

THE DEAD ZONE

"THE SIEGE"

(f.k.a. "The Mind's Eye")

Production #1008

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THE DEAD ZONE

"THE SIEGE"

CAST

JOHNNY SMITH

CONRAD HURLEY

SARAH BANNERMAN

KAREN HAYES

WALT BANNERMAN

TOM KELLY

DANA BRIGHT

MELANIE ROMANO

JOHNNY BANNERMAN

HENRY SPAHN

MR. STRATTON

MRS. EDNA STRATTON

RUDY YOUNG

HARLAN CASEY

ARLETA HURLEY

ROSCOE

TV NEWSMAN

NON-SPEAKING

SHERIFF'S DEPUTIES

A FEMALE OFFICER

STATE POLICE OFFICERS

TACTICAL TEAM

SHARPSHOOTERS

PARAMEDICS

TV CREW

REPORTERS

2 BANK CUSTOMERS

*

THE DEAD ZONE

"THE SIEGE"

CHARACTER BREAKDOWN

CONRAD HURLEY, 49, owner of Blaine's Electrical Contracting; down and out; recently lost major contracting job; his wife has left him; he resorts to robbing the local bank.

HOSTAGES IN BANK:

KAREN HAYES, 28, bank teller#1

TOM KELLY, 23, bank teller#2

MELANIE ROMANO, 35, bank customer

HENRY SPAHN, 40, bank vice president and general manager

MR. & MRS. STRATTON, late 70's, elderly couple, bank customers

RUDY YOUNG, 55, bank guard

OUTSIDE THE BANK:

HARLAN CASEY, mid 30's, leader of State Police Fast Response Team

ARLETA HURLEY, 40's, Conrad's wife, a worn-out woman

THE DEAD ZONE

"THE SIEGE"

SETSINTERIORS

CLEAVES MILLS SAVINGS & LOAN *
 LOBBY
 TELLER WINDOWS
 VAULT
 SPAHN'S OFFICE *

DANA'S CAR *

EXTERIORS

CLEAVES MILLS SAVINGS & LOAN *
 PARKING LOT
 POLICE COMMAND POST
 BASEMENT *
 *
 EXT. STREET
 SIDEWALK
 GENERAL STORE
 w/ RACE CAR RIDE
 ADJACENT BUILDING/ROOF
 MAINE (STOCK)

VEHICLES

WALT'S CAR
 DANA'S CAR *
 SHERRIF/STATE POLICE CARS
 AMBULANCE
 FIRE TRUCKS
 CONRAD'S PICK-UP TRUCK *
 TV CREW TRUCK?

THE DEAD ZONE"THE SIEGE"TEASER

FADE IN:

- 1 EXT. MAINE - DAY - ESTABLISHING (STOCK) 1
- 2 OMITTED 2
- 3 EXT. SIDEWALK - DAY 3

It's a fine day, and people are out doing their business, among them JOHNNY, SARAH and LITTLE JOHNNY, who's running ahead as they walk along the sidewalk. They find him waiting for them in front of the general store, next door to the bank, where there's a coin-operated race car ride.

LITTLE JOHNNY
(re: the ride)
Mom, can I?

SARAH
Not now, honey. I have to stop
in the bank...

LITTLE JOHNNY
Puhleeeeze...

JOHNNY
(pulling out a quarter)
Here. It's on me.

He smiles, holds out a quarter, but little Johnny's still awkward around big Johnny and hesitates, looking at his mother. And it's a passing moment but an important one as Sarah wants so much for these two to bond and it isn't coming easily.

SARAH
It's okay.

The boy takes the quarter.

SARAH
Say, "Thanks."

LITTLE JOHNNY
(mumbles)
Thanks.

(CONTINUED)

3 CONTINUED:

3

Johnny helps him climb in the race car and starts it up to tinny MUSIC and LOUD ENGINE NOISES.

JOHNNY
(ironic)
He's really starting to warm up
to me.

SARAH
He will.
(dry)
If you have enough quarters.

She smiles encouragingly.

SARAH
Think you can handle a few minutes
alone with him? I've got to run
to the bank.

JOHNNY
I can always turn to my hand
animals if things start to get
rough.

*

He makes a dog shadow with his hand...

SARAH
(to her son)
I'll be right back, Johnny.

Little Johnny is not pleased to see her go but he's on his ride. A beat after she leaves, the ride rocks him as he stares uncomfortably at the man his mother always hangs around with. Johnny grins but feels just as uncomfortable.

4 INT. BANK - DAY

4

Two tellers, KAREN HAYES (28) and TOM KELLY (23), are each with customers... There's a DING from the door as Sarah enters O.C.

KAREN
(counting out money)
Ten, twenty, thirty, forty...

As Tom finishes the transaction with his customer --

TOM
Thank you. Next in line please.

The next customer, MELANIE ROMANO (35), approaches Tom's window.

(CONTINUED)

4 CONTINUED: 4

ANGLE ON SARAH

filling out a deposit slip... the camera wanders across the bank finding the GUARD (RUDY YOUNG, 55), sitting easily by the door... then to Vice-President and General Manager HENRY SPAHN (40) in the waiting area greeting an elderly couple MR. STRATTON and MRS. STRATTON (late 70's+).

SPAHN

Mr. and Mrs. Stratton. Come have
a seat in my office.

As they move to his office --

ANGLE OUT THE WINDOW TO SEE A PICKUP TRUCK

that's seen better days pulling into the parking lot, going too fast over the speed bumps, HURLEY ELECTRICAL CONTRACTING painted on its doors. The truck parks in the furthest space at the back of the lot. The driver, CONRAD HURLEY (45), gets out. He's wearing clean work clothes and carrying a big, long, heavy tool box. He has the weary, self-pitying eyes, in a William Macy kind of way, of a man who has endured more than his share of bad luck and bad breaks. He drinks but he's not drunk this morning.

*
*

ANGLE ON TELLER WINDOWS

As Karen's customer finishes and moves away --

KAREN

Next please.

Sarah smiles and walks to the counter.

AT THE DOOR OF THE BANK

The original two CUSTOMERS EXIT. A moment later, Conrad comes in.

5 OMITTED 5

6 INT. BANK - DAY 6

DING from the door. Security guard Rudy Young looks up as Conrad enters.

(CONTINUED)

6

CONTINUED:

6

GUARD

Morning, Conrad.

Conrad pauses and looks over for an extra beat as though his life is flashing before his eyes and then just says with a certain resignation:

CONRAD

Hey Rudy.

MOVING BY SARAH

to catch just a snatch of conversation at the teller's booth with Karen Hayes...

KAREN

...to raise funds for the library...

SARAH

Maybe we could do a silent auction...

MOVING TOWARD SPAHN'S OFFICE

SPAHN

(to the Strattons)

...I've reviewed your Ira and Annuity accounts and you have nothing to worry about.

*
*
*
*
*

Conrad marches up to him.

CONRAD

Henry...

Spahn isn't happy to see Conrad but he remains professionally cordial.

SPAHN

I'm busy right now, Conrad.

CONRAD

I really need to talk to you, Henry.

(to the Strattons)

Morning, Mrs. Stratton, Mr. Stratton.

MRS. STRATTON

Conrad.

(CONTINUED)

6

CONTINUED: (2)

6

MR. STRATTON

Heard from Arleta, Conrad?

