps his seat belt off and throws open the door.

BRUCE

John, where you goin'?

JOHNNY

To see what this guy wants.

Johnny gets out.

38 EXT. RANGE ROVER - CONTINUOUS

38

Johnny walks briskly towards the sedan. The Clean Cut Man tries to back-up, but is blocked.

JOHNNY

What's your problem?!

By now, Bruce is trailing quickly behind his friend.

(CONTINUED)

38 CONTINUED:

38

BRUCE

John?

JOHNNY

I just want to ask him a few questions. Who sent you?

Johnny reaches into the car and GRABS THE GUY -

39 EXT. DESMOND FARM - DAY

39

Whoosh! The Clean Cut Man is parked at the same farm Johnny was at earlier, holding the revival poster.

A lighter flicks, he sets the poster on fire.

CLOSE ON

Purdy's face on the poster, as any trace of "Minister Raymond Franklin" burns to ash and falls to the ground.

The Clean Cut Man picks up his cell phone, dials.

CLEAN CUT

*Reverend Purdy. -- It's Williams.
Smith and Lewis are still in
Lewiston. They know about the
revival. -- Yes, sir, I understand.*

40 RESUME - EXT. LEWISTON ROADS - NIGHT 40

Johnny SPINS out and lets go of the guy.

BRUCE

What is it?

JOHNNY

I have to find Purdy.

Off Johnny's look of resolve...

41 INT. PURDY'S OFFICE, FAITH HERITAGE - NEXT DAY 41

Purdy watches as Jessica stares out the window at the sprawling green campus at Faith Heritage.

JESSICA

This place is amazing. So many unusual things to see.

Jessica notices a small carved WOODEN IDOL.

PURDY

I brought that back from Senegal.
(off her confused
look)
That's in Africa.

JESSICA

Oh. Wow.

PURDY

I did my missionary work there.
The idol was a gift from the
children of the local tribe. It
symbolizes trust and love.

Jessica hesitates, suddenly bothered by the situation, then...

JESSICA

I don't know if this was such a good idea.

PURDY

What do you mean?

41 CONTINUED:

41

JESSICA

I don't want to be a burden to
you.

Purdy puts a hand on her shoulder.

PURDY

There's a reason God has brought
us together. I'd like you to
join me for services.

JESSICA

You mean, church?

PURDY

It's always been my sanctuary
during troubled times.

JESSICA

I'm not really dressed for the
occasion.

PURDY

You look just fine.

She forces a small smile, as...

42 INT. CONGREGATION, FAITH HERITAGE - SHORT TIME LATER

42

A full cathedral.

IN THE WINGS

A pipe organ signals the beginning of the service.
Suddenly, an USHER approaches. Whispers in Purdy's ear.

PURDY

(to Jessica)

Excuse me for a moment.

43 INT. SIDE HALL, FAITH HERITAGE - DAY

43

Johnny waits in the side hall, looking worse for wear.

PURDY

Johnny? The service is about to
begin.

JOHNNY

I know about Clara Simon.

(CONTINUED)

43

CONTINUED:

43

Purdy considers the implications, then...

PURDY

I really have to go.

JOHNNY

What's going on, Gene? Or should
I call you Raymond?

Purdy pulls the door shut separating them from the
congregation.

PURDY

Whatever you think you know...
you're mistaken.

JOHNNY

Then tell me.

PURDY

I... can't.

JOHNNY

I'm trying to help you, for God's
sake.

PURDY

(angry)
I didn't ask for your help!

Purdy holds his anger, then turns to leave.

JOHNNY

Don't walk away from me, Goddammit!

Johnny grabs Purdy by the arm as, *WHOOSH*.

44

EXT. CLARA'S HOME - DAY - 1964

44

*Young Purdy (as Minister Franklin) KNOCKS on Clara's front
door. Clara answers. There are emotional sparks flying
all over between these two.*

CLARA

*Minister Franklin? What a pleasant
surprise.*

(CONTINUED)

44 CONTINUED:

44

Young Purdy holds his hat in hand, as he nervously speaks...

YOUNG PURDY

*I apologize for showing up unannounced. The thing is, I was... Well, I was taken by you...
(awkward smile)
I should say, by your interest in the scriptures.*

CLARA

I see.

YOUNG PURDY

I wondered if, perhaps, I might help you to better know the Lord. Through his teachings and gospels.

It's much like a high school boy asking a pretty girl out on a first date.

