

Production Company:  
Dead Zone Production Corp.

## THE DEAD ZONE

"DEAD MEN TELL TALES"  
(fka "The Gun")

Production #2010

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THE DEAD ZONE

"DEAD MEN TELL TALES"

CAST

JOHNNY SMITH

GREG STILLSON

SARAH BANNERMAN

SONNY ELLIMAN

WALT BANNERMAN

EDGAR LANCTE

CATHAN DONNEGAL

FITZ

NON-SPEAKING

MANNY

MICKEY DOYLE

NINA

CATHOLIC PRIEST

JONAS

FUNERAL ATTENDEES

\*

PEOPLE @ NINA'S PARTY

GORGEOUS GIRLS

REPORTER (ON TV)

CAPTAINS OF INDUSTRY @ PARTY

WAITER(S)

CASINO SECURITY GUARD

LIMO DRIVER

COAT GIRL @ NINA'S PARTY

CASINO PEOPLE

SECURITY GUARDS

CASHIER/TELLER

CROUPIER

PIT BOSS

\*

DETECTIVE

THE DEAD ZONE

"DEAD MEN TELL TALES"

SETS

INTERIORS

SMITH HOUSE  
    BASEMENT  
    MAIN FLOOR  
    FOYER

PLUMBING & FIXTURE SHOP

INTERROGATION ROOM  
    (IN SHERIFF'S FACILITY)

MICKEY'S APARTMENT

NINA'S UPSCALE CONDO  
    BEDROOM  
    MAIN (PARTY) ROOM w/ BAR

STILLSON'S CAMPAIGN HQ  
    BULLPEN  
    STILLSON'S OFFICE

CASINO (NOT IN MAINE)  
    CASHIER'S BOX  
    GAMBLING FLOOR  
    ADMINISTRATIVE OFFICE

NINA'S HOSPITAL ROOM

EXTERIORS

SMITH HOUSE  
    DRIVEWAY

CEMETARY

NINA'S UPSCALE CONDO BLDG

OUT-OF-STATE CASINO  
    NEAR A PARKING LOT

PLUMBING & FIXTURE SHOP  
    PARKING LOT

INTERSTATE HIGHWAY

STILLSON'S CAMPAIGN HQ  
    PARKING LOT

BEACH (PHOTOS OF NINA)

VEHICLES

CATHAN'S LIMO

OTHER LIMOS @ FUNERAL

PLUMBING SHOP'S DELIVERY VAN

POLICE SURVEILLANCE VAN

CADILLAC SEVILLE

AMBULANCE

THE DEAD ZONE

"DEAD MEN TELL TALES"

PRONUNCIATION GUIDE

CATHAN is pronounced: KAY-in

THE DEAD ZONE

"DEAD MEN TELL TALES"

TEASER

PRODUCER'S NOTE: Lest there be any misunderstanding, this is not a forties period piece or a take-off of a film noir; it is to be performed and produced in a forthright, contemporary fashion. \*  
\*  
\*  
\*

FADE IN:

1 CLOSE ON A RUGGED COP FACE 1

We'll call him EDGAR LANCTE. Plain-clothed, 50ish. Jerry Orbach type, a little better dressed than your average street cop. Works for the State C-I-D. He's looking straight at CAMERA.

LANCTE

I gotta tell ya. I've been doing this a long time. And I think I know when someone is lying. And you're lying.

He stares at --

2 JOHNNY ON THE OTHER SIDE OF AN INTERROGATION TABLE 2

LANCTE

(a beat)

You're lying, Mr. Smith.

Our Johnny, lying? How can that be?

VIEW THROUGH THE WINDOW INTO THE INTERROGATION ROOM

Walt watches, frustrated, as Johnny stonewalls. Lancte sees he's getting nowhere, rises to exit... comes out and looks at him, shakes his head.

LANCTE

There's something going on there. You ask me - it's the girl.

WALT

I dunno.

LANCTE

It's always a girl. Cherchez la femme.

WALT

What's that?

(CONTINUED)

2 CONTINUED:

2

LANCTE  
French. Look for the woman.

WALT  
I didn't know you speak French.

LANCTE  
I don't.

Lancte walks away.

LANCTE  
He's all yours, Sheriff. I have  
bigger fish to fry.

Walt studies Johnny a beat.

3 INT. INTERROGATION ROOM

3

as Walt enters. Johnny looks up. Walt is frustrated with Johnny, and is tough on him here even though he never forgets they're friends, maybe even overcompensating for that friendship.

JOHNNY  
Have you talked to the hospital?

WALT  
(re: the girl who is  
in the hospital)  
Is this about the girl?

JOHNNY  
I only asked if...

WALT  
Is that why you're blocking a  
major C-I-D investigation? Because  
you've got some soft spot for the  
girl?

JOHNNY  
(beat)  
I met her once, Walt. I barely  
know her.

WALT  
Yeah except when John Smith barely  
knows a girl, he knows her past,  
present, future. None of it being  
very pretty in this case.

Johnny stares at Walt, stonewalls...

(CONTINUED)

3 CONTINUED:

3

JOHNNY

(low-key)

You gonna charge me with something,  
Walt? Charge me. Otherwise, let  
me go, cause I've got nothing  
else to say...

WALT

(quietly serious,  
stares at him)

You're not going anywhere. You're  
into this up to your neck, John.  
And don't think I won't cut it  
off if I have to.

Damn, what the hell is going on here? Walt threatening  
Johnny? Johnny doesn't back down an inch either.

WALT

(beat, calmer)

We're gonna go through it all  
again. From the top... starting  
with the murder.

JOHNNY

(beat, evenly)

I told you -- it wasn't murder,  
it was self defense.

WALT

Yeah. Yeah. I have the crime  
scene reports: Small time hood  
named Mickey Doyle walks into the  
store with a gun and Cathan  
Donnegal's wiseguys shoot and  
kill him.

Slow push to Johnny as his tired mind tries to wrap itself  
again around the reality of what happened...

JOHNNY

They shot him.

(beat)

But I'm the one who killed Mickey  
Doyle.

The slow push continues for another beat before we begin  
a flashback... and we need a hard (as opposed to soft  
dissolve) non-vision transition into it...

4 INT. ENSUITE BATH & KITCHEN SHOWROOM -- DAY - CLOSE ON JOHNNY 4

JOHNNY

A man is going to come in here  
with a gun.

REVERSE ANGLE to see the reaction of CATHAN DONNEGAL, 40, doesn't look terribly out of place in a plumbing fixture shop (and a rather tony shop it is too, these are designer models)... he's a few years past an athletic build but not much, a very Irish face, not handsome but arresting, eyes you remember after seeing them once. He's cordial if not friendly. He's just sold Johnny new bathroom fixtures among other items.

JOHNNY (V.O.)

It started like they all start.  
He was in danger. I saw it. I  
warned him. It's what I do.

FAST REVERSE ACTION

to about twenty seconds earlier...

DONNEGAL

I definitely recommend the extended  
warranty. Covers everything.  
Full replacement, no questions  
asked.

He hands the warranty paperwork to Johnny. As Johnny takes the paper to look at the policy -- he HEARS TWO POPS... and...

5 DONNEGAL 5

*suddenly has holes in his chest... and blood running out... he falls to the floor dead... and Johnny turns to see a small time hood named MICKEY DOYLE, 39, short, unattractive, the kind of role Elisha Cook Jr. would play in a forties movie... he's holding the gun...*

6 THE VISION ENDS - RESUME JOHNNY 6

DONNEGAL

Cash or credit?

JOHNNY

(urgent)

Listen to me. A man is going to  
come in here with a gun.

(CONTINUED)



6 CONTINUED:

6

REVERSE ANGLE to see the reaction of Donnegal as before.  
A long shocked beat then...

DONNEGAL

I'm sorry...?

JOHNNY

He might be a robber, I'm not  
sure. About five foot nine,  
balding, deep set blue eyes,  
goatee... he'll be wearing a black  
fedora.

Donnegal glances at a couple of other workers who move  
slowly over to observe the exchange... FITZ -- hollow  
cheeks, suspicious eyes -- and MANNY, heavy set - both  
could be installation guys who work with their hands.

DONNEGAL

(measured)

Who are you? Why would you be  
telling me this?

JOHNNY

My name is Smith, John Smith. I  
have psychic abilities.

Donnegal eyes Johnny as though for the first time.

DONNEGAL

Psychic... abilities...

FITZ

(recognizing him)

You're the...