It's the kind of blunt curiosity that only old people get away with. Mrs. Stratton gives her husband an embarrassed elbow to the side. Mr. Stratton looks at her...

(CONTINUED)

6 CONTINUED: (3)

6

MR. STRATTON

What?

CONRAD

No, no, I haven't heard from her,
Mr. Stratton. Henry, if I could...

Spahn grits his teeth...

SPAHN

(to the couple)
I'll only be a second.

He moves away from them...

SPAHN

If this is about the contract,
there's nothing to talk about.

CONRAD

Seventeen years I've worked in
this township, Henry; I... I'd
say I've done a pretty fair job
on all your electrical work,
haven't I...? Henry? Don't I
deserve at least the chance to...

SPAHN

The Council voted and that's it.
I'm sorry.

Spahn walks away from him back to the Strattons. Conrad
lets out a deep breath...

CONRAD

(a sad smile)
Yeah. Me too.

He CLANGS his toolbox down on Spahn's desk. Spahn and
the Strattons jump and everyone else looks over. Conrad
opens the toolbox and takes out a short-barrel 12-gauge
pump action shotgun. The Strattons' eyes go wide as Conrad
brandishes the gun... and although he is a man who knows
guns, he is no expert at bank robbery and he's scared to
death...

*
*
*

CONRAD

Okay. Okay. All of you -- put
your hands on your heads and stand
real still --

Finding Sarah among the others... a long beat as they
stare at the man with the gun... some like Sarah put their

(CONTINUED)

6 CONTINUED: (4)

6

hands on their heads right away... others like Spahn who know Conrad hesitate thinking at first this isn't serious...

CONRAD (CONT'D)

Rudy, come on over here with the others. And I'll need your gun. Don't try to be a hero, okay?

GUARD

You're calling the shots, Conrad.

He follows the orders and crosses to Conrad with his hands raised but his eyes are alert and ready for an opportunity. There is none. Conrad takes the .38 revolver out of Rudy's holster. *

CONRAD

My name is Conrad Hurley. Some of you know me. I don't want to hurt anyone, okay?

SPAHN

(staring at Conrad in amazement)
Conrad, what are you doing?

CONRAD

What's it look like I'm doing, Henry? I'm robbing your bank.

MRS. STRATTON

(to Mr. Stratton, blaming him)
You had to bring up the wife.

CONRAD

Mrs. Stratton, I'm sorry but I need you to put your hands on your head. If you'll all just cooperate, this will be over before...

SPAHN

This has gone far enough, Conrad. I'm going to go get the Sheriff if you don't put that gun down. *

Spahn starts to walk toward the door. Conrad picks up the gun he took from Rudy and fires it, barely missing Spahn, who stops in his tracks and turns white... *

(CONTINUED)

6 CONTINUED: (5)

6

CONRAD

(determined and scared)

Henry... I was raised to never
point a weapon at anything I wasn't
gonna shoot... I missed with the
first shot... I won't miss with
the next one...

*
*
*

Spahn sees those weary, dangerous eyes and knows Conrad

(CONTINUED)

6 CONTINUED: (6) 6

is very serious. He puts his hands on his head. Off Sarah's reaction...

6A INT. DANA'S CAR - DAY - POV OF JOHNNY AND LITTLE JOHNNY 6A

panning to find it's DANA's POV we've been seeing. She parks and gets out.

7 EXT. SIDEWALK - CONTINUOUS 7

She is approaching the general store and sees Johnny with little Johnny, who's still driving his car. She comes up, smiling.

DANA
Babysitting today?

JOHNNY
Sarah just went to the bank.

Dana is just beginning to feel a rivalry with Sarah over Johnny...

DANA
It's great how the two of you
have been able to keep up your
friendship... under such difficult
circumstances...

The quarter runs out.

JOHNNY
Whup, last quarter. Where is she
anyway?
(hand shadow time)
Look, Johnny, a chicken...

Dana offers a quarter...

DANA
My treat... getting two Johnnies
for the price of one.

JOHNNY
(finally, a smile)
Thanks.

She holds out the coin, their hands touch... and RAMP TO JOHNNY as he starts visibly, his eyes widen and we're in --

8 A VISION - A MATCHING SHOT OF JOHNNY - NIGHT

8

outside the bank in the future... ambulance, fire trucks, patrol cars, paramedics... broken windows and smoke bombs still dissipating... body bags are being carried out of the bank... Dana is with other reporters as they cover the story... TV cameras rolling... still photographers shooting... one TV NEWSMAN sticks a microphone in Johnny's face...

TV NEWSMAN

They say you can see the future --
how could you not see this coming
when it was fifty feet away from
you!?

And the vision ends as we...

9 RESUME DAY

9

Dana sees Johnny's stricken expression...

DANA

Are you all right?

JOHNNY

(sotto)
Call Walt. Get him over here.
Something terrible is going to
happen. Soon.
(bends down to little
Johnny)
I'm going to go find your mother.

LITTLE JOHNNY

I want to come...

JOHNNY

No. It's okay. You hang here
with Dana, okay?

Dana's about to protest, but stops at what she sees in Johnny's eyes.

JOHNNY

Call. Now.

He turns and walks toward the bank. Dana grabs her cell phone and calls as we --

FADE OUT.

END TEASER

ACT ONE

FADE IN:

10 INT. BANK - DAY

10*

Karen and Tom are emptying the contents of the teller drawers into ordinary banker's boxes. Sarah, Melanie and the Strattons huddle in the back. Sarah comforts Mrs. Stratton...

SARAH

It'll be okay, Mrs. Stratton.
You heard him - he doesn't want
to hurt anybody.

MRS. STRATTON

(nods bravely, whispers)
His wife left him, you know. He
drinks a little.

Conrad crosses to the vault with the shotgun, watching Spahn open cabinets, one after another, each with its own key.

CONRAD

Tom, I know what you're thinking...
but don't forget I know where the
panic buttons are... I installed
'em...

(calls toward vault)

Let's go, Henry. I'm running
behind schedule now.

*
*
*

DING from --

THE FRONT DOOR

as Johnny enters. Conrad reacts, chastises himself for forgetting...

CONRAD

(murmuring to himself)
The door, Conrad. *Step number*
three. *Lock the door.*

Johnny's eyes narrow as Conrad brandishes the gun at him...

CONRAD

Uh hi, we're in the middle of
something right now. I hope you're
not in any hurry.

(CONTINUED)

10

CONTINUED:

10

 JOHNNY
 (measuring the
 situation)
 Take your time.

(CONTINUED)

10 CONTINUED: (2) 10

CONRAD
(can't quite place
the face)
Do I know you?

JOHNNY
Can't say we've met.

But Conrad has seen that face somewhere.

CONRAD
Just sit over there with the
others. Rudy, go lock the door.

As Johnny sits by Sarah, Rudy rises and moves toward the door to lock it...

JOHNNY
You okay?

SARAH
(nods, whispers)
Where's -- ?

JOHNNY
(before she can finish)
Outside, with Dana Bright.
He's fine.

She reaches for his hand. As their fingers intertwine, Johnny's hit with --

11 A JOHNNY FLASH - THE GUARD AND CONRAD - SLOW MOTION 11

Rudy has made a move for the gun and they're struggling for it... it discharges... swish panning to Sarah who, still holding hands with Johnny on the floor, has caught the full force of the bullet in her chest and has fallen backwards...