CLARA

I'm flattered. We don't get many visitors anymore.

YOUNG PURDY

"We?"

CLARA

Jessica? Come say hello to Minister Franklin.

A 3-year-old LITTLE GIRL, Jessica, appears by Clara's side, tugging at her mother's skirt.

CLARA

I'm afraid she's a bit shy when it comes to meeting strangers.

Young Purdy kneels down.

YOUNG PURDY

Hello, Jessica. My, aren't you a beautiful little girl?

Purdy gently strokes her long blonde hair and smiles up at Clara.

45 RESUME - INT. SIDE HALL, FAITH HERITAGE - DAY 45

Whoosh. Johnny spins out of the vision. Shocked.

JOHNNY

Jessica isn't your daughter. And you know it.

PURDY

This is none of your concern.

JOHNNY

If you continue down this path, something very bad is going to happen.

PURDY

I'm prepared to take that chance.

Purdy opens the door to the congregation.

A PIPE ORGAN plays. Purdy calmly takes Jessica's hand - and they walk onstage, together.

Johnny watches from just outside, as THE DOORS SLOWLY CLOSE in front of him.

46 INT. SHERIFF'S STATION - DAY 46

Johnny follows Walt down the hall.

JOHNNY

Purdy had me followed, he knows I know the truth, but he won't talk about it.

WALT

Why didn't you tell me about all this sooner?

JOHNNY

I don't know, I guess I thought if I didn't say it, it might not be real.

WALT

Well, it's real alright.

Walt hands Johnny a slip of paper.

46

CONTINUED:

46

WALT

Your mystery carnival barker, his name is Edward Nolan.

JOHNNY

Good. Maybe I'll get a straight answer now.

WALT

I doubt it, considering that address.

JOHNNY

What do you mean?

Off Johnny's look --

47

INT. PAROLE OFFICE - PORTLAND, MAINE - DAY

47

PANNING OFF A door that reads, PAROLE OFFICER S. JACOB...

To FIND Johnny and Bruce sitting across from Jacob. He's a civil servant burn-out. Files and papers everywhere.

OFFICER JACOB

I can't release inmate files.

BRUCE

Nolan may have information related to a capital crime.

JOHNNY

Which could make you an accessory.

Officer Jacob thinks, then...

OFFICER JACOB

Even if I tell you where we placed Nolan, you won't find him.

BRUCE

Why not?

OFFICER JACOB

Because he's gone. He jumped his parole two weeks ago.

Johnny picks up a MUG SHOT of Edward Nolan as he looks today, 50s.

(CONTINUED)

47

CONTINUED:

47

JOHNNY

What was he convicted of?

OFFICER JACOB

Fraud, assault with a deadly
weapon... blackmail.

Johnny and Bruce exchange a knowing look...

JOHNNY

Did he leave anything behind?

OFFICER JACOB

There was an unopened letter.
But I can't let you read it.

JOHNNY

I don't want to read, I just want
to hold it.

OFFICER JACOB

You want to hold it?

JOHNNY

Ten seconds.

Jacob's curiosity gets the best of him, as he opens his
drawer and hands Johnny the sealed envelope. WHOOSH!

48

INT. ONE-ROOM APARTMENT - DAY

48

Whoosh. We PUSH IN AS NOLAN sits at a desk writing...

FLASH! FLASH! The same room, different times.

*Johnny looks around the room as it MORPHS, the entire WALL
is FILLED with numerous articles about Reverend Gene Purdy
and Faith Heritage. Purdy's face is circled in every
picture and article.*

49

INT. PAROLE OFFICE - DAY

49

Johnny flashes out of the vision, as he drops the letter
on Jacob's desk.

JOHNNY

Thanks.

Johnny and Bruce step to the door.

JOHNNY

Nolan's going after Purdy.

50 EXT. HOTEL/INT. LIMO - NIGHT

50

Purdy's limousine is parked in front. Jessica sits in the back, she stares out the window. She seems different, less sure of herself.

PURDY

Did you enjoy the service?

JESSICA

It was beautiful.

(beat)

Johnny Smith came to see me.

PURDY

(tries to remain cool)

Did he?

A moment. Purdy reaches into his coat pocket.

PURDY

I'd like to give you something.

He offers her the African idol.

JESSICA

Reverend, I can't take this.

PURDY

And I can't think of anyone else I'd want to have it.

She seems genuinely moved by the gesture.

JESSICA

(a beat)

You're not the person I expected.