(then to Donnegal)

...I read about him in The Star...  
He predicted the whole JLo-Ben  
Affleck thing.

DONNEGAL

(eyes never leaving  
Johnny)

Shut up.

JOHNNY

I know it's hard to believe but...  
this man, he could very well shoot  
you... you really need to call  
the police...

DONNEGAL

Yes, I'll be sure to do that.

(CONTINUED)

6 CONTINUED: (2)

6

He studies Johnny... takes the extended warranty paperwork back from him... Donnegal's mind is obviously working...

(CONTINUED)

6 CONTINUED: (3)

6

JOHNNY

No, I mean, right now... you should call...

DONNEGAL

(overlapping, let's get this guy out of here)

Listen, thank-you for your concern, tell you what I'm gonna do...

JOHNNY (V.O.)

He threw in the extended warranty for free. Said 'have a nice day'. And said the new fixtures would be delivered in a week. And Mr. Donnegal is a man of his word.

7 INT. SMITH HOUSE -- BASEMENT -- DAY

7

Johnny working in his Stillson pit... watching a video of a Stillson campaign appearance...

REPORTER (V.O.)

...appearing at a fund raiser in Penobscot County, Stillson took a moment to call for the defeat Prop 151, the Indian casino initiative.

During the above, Johnny's eyes narrow as he sees Sarah moving with the Stillson entourage...

STILLSON (VIDEO)

(to an O.S. reporter)

The people of this county ought to take a hard look at this measure... and listen to Sheriff Bannerman on the subject... I know I do and not only because his wife is a member of my staff...

(reporters laugh)

Seriously, this is about the quality of life in Maine... and as Maine goes so goes the nation. I have the greatest respect for the Native American people but facts are facts: every township that has invited gambling into its midst has also invited crime and moral decay.

(MORE)

(CONTINUED)

7 CONTINUED:

7

STILLSON (VIDEO) (CONT'D)

This measure rolls the dice on  
the lives of our children, and  
frankly I don't like the odds, I  
don't like the stakes, and I don't  
like Prop. 151.

During the above, the doorbell rings and Johnny moves  
upstairs without turning off the computer. We stay on  
the screen to hear the last of Stillson's statement.

8 INT. UPSTAIRS - DAY

8

Johnny moves to the security system... looks out to see  
the security cam looking at Fitz and Manny from the fixture  
store in a van with the "Ensuite Bath & Kitchen" logo on  
the side.

JOHNNY

Yes?

FITZ

We have your fixtures for you,  
Mr. Smith.

Johnny buzzes them in.

9 INT. FOYER - SECONDS LATER

9

As Johnny opens the door, Fitz grabs him hard... and Manny  
checks him over for a wire...

JOHNNY

Hey... what...

FITZ

Please excuse the inconvenience.

MANNY

He's clean.

FITZ

I need you to come outside with  
us, Mr, Smith. You got a jacket?  
You'll need a jacket. It's chilly  
out.

HARD CUT TO:

10

THE BACK OF THE VAN - EXT. SMITH HOUSE - DRIVEWAY -  
MINUTES LATER

10

As Manny opens it to reveal a long bag zippered down the middle. Manny UNZIPS the bag and folds back the flaps, revealing the corpse of MICKEY DOYLE -- the shooter from Johnny's vision.

FITZ

This the guy you saw?

Johnny stares stunned at the body and let's face it, people like Johnny and you and I don't come face to face with dead bodies very often and we should play it that way. He nods 'yes.'

FITZ

Name's Mickey Doyle.

JOHNNY

What... happened?

FITZ

Exactly what you said was gonna happen. Up to a point.

JOHNNY

This... this was not what I expected...

MANNY

(not at all a joke)  
Yeah. It's not what Mickey expected either.

FITZ

But your description fit him to a 'T'. So when he came in, we were ready...

JOHNNY

(stomach churning)  
You killed him because I...

MANNY

You don't have to worry; we kept your name out of it with the cops so far.

FITZ

As a token of his appreciation, Mr. Donnegal is gonna tear up the bill for the fixtures. But he does have one more favor to ask of you...

(CONTINUED)

10 CONTINUED:

10

JOHNNY

A favor?

FITZ

We need you to tell us who sent  
him.

Off Johnny's reaction...

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

11 EXT. SMITH HOUSE - DAY - WIDE - RE-ESTABLISHING 11

The Ensuite van still in the driveway. Johnny, Fitz and Manny as before.

JOHNNY (V.O.)

By now, I was beginning to realize that Ensuite Bath and Kitchen wasn't your usual plumbing supplier. Tell me why the Maine mob would advertise in the yellow pages, I don't know but they do.

CLOSER

JOHNNY

Look, I... I can't be any more involved in this...

FITZ

Mr. Smith, John, my reputation is sort of on the line here... truth is Mr. Donnegal doesn't know what to make of you but I'm a new age kind of guy... I personally put in a good word for you...

JOHNNY

(dubious)

Thanks. But, seriously, I can't...

FITZ

(interrupting, low key)

I'd consider it a personal favor if you'd give us your cooperation in this matter.

Fitz puts his hand on Johnny's shoulder... as he does --

12 A JOHNNY FLASH - HIS BODY BEING THROWN INTO A SHALLOW GRAVE 12

13 RESUME JOHNNY 13

as he looks at the two gangsters... For the moment they are genial in their demeanor...

(CONTINUED)

13 CONTINUED:

13

FITZ

I really can't take no for an answer.

(to Manny)

Give the man room to work.

Manny steps aside. Johnny has no choice, slowly approaches the corpse of Mickey Doyle...

JOHNNY (V.O.)

I don't like touching dead bodies.

Call it a peculiarity of mine.

Usually it takes me somewhere I

don't want to go.

This is hard for Johnny -- he touches the corpse on the cheek... as he does, RAMP TO JOHNNY'S FACE...

14 VISION - MATCHING FACE

14

*as a girl's long, slender, bejeweled fingers caress his cheeks and pull Johnny who is now Mickey (dressed in the same clothes as the day of the shooting) toward a kiss.*

JOHNNY (V.O.)

Not this time.

*And as we see her for the first time, we might even be in SLOW MOTION as her face moves closer to Johnny/Mickey's, and her big velvet eyes flutter closed. In her late twenties, she is lit with a glamorous light -- the way an old-time movie star might be lit, Lana Turner or Lauren Bacall -- and she plants on Johnny/Mickey's lips a kiss that neither man will ever forget. And then she looks at him, with eyes that are at once vulnerable and wise, too wise, maybe, for her own good.*

15 RESUME JOHNNY AS THE VISION ENDS

15

And he can still taste her. Fitz and Manny can see something has happened.

FITZ

What'd you see?

JOHNNY

He was kissing a girl.

The two men wait for more... there is none...

FITZ

That's it?

(CONTINUED)



15 CONTINUED:

15

JOHNNY

That's all I saw.

MANNY

At least Mickey got lucky before  
he passed.

FITZ

Touch him again.

JOHNNY

It doesn't work that way.

Fitz takes Johnny by the hair and shoves him closer to  
the corpse. Losing his temper for the first time and  
it's scary.

FITZ

Put your heart in it.

Johnny touches Mickey again.

JOHNNY

Nothing.

Fitz stares at Johnny... extremely displeased... controlled  
fury, murder in his eyes...

FITZ

I really can't go back empty  
handed, John.

JOHNNY

I... need more... his personal  
things... anything he's touched...

FITZ

Fine. We'll go by Mickey's place.

MANNY

We really got to get the Mick  
over to the cemetery for a touch  
up before the service this  
afternoon. The coroner really  
left him in a mess.

JOHNNY

Some other time then.

FITZ

(to Manny)

We'll take John's car over to  
Mick's apartment and meet you  
later. That okay with you, John?

(CONTINUED)

15 CONTINUED: (2) 15

Off Johnny's reaction...

16 INT. MICKEY'S APARTMENT - DAY 16

Fitz leads Johnny inside a depressingly spare railroad flat: couch, TV set, bookshelf.

FITZ

It's not much, but Mickey called  
it home.

He looks at Johnny to do something... Johnny reacts, goes to work, wanders about picking up things, waiting for a vision...

FITZ

Maybe the phone. Who was the  
last person he talked to?

Johnny takes the cue and moves to the phone... as he does -  
RAMP TO HIS FACE...