12 RESUME - REGULAR MOTION 12

as Johnny sees the guard is moving back from the door... eyes already glancing toward Conrad whose attention is diverted by the activity in the vault. The guard is about to make his move when...

JOHNNY
Sir?

Conrad turns and sees Rudy coming back and that's the end of that idea.

(CONTINUED)

12 CONTINUED:

12

The guard frowns as Conrad looks to Johnny...

JOHNNY (CONT'D)

...uh, actually I do have a meter running outside... exactly how long do you think we'll be...

CONRAD

Be quiet.

JOHNNY

Yessir.

Conrad exchanges a suspicious glance with the guard who goes to sit and almost seems to guess what almost happened but moves back to business.

TOM

You want travellers checks, Conrad?

CONRAD

Travelers checks, cashiers checks... the whole shebang. And if you're thinking about tracing the numbers when I cash them, Tom, I'll save you the trouble... I'm going to Jamaica...

KAREN

What are you gonna do in Jamaica, Conrad.

CONRAD

What do you think I'm gonna do. I'm gonna sit in the sand and drink co-co-no-nos.

MELANIE

It's... it's beautiful this time of year; my husband and I went on our honeymoon...

Just talking makes her lose control... she begins to shake and cry... Conrad sighs...

CONRAD

Miss, miss, really, this, this would be easier all around if...

JOHNNY

She's scared. Why don't you just let her go.

(CONTINUED)

12 CONTINUED: (2)

12

CONRAD

(sharp)

Since when did you become my partner?

(beat)

Henry, can we finish this up, please... you got an hysterical customer here...

There are four banker's boxes filled with negotiables and currency, and with the lids on you'd think they held nothing but records. Now Spahn stacks them onto a small dolly and secures them with a bungee cord as Conrad slings the shotgun and takes the .38 from a shoulder holster under his jacket.

*

CONRAD

You people are going to stay in here and count to a thousand. Slowly. Don't do anything stupid. It's not your money, understand?

(then)

Someone's coming with me...

He scans their faces - just the eye contact with Melanie makes her whimper louder... he finally comes to Sarah...

CONRAD

...you.

He motions for her to come forward but Johnny steps in front of her.

JOHNNY

She's got a son. Take me instead.

He stands... Conrad studies him. Unlike the others, Johnny doesn't seem scared -- he's not acting right.

CONRAD

You just don't quit, do you? Who are you - I've seen you somewhere...

JOHNNY

My name is Smith. John Smith.

Conrad looks at him, something doesn't feel right about him, shakes his head, decides not to take him along...

CONRAD

No, no, you're staying here.

He pokes Johnny back with the barrel of the shotgun and

(CONTINUED)

12 CONTINUED: (3) 12

as he does...

13 A JOHNNY FLASH - CONRAD AND SPAHN AT THE DOOR - SLOW MOTION 13

Conrad's shotgun blasts outside (O.S.) as a hail of bullets answers... windows break... glass flies everywhere... Spahn is mortally wounded...

14 RESUME 14

as Johnny reacts...

SPAHN

I'll go with you, Conrad.

Conrad ignores this and continues to stare at Johnny.

CONRAD

All right, Henry. Let's go.

(to the others;

pointing the revolver

at Spahn)

I'm just takin' him so nobody does a dumb thing like setting off the alarm... as soon as I'm in the truck, Henry goes free, understand?

JOHNNY

I have to tell you something first...

CONRAD

What is it with you?

JOHNNY

The Sheriff's outside.

Conrad's whole face darkens. Johnny is really unnerving him. He shoves the gun hard into Spahn, propelling him forward toward the front door...

SARAH

(whisper)

Johnny, what do you think you're doing...?

JOHNNY

(beat, grim)

Trying to change the future.

*

15 OMITTED 15
AND AND
16 16

17 AT THE FRONT WINDOW - CONRAD'S POV - EXT. BANK - DAY 17
seeing squad cars and officers through the window... Walt
is outside one of the cars, talking to Dana... little
Johnny is led away by a female officer...

18 CONRAD 18
reacts. Now Walt and Roscoe are heading for the bank.

CONRAD
(to Spahn)
Close the blinds, all of 'em.
Rudy, kill the lights!

19 MOVING WITH WALT AND ROSCOE 19
as, walking, they see Spahn through the windows, lowering
the blinds, with Conrad looking over his shoulder. Walt
frowns. He knows both these men and this sure doesn't
look right.

20 CONRAD 20
steps away from Spahn and goes to the door, letting Walt
see the gun in his hand.

21 EXT. BANK - DAY 21
Walt and Roscoe stop walking. Walt puts one hand on his
weapon in its holster and the other on his radio. With
all the rest of the blinds drawn, Conrad turns the OPEN
sign on the door to CLOSED and lowers the last shade.
Walt keys on the radio.

WALT
(radio)
Base, we have a bank robbery in
progress, Cleaves Mills Savings
and Loan. I need backup, now --
looks like he's taken hostages.

RADIO VOICE
Ten-four, Walt.

21 CONTINUED: 21

ROSCOE
Sarah's in there?

WALT
(grimly acknowledges)
Call the State and get a Tactical
Team over here.

22 INT. BANK - DAY 22

The lights are now off. Conrad is clearly spooked. He holsters the .38, unslings the shotgun and marches to confront Johnny. *

CONRAD
How'd you know the Sheriff was
out there? Are you a cop?

He points the weapon and expects an answer.

JOHNNY
No.

CONRAD
Then how.

JOHNNY
I called them.

CONRAD
When?

JOHNNY
Before I came in the bank.

CONRAD
How could you call them before
you...

And then it all comes together in his mind.

CONRAD
You're that guy. The, the, the
one who... sees things.
(Johnny silently
acknowledges)
...And you're screwing up my bank
robbery.

JOHNNY
I'm trying to stop you from making
the biggest mistake of your life.

Conrad shakes his head - can't believe this is happening

(CONTINUED)

22 CONTINUED:

22

to him...

CONRAD

I don't believe in any of that garbage. You just stay clear of me, Mister. Just stay clear of me.

He walks two steps away as though to put an end to this bizarre chapter and then steps right back...

CONRAD (CONT'D)

I suppose you've seen me getting killed today or something.

Johnny just looks evenly at him.

CONRAD

You think that scares me? It doesn't. When I got up this morning, I decided that this was the day I was going to Jamaica or the day I was going to hell.

Outside, a SIREN approaches. Conrad's mind's racing. He goes to the window.

CONRAD (CONT'D)

Believe me. I'm fine with either.

On reactions...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

22A EXT. BANK - DAY - HIGH ANGLE 22A*

More official vehicles are arriving... the crime scene is *
growing... *

23 INT. BANK - DAY 23

All the hostages seated together on the floor. Conrad is scrambling up on a desk and, using the butt of the shotgun like a club, he knocks one of the surveillance cameras off its pedestal. It SMASHES to the floor. Sarah comforts Melanie as she shivers and whimpers with each smash.

TOM

What's the point of that?
Everybody knows who you are, Conrad --

CONRAD

I don't want anybody watchin'
what I do... *

He jumps up on another desk.

ANGLE - WITH THE HOSTAGES

MRS. STRATTON

I remember you, Johnny...