The person I made up in my head.

(suddenly emotional)

I'm sorry. This was a mistake.

Purdy watches as Jessica leaves the limo.

51 INT. FAITH HERITAGE, PRAYER ROOM - NIGHT

51

Purdy kneels in the front of the cathedral, head bowed. He is the only one here.

PURDY

"Our Father which art in heaven,
Hallowed be thy name. Thy kingdom
come. Thy will be done in earth,
as it is in heaven. Give us this
day..."

DEAD ZONE: "Revelations" - ACT THREE - 7/1/05 - BLUE 41.

52 INT. FAITH HERITAGE - HALLWAYS - NIGHT 52

Purdy walks alone, through the grand halls of the Church.

PURDY (V.O.)
"And forgive us our debts, as we
forgive our debtors..."

The door to Purdy's office is OPEN. Purdy stares at it, puzzled. He enters. Flips on the lights.

53 INT. PURDY'S OFFICE - NIGHT 53

It's a MESS. His desk has been swept off onto the floor.

PURDY (V.O.)
"And lead us not into temptation,
but deliver us from evil: for
thine is the kingdom and the power,
and the glory, for ever. Amen."

Then he SEES it -- African idol sits on his desk. There's a NOTE attached to it. He reads it, quietly shocked.

PURDY
(hushed pain)
My God.

54 INT. JOHNNY'S HOUSE - LIVING ROOM - NIGHT 54

Johnny walks in and flips on the lights, to FIND Purdy sitting in a chair.

JOHNNY
Gene?

Purdy looks up, his eyes carrying the pain in his heart.

PURDY
She's gone, Johnny. Jessica's
been taken.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

55 INT. JOHNNY'S HOUSE - LIVING ROOM - NIGHT

55

Purdy reads Johnny a note. Upset.

PURDY

"This night thy soul shall be
required of thee..." It was
attached to this.

Purdy holds the African idol in his hands.

PURDY

I can't let anything happen to
her.

Purdy lifts a black leather briefcase onto the desk.

JOHNNY

You're going to pay ransom?

PURDY

Everything I have.

JOHNNY

Call the police.

PURDY

I can't take that chance.

JOHNNY

What do you want me to do?

PURDY

Tell me who did this. I'll never
ask another thing of you as long
as I live. Just tell me who took
her.

Johnny stares at the note. Doesn't touch it. He now has
some leverage to get some answers.

JOHNNY

Who was Raymond Franklin?

The mention of that name stings Purdy.

PURDY

A monster.

JOHNNY

Gene...

(CONTINUED)

55 CONTINUED:

55

PURDY
(pointed)
Raymond Franklin is dead and
buried!

JOHNNY
Did you kill Clara Simon?

PURDY
Johnny...

JOHNNY
Did you?!

PURDY
Why don't you see for yourself.

He puts his hand out. Johnny hesitates, then takes it.

MATCH/CUT/MORPH:

56 *INT. TENT REVIVAL - DAY - 1964*

56

We SPIN around Purdy as he MORPHS into Young Purdy. His hands are on Clara Simon's shoulders. She looks pale, sick. Her eyes are closed.

PULL BACK TO REVEAL

We are onstage inside a small revival tent. An organ plays, as Purdy preaches:

YOUNG PURDY
*And Jesus said, "Listen carefully
to the voice of the Lord God, and
do what is right in his eyes.
And I will not bring on you any
of the diseases I brought on the
Egyptians, for I am the Savior."*

Purdy places the palm of his hand flat against her forehead --

YOUNG PURDY
*Dark sickness be gone from this
woman!*

He thrusts his hand hard against her as she falls back and is caught by two older men in ruffled suits. The small congregation rejoices with their hands in the air and sporadic "Praise God!" and "Hallelujah, Jesus!"

(CONTINUED)

56 CONTINUED:

56

YOUNG PURDY

*I feel the power of Christ filling
this tent tonight. I see the
Glory of his mercy in every face.*

The crowd REJOICES again. Clara is now back at his side.

56 CONTINUED: (2)

56

YOUNG PURDY
(to Clara)
*Affirm your faith and you will be
healed! Do you believe, sister?!*

CLARA
I believe.

YOUNG PURDY
*Do you accept me as a messenger
of God?!*

*Clara is finally swept up in the moment as her emotions
burst through and she begins to cry joyous tears.*

CLARA
I do! I believe! I believe!