17 *JOHNNY/MICKEY* 17

*on the phone...*

*JOHNNY/MICKEY*

*No, really, I'm fine, Ma... no, I  
don't feel like goin' out  
tonight... just gonna watch  
something on TV... they're doing  
the Knights of the Round Table on  
the Discovery Channel. Yeah.*

*(beat)*

*I will. I promise. I love you  
too.*

*As he hangs up, we might feel this lonely, single man  
kind of existence Mickey was living..... the vision  
ends...*

18 RESUME JOHNNY 18

JOHNNY

His mother.

FITZ

Figures. He was always a mama's  
boy. I knew him a long time.  
Here look...

18 CONTINUED:

18

He goes to a cabinet and picks up a framed photo of a boy's little league baseball team...

FITZ

The championship season. That's me - I played first base. Mickey was a little guy but he was quick...

He hands it to Johnny - a quick DZ Sound effect as he touches it...

JOHNNY

(just knows by touch)  
He played shortstop.

Johnny's eyes are drawn to another kid in the team picture...

JOHNNY (CONT'D)

And Cathan Donnegal was at second base.

FITZ

(reacts)  
Whoa Nelly. You are good. Doyle to Donnegal to Fitz. Best double play combo in the Babe Ruth League.

Johnny's eyes and touch continue to wander... he sees a couple of toy soldiers - medieval knights actually... with swords...

JOHNNY

But if Mickey was close to Mr. Donnegal...

FITZ

Yeah, I know... but that's just how it's done. They always send the guy you least expect to do the job. 'Cept in this case, whoever it was didn't count on you.

Johnny finds one of those disposable cameras that you can buy at any convenience store... as he touches it...

19 A SERIES OF PHOTOS

19

*at the shore... and these shots should feel like a roll of film in a cheap camera... no close-ups... all wide thus lacking intimacy... all of the same girl... who is*

(CONTINUED)

19 CONTINUED:

19

*walking along the water in her bare feet, holding high heel shoes, wearing a spring dress that blows in the ocean breeze revealing her legs, a scarf around her hair... she's wearing sunglasses here and she's not smiling... she's almost melancholy... and she's absolutely breathtaking. Although the shots are all wide, Johnny's vision takes him into close-ups but they are blurry as they might be in a close-up of a cheap photo... still the blur can't disguise that this is an unforgettable woman. The sequence barely lasts fifteen seconds, if that long... but adds to the mystery of the woman.*

20 RESUME

20

FITZ

Got something?

JOHNNY

Pictures of the seashore. Same girl.

FITZ

(sighs, impatient)

We haven't got all day, John. I got a funeral to attend for an old friend.

JOHNNY

I can't control what I see...

FITZ

Well, you better see something soon. I'd hate for you to make a mistake like missing an important prognostication. Because if anything else happens to Cathan Donnegal, I'd have to feel that was our responsibility, yours and mine.

There's a clear threat implied in the last statement.

JOHNNY

(shakes his head)

I'm not getting anything else.

FITZ

(angry)

Fine. We'll go to the cemetery. A lot of players will be there... you can shake some hands...

He motions Johnny to leave... but as Johnny opens the

(CONTINUED)

20 CONTINUED: 20

door-knob to go... On contact, A RAMP TO THE KNOB AND JOHNNY'S HAND ON IT...

21 VISION - THE DOOR BURSTS OPEN 21

*as Walt makes a dramatic entrance... Johnny/Mickey who was at the door is thrown back... but Walt is on him, grabbing him like the tough cop he is...*

WALT

*Where the hell were you today,  
Mickey? I waited an hour.*

*Johnny/Mickey backs up sputtering excuses.*

JOHNNY/MICKEY

*I don't have anything new.*

*Walt pushes him roughly against the wall...*

WALT

*Then tell me something old. But  
keep talking and show up, always  
show up.*

JOHNNY/MICKEY

*I got held up at the dentist. I  
swear. Look, a new filling.*

WALT

*We had a deal... and you're not  
keeping your end of it. I can't  
hold off the State boys on the  
cigarette smuggling rap if you  
don't help me out here.*

JOHNNY/MICKEY

*I swear to you -- as soon as I  
hear anything... anything about  
anything...*

WALT

*The casinos, Mickey. We know  
your family wants in if Prop 151  
passes. But who's brokering the  
deal between Donnegal and the  
Indians?*

JOHNNY/MICKEY

*I don't know.*

WALT

*Has to be someone with clean hands.*

(CONTINUED)

21 CONTINUED:

21

JOHNNY/MICKEY

I don't know.

*Johnny/Mickey separates himself from Walt.*

WALT

*Find out. Soon. Or you're looking  
at five years in Thomaston.*

*The vision ends.*

22 RESUME JOHNNY

22

as he reacts to the vision... and Johnny is playing his cards close to the vest; he's already gotten one man killed, he's got to be careful about everything he says and does in this situation or someone else might get hurt (including himself). But he needs to give them something.

JOHNNY

(thinking out loud)  
Indian casinos.

FITZ

(reacts)  
What about them? You think there's  
a connection here?

JOHNNY

I'm not sure.

FITZ

Because Mr. Donnegal has been  
exploring several potential  
business opportunities that may  
occur if the initiative passes.

JOHNNY

It's possible they're related. I  
don't have enough information  
yet.

But Fitz can't hide the fact that he's pleased.

FITZ

But it's a start, John. It's a  
start.

And they exit.

23 EXT. CEMETERY - DAY - ESTABLISHING 23

People arriving in black limousines for the service.

24 AT THE GRAVESITE 24

Mickey's corpse lies in a closed casket by a freshly dug grave. Fitz is greeting some other old friends. Johnny is under-dressed for the occasion. Many of the attendees look at him with a curious, even suspicious eye -- among one group is Manny... who can be overheard confirming that --

MANNY

Yeah, that's the guy... the guy  
who told Mr. Donnegal that Mickey  
was coming for him...

Johnny feels eyes staring at him... is as uncomfortable as he has ever been.

POV - PEOPLE GETTING OUT OF CARS MOVING ACROSS THE CEMETERY

And getting out of one stretch limo with Cathan Donnegal is the same beautiful woman Johnny's been seeing. She's alone, not crying or close to it, wearing dark sunglasses, dressed in black, like most everyone else but Johnny... except this is a woman born to wear black... anything black... and even in this setting, a man's eyes are irresistibly drawn to her...

As Fitz notices Johnny looking...

FITZ

Expensive proposition, John.  
Don't get your heart set on  
anything.

JOHNNY

That's her. The girl he was  
kissing.

FITZ

Nina and Mickey? Not possible.  
There was a certain separation of  
the classes involved, you know  
like on the Titanic.

But as Johnny looks at Fitz, Fitz sees Johnny has no doubt. As Donnegal and NINA approach, Fitz decides to push the envelope and introduce Johnny to Nina...

(CONTINUED)

24 CONTINUED:

24

FITZ

Mr. Donnegal, you remember John.

Donnegal nods uncomfortably at Johnny, avoids a handshake, as Fitz continues the introductions...

FITZ (CONT'D)

Nina, this is a friend of mine,  
Johnny Smith.

NINA

Hello, Johnny Smith.

Nina takes Johnny's hand. On contact, RAMP TO JOHNNY'S  
FACE --

25 VISION -- INT. NINA'S BEDROOM - NIGHT

25

*Wide shot pushing in to the king sized bed... where two naked people are having vigorous sex... as they change position we get a flash of Nina's smile in the candlelight... she's in her element here, gets and gives great pleasure out of this. We don't see the man yet but based on everything we've seen so far, we fully expect him to be Johnny/Mickey. Then as we continue the push in and the man whoops with delight at this incredible woman, we see the face emerge from the shadows for the first time until it catches enough light for us to see that it does not belong to Johnny/Mickey after all but to Greg Stillson... the vision ends...*

26 RESUME -- JOHNNY

26

Struggles to keep his composure. Donnegal is watching all of this with a sharp eye.

NINA

(to Johnny)

Nice to meet you.

And she moves away with Cathan. On Johnny's reaction...

FADE OUT:

END ACT ONE



ACT TWO

FADE IN:

27 EXT. CEMETERY - TELEPHOTO LENS - SNAPPING SHOTS OF THE PLAYERS AT THE FUNERAL 27

The service is ending now... a Catholic priest gives his final prayers as people throw dirt into the grave and move back toward their cars...

LANCTE (O.S.)  
Looks like we got a new player.

Reveal that we are:

28 INT. SURVEILLANCE VAN 28

as Lancte hands off the camera to Walt... Walt gets behind the lens. A second plain-clothed detective is also in the van, perhaps making notes about who's there and license plates on a laptop computer.