JOHNNY

Yes, ma'am, Mrs. Stratton. I was
in your fifth grade class.

MRS. STRATTON

We're going to be all right, aren't
we? This will all turn out all
right...

JOHNNY

(lying, but smiling)
Yes, ma'am.

Moving to --

KAREN

Conrad, I need to go to the
bathroom.

The phone rings. Conrad feels himself being pulled in
all directions.

(CONTINUED)

23 CONTINUED:

23

CONRAD

Karen, this really isn't a good
time, okay?

KAREN

Good or not. It's time.

(CONTINUED)

23 CONTINUED: (2) 23

The phone continues to ring... Conrad brushes his hair back with his hand uncertainly...

CONRAD

Okay. Okay. Everybody who needs a bathroom break go with Karen. But, but leave the door open.

MRS. STRATTON

I'm not leaving the door open, Conrad.

She struggles to get to her feet and as Johnny and Sarah assist her... Johnny reacts to --

24 A JOHNNY FLASH 24

of Mr. Stratton, on his knees beside a supine and motionless Mrs. Stratton, shaking her desperately.

MR. STRATTON IN THE VISION

Wake up! Edna -- please -- wake up!

25 RESUME 25

With dread in his eyes, Johnny watches Mr. Stratton move with his wife toward the bathroom... then finds Sarah looking at him intently.

SARAH

(low)

You saw something, didn't you?

He looks to Sarah, acknowledging silently...

MOVING WITH JOHNNY

as, warily, he approaches Conrad... who is trying to ignore the ringing phone...

JOHNNY

I have to talk to you.

Conrad can't believe it: here's Johnny, breaking his balls again.

(CONTINUED)

25 CONTINUED:

25

JOHNNY
(keeping his voice
low)
Mrs. Stratton is about to have
either a heart attack or a stroke.
She's going to have to go to a
hospital.

CONRAD
I do not want to hear your crap!
Do you understand me?!

He finally answers the phone that has been ringing off
the hook...

CONRAD
(to phone)
What?

INTERCUT

26 EXT. BANK - DAY

26

Walt's standing by his car, talking on the car phone...
Dana's near-by. A crowd is begining to form outside the
police perimeter.

WALT
This is Walt Bannerman, County
Sheriff.

CONRAD
How ya doin', Sheriff?

WALT
Not so good. How about you?

CONRAD
Never been better.

WALT
This your truck out here?

CONRAD
What truck is that...

WALT
Hurley Electrical. Someone saw
you pull in the lot this morning...
You Conrad Hurley Junior?

(CONTINUED)

26 CONTINUED:

26

CONRAD

I haven't been a 'junior' since my daddy died when I was seven.

WALT

Why don't you let those people out and you and me can talk this through, Conrad. No harm, no foul.

CONRAD

Can't do that, Sheriff.

WALT

I just don't want you to do anything crazy, you know? There's a way out of this, Conrad.

CONRAD

As long as it's the way to Jamaica, I'll take it.

WALT

Okay, let's talk about Jamaica.

CONRAD

Don't insult my intelligence, Sheriff. All you gonna do is make me madder than I already am.

He slams the phone down.

MR. STRATTON

Help, somebody help me!

And Conrad reacts, now what? Johnny and Conrad move over to find Mrs. Stratton has collapsed just as Johnny had seen in his flash... Mr. Stratton is on his knees beside a supine and motionless Mrs. Stratton, shaking her desperately.

27 CONRAD

27

can't believe what he's seeing. Is this a trick, something Johnny cooked up with Mrs. Stratton?

FAVORING JOHNNY

Johnny throws a searing look at Conrad.

JOHNNY

She's not breathing --

(CONTINUED)

27 CONTINUED:

27

SARAH

I know CPR.

Sarah starts to work on Mrs. Stratton...

MR. STRATTON

*Wake up! Edna -- please -- wake
up!*

Johnny gets to his feet and advances on Conrad.

JOHNNY

You've got to let her out.

The phone STARTS RINGING AGAIN. Conrad shakes his head like he could make this all go away, and we think, maybe, he's starting to lose it. Slowly PUSH IN on Conrad as he tries to get his mind around what's going on. Mrs. Stratton's not responding to the CPR. Conrad sees accusatory eyes, some angry, some frightened, all staring at him. Tom and Mr. Stratton are bent over Mrs. Stratton, their efforts growing more frantic. Mr. Stratton looks up at Conrad.

MR. STRATTON

Damn you, Conrad, she's dying!

Conrad's lips are moving, like he's talking to himself. He scans the faces, all looking at him, and finds no comfort in any of them... except Johnny's. At least, in his, there's something like compassion.

JOHNNY

Let me tell them we need an ambulance.

Conrad just stares at him.

JOHNNY

(not ungently)
If she dies in here, this won't
just be armed robbery and
kidnapping -- it'll be murder.

Finally, Conrad nods assent, knowing he's losing control and unable to figure out how to stop it. Johnny answers the ringing phone.

INTERCUT

28 EXT. BANK - DAY

28

With Walt...

(CONTINUED)

28 CONTINUED:

28

JOHNNY'S VOICE (PHONE)
Sheriff, this is Johnny Smith.

WALT
Johnny -- is Sarah okay?

Johnny keeps it impersonal for Conrad's benefit:

JOHNNY
(completely neutral)
Yes. This is an emergency -- we
need an ambulance here immediately --
a woman in her seventies is
suffering from a heart attack or
stroke.

WALT
(to Roscoe)
Ambulance. Code three.

In the bank, Conrad starts to feel like he's getting his
wits about him.

CONRAD
Tell 'em she goes out, they don't
come in.

JOHNNY
(phone)
Have the paramedics wait at the
door. We'll bring Mrs. Stratton
out.

WALT
(phone)
All right. Can you talk at all?
How many robbers are there? How
many hostages?

JOHNNY
One, and nine.

WALT
What kind of weapons? Explosives?

Johnny notices Conrad, staring at him suspiciously.

JOHNNY
I'm not in a position to answer
that question.

WALT
Let me talk to Conrad.

(CONTINUED)

28 CONTINUED: (2)

28

JOHNNY
(holds the phone out
to Conrad)
The Sheriff wants to talk to you.

CONRAD
No. Hang up.

So Johnny breaks the connection.

OUTSIDE THE BANK

Walt shakes his head.

WALT
Lost him. We've got a woman down
in there with a heart attack. I
need that ambulance!

There's background movement and urgency with all that
follows here:

NEW ANGLE AS HE MOVES TO --

HARLAN CASEY (mid-30's), leader of the Tactical Team, is
looking at plans of the bank building, then at the building
and the relative isolation of the lot.

WALT
(to Casey)
See any problems?

CASEY
Negative. Simple building. New.

He nods approvingly.

WALT
Let's put two of your men in the
basement...
(points to the building
plans)
If we need them, they can go up
through the ventilation system...

CASEY
You got it, Sheriff.

He moves away. Dana follows him. We can hear the distant
siren of an ambulance moving this way in the background...

(CONTINUED)

28 CONTINUED: (3)

28

WALT

I want you back with the other reporters.

DANA

Can I offer a suggestion?

WALT

No. Get out of here.

DANA

(doesn't move)

Conrad Hurley's wife left him three weeks ago.