*She falls into Purdy's embrace as the scene builds
intensity. Whoosh.*

57 INT. JOHNNY'S HOUSE - LIVING ROOM - NIGHT

57

MATCH: Purdy's sullen expression, as Johnny now sees the
truth.

JOHNNY
You were a faith healer?

PURDY
More 'faith' than 'healer'.
(beat)
My partner and I went from town
to town, gathering information on
wealthy citizens and using it to
gain their trust.

He stops for a second to consider the African idol, then...

JOHNNY
That's when you met Clara Simon?

PURDY
(nods)
When she came to me, she was pale
and weak. As time passed, her
condition grew more serious.

JOHNNY
She believed you'd healed her.

(CONTINUED)

57 CONTINUED:

57

Purdy offers a sorrowful nod.

PURDY

It was only later I realized she'd stopped taking her medication. That her condition was much more serious than I'd been led to believe.

(desperate tone)

You have to believe me, Johnny. I wasn't in it just for the money. I believed then, as I believe now, that God truly does perform miracles. I'm living proof.

JOHNNY

But you still took the money.

PURDY

I was young, full of blind ambition. I planned to use the cash to build a church. A place where anyone and everyone would be welcome. A place like Faith Heritage.

(beat)

But make no mistake, I killed that woman. Murdered her the same as if I'd put a gun to her head. And there hasn't been a day I haven't suffered for it.

Johnny can see his pain.

JOHNNY

That's why you set up the hedge fund. Why you sent Jessica money every month.

PURDY

I need to protect her. No matter what.

Purdy picks up the ransom note and offers it to Johnny again.

JOHNNY

Edward Nolan.

PURDY

What?

(CONTINUED)

57 CONTINUED: (2)

57

JOHNNY

He was released from prison five weeks ago. He's been following your career.

The name strikes fear in Purdy.

PURDY

(a beat)
My God.

Johnny walks to the other room.

PURDY

Where are you going?

JOHNNY

I'm calling Walt. This has gone too far.

Johnny moves to the door, then stops and looks back --

JOHNNY

One more question. Did you con my mother, the way you conned Clara Simon?

(CONTINUED)

57 CONTINUED: (3)

57

The men hold each other's gaze, then --

PURDY

No. May God strike me dead if
I'm lying.

JOHNNY

(cold as ice)
If you're lying, it won't be God
that strikes you down.

Johnny walks out, leaving Purdy alone.

58 INT. JOHNNY'S HOUSE - FOYER - LATER

58

Johnny answers the DOORBELL. It's Walt and Bruce.

JOHNNY

Thanks for comin' over so fast.

WALT

You sounded pretty serious on the
phone.

BRUCE

Whatever we can do to help.

They walk down the hallway towards Johnny's office.

WALT

Purdy say anything about why this
guy targeted him?

JOHNNY

Nolan and Purdy used to work
together. A tent revival.

BRUCE

We talkin' about the same Reverend
Purdy?

JOHNNY

I'm afraid so. He's waiting in
my office...

59 INT. JOHNNY'S HOUSE - OFFICE - NIGHT

59

They enter the office. But Purdy's gone.

JOHNNY

Gene?

Johnny searches around the desk.

(CONTINUED)

JOHNNY

That crazy sonofa -- He's gone to meet Nolan.

WALT

How can you be sure?

JOHNNY

He had a briefcase full of cash. Ransom money.

Bruce joins them.

WALT

You realize Edward Nolan isn't just a small-time con man anymore? He's a career criminal with a history of extreme violence.

BRUCE

You don't have any idea where Nolan could have gone?

JOHNNY

I didn't get anything off the ransom note.

He hands Bruce the note.

BRUCE

"This night thy soul shall be required of thee." I know this.
(a beat)
There a bible around here?

JOHNNY

You kidding?

Johnny finds a bible in the desk and hands it to Bruce, leafs through it.

BRUCE

Luke Chapter 12. God was speaking down to a rich man who'd stuffed his barns full of grain while the people around him starved.

JOHNNY

There was grain in my vision of Purdy being hurt.

WALT

There's some silos west of Lewiston.

59 CONTINUED: (2) 59

They know where they need to go now.

60 EXT. LEWISTON FARMLAND - DAWN 60

Establishing. The sun creeps over the horizon. Purdy pulls up in his Jaguar, grabs the briefcase and gets out of the car. Massive silos spread over the fields. Purdy hops over a fence and walks toward the field of silos. *

61 EXT. GRAIN SILO - DAWN 61

Purdy walks towards a particular silo. He looks up at the rusted, tall structure. He's been here before.