WALT'S POV -- TELEPHOTO SHOT -- JOHNNY SMITH

standing next to known gangster Cathan Donnegal and Fitz.

WALT (O.S.)  
Oh jeez.

LANCTE (O.S.)  
Isn't that... whatshisname?

WALT (O.S.)  
Yeah. That's whatshisname.

RESUME

LANCTE  
Since when is he involved with organized crime?

WALT  
He's not.

LANCTE  
(sarcastic)  
No. He just goes to their funerals.

Off Walt's look...

29 JOHNNY

29

his mind working, walks alone toward the cars... watches  
Nina get into the back of a stretch limo...

JOHNNY (V.O.)

A few minutes earlier, if these  
guys had told me to get lost, I  
would have been the happiest man  
in the cemetery. But after I saw  
Greg Stillson might be involved,  
I wasn't in such a hurry to leave  
anymore.

Behind him, Fitz has been briefing Donnegal on what  
Johnny's been saying... after a beat, Donnegal moves beside  
Johnny... they continue to walk... without pleasantries,  
Donnegal gets to the point --

DONNEGAL

My first thought was you got a  
tip from your friend the Sheriff  
that Mickey was coming for me...  
(off Johnny's look)  
Guys like me know how to use the  
internet too...

JOHNNY

If that were true, why would I  
warn you?

DONNEGAL

To set me up. Or gain my trust.  
Or both. It's an old police trick.  
Maybe you're just the newest twist.  
If you are, I promise you'll regret  
it, Mr. Smith.

A beat as he makes sure Johnny gets the message.

DONNEGAL

Now, I don't read minds but I can  
read faces. You saw something  
when you touched Nina, didn't  
you?

JOHNNY

To be honest, I saw her in bed  
with someone.

DONNEGAL

I hope it wasn't me. That would  
be uncomfortable.

Johnny thinks a beat and then looks Donnegal straight in

(CONTINUED)

29

CONTINUED:

29

the eye and tells him straight out because more than anything else, he wants to know if there's the possibility that he's tripped over something that might bring Stillson down.

JOHNNY

She was with Greg Stillson.

Donnegal's eyes narrow... a beat... and he's not going to be forthcoming with Johnny, a man he barely knows, so he frames his responses carefully.

DONNEGAL

I believe Nina is acquainted with Mr. Stillson. You believe he might be involved in what happened?

JOHNNY

What if he was?

DONNEGAL

(understatement, murder)  
It would be the end of a promising political career.

Johnny considers the temptation of the moment. A lie might end Armageddon. But he's Johnny and he can't do it. He sighs as he realizes that himself.

JOHNNY

I don't know yet.

Donnegal studies him, mind working.

DONNEGAL

There are certain business matters - ours, for example - that I would never share with Nina. But I do trust her. As much as I trust anyone. But then I trusted Mickey too. Stillson? He's a politician. Last guy on earth you want to trust. But I don't know why he would want to kill me.

JOHNNY

What's your relationship with him?

DONNEGAL

(suddenly cold)  
Now when I hear questions like that, I worry about you again.

(CONTINUED)

29 CONTINUED: (2) 29

Johnny understands - this man is not his friend. Will never be his friend. He feels Donnegal's eyes on him... as though the man is measuring him for a suit.

DONNEGAL

You just worry about answers.  
I'll ask the questions.

30 INT. LIMO - DAY 30

Nina's in the back. Suddenly the door opposite her opens and Cathan looks in.

DONNEGAL

Johnny's going to go along with you, Nina. I hope that's okay.

NINA

Of course.

Johnny gets into the limo.

DONNEGAL

I expect to hear from you later,  
John... don't be a stranger...

That's a warning even though it isn't spoken as one. Donnegal shuts the door and signals to the driver to take off.

31 INT. LIMO -- DRIVING 31

Johnny and Nina. Nina is a smart lady and knows that Cathan Donnegal doesn't put a man in the back seat with her for no reason. So she's curious about him. Is he a player or a worker? He isn't dressed like a player. Nina is remote but not too far out of reach for a man who can afford to reach out for her...

NINA

Mind if I smoke?

JOHNNY

As a matter of fact...  
(he would mind)

Too late for objections - she already has lit the cigarette and holds it provocatively between two black gloved fingers...

(CONTINUED)

31 CONTINUED:

31

NINA

Forgive me. It's not my fault,  
it's the cigarette companies.  
They knew I'd become addicted.

She lets a smooth wind of smoke escape between her lips...  
wonders about Johnny.

NINA

How'd you know Mickey?

JOHNNY

I'd just met him. I didn't know  
him very well.

NINA

(the truth)  
Neither did I.

But of course, that doesn't click with the kiss that Johnny  
saw...

NINA

Until somebody told me he was  
dead, I didn't even know his last  
name. He was just... Mickey. Do  
you work for Cathan?

JOHNNY

Actually he works for me.

NINA

(reacts, huh?)  
Cathan Donnegal works for you.

JOHNNY

I bought some bathroom fixtures  
from him... he's doing all the  
installation work for me.

She looks at him evenly. Puts out her cigarette in the  
ashtray as she considers the wealth implied in the next  
line:

NINA

A hotel chain?

JOHNNY

Nope, just an old leaky sink at  
the house. Thanks...

NINA

For...

(CONTINUED)

31 CONTINUED: (2)

31

JOHNNY

Putting out the cigarette.

She studies him a beat.

NINA

Pour me a drink?

JOHNNY

Sure.

NINA

Vodka and ice.

Johnny reaches over to the bar...

NINA

I'm curious. Why did Cathan put you in the car with me?

JOHNNY

Hmm? Oh, they were just a little short of limo space... I think Mr. Donnegal just picked this car by chance.

He returns with her drink.

NINA

Cathan Donnegal never does anything by chance.

As he hands her the glass of vodka, RAMP TO JOHNNY'S FACE.  
And we are:

32 INT. NINA'S PLACE -- NIGHT -- VISION

32

*A cocktail party in progress -- a crowd that seems to consist mostly of GORGEOUS GIRLS in tight dresses and CAPTAINS OF INDUSTRY enjoying some roguish, slightly illicit fun. A group gathers around a piano player at an upright, playing gentle stride jazz. Nina hangs on Cathan's arm, chatting up guests, sipping the last drops of champagne from her glass.*

JOHNNY/MICKEY

*Let me get you refill, Nina.*

*He didn't even seem to be there before his line. She certainly was unaware of him. But she smiles and hands him her glass. He moves off toward the bar on his mission. Glances toward...*

(CONTINUED)

32 CONTINUED:

32

*THE DOOR*

*as Greg Stillson enters the party, followed by SONNY ELLIMAN. The celebrated face brings quick attention from the crowd... murmurs of recognition, smiles across the room... Greg smiles back, plays the room with his eyes...*

*STILLSON*

*My kind of party. More girls  
than boys.*

*A LOVELY GIRL takes Greg's jacket.*

*STILLSON*

*You're good at that sweet-heart.  
You could do that professionally.*

*GIRL*

*What?*

*STILLSON*

*Remove my clothes.*

*The girl laughs and walks off with Greg's gaze planted firmly on her backside. Greg is like a kid in a candy-store, but Elliman quickly takes him in tow to join Donnegal and Nina. Johnny/Mickey watches from the bar as a bartender pours two fresh glasses of champagne.*

*NEW ANGLE - FINDING JOHNNY/MICKEY*

*picking up two glasses of champagne from the bar, careful not to spill them...*

*HIS MOVING POV - STILLSON, DONNEGAL, ELLIMAN, NINA*

*ELLIMAN*

*(mid-conversation)*

*...Greg has the confidence of the  
tribal leaders, we've got the  
regulatory chair sewn up. Be in  
a perfect position to run  
interference after prop 151 passes.*

*But as Johnny approaches, a waiter with glasses of champagne passes and Stillson grabs a couple - one for him and another for Nina. Johnny/Mickey stops dead in his tracks with his glass, thwarted in his mission and turns back. Nina never even notices him.*

(CONTINUED)

32 CONTINUED: (2)

32

DONNEGAL

*Why don't we talk business later,  
Mr. Elliman. It's a party. Have  
a good time.*

STILLSON

*Cathan, you are obviously a man  
with the right priorities in life.*

*Laughter. But the line was directed as much at the  
incomparable Nina as to Cathan.*

WITH JOHNNY/MICKEY

*as he awkwardly retraces his steps to the bar, sits alone  
with the champagne. He chugs a glass of champagne as  
though it were Scotch instead of Crystal. Then he turns  
his gaze to a strategic piece of mirror behind the bar.*

THE MIRROR -- JOHNNY/MICKEY'S POV

*Reflecting Nina as she lifts her lovely neck in laughter.*

THE FOURSOME

*Drinking and laughing. And ever so subtly Johnny/Mickey  
sees Donnegal hand off Nina to Stillson... it comes after  
a look from Donnegal to Nina, just a look is enough for  
her to know what she has to do; and after the briefest  
flicker of humiliation in her eyes, she exchanges Cathan's  
arm for Greg's. Greg is delighted. Glances back at  
Donnegal. Donnegal nods his approval. Stillson nods his  
appreciation as the gangster moves away from the newly  
joined couple.*

*OUR VIEW moves yet again across the mirror to find  
Johnny/Mickey staring vacantly at the image of Mickey in  
the mirror: a self-portrait in disappointment. A cell  
phone rings breaking the vision.*

33 RESUME LIMO

33

*as Johnny finishes handing off the drink and grabs his  
phone...*

JOHNNY

(answering)

Hello.