WALT

I'm way ahead of you. We're tracking her down.

DANA

Have you checked her aunt's home in Dixmont?

(Walt's look says he didn't know about the aunt)

Then I guess you're not so far ahead of me.

WALT

How'd you know she had an aunt in Dixmont?

DANA

I'm a reporter. One that doesn't like to be back with the others.

WALT

(to Roscoe)

The Mrs. has an aunt in Dixmont. Let's get somebody moving in that direction.

Roscoe acknowledges, moves off.

WALT

Thanks for your help.

DANA

You're welcome. We both have people we care about inside that bank, Sheriff.

As Walt's eyes narrow at that revelation... the siren winds down as it approaches...

29 INT. BANK - CONTINUOUS 29

Conrad has Spahn look out the blinds...

SPAHN
The ambulance is here.

SARAH
Let Mr. Stratton go with her.

CONRAD
No, I'm not letting any others
go.

SARAH
(firm)
They've been married fifty years.
He needs to be with her.

And Conrad looks at the Strattons and perhaps he's thinking
of his own wife as he sighs and says...

CONRAD
Fine, he can go.
(turns to Johnny)
You help him take her out. But I
want you back, and when you come
bring a TV.

Johnny acknowledges and then as an afterthought, Conrad
grabs him firmly by the arm...

30 A JOHNNY FLASH - THE BANK INTERIOR - SLOW MOTION 30

filled with smoke... broken apart... wounded and dead
hostages... Conrad sprawled dead on the floor... police
and paramedics moving inside...

31 RESUME 31

Conrad still holding his arm...

CONRAD
I'm trusting you to come back
cause I figure you might know
what happens to these people if
you don't... *partner*.

On Johnny's somber nod...

32 EXT. BANK - DAY

32

The ambulance is on the street. PARAMEDICS are waiting at the door with a stretcher and gurney as Johnny and Mr. Stratton carry Mrs. Stratton out. Conrad locks the door behind them. Mrs. Stratton and Mr. Stratton get hustled into the ambulance and Walt pulls Johnny over to the command post.

*
*

BY THE COMMAND POST

where Dana smiles at him, happy he's safe...

JOHNNY

He wants a TV set.

WALT

Roscoe -- get us a TV!

ROSCOE

Where am I supposed to find a TV?

WALT

(reacts)

Go into somebody's apartment over there, I don't care...

ROSCOE

What if they're watching it?

Walt glares at Roscoe.

ROSCOE

(nods)

Okay, okay.

He hustles off. Johnny sees the question in Walt's eyes.

JOHNNY

Sarah's fine.

WALT

Does he realize who she is?

JOHNNY

No.

DANA

Who else is in there, Johnny?

JOHNNY

Henry Spahn, two tellers, Tom and Karen, the security guard, his name's Rudy, a woman customer, not sure of her name...

(CONTINUED)

32 CONTINUED: 32

WALT
What kind of weapons?

JOHNNY
He's got a sawed-off shotgun and
a revolver -- that's all I've
seen. He's got some beef with
the Town Council...

DANA
He lost a bid on a three hundred
fifty thousand dollar contract to
rewire the courthouse.

WALT
And lost a wife over his boozin'.
Has he been drinking today?

JOHNNY
I don't think so. But he's real
jumpy.

WALT
Don't tell him yet but we're trying
to get the wife over here to talk
him out.

Casey comes over... listening to his radio.

CASEY
My men are going in now.

WALT
(off Johnny's reaction
to the news, answering
the unsaid question)
Into the basement. In case we
can't talk him out.

33 TWO MEN IN FULL COMBAT GARB 33

with slung rifles, ropes and other equipment, covertly
slip down the entryway to the basement.

34 RESUME 34

As Roscoe returns with a small portable TV...

ROSCOE
(to Walt)
This may cost you a vote in next
election.

(CONTINUED)

34 CONTINUED:

34

JOHNNY
I'll take it in.

DANA
No.

And that was kind of quick on her part...

WALT
We don't send hostages back in
once they're out. I can deliver
it to him.

JOHNNY
That was the deal, to get Mrs.
Stratton out.

Walt shakes his head, takes his arm to hold him back...
and suddenly...

35 *A JOHNNY FLASH - POV - LOOKING UP AT THE SKY - WALT
LOOKING GRIMLY DOWN AT HIM AS A BODY BAG ZIPPER CLOSES*

35

*THE LAST GLIMPSE OF JOHNNY'S FACE AS THE BODY BAG ZIPS
OVER HIS FACE*

36 RESUME

36

as Johnny shudders, chilled to the bone... Dana notices...

DANA
What'd you see?

JOHNNY
An undesirable outcome.

WALT
(getting a little
angry with him)
What do you think you're doing
here? Playing with Fate or
something?

JOHNNY
(a grim responsibility)
It's a jig-saw puzzle, Walt. A
moving, shifting jig-saw puzzle
of the future and I'm right in
the middle of it.
(MORE)

(CONTINUED)

36 CONTINUED:

36

JOHNNY (CONT'D)

Each time, I move a piece, the picture changes - it's like a... a ricochet effect... I've never been in anything like this before. I only know I've got to keep fitting the right pieces together until I like the picture that's coming out. Right now, I don't like it. You wouldn't either.

WALT

I'm not going to let Sarah die...

JOHNNY

Then I've got to go back in.

WALT

(beat)

At least let me wire you.

JOHNNY

No, let's play it straight. I think he's beginning to trust me.

Walt and Johnny hold a look. Reluctantly, Walt stands back and lets Johnny carry the TV back into the bank. Off Dana, watching him disappear through the door...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

36A EXT. BANK - DAY - ANGLE ON TV NEWSMAN 36A

reporting live from the scene... We can hear the DRONE of a HELICOPTER overhead. More people have come to see the events in person. This is becoming a real community event.

NEWSMAN

...a single armed man holding
seven hostages inside the building
identified as Conrad Hurley, a
disgruntled electrical worker...

*

37 INT. BANK - DAY - CONTINUOUS 37

The TV's been set up and everyone's watching live coverage of the scene from outside. We see aerial images of the siege on the screen.

NEWSMAN (CONT'D)

(on the TV)

...Channel Four News has learned that one of the hostages inside the bank is Sarah Bannerman, wife of Sheriff Walt Bannerman, who happens to be in charge of the situation here in Cleaves Mills this morning...

FAVORING SARAH

as Conrad reacts to this news. He steps in front of the TV and turns the SOUND OFF.

CONRAD

(an angry beat)

Sheriff's wife, huh? And nobody told me...

He looks at Johnny accusingly... then to the women...

CONRAD

It's gotta be one of you two.
Lemme see ID's.

SARAH

That's not necessary. I'm Sarah Bannerman. Here's my driver's license.

She hands it to him. Conrad looks at it for a long time.

(CONTINUED)

37 CONTINUED:

37

CONRAD

(to Sarah)

You just got to be my ticket out
of here...

Off her reaction...

38 EXT. BANK - DAY 38

Walt answers his cell phone.

WALT
(phone)
Yeah.
(beat)
Sarah? Honey... you okay?

INTERCUT

39 INT. BANK - CONTINUOUS - SARAH ON THE PHONE 39

Conrad listening to the receiver...