62 INT. GRAIN SILO - DAY 62

Purdy walks in. Looks around. Seems empty.

PURDY
(calling into the
darkness)
Hello? Edward? I have the money.

A long BEAT, then...

NOLAN (O.S.)
Hello, Raymond.

Purdy SPINS around, as he SEES Edward Nolan directly behind him.

NOLAN
It's been a long time.

Suddenly, Nolan swings down with his right hand. BAM. Purdy is knocked out as the SCREEN GOES BLACK.

63 EXT. LEWISTON FARMLAND - DAY 63

Walt's patrol car pulls up behind Purdy's Jaguar. Johnny, Bruce and Walt spill out.

BRUCE
At least we know he's here.

JOHNNY
Yeah, but where?

WALT
I've got a half dozen men on the way.

63 CONTINUED:

63

JOHNNY

There isn't time to wait.

Walt looks up - there must be a dozen silos. All spread apart. Walt pulls his shotgun from the trunk.

WALT

Guess we're going door-to-door.

Walt hands them each a flashlight from his trunk.

WALT

Don't do anything crazy.

BRUCE

Don't worry.

Johnny looks off, his face etched in the moment...

WALT

John?

JOHNNY

I hear you.

WALT

Okay, let's do this. You see or hear anything, give three flashes and hold tight. Good luck.

They all take off in different directions.

64 INT. GRAIN SILO - DAY

64

PURDY'S POV - LIGHT

A BRIGHT LIGHT. Is this death?

ANOTHER ANGLE

Purdy regains his senses as he realizes he's been CHAINED to a concrete slab inside the silo.

He pulls on the chain, but he's trapped.

NOLAN (O.S.)

How's it feel to be chained up like an animal?

Nolan steps out of the darkness, holding a gun.

(CONTINUED)

64

CONTINUED:

64

NOLAN

Now you know what my life has
been like the past ten years.

PURDY

What have you done with Jessica?

NOLAN

Is that any way to greet your old
partner?

65

EXT. FIELDS - DAY

65

VARIOUS SHOTS of silos. Walt rushes to a silo door, opens
it. Empty.

Johnny rushes to a silo across the field. Bruce does the
same.

66

INT. GRAIN SILO - DAY

66

Nolan stands over Purdy.

NOLAN

You've come a long way, Raymond.
Remember when we shoveled grain
on farms like this? You never
were much for gettin' your hands
dirty.

PURDY

Those days are gone. I'm a
different person now.

NOLAN

Only thing different about you is
your name... and your hairline.

Nolan smiles as he SNAPS the briefcase open. Thick stacks
of Ben Franklins inside....

NOLAN

Still sellin' God to the great
unwashed.

PURDY

I understand you think I betrayed
you, but I'm no longer the man
you knew. I've been reborn.

Nolan approaches Purdy, leans in, studies his face.

(CONTINUED)

66

CONTINUED:

66

NOLAN

You must be mistakin' me for one of those rubes. All those years I spent in and out of prison. Watchin' you build your empire. All based on our con.

(a beat)

Remember what you told me? Live the lie long enough and you become the lie.

PURDY

Lord, forgive him, for he knows only darkness.

NOLAN

Shut your mouth.

BAM. Nolan DECKS Purdy with the butt his rifle. Blood trickles from his mouth, down his chin. Nolan sniffs.

NOLAN

I waited in here for 3 DAYS after Clara Simon died. But you never showed.

PURDY

We killed that woman, Edward.

NOLAN

(flares)

You killed her! And now you're going to pay!

INTERCUT:

67

EXT. FIELDS - DAY

67

Johnny PULLS on the door handle, as WHOOSH --

68

EXT. SILO - DAWN

68

Purdy, carrying the briefcase, hesitates to say a short prayer.

PURDY

Give me strength, Lord, to face my sins. Give me strength to be righteous in Your name. Amen.

Purdy opens the door and enters.

69 RESUME - EXT. FIELDS - CONTINUOUS 69

Johnny pulls on the door, but it's LOCKED. Johnny looks for Walt - he's nowhere to be found. He's on his own. Johnny goes around the side of the building looking for another way in. *

70 INT. THE GRAIN SILO - CONTINUOUS 70

PURDY
Do what you will with me. Just let Jessica go. She's not part of this...