34 CROSSCUT WITH WALT - INT. SECURITY VAN

34

WALT

What the hell are you doing in a limo with a hooker in a funeral procession for a mob guy? Are you okay?

JOHNNY

Oh, hi... yeah, everything's great... maybe I'll see you later...

(beat)

Mom...

WALT

We have to talk.

He hangs up.

NINA

Talking to your mother. Now you sound like Mickey. Are you the new Mickey, John Smith?

JOHNNY

The new Mickey?

NINA

Mickey looked after me now and then for Cathan. Maybe that's why Cathan put you in the car.

JOHNNY

He didn't mentioned it.

NINA

He wouldn't. Somehow it just happens when Cathan wants it to happen.

The driver parks the car and gets out...

35 EXT. NINA'S CONDO BUILDING - DAY

35

As the driver opens the door for Nina... she looks back at Johnny, still curious...

NINA

But, nothing personal, you don't look the type.

(CONTINUED)

35 CONTINUED:

35

JOHNNY

Would you believe me if I told  
you the cleaners lost my black  
Armani suit?

NINA

See you around, John Smith.

She smiles evenly, curious, and walks toward her high  
rent building... and any guy in the audience can only  
wish a girl like Nina would someday say 'see you around'  
to them.

36 INT. SMITH HOUSE - DAY

36

Johnny is very uncomfortable with Walt being there...  
Walt couldn't care less that Johnny feels uncomfortable..  
he needs to know what's going on... he follows him around  
the house as Johnny wants nothing to do with him... this  
is not light banter - there's a genuine conflict at play  
here...

JOHNNY

I suppose you're going to promise  
to protect me... like you protected  
Mickey Doyle.

WALT

I never promised to protect Mickey  
Doyle.

JOHNNY

But you can protect me.

WALT

No, but Sarah and I will throw  
you a helluva funeral.

Johnny gives him a look.

WALT

Let's not forget how Mickey Doyle  
bought the big casino.

JOHNNY

'The big casino'. You know you're  
a very different guy out on the  
street, Walt.

WALT

It's a job. And I need my  
snitches. And thanks to you, I  
lost my best snitch.

(CONTINUED)

JOHNNY

Your 'best snitch'. Mickey never told you a thing.

WALT

He would've before I was done with him.

JOHNNY

He was playing you, Walt. He would've gone to jail before he gave you anything.

WALT

Spilled milk and I'm not crying now that I have you on the inside.

JOHNNY

You don't have me on the inside.  
Donnegal knows about us... you shouldn't even be here...

Walt is tired of moving... he grabs Johnny, not rough and tough like he did with Mickey, but we have to recall that scene as he presses Johnny...

WALT

John, I'm not playing games here. I need your help and eventually you'll need mine to get out of this thing.

JOHNNY

(dry)  
You can get me into the psychic witness relocation program?

WALT

We got a gangland shooting here. In my county. I don't like that. At the same time, someone is marrying the mob to the Indians. I don't like that either. If you know anything...

JOHNNY

Ask your wife about her boss.

WALT

(reacts)  
What are you talking about?  
Stillson?

36 CONTINUED: (2)

36

JOHNNY

Maybe.

WALT

You're telling me Greg Stillson  
is involved with Cathan Donnegal.

JOHNNY

There's a relationship there.  
I saw them at a party together.

WALT

You saw them or you saw them.

JOHNNY

Mickey saw them.

WALT

How am I supposed to use that in  
a court of law?

JOHNNY

You're not.

Johnny is out the door. Then returns...

JOHNNY

Wait a few minutes before you  
leave, okay?

37 INT. STILLSON CAMPAIGN HEADQUARTERS -- BULLPEN

37

Sarah is at a file cabinet pulling out clippings when  
Johnny enters... she reacts...

SARAH

I assume you're not here to  
volunteer.

JOHNNY

Stillson around?

She nods toward Stillson's office door... moves back into  
her small cubicle... as they move into it...

SARAH

He's in with Sonny.

JOHNNY

Oh, on a first name basis, now.

(CONTINUED)

37 CONTINUED:

37

SARAH

Yes, and I call Mr. Stillson,  
'Greg' too.

(beat, frustrated  
with him)

What is it you have against him?

JOHNNY

I just wish you weren't here  
helping him get elected.

SARAH

(ironically)

No one's helped him more than you  
have... getting Harrison Fisher  
to withdraw from the race.

Johnny knows that irony... and wonders why fate plays  
with him the way it does. Sighs to himself --

JOHNNY

Yeah, well, I'm still trying to  
make up for that.

SARAH

Greg thinks you've seen things  
about his past... he's made  
mistakes, he admits that...

JOHNNY

I'm more worried about the mistakes  
he hasn't made yet.

SARAH

(reacts)

You've seen something in the  
future.

Johnny looks at her... all but confirming it...

SARAH (CONT'D)

And you don't want to tell me  
about it.

JOHNNY

Sarah. No. I'm hoping it will  
just... go away... so I don't  
have to tell you or anyone else.

She studies him... can't begin to guess the extraordinary  
nature of the vision that Johnny has had. She takes his  
visions seriously but she's thinking about much smaller  
kinds of mistakes.

(CONTINUED)

37 CONTINUED: (2)

37

SARAH

You want to see mistakes? See what happens if I quit and leave Greg in the hands of someone like Sonny Elliman. I feel like I'm fighting with him for Greg Stillson's political soul.

JOHNNY

You're assuming he has one.

SARAH

He could be a good congressman with the right people around him. I believe that, Johnny, or I wouldn't be here.

JOHNNY

(thoughtful)

And with only the wrong people around him, like Sonny Elliman, who knows what could happen.

SARAH

At least, we agree on one thing.

Johnny has to stop and consider the possibility that even Sarah has a role to play in the ultimate destiny that Johnny has foreseen.

JOHNNY

Maybe you're right, Sarah. Maybe you shouldn't quit. Maybe you're not supposed to quit.

STILLSON (O.S.)

Quit? Not while I have any say in the matter.

Greg comes in... behind him is Sonny Elliman, who has a bruise on his cheek from a fight...

STILLSON

Sarah's my conscience. Every candidate needs a conscience. Isn't that right, Sonny?

Sonny doesn't smile.

STILLSON

Sonny doesn't do the conscience thing. But that's my secret.

(MORE)

(CONTINUED)

37 CONTINUED: (3)

37

STILLSON (CONT'D)

To win, you need both a Sonny Elliman and a Sarah Bannerman on your side. I'd be lost without her.

JOHNNY

I believe you.

Stillson looks at Johnny, choosing to keep his distance.

STILLSON

Excuse me for not shaking your hand in a proper greeting, John, I've been eating barbecue chicken sent over from the Ladies Who Lunch League. Sticky fingers. What brings you over this way?

Johnny decides to throw it out there for a reaction...

JOHNNY

It turns out we have mutual friend. Mickey Doyle?

STILLSON

Sorry, John, your famous second sight failed you this time -- never heard of the fellow.

JOHNNY

No? Used to work for Cathan Donnegal.

Stillson's easy grin never wavers but maybe there's a look in his eye and a glance toward Sonny. He sees he needs to move this out of here, looks to Sarah.

STILLSON

It's hard when old friends find themselves on opposite sides of the fence. You've known John longer than you've known me. But we're adults, right? Reasonable people can agree to disagree.

SARAH

I'm not quitting.

STILLSON

Good.