SARAH
I'm fine. How's Little Johnny? *

WALT
He's fine. He doesn't know what's
going on. He's with Mrs.
Tuttleman. *

SARAH
I don't have much time. I'm
calling to tell you Mr. Hurley's
demands. *

WALT
He knows who you are?

SARAH
It was on TV.

WALT
Dammit. What does he want?

SARAH
A helicopter. Then a jet plane
with enough fuel to fly to Jamaica.
And he wants to take a hostage
with him. Me.

WALT
No way I'm letting him...

Conrad takes the phone from Sarah...

CONRAD
Anything happens to me, it happens
to her first. Understand, Sheriff?
I hate to see another man lose
his wife for no good reason.

(CONTINUED)

39 CONTINUED: 39

He hangs up...

40 EXT. BANK - CONTINUOUS - WALT 40

tries to control his personal despair, turns his options
in his mind... he has his own jig-saw puzzle to put

40 CONTINUED:

40

together here... he looks at Casey...

CASEY

My men are ready. Call him on the private line that rings at the safety deposit desk. Hurley picks it up. We have a clear shot at him. Boom. It's over.

WALT

(considers)
No. Not yet.

CASEY

(dubious)
Sheriff, under the circumstances, maybe you should let someone else take charge...

Walt gives him a hard look.

41 INT. BANK - CONTINUOUS

41

Catching Conrad in mid-rant to a very scared Sarah...

CONRAD

If something happens, it's his fault, not mine. Not mine. Stop staring at me. Go sit down.

Sarah's pretty shaken up at this point... she sits beside Johnny on the floor... a tear rolls down her cheek... Johnny searches for the words to comfort her...

JOHNNY

Walt's gonna do the right thing.

SARAH

What if there isn't a 'right thing'. What then?

JOHNNY

There's got to be. We just... we just have to find it... together.

SARAH

Have you seen a way out of this?

JOHNNY

It's a moment to moment proposition.

(CONTINUED)

41 CONTINUED:

41

SARAH

Just like the rest of life.

A beat as she considers him... and this is said with as much love as we've ever heard from Sarah...

SARAH

I'm glad you're here.

And as soon as she says it, she knows how ridiculous it sounds...

SARAH

I don't mean I'm glad you're here here. I mean, I...

(she begins to giggle quietly)

What a stupid thing to say at a time like this...

JOHNNY

(grins easily)

I can't think of any place I'd rather be...

Conrad glares over... and that ends their incongruous smiles. Sarah takes a long breath...

SARAH

It changes things. Something like this. Forces you to ask yourself what you really want.

JOHNNY

You have everything you really want, Sarah.

SARAH

Do I?

He studies her. A beat.

SARAH

Right now, I just want you to put your arm around me.

He does... and on his touch... *the skin on Sarah's face peels away and the flesh disintegrates leaving nothing but a skull which pops into dust... and as the vision ends...*

(CONTINUED)

41 CONTINUED: (2)

41

JOHNNY

has his arm around her... but there are no smiles now...
THE PHONE RINGS...

ANGLE - CONRAD - (SAME AS SCENE 45A1)

*

moves to answer it...

CONRAD

I don't hear any choppers landing
outside, Sheriff.

ARLETA'S VOICE

Conrad, is that you?

CONRAD

Arleta?

INTERCUT

42 EXT. BANK - CONTINUOUS

42

Arleta Hurley, a worn-out woman in her forties, is talking
on Walt's car phone...

ARLETA

What are you doing, Conrad?

CONRAD

Arleta, you been watching TV?

ARLETA

I don't like TV, you know that.

CONRAD

I been on it this morning.

ARLETA

Can we talk, Conrad?

CONRAD

We are talking.

ARLETA

Just you and me. Without the TV.

CONRAD

I can't come out right now. You
could come in.

(CONTINUED)

42 CONTINUED:

42

ARLETA

The police won't let me.

CONRAD

They afraid I might hurt you or something?

ARLETA

I guess.

CONRAD

Hell, Arleta, I wouldn't hurt you, you know that. I love you.

ARLETA

Conrad, you've got to come out now.

CONRAD

If I come out now, nothing changes. I'm just a loser again.

ARLETA

No, you're not, Conrad.

CONRAD

That's what you said.

ARLETA

I was mad.

CONRAD

You're not mad any more?

ARLETA

No. Just scared.

CONRAD

I just wanted to do something to prove that I'm...

ARLETA

You've done that, Conrad. Now come out.

CONRAD

Say, Arleta, you ever been to Jamaica? Lady here went on her honeymoon there. Says it's beautiful this time of year.

ARLETA

Dammit, Conrad, you're such a fool...

(CONTINUED)

42 CONTINUED: (2) 42

A long beat as Conrad looks at the phone... softly...

CONRAD
Yeah. Like I said. Nothing's
changed. Thanks for coming by,
Arleta.

He gently hangs up the phone...

ARLETA
Conrad... Conrad...?
(to Walt)
He hung up.

Walt frowns, looks to Casey... nods, It's time for Plan B. *

42A INT. BASEMENT - CLOSE ON TACTICAL TEAM LEADER 42A*

who hears orders in his earphone... signals his partner
with a flashlight to move into position... *

43 INT. BANK - CONTINUOUS 43

As a morose Conrad sits...

CONRAD
That was my wife, Arleta.

He sees a shot of Arleta on the muted television...

CONRAD
That's her.
(beat)
You know why she left me? She
said I was boring.

A beat as the sad irony sinks in.

CONRAD
Turn up the sound, partner.

Johnny stands, goes to the TV... as he turns the sound
button...

44 A JOHNNY FLASH - THE TV SCREEN - NIGHT 44

*a hand held shot moving from the outside into inside of
the bank shows the aftermath of an assault...*

44 CONTINUED: 44

NEWSMAN'S VOICE *

-- sent a team in through the
ventilation system, and something
went just terribly, terribly wrong.
We're waiting for confirmation on
the bodies now...

And the vision ends...

45 RESUME DAY 45

The same newsman is more calmly narrating the real
pictures...

NEWSMAN'S VOICE

... estranged wife of the armed
robber, her efforts apparently
futile. Our coverage of "Siege
at Cleaves Mills" continues after
these messages.

Conrad mutes the sound. Johnny is aghast. Sarah's staring *
at him as he moves back to her. Like a sleepwalker trying
to awaken from a nightmare...

SARAH

(whisper)
What...?

JOHNNY

(low)
They're gonna try something...and
it's not gonna work.

SARAH

What are you going to do?

And as we push into Johnny's face as he tries to figure
that out...

SARAH

(whisper)
Johnny, if you warn him, somebody
could get hurt...

JOHNNY

I know. But if I don't warn him...

He sighs and off this quandary...

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

- 45A INT. BANK BASEMENT - DAY 45A
Dark but for flashlights of the tactical duo, wearing earphones to receive orders, moving into position for a strike...
- 45A1 P.O.V. - THROUGH A GRID IN THE FLOOR 45A1
As the tactical team raises a steel plate in the floor a crack... they have a clear view of the phone at the safety deposit desk... they lower the plate and wait for orders...
- 45B EXT. BANK - CLOSE ON WALT 45B
WALT
(to Roscoe)
Make the call.
- 46 INT. BANK - DAY - CONTINUOUS - ON THE PHONE 46
ringing on the safety deposit desk... racking focus to find Conrad looking across the room at the phone... then finding Johnny looking at Conrad looking at the phone... trying to decide what to do.
- 46A OMITTED 46A*
- 46B EXT. BANK - WALT 46B
Push in as he waits for Conrad to answer...
- 46C INT. BANK - CONRAD 46C
Push in as he tries to decides whether to answer... finally, just to shut it up... he starts to move to it... Johnny takes the plunge...
JOHNNY
Don't.
Conrad stops. The phone keeps RINGING.