JESSICA (O.S.)
You're wrong, Reverend.

Jessica comes out of the darkness. Unharmd. Unbound. The weight of what's happening falls on Purdy.

PURDY
I don't understand. You're involved in this?

JESSICA
You think a lousy check every month can pay for what you stole from me? Pay for the life you took?

Nolan climbs a flight of steps as he speaks...

NOLAN
I'm proud of you, Raymond. You took this girl in as your own. No questions asked. Just the way I knew you would.

Purdy is on his knees, defeated. His mouth crimson with blood. Just like in Johnny's vision. Looks up to Jessica.

PURDY
Is this what you came to do?! Then do it! I deserve this!

He bows his head, closes his eyes. Prays.

PURDY
"Though he slay me, I shall yet trust Him..."

Nolan walks to a second level, to a conveyor belt control box. And turns the key.

70 CONTINUED: 70
The conveyor WHIRS to life.

71 EXT. SILO - CONTINUOUS 71
Johnny hears the motor come to life.

72 INT. SILO - CONTINUOUS 72
Nolan BREAKS the key in the lock with his boot.
Grain FALLS from the ceiling onto Purdy. He pulls on the chains, he's trapped...

73 EXT. SILO OUTER BUILDING - DAY 73*
Outside, Johnny sees a hole in the wall covered loosely *
by some metal sheeting. He grabs the sheeting -- WHOOSH. *

73A INT. SILO - DAY - VISION 73A*
*Grain showers down on Purdy who is almost buried in it, *
only his face showing. The grain covers Purdy's face, *
suffocating him. **

73B RESUME - EXT. SILO OUTER BUILDING - CONTINUOUS 73B*
Johnny moves the sheeting aside and crawls in through the *
opening. *

74 INT. SILO - DAY 74
Jessica looks at Nolan, horrified. Nolan walks towards the exit...

JESSICA

What are you doing? We have the money. This wasn't what we planned.

NOLAN

(cold)
Plans changed.

Nolan stands directly in front of the second level door.

(CONTINUED)

74 CONTINUED:

74

NOLAN

Look on the bright side, Ray. If there is a God, and you are a different man, then the gates of Heaven should swing wide when you enter.

(beat)

But we both know that's not where you're going. Don't we?

Nolan and Purdy stare hard at each other, then...

75 INT. SILO OUTER BUILDING - CONTINUOUS 75*

Johnny crawls in. Over the loud HUM of a motor, he hears voices coming from overhead. He creeps up the stairs leading to... *

76 INT. SILO OUTER BUILDING - SECOND LEVEL - CONTINUOUS 76*

Johnny sees Nolan and Jessica whose backs are toward him as they look down, watching the grain falling on Purdy below. As Johnny approaches them, Nolan turns. Johnny makes a grab for the rifle. As he and Nolan struggle, *

THE RIFLE

Falls to the floor and skitters out of reach. *

Johnny and Nolan both see it, as Johnny jumps and grabs him. A brief FIGHT ensues, as Nolan finally drops Johnny with a punch to the gut. *

Nolan hurries to retrieve the gun, but finds it gone. He turns to SEE Jessica holding the rifle on him. *

NOLAN

Give me the gun.

He takes a step towards her as she quickly chambers a round and levels the barrel on him.

JESSICA

Stay where you are!

Nolan notices the money bag about twenty feet across the silo on the ground. Jessica sees it, too.

NOLAN

You were right. Let's just take the money and go.

JOHNNY

You leave with him and you won't see the sun again.

NOLAN

I wouldn't hurt you. You know that.

The grain builds up around Purdy like quicksand.

Jessica is confused. Johnny starts up towards the control panel.

JESSICA

I said don't move!

She swings the gun up towards Johnny, then back at Nolan and back up at Johnny.

(CONTINUED)

JOHNNY

I don't pretend to know you, or your pain. But you're not a killer. Don't let this man make you one.

NOLAN

He deserves to die for what he did to your mother.

JOHNNY

Nolan doesn't give a damn about your mother. All he cares about is the money.

She begins to cry, the pain and suffering of her life bubbling to the surface in this tense moment.

JESSICA

He lied to her. She believed in him and he lied.

Johnny locks eyes with Purdy, the grain now covering his chest and climbing. For a brief second, Johnny isn't sure why or if he can defend this man. Then...

JOHNNY

I'm not saying Raymond Franklin deserves your mercy. He doesn't. But Franklin isn't here. He died with your mother over forty years ago.