But then he adds with a grin, first pointing to John --

(CONTINUED)

37 CONTINUED: (4)

37

STILLSON

Past.

Then tapping his own chest.

STILLSON

Future.

Smiles then motions for Johnny to follow...

STILLSON

Come on, John. Try some of that sticky chicken in my office.

38 INT. STILLSON'S OFFICE

38

as they enter and Elliman shuts the door.

JOHNNY

(to Greg)

Does your 'conscience' know where you stand on the Indian casino proposition?

ELLIMAN

He's against it.

But Stillson is wiser, knows Johnny knows what he knows, and isn't afraid of it.

STILLSON

Now, Sonny, we can run but we can't hide from Johnny Smith, we all know that. That's what I love about you, John. I'm always on my toes when you're around.

And he's all politician as he explains in the most natural of tones --

STILLSON

This is politics. Plain and simple. Publicly, I'd never say it but privately, I happen to think the casino initiative would be an economic boon to this region and I don't mind quietly promoting it.

JOHNNY

Giving a helping hand to Cathan Donnegal in the process.

(CONTINUED)



38 CONTINUED:

38

STILLSON

Donnegal is an established local community leader and businessman who supports my campaign and I welcome his support.

JOHNNY

Mr. Donnegal asked me to find out who sent a low level hood named Mickey Doyle to kill him. Maybe someone involved with the casino initiative.

He looks to Stillson for a reaction... Stillson volleys well...

STILLSON

I don't generally try to kill people who help finance my campaign, John.

Johnny studies him evenly.

JOHNNY

Mr. Donnegal apparently isn't so sure of that.

For the first time, Stillson's even demeanor drops for a beat, and fear flickers across his eyes. Elliman is far less under control... he moves threateningly toward Johnny...

ELLIMAN

You just be careful what you tell Donnegal.

Elliman grabs Johnny. On contact, RAMP INTO JOHNNY'S FACE.

We are:

39 EXT. CASINO -- NIGHT -- VISION

39

*Although we should not be able to tell it's casino here. Just outside a public place near a parking lot. Elliman clinging to Johnny/Mickey as Johnny/Mickey finishes beating the crap out of him, punching his face, his body, his head in a relentless onslaught of rage. The vision ends.*

40 STILLSON'S OFFICE -- RESUME

40

Now we know where Sonny got the bruise.

(CONTINUED)

40 CONTINUED: 40

Johnny pushes Sonny's hand away in continuous action...

ELLIMAN (CONT'D)

You don't understand the crowd  
you're involved with.

JOHNNY

You mean the crowd you're involved  
with.

Stillson takes stock of the situation, nods and back in  
charge, looks to Johnny...

STILLSON

The interesting thing about your  
visions is that you're the only  
one who can see them, John.

Johnny reacts and...

41 INT. CAMPAIGN BULLPEN 41

As Johnny comes out of Stillson office, exchanges a glance  
with Sarah and exits.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

42 INT. PLUMBING SHOP -- DAY

42

Donnegal with Fitz and Manny... as Johnny follows up on what he's seen...

DONNEGAL

Mickey had a fight with Sonny  
Elliman? Over what?

JOHNNY

I was hoping you could tell me.

DONNEGAL

He wasn't doing anything special.  
Driving Nina around.

JOHNNY

Where?

DONNEGAL

Wherever she wanted to go.

(CONTINUED)

42 CONTINUED:

42

JOHNNY

What about the car he was driving?  
You know where I can find it?

MANNY

Right out front where he left it  
to come inside.

\*

JOHNNY

Keys?

Donnegal hesitates a moment, then pulls the keys out of a  
drawer.

DONNEGAL

Go ahead and take it for a spin.  
Do some sight-seeing.

He tosses the keys. Johnny catches them. On contact,  
RAMP INTO HIS FACE.

43 ANOTHER ANGLE -- VISION

43

*Donnegal hands a couple of small manila envelopes to  
Johnny/Mickey.*

DONNEGAL

*They're for Nina. She knows what  
to do with them.*

JOHNNY/MICKEY

*Why put the girl in the middle of  
this? I can handle it myself.*

DONNEGAL

*The Sheriff's office is all over  
this casino thing. She's the  
perfect go-between. A party girl,  
whoever she's with, people think  
it's for one thing. Don't look  
further.*

*The vision ends.*

44 RESUME JOHNNY AND DONNEGAL

44

Johnny, his mind working, sticks the car keys in his  
pocket.

45 INT. INTERROGATION ROOM - WALT - BACK IN THE PRESENT DAY 45

WALT  
So Mickey was driving the girl  
that day... that's all?

JOHNNY  
(half a lie)  
That's what Donnegal told me.

WALT  
Nothing else. Like he wasn't  
carrying money for Donnegal for a  
delivery... no special  
instructions...?

JOHNNY  
(the full lie)  
No.

WALT  
Because I gotta believe serious  
money was changing hands.

JOHNNY  
I wouldn't know.

Walt studies him, decides to move on...

WALT  
Okay. Then what?

46 EXT. PARKING LOT -- DAY 46

Johnny gets into a sleek, pearl-colored Cadillac Seville.

JOHNNY (V.O.)  
It was the kind of car that Mickey  
would drive all right... I was  
getting to know him pretty well  
by now... you wouldn't find him  
in one of those imports; straight  
'A' American from Detroit for  
Mickey Doyle.

47 INT. CADILLAC - DAY 47

As Johnny gets behind the wheel, he MORPHS into  
Johnny/Mickey in a vision...

48 INT. CADILLAC -- DRIVING -- NIGHT

48

*Johnny/Mickey glances at the rear-view mirror. The mirror reflects Nina in the backseat.*

JOHNNY/MICKEY

*You mind if I ask you a question,  
Nina?*

NINA

*Sure.*

JOHNNY/MICKEY

*When's your birthday?*

NINA

*I haven't been asked that since I  
was ten. What's next? My favorite  
color?*

JOHNNY/MICKEY

*Didn't mean to pry.*

*Nina smiles indulgently. And she's barely engaged in this conversation - at least at the beginning - talking to Mickey for her is like having the easy listening station on in the car... she lights a cigarette...*

NINA

*September 23rd.*

JOHNNY/MICKEY

*A winter child.*

NINA

*I got news for you. September is  
in the fall.*

JOHNNY/MICKEY

*Nah, a baby only really begins to  
see the world when he's three  
months old. That's when he smiles  
for the first time. By then it  
was winter.*

*Nina laughs at Mickey's logic.*

NINA

*Snow still makes me smile. It's  
funny stuff.*

JOHNNY/MICKEY

*And cold.*

(CONTINUED)

48 CONTINUED:

48

NINA

*And cold. That's right. And wet.*

JOHNNY/MICKEY

*And complicated.*

NINA

*Very complicated. No two snowflakes are alike, right?*

JOHNNY/MICKEY

*No two anything.*

NINA

*Now that you know my birthday, Mickey, you're going to have to buy me a present.*

JOHNNY/MICKEY

*Yeah? What do you want?*

NINA

*Now let me think.*

JOHNNY/MICKEY

*You shouldn't have to think about what you want. You should know.*

NINA

*I want to go home.*

*It just came out. No one is more surprised than Nina.*

JOHNNY/MICKEY

*Where's home?*

NINA

*It was a joke, Mickey.*

JOHNNY/MICKEY

*I don't get it.*

NINA

*Never mind.*

JOHNNY/MICKEY

*So where's home?*

NINA

*St. Paul.*

JOHNNY/MICKEY

*That's in Missouri, right?*

(CONTINUED)

48 CONTINUED: (2)

48

NINA

Minnesota. Lots of snow, lots of TV, lots of pick-ups with funny bumper-stickers.

JOHNNY/MICKEY

You must miss it.

NINA

Used to fight all the time with my mom. But I don't think we'd fight now.

JOHNNY/MICKEY

So why don't you go back?

NINA

Why do you drive me around, Mickey?

JOHNNY/MICKEY

To look after you.

NINA

For Cathan.

JOHNNY/MICKEY

I like driving you.

NINA

What if you didn't do what Cathan told you to?

Johnny/Mickey puzzles over that - why would he do that?

NINA

What if I asked you to drive me all the way home?

JOHNNY/MICKEY

To Minnesota? Tonight?

NINA

What would Cathan do? To you. To me.

JOHNNY/MICKEY

Maybe he'd be okay with it.

NINA

You've known Cathan a long time. You really think he'd be okay with it?

Johnny/Mickey knows he wouldn't.