(CONTINUED)

46C CONTINUED:

46C

JOHNNY

Don't pick it up. It's a trick.
They've got men under the floor.

Conrad scans the floor and his eyes fix on the steel plate -
a clear line to the phone. The phone keeps RINGING.
Conrad stares at Johnny.

CONRAD

Sure wish I knew which side you
were on...

JOHNNY

Ours. All of ours.

Conrad studies him...

CUT TO:

46D OMITTED

46D

46D1 INT. BANK - BASEMENT - PUSH IN ON TACTICAL TEAM

46D1

waiting for Conrad to answer the phone...

CONRAD (O.S.)

Hello?

46E INT. BANK - ON THE STEEL PLATE IN THE FLOOR - CONTINUOUS

46E

as it flies open, and the men rise only to see Conrad
holding Sarah as a shield... aiming his weapon at them...

CONRAD

Something you wanted, fellas?

He glances at Rudy and Tom who push the copying machine
over the steel plate... the tactical team is forced to
retreat.

47 OMITTED 47
AND AND
48 48

49 CONRAD 49
releases Sarah, looks at Johnny.

CONRAD
Looks like you were right. I owe
you one, partner.

And lowers the gun.

50 EXT. BANK - DAY 50

At the command table, Casey gets the report on his radio,
looks to Walt, shakes his head.

CASEY
(to radio)
Roger that.

ON WALT

The tension's starting to take its toll on him -- his
face is drawn, his features sharply etched with worry.

CASEY
(incredulous, to Walt)
Hurley was expecting them.

Walt reacts. A beat as he thinks.

WALT
Pull'em out. Set me up
sharpshooters there --
(points to adjacent
buildings)
-- and there.

Roscoe moves off to follow those orders...

CASEY
I don't get it. How could he be
standing there, waiting for them?
There's no way he could've known.

Walt just looks at Dana; they both know there is. He
puts his hands on the table and his shoulders sag a little.
Then he straightens up.

(CONTINUED)

50 CONTINUED: 50

WALT
Unless he had the help of a
psychic.

51 INT. BANK - DAY 51

Conrad checks the ammo in the revolver. He seems to be
preparing for the assault he knows must come soon now.
Then WALT'S VOICE comes over a BULLHORN outside: *

WALT'S VOICE
(loudspeaker)
Conrad, this is Walt Bannerman.
There won't be any more attempts
to get into the bank. You've got
my word on it. We're bringing in
a van that will take you to a
chopper in a vacant field about a
hundred yards down the road...

Conrad looks over at Johnny.

CONRAD
He telling the truth?

A long beat between the two men.

JOHNNY
You sure you want to know?

Conrad isn't, but he nods anyway.

JOHNNY
I'm not your fortune teller. You
want a partner? I'll work with
you... but there's a condition.
Fair trades. Let someone go.

CONRAD
'A hostage for your thoughts'.

JOHNNY
(acknowledges)
I've got my expenses.

Hurley thinks about that for a long moment.

CONRAD
Which one?
(points to Sarah)
Not her.

(CONTINUED)

51 CONTINUED: 51

Melanie still whimpers. Letting her out suddenly seems like a good idea. Conrad nods.

CONRAD
Hell, I'm tired of her crying
anyway...

CUT TO:

52 EXT. BANK 52

Melanie coming out... officers move to take her out of the line of fire...

53 INT. BANK - ON CONRAD 53

CONRAD
Your turn.

JOHNNY
Take a bullet out of your gun and
give it to me.

Conrad looks dubious, then opens the cylinder of the .38 and takes out a bullet, replacing it with another from his pocket. He tosses the bullet, underhand, across the room to Johnny. *

MOVING WITH THE BULLET

tumbling into Johnny's hand as the CAMERA continues on and RAMPS TO HIS FACE --

54 A JOHNNY FLASH - SLOW MOTION - NIGHT 54

Conrad has everyone left in the bank clumped around him going from the door of the bank to a waiting van. Conrad has one hand on Sarah, a gun at her back. A SHARPSHOOTER on the roof doesn't need an order here, he FIRES -- and Conrad goes down but...

(CONTINUED)

54 CONTINUED: 54

HIS GUN DISCHARGES INTO THE GROUP

55 RESUME 55

Conrad's watching Johnny closely. He comes out of it and slips the bullet into his pocket.

CONRAD

Well?

JOHNNY

Still another undesirable outcome.

CONRAD

What do we do about it?

JOHNNY

What do you do about it, Conrad.
(beat)

Every choice you make has a consequence in the future. One wrong choice and you lose. We all do. I'm just trying to help you figure out the right choices here.

CONRAD

What choices do I have left?

Johnny motions to the hostages...

CONRAD

I got nothing if I let them go.

JOHNNY

You've got nothing if you keep them.

CONRAD

How do I know you're not bluffing?

JOHNNY

You don't. But I'm not. If you keep the hostages, you're going to die, Conrad.

CONRAD

That's not the worst thing that could happen.

(CONTINUED)

55 CONTINUED:

55

JOHNNY

Not the best thing either.

(beat)

You won't be the only one who dies, Conrad. I know you didn't come here today to hurt anybody.

CONRAD

That's God's honest truth.

Johnny picks up on 'God' and takes a calculated risk with this argument --

JOHNNY

I can't speak to what you'll find when you cross on to the other side. But you sure you want the burden of somebody else's death on your hands when you get there?

And that seems to weigh on Conrad.

CONRAD

You a religious man, John?

JOHNNY

I am today.

CONRAD

I used to be.

Conrad studies him... then...

CONRAD

Karen, Henry, Tom, Rudy... you're leaving...

JOHNNY

...Not good enough...

CONRAD

(overlapping)

The Sheriff's wife stays. You're not getting her out unless I go with her. And as for you, it goes without saying -- whatever happens to me, happens to you.

Johnny frowns, frustrated. But he backs off for the moment. At the door --

(CONTINUED)

55 CONTINUED: (2) 55

SPAHN
(trying to reach out
somehow)
Conrad...

CONRAD
It wasn't your fault, Henry. I
know I've slipped a little lately.
This was supposed to turn all
that around.

SPAHN
Good luck, Conrad.

Spahn looks to Johnny and nods... as they exit.

56 ON THE TV IN THE BANK 56

we see them collected and hustled away.

57 CONRAD 57

takes a bullet out of the .38 and, this time, leaves the *
revolver on the desk, the cylinder open -- *

INT. BANK - DAY

Conrad holds the bullet from the .38 in his open palm. *

CONRAD
Where do we stand, partner...

He throws the bullet to Johnny. He lets it drop to the
floor.

JOHNNY
Sarah goes first.

CONRAD
(aims the shotgun)
Pick up the bullet.

JOHNNY
You can't threaten me. You know
perfectly well, you shoot me --
or her -- you might as well shoot
yourself.
(a glance outside)
Or they will...