Purdy can only close his eyes and listen.

JOHNNY

I can only tell you about Gene Purdy. I can tell you he's a man of compassion and understanding. He's also a man blinded by greed and personal ambition. I guess he's like the rest of us, struggling to stay on the path. But he was willing to sacrifice everything for you. Even his life. That has to count for something.

A tear rolls down Jessica's cheek.

The GRAIN rises to Purdy's neck...

She LOWERS The gun.

Nolan grabs the briefcase and TAKES OFF.

JOHNNY

Let him go!

Johnny stares at the control panel. The key is broken inside the lock.

JOHNNY

He broke the key off. I can't shut it off from here.

The grain won't stop. It's under Purdy's chin.

Johnny runs back down to the first floor.

JOHNNY

Gene, hang on!

Purdy is now muttering the Lord's prayer to himself.

Johnny lunges in and begins to dig away the pouring grain away from Purdy's face. It's a losing struggle against time.

PURDY

The rifle.

JOHNNY

(digging)

I'm not going to shoot you!

PURDY

Not me... the control panel.

Johnny realizes he's right, but if he stops digging, Purdy might suffocate by the time he shoots the box and gets back down to him.

JOHNNY

Jessica, keep digging the grain away while I go up top! You can do it!

She takes over for Johnny, as he grabs the rifle and runs up the steps towards the master control panel. Having smaller hands and less strength than Johnny, it's quickly a losing battle against the falling grain. Purdy's face becomes hidden beneath the mounting grain.

JESSICA

I can't stop it!

ON JOHNNY

(CONTINUED)

76 CONTINUED: (3)

76

As he steps back and FIRES 2 SHOTS into the metal control box. The SPARKS FLY as the motor whirs to a stop.

JESSICA
Johnny, help him!

Johnny dashes back down the steps, tossing the rifle aside as he lunges into the mountain of grain. Purdy is no longer visible under the mound.

JESSICA
(crying)
I couldn't stop it.

JOHNNY
Keep digging!

They both dig frantically...

JOHNNY
Come on, hang in there you self
righteous sonofa --

Suddenly, we SEE the top of Purdy's head as Johnny doubles his effort to clear the grain away from Purdy's face...

JOHNNY
Gene?

For a moment we aren't sure if he's dead or alive, then finally Purdy coughs and spits...

JOHNNY
Thank God. Help me get him out.

WIDE SHOT as they both start pushing away the pile of fallen grain...

77 EXT. SILO - LATER

77

Johnny, Walt, Purdy and Bruce. In the b.g. Nolan is being loaded into the back of a police car.

WALT
We caught him heading for the
highway.

BRUCE
What are you going to do with
her?

WALT'S CRUISER

(CONTINUED)

77 CONTINUED:

77

Jessica sits in the back.

WALT

I guess that's up to Reverend Purdy. If he wants to press charges?

Purdy is stoic, as he watches her.

PURDY

She was as much a victim in this as I was. I took her life away once, I won't do it again.

WALT

I can't promise she won't be back.

PURDY

I'll leave that up to her. And God.

WALT

Okay. But you should go to the hospital and get checked out.

And Walt walks off. Bruce can tell he's in the way.

BRUCE

I'm gonna catch a ride back with Walt.

Bruce walks away. A tense BEAT, then...

PURDY

I don't know what to say.

(a beat)

I know our relationship isn't what I wanted it to be. I'd like to try and change that. To make it up to you.

JOHNNY

You can start by being honest with me.

PURDY

Your mother.

JOHNNY

Did you use her? The way you used Clara Simon?

(CONTINUED)

77 CONTINUED: (2)

77

PURDY

No.

(a beat)

Clara was the reason I turned my
life to God. Your mother was the
reward.

Purdy's eyes well up, as an EMT helps Purdy into an
ambulance.

JOHNNY

Gene?

Purdy TURNS...

JOHNNY

Thank you.

Purdy musters a weak smile as the doors are shut and the
ambulance drives away.

Johnny takes a BEAT to consider the surrounding, then
grabs his jacket and walks away as the camera lingers on
the silo.

The SHOT PUSHES IN TIGHT on an area of the silo we have
not seen. An old, dusty sign that reads:

"PURDY GRAIN COMPANY, EUGENE OREGON"

As we realize the true birthplace where Gene Purdy was
born....

FADE OUT.

END OF ACT FOUR

THE END