(CONTINUED)



48 CONTINUED: (3) 48

JOHNNY/MICKEY  
Maybe if you asked him.

NINA  
I did once. He bought me a  
diamond necklace and put it gently  
around my neck.

JOHNNY/MICKEY  
That was his answer?

NINA  
It wasn't a going away present.

JOHNNY/MICKEY  
(beat)  
I'm sorry.

NINA  
Don't be. I like my diamonds.  
No two are alike. Almost as good  
as snowflakes.

49 JOHNNY/MICKEY'S POV -- A HIGHWAY SIGN 49

"Exit 29 -- Stockbridge, Hollow Horn Resort"

JOHNNY (V.O.)  
Stockbridge, Massachusetts. We  
were driving to the Menenaki Indian  
Reservation and one of the biggest  
casinos in the Northeast.

*The vision ends cutting back to --*

50 INT. CADILLAC - DAY - JOHNNY IN THE DRIVER'S SEAT 50

He turns the key in the ignition and begins to drive...

51 EXT. INTERSTATE - DAY 51

The Cadillac passes and as we follow, reveal the same  
sign we saw earlier:

"Exit 29 -- Stockbridge, Hollow Horn Resort."

52 INT. ENTRANCE TO CASINO -- DAY 52

As Johnny heads along the lighted walkway, RAMP INTO HIS  
FACE...

(CONTINUED)

52 CONTINUED: 52

Like he did in "What It Seems", he is following the footsteps of an alter ego; and we intercut between Johnny walking into the casino in real time and...

53 JOHNNY/MICKEY 53

*walking in the past into the casino trailing Nina by several yards. She heads past a sign stating "Administrative Offices." A casino security guard nods her inside.*

54 RESUME JOHNNY 54

as he moves to go through the same door but a different SECURITY GUARD (to avoid confusion, should be a different ethnicity than the first guard) stops him...

SECURITY GUARD  
I'm sorry. Only authorized  
personnel allowed in here.

JOHNNY  
I was hoping to interview for a  
job as a dealer. Ten years in  
Atlantic City.

SECURITY GUARD  
We're fully staffed.

JOHNNY  
Not my lucky day, I guess.

Johnny considers his options. Before him lies the whole flashing, jingling, money-making apparatus of the casino.

JOHNNY  
Or maybe it is.

55 OMITTED 55  
AND AND  
56 56

57 INT. CASINO - ANOTHER ANGLE -- SLOT MACHINES 57

Johnny strolls past row after row of one-armed bandits, reacts as he comes to one featuring the logo of "the man with the stick" from Shaman.

JOHNNY  
So much for my legacy.

57 CONTINUED: 57

He tentatively starts touching each machine as he passes. Stops suddenly at a quarter slot. Johnny drops three quarters into the machine...

CLOSE ON MACHINE

As one by one the triple JACKPOT image CLICKS to a stop in each of the three panels. The machine goes crazy: HONKING, flashing, whirling its bubble strobes. Quarters begin to pour out of the machine's mouth, CUEING A MONTAGE.

58 OMITTED 58

59 ANOTHER ANGLE -- ROULETTE TABLE 59

Johnny places his stack of chips on number 33. The CROUPIER spins the wheel.

59 CONTINUED: 59

Players watch Johnny's \$400 turn to \$14,400. More turns of the wheel... more winning numbers for Johnny. The Pit Boss makes a telephone call... the crowd is growing...

60 OMITTED 60  
AND AND  
61 61

62 DICE ROLL A SEVEN 62

The stranger's amazing luck continues... then hitting a hard eight... now a crowd is following him... money flying off the table... they change dice on Johnny but still the chips are stacking up and up and up...

TWO SECURITY MEN appear behind Johnny.

SECURITY GUARD  
Would you come with us, sir.

The crowd moans.

62 CONTINUED: 62

MOVING WITH JOHNNY

The guards take Johnny through the door marked "Administrative Offices" - the same door that Nina went through.

63 INT. INDIAN BOSS' OFFICE 63

The guards escort Johnny in. A man we'll call JONAS sits at the desk as he enters, making some notes on a piece of paper...

JONAS

Sit down, I'll be with you in a moment.

Johnny sits... and as he does... he hears Nina's voice:

NINA (O.S.)

*I was expecting Greg to be here.*

Johnny looks toward the voice... turn 180 degrees to reveal Nina at the door, having just entered... and we're in a vision...

64 NEW ANGLE - TO SEE JONAS STILL BEHIND THE DESK AND SONNY ELLIMAN (NO BRUISE) IN FRONT IN THE SAME CHAIR JOHNNY SAT DOWN IN 64

*Jonas - in a different suit, has his jacket off. Johnny, standing in a third person view now, watches the scene.*

ELLIMAN

*Not a good idea to put Greg in a casino - not the kind of photo op we go for. You brought something?*

*She hands the envelopes that Donnegal gave to Mickey in the earlier scene to Sonny. Sonny in turn hands one of the envelopes to Jonas. The deal is done.*

JOHNNY (V.O.)

(lying)

*I didn't see a thing. Sometimes it works. Sometimes it doesn't. This time it didn't.*

*Sonny opens one of the envelopes: it's filled with hundred*

64 CONTINUED: 64

*dollar bills. The vision ends.*

65 RESUME JONAS LOOKING AT JOHNNY 65

with a knowing grin.

JONAS

You've been recognized Mr. Smith.  
'I See Aliens Among Us'?

JOHNNY

Actually, that was another psychic.  
I don't see aliens.

JONAS

No... just numbers.

TIME CUT:

A GUARD WITH A CAMERA SNAPS JOHNNY'S PICTURE

JOHNNY (V.O.)

They took a snapshot of me for  
their wall of shame.

66 EXT. CASINO - DAY 66

as Johnny is escorted out a back door by the guards...

JOHNNY (V.O.)

Banned for life. I knew Bruce  
would be heartbroken.

Johnny thinks a beat... and looks around him... this is  
the place he saw the fight between Elliman and Mickey...  
just as he realizes that and takes a few steps through  
the same space... RAMP TO HIS FACE...

ELLIMAN (O.S.)

*You know what I'd love to do.  
I'd love to buy you dinner.*

Johnny looks to the voice and a sharp pan to --

67 THE SAME LOCATION - NIGHT 67

*Nina and Elliman have just exited the casino through the  
same door.*

(CONTINUED)

67 CONTINUED:

67

NINA

*I'm sorry. I have plans.*

*Elliman attempts a light bantering manner that suits him poorly.*

ELLIMAN

*Change 'em. This cash is burning a hole in my pocket. Gotta get rid of some of it.*

NINA

*I really can't.*

*Elliman senses her repulsion towards him, and it pisses him off.*

ELLIMAN

*You don't want me to spend money on you?*

NINA

*I told you, I have plans.*

ELLIMAN

*I do too. And they involve you.*

*He puts his arm around her waist.*

ELLIMAN

*Why should I change my plans because of yours? Is that fair?*

NINA

*Please don't touch me.*

*She struggles in his grasp...*

ELLIMAN

*Is there something wrong with me? Because I know you're not shy.*

NINA

*What would Greg say if he could see you hitting on me?*

ELLIMAN

*He'd say, bueno gusto. Greg signed off on this deal. You're mine for the night, Nina.*

*He grabs her. She struggles and he pulls her to him and kisses her full on the lips, pressing his angry body to hers. Suddenly a hand falls on Elliman's shoulder.*

(CONTINUED)

67 CONTINUED: (2)

67

*Whips him around. It's Johnny/Mickey. And he lands a smart right hook to Elliman's jaw and begins to take him apart as we saw in Johnny's earlier vision. It's a brutal beating and Sonny is a guy who can usually take care of himself but Johnny/Mickey is almost superhuman and Elliman crumbles to the sidewalk... Nina's crying... mascara rolling down her cheeks... a helpless, scared little girl... he looks at her, sees all these things... takes her arm and leads her toward the Cadillac...*

*They walk by Johnny in present day as the vision ends... and on his reaction...*

FADE OUT:

END OF ACT THREE



ACT FOUR

FADE IN:

68 OMITTED 68

69 EXT. NINA'S CONDO - DAY 69

Johnny guides the car to a stop in a space in front of Nina's luxury condo.

JOHNNY (V.O.)

Mickey drove Nina straight home to her condo that night. And I decided to do the same thing. It was time she and I had a talk about Sonny Elliman and Greg Stillson.