(CONTINUED)

57 CONTINUED:

57

CONRAD
(long beat)
I let her go, I lose my protection.

JOHNNY
You've got me.

CONRAD
And you won't let me get killed.

JOHNNY
All I can give you is a chance,
Conrad. Whether you take it or
not is up to you.

Conrad doesn't move, just stares at him.

JOHNNY
Let her out.

ON CONRAD

It takes him a long time, but finally, he nods.

SARAH

embraces Johnny, all but overcome with feeling for him.
As she does...

58 *A JOHNNY FLASH - HIS POV - LOOKING UP AT THE SKY - AS
WALT AND SARAH (CRYING) LOOKS DOWN AS THE ZIPPER OF A
BODY BAG IS ZIPPED UP - MATCHES EARLIER SIMILAR SHOT*

58

59 RESUME

59

JOHNNY
Tell Walt...

SARAH
What?

JOHNNY
I'm counting on him to take good
care of you and Johnny.

SARAH
I'll see you soon. Don't do
anything foolish.

(CONTINUED)

59 CONTINUED: 59

JOHNNY

That's me. Johnny 'don't-do-anything-foolish' Smith.

She's out.

60 EXT. BANK - CONTINUOUS 60

Walt rushes to put his arm around her and lead her back to the command post, where Casey and Dana are.

CASEY

He's lost his shield. We can take him now, Sheriff.

SARAH

You can't do that, not with Johnny still in there.

CASEY

With all due respect, Mrs. Bannerman, this Smith fellow almost got my men killed. I'm not sure whose side he's on at this point.

She looks at him incredibly.

SARAH

(to Walt)

Who is this stupid son-of-a-bitch?

CASEY

(reacts)

Ma'am?

WALT

(dry)

Honey, this is Harlan Casey, leader of the state's Tactical Team.

SARAH

Your team was about to get us all killed. Johnny told me.

CASEY

Sure, like this guy can really see into the future.

He laughs and looks over at Walt and Dana for affirmation, he gets none...

(CONTINUED)

60 CONTINUED: 60

WALT
(beat)
We'll give Johnny a little more
time in there with him.

61 INT. BANK - DAY 61

Johnny's leg is starting to ache. He eases himself into a chair and tries to get comfortable. Conrad holds the shotgun between them...

CONRAD
That courthouse job. It would've
saved my business. Maybe Arleta
would come back to me.
(trails off)
Aw, hell. What difference does
it make now?

JOHNNY
Not much.

CONRAD
Coulda, woulda, shoulda. I never
got any breaks, anyway. Why should
I get any now?

JOHNNY
I think you got a break.

CONRAD
Yeah?

JOHNNY
Having Sarah in here this morning.
If she hadn't been here, you
wouldn't be alive.

Johnny's words chill Conrad to the bone.

CONRAD
Tell me about her.

JOHNNY
Who?

CONRAD
The Sheriff's wife.

JOHNNY
Sarah's an old friend.

Conrad studies him... smiles, shakes his head...

(CONTINUED)

61 CONTINUED:

61

CONRAD

John, the invisible guy with the toolbox who fixes the electrical outlets gets to see and hear a whole lot that most people never even begin to notice... you know what I mean?

Johnny smiles.

JOHNNY

We had a thing once.

CONRAD

You lost her. To the Sheriff.

JOHNNY

You could say that.

CONRAD

Women.

An odd bonding moment... Conrad starts putting money back in the banker's boxes, then picks up the notepad with the numbers on it and folds back the top sheet of paper....

CONRAD

She still has feelings for you.

JOHNNY

What makes you say that?

CONRAD

(looks at him, dry)
What kind of psychic are you? It just fills the room, partner.

A long beat. As they look at each other. Finally, Johnny shrugs.

JOHNNY

It's too late for that now.

CONRAD

Good for you. Move on with your life.
(he laughs)
Listen to me. I'm one to give advice.

He picks up the shotgun. He works the action to EJECT all five shells from it, then puts it down.

(CONTINUED)

61 CONTINUED: (2)

61

CONRAD

I'm not gonna make it to Jamaica,
am I?

And he drops the bullets into Johnny's hands. Johnny's face goes blank for a moment. This time, we don't see Johnny's vision (and for all we know, there may not even be a vision this time; he may be simply talking Conrad down)...

JOHNNY

(sadly)
Not that far.

CONRAD

I guess I never was.

JOHNNY

It's a good thing too.

CONRAD

Why?

JOHNNY

Jamaica has an extradition treaty
with the U.S.

CONRAD

It does? Isn't that where that
Wall Street thief hid out in plain
site for years?

JOHNNY

Believe that was Costa Rica.

CONRAD

Costa Rica. Right. Costa Rica.

JOHNNY

And even then he had to pay a
fortune to the local authorities
to leave him alone.

CONRAD

I don't know anything about Costa
Rica.

JOHNNY

I hear it's nice.

CONRAD

But I'm not going.
(MORE)

(CONTINUED)

61 CONTINUED: (3)

61

CONRAD (CONT'D)
(Johnny shakes his
head)
Where then?
(dreading the answer)
Prison?

Johnny nods.

CONRAD
Am I gonna be okay with it...?

JOHNNY
Yeah, Conrad, you're gonna be
okay with it.

CONRAD
(hopeful)
Hey, John. Let's say I am okay
with it. A model prisoner. And
I get out in a few years, you
know? And I walk out the front
gate, is there someone waiting to
take me home?

Johnny looks at a bullet in his hand and then to Conrad a
long beat...

JOHNNY
Yeah...

CONRAD
Is it Arleta?

JOHNNY
(beat)
No.

CONRAD
You coulda lied at least.

JOHNNY
What kind of partner would I be?

CONRAD
Who's there waiting for me, then?

JOHNNY
Me, Conrad.

Conrad smiles.

62 EXT. BANK - DAY

62

The door opens. Conrad is the first one out, hands on his head. Deputies move to handcuff and arrest him as Johnny emerges, looking weary. Crisis over, people start to come through the police line and into the parking lot, Dana moves toward Johnny but by the time she reaches him, other reporters are with her...

DANA

Johnny...

JOHNNY

No questions right now, Dana,
okay? Maybe later.

He's treating her just like any other reporter and it stings... she watches as he moves to Walt and Sarah... the Sheriff has his arm around his wife...

WALT

That jig-saw puzzle finally came together. Could have been a lot different today. Nice work.

(adding as an
afterthought)

The state boys do have a few bones to pick with you...

JOHNNY

I had no choice, Walt...

WALT

It all turned out.

SARAH

Johnny needs a ride home. He came with me.

WALT

No problem.

(and he does this
deliberately because
he wants to be alone
with his wife right
now)

Roscoe, drive Mr. Smith home.

Johnny and Sarah exchange a last glance...

(CONTINUED)

62 CONTINUED:

62

SARAH
I'll call you later.

Johnny nods, starts to move toward Roscoe...

WALT
Hey, John.

Johnny turns, pauses...

WALT
(re: Sarah)
Thanks for bringing her back to
us.

Johnny acknowledges and walks off alone toward Roscoe's car and as we pull back, we see Dana also alone, watching him... and the busy activity of the post siege begins to fill the screen as we...

FADE OUT.

END OF ACT FOUR

THE END