As he gets out, his mind continues to work... quite by instinct now, he does a slightly curious thing - he moves around and opens the back door even though no one is in the backseat... but as he does... he MORPHS TO --

70 JOHNNY/MICKEY - NIGHT 70

*opening the car door for Nina... Her face is stained with tears... escorts her to her front door... as they walk, Johnny/Mickey mumbles to the best of his ability, trying to express the depth of his feelings for her... he's not a verbal guy but his heart is full and he needs to tell her. She's into her own pain and humiliation and sees no exit from it...*

JOHNNY/MICKEY

*I hate to see you like this, Nina... you shouldn't have to be doing these things... Cathan has no right...*

*They reach the door.*

JOHNNY/MICKEY

*You need to get out of this. You need to go home to St. Paul.*

*He looks at her with hangdog eyes. She tries to smile at this pipe dream... like any of it has a chance of happening... and really for the first time ever in their relationship, she looks at this little man who may be the*

(CONTINUED)

70 CONTINUED: 70

*only one in the world who genuinely cares about her well being...*

*She sadly smiles at him and kisses him gently on the lips... the one and only time they've ever kissed... and the kiss that Johnny saw in his very first vision of them. She studies him with those wise, too wise, eyes.*

JOHNNY (V.O.)

And that's when I realized what it was all about. Not casinos. Not Stillson. Just a kiss. The one and only kiss from Nina. But for Mickey... who watched TV shows about King Arthur on the Discovery Channel... it was a kiss that raised him to knighthood.

*She turns and goes inside... as the door closes, the vision ends as we --*

71 RESUME JOHNNY - THE SAME LOCATION - DAY 71

as he reacts to the vision, then turns his attention to the present and knocks on the door... as his knuckles make contact...

72 A JOHNNY FLASH - TWO MEN STRUGGLE WITH NINA IN HER BEDROOM 72

*She's in lingerie.*

73 JOHNNY 73

reacts, tries the doorknob which is locked; as he does...

74 ANOTHER JOHNNY FLASH - ONE MAN HOLDS HER HEAD BACK 74

75 JOHNNY 75

breaks the door in with an umbrella stand; as he does...

76 ANOTHER JOHNNY FLASH - THE OTHER MAN POURS A PRESCRIPTION 76  
JAR OF PILLS DOWN HER THROAT

77 INT. NINA'S BEDROOM - DAY 77

Johnny rushes over to where Nina lies crumpled on the bed. Nina is breathing shallowly, her lips bluish. Johnny grabs a phone and dials 911.

JOHNNY  
(to phone)  
I need an ambulance...

78 OMITTED 78

79 EXT. PLUMBING SHOP 79

Johnny guides the Cadillac to a stop by the shop and gets out. As he does so, RAMP INTO HIS FACE:

80 ANOTHER ANGLE -- VISION 80

*Johnny/Mickey gets out of the car, slams the door shut and heads for the store. Johnny/Mickey is indistinguishable from Johnny in mood and attitude now. We know him only from his clothes.*

INTERCUTTING PAST AND PRESENT

-- Johnny pushes into the store.

-- *Johnny/Mickey pushes into the store.*

81 INT. PLUMBING STORE 81

-- Johnny sees Donnegal behind the counter.

-- *Johnny/Mickey sees Donnegal behind the counter.*

-- Donnegal looks up as Johnny moves toward him.

-- *Donnegal looks up as Johnny/Mickey moves toward him... pulls a gun... just like Mickey did in Johnny's vision...*

-- CLOSEUP JOHNNY

-- CLOSEUP JOHNNY/MICKEY

81 CONTINUED:

81

*as maybe a dozen shots are fired...*

-- WIDER TO SEE FITZ AND MANNY FIRING AND JOHNNY/MICKEY DYING A GANGSTER'S DEATH

-- JOHNNY

moves aggressively to Donnegal and grabs him with one hand, hard by the arm, turning him... as he does, we hear a slight DZ sound effect...

DONNEGAL

The hell you think you're...

Clicks and reveal Fitz and Manny holding guns on Johnny...

But Johnny's face shows that he's seen something on contact... and he's already relaxed his grip... it was barely a matter of seconds before he regained control.

JOHNNY

(realizing)

You didn't do it.

DONNEGAL

Since I don't know what it is, probably not.

JOHNNY

Somebody tried to kill Nina.

DONNEGAL

(beat)

She runs with some heavy hitters.  
Is she okay?

JOHNNY

She was on her way to the hospital  
when I left her.

Donnegal looks at his men, motions for them to put away their weapons.

DONNEGAL

(to Fitz)

Who would do this?

FITZ

Same somebody who sent Mickey to  
kill you, maybe?

JOHNNY

No.

(CONTINUED)

81 CONTINUED: (2)

81

DONNEGAL  
(studies him)  
But you know, don't you? You  
know who got to Mickey.

JOHNNY  
Mickey did this on his own.

DONNEGAL  
Mickey never did anything on his  
own.

JOHNNY  
He was in love with her.

DONNEGAL  
(beat, incredulous)  
He could have had her. All he  
had to do was ask. Why'd he think  
he had to kill me?

JOHNNY  
That's one of those questions I  
can't answer if you don't already  
know.

Donnegal puzzles over this but doesn't tax himself. He  
stares a beat at Johnny and determines that he is telling  
the truth.

DONNEGAL  
That's it. You're sure.

Johnny nods. Donnegal thinks about it, shakes his head  
at man's folly... glances at his colleagues... sighs --

DONNEGAL  
Poor dumb Mickey.

Shrugs, okay that's over. Reaches into a drawer and starts  
counting out cash.

DONNEGAL  
You did good, John. Ten thousand  
dollars for your time. Enough?

JOHNNY  
What I do isn't for sale and I  
want to keep it that way.

(CONTINUED)

81 CONTINUED: (3)

81

DONNEGAL

I have a problem with that. If I don't pay for something, it's not mine, and I gotta own your work here, John.

JOHNNY

Give me the girl.

DONNEGAL

Nina? For services rendered?

JOHNNY

Free and clear. No further obligations to you. Put out the word that nothing else is ever to happen to her again.

DONNEGAL

(laughs)

Everybody wants Nina.

(beat)

Why not? She's yours. Hell, I can find another Nina for less than ten thousand bucks. Just out of curiosity, what are you going to do with her?

JOHNNY

Bring her to St. Paul, Minnesota.

Off Donnegal's reaction...

82 INT. INTERROGATION ROOM - PRESENT

82

Walt knows in his gut that Johnny's not telling him everything. Pacing, growing anger with Johnny...

WALT

And you're telling me you didn't make any deals with Donnegal not to talk.

JOHNNY

(lying)

That's right.

WALT

You're afraid of him.

JOHNNY

I'm not afraid of him.

(CONTINUED)

82 CONTINUED:

82

In his face, furious.

WALT

(angry)

Well, maybe you should be - he's a dangerous guy, John. Not the kind of a guy you want to make your friend. Cause his friends wind up dead or barely alive lying in the hospital. And you're giving me squat.

JOHNNY

I told you what I know...

WALT

(overlapping)

You swear on J-J's life you're not lying.

Johnny studies him a long beat. Then he gets up, finished with this...

JOHNNY

Go to hell, Walt.

And walks out... in effect challenging Walt to stop him.

83 EXT. STILLSON HEADQUARTERS - NIGHT

83

Sonny Elliman walks to his car in the small parking lot... when a shadow moves quickly out of the darkness, and throws a punch that takes him down to the ground... he looks up in shock to see Johnny looking down at him...

JOHNNY

I know it was you, Sonny.

ELLIMAN

Are you crazy?

JOHNNY

You had the most to lose if the cops found out she was the go-between. God knows I wish I could tell Bannerman and bring you down but I can't do that to her.

ELLIMAN

I don't...

(CONTINUED)

83 CONTINUED:

83

JOHNNY

I can't prove it. But I know.  
And I'm coming for you, Sonny.  
I'm coming for you.

He points his finger at Sonny for emphasis... and there's more than a trace of Mickey in his manner. He walks away leaving Sonny lying in the filth of the ground.

84 INT. HOSPITAL ROOM

84

Nina lies on her back, unconscious, hooked up to a glucose drip. In sleep, her expression is serene and peaceful, and she is most beautiful. Johnny sits beside her, watching over her.

He takes her hand in his and squeezes gently. Nina stirs, a fractional smile appears on her face and her eyes crack open.

NINA

Mickey?

JOHNNY

I'm here, Nina.

FADE OUT:

END OF ACT FOUR

THE END