

Production Company:
Dead Zone Production Corp.

THE DEAD ZONE

"INTO THE HEART OF DARKNESS"

Production #19-4019

Written by

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THE DEAD ZONE

"INTO THE HEART OF DARKNESS"

CAST

JOHNNY SMITH	AGENT DAVID GRIBBINS
WALT BANNERMAN	DOCTOR
SARAH BANNERMAN	LINDA
J.J. BANNERMAN	MR. CHAN
DEPUTY ROSCOE	TEENAGE CLERK
	CORONER/DR. WENTZ
	SHERIFF'S SECRETARY (2 LINES)
	TRUCKER (1 LINE)
	DISPATCHER (VOICE ONLY)
	THE COLLECTOR (ALL SHOT PRIOR?)
	STATE POLICE OFFICER (1 LINE) *

NON-SPEAKING

TWO TEENS & MASKED LUNATIC WITH AX

BASEBALL KIDS & PARENTS AT PRACTICE

DEPUTIES & UNIFORMED COPS SEARCHING FIELD

SEVERAL FEDERAL AGENTS

GAS STATIONS ATTENDANT & PATRONS

DEAD COLLECTOR (PROSTHETIC ONLY?)

THE DEAD ZONE

"INTO THE HEART OF DARKNESS"

SETS

INTERIORS

SMITH HOUSE
LIVING ROOM

BANNERMAN HOUSE

SHERIFF'S STATION
WALT'S OFFICE

SMITH HOUSE
LIVING ROOM

HOSPITAL
HALLWAY/CORRIDOR
MORGUE
SARAH'S ROOM & ADJACENT

CABIN #5
MAIN/LIVING ROOM
BEDROOM

MEDICAL SUPPLIES WAREHOUSE

MINESHAFT
INDUSTRIAL ELEVATOR
SMALL DARK SPACE/ROOM

EXTERIORS

NICHOL'S BASEBALL FIELD
BLEACHERS
DUGOUT

RURAL HIGHWAY ROAD
ROADSIDE

GAS STATION

SOAP FACTORY RUINS

SOAP FACTORY (PREVIOUSLY SHOT)

SHAWNEE PEAK HOSPITAL *

MEDICAL SUPPLIES WAREHOUSE

CABIN MOTELS
CABIN #5

BANNERMAN HOUSE
SIDE STREET

*

VEHICLES

HORROR TEEN CAR *

SARAH'S LIBERTY JEEP

WALT'S CRUISER & OTHER PATROL CARS

ABANDONED '82 BLACK FORD BRONCO *

JOHNNY'S RANGE ROVER

LINDA'S PICKUP TRUCK

SEMI TRUCK (WITH CAB)

THE DEAD ZONE

"INTO THE HEART OF DARKNESS"

TEASER

FADE IN:

1 INT. DARK HOUSE - NIGHT 1

2 TEENAGERS make out at a secluded area in the woods. An UNIDENTIFIED POV creeps towards the car. The MUSIC is tense, as the teenage GIRL suddenly notices something through the fogged up window. She reaches out with her hand and wipes away the steam, but there's nothing there until... A FACE WEARING A LEATHER MASK SUDDENLY APPEARS! The girl SCREAMS, as the BOY quickly sits up, just as the gleaming blade of a razor sharp AXE SMASHES THROUGH THE CAR ROOF between them.

2 INT. JOHNNY'S HOUSE - NIGHT 2

Johnny GRIMACES on his couch, watching a horror movie on TV.

JOHNNY

Twenty bucks and they could'a got a motel room. These kids never learn the value of a dollar.

BZZZZT!

He glances over at his CELL PHONE BEGINS VIBRATING on the coffee table.

3 INT. BANNERMAN HOME - NIGHT 3

Walt leads Johnny through the house. He seems on edge.

JOHNNY

When was the last time you talked to her?

WALT

About 4 o'clock, She was taking JJ to his little league game. But that was over a few hours ago.

JOHNNY

You try her cell?

(CONTINUED)

3 CONTINUED: 3

WALT
Voice mail.

JOHNNY
Maybe they stopped to eat.

WALT
We were supposed to hook up for
pizza after the game. I've called
the other parents. Everybody's
home. She even left this note
saying she'd meet me.

Walt offers Johnny the note. Johnny takes it... WHOOSH!

4 INT. UNIDENTIFIED ROOM - NIGHT 4

We're in a dark room. A flickering TV offers the only light. The SAME horror movie Johnny was just watching plays on the TV set.

VISION JOHNNY takes a second to get his bearings, then notices what appears to be A MAN sitting quietly in a wooden rocking chair, his back to Johnny. Completely still. He's wearing a pressed brown suit.

As Johnny starts towards the Man, a MUFFLED CRY draws his attention to his left as we SEE a half-opened bedroom door. Johnny MOVES to it and steps inside...

5 DARK BEDROOM 5

Johnny's heart races as he SEES SARAH, bound and gagged on the bed.

6 INT. BANNERMAN HOME - NIGHT 6

Johnny flashes out of this nightmarish vision. Walt knows instantly that there's something wrong.

WALT
Did you see her? John, what is
it?

Off Johnny's tortured look.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

7 EXT. BASEBALL FIELD - NIGHT 7

Flashing patrol cars and unmarked units litter the parking lot. Uniformed and plain clothed police officers sweep the area with flashlights. Walt is running on pure adrenaline as he barks orders into his shoulder radio.

WALT
We're looking for a silver 2004
Jeep Liberty. Plate number Romeo-
4-Hotel-832.

We HEAR the STATIC VOICE respond as Roscoe approaches...

ROSCOE
We contacted the local gas stations
and triple-A office. Nothing
yet.

Walt seems lost for a second, then...

WALT
Check the Interstate toll booths.
And move those cars out of the
lot. I want a forensic's team in
here ASAP.

ROSCOE
Got it.

Roscoe takes off, as Walt notices Johnny checking out the bleachers.

8 THE BLEACHERS 8

Johnny 'feels' around. Walt steps up.

WALT
Have you 'seen' anything?

JOHNNY
No.

Walt takes a breath, then,

WALT
I can't stop thinkin' about what
you saw. I mean, maybe she's
already...

(CONTINUED)

8 CONTINUED: 8

JOHNNY

Walt, don't do this. They're going to be fine.

WALT

You saw my wife handcuffed to a bed. Exactly what part of that is going to turn out 'fine'?

Johnny can see that Walt's years as a police officer are playing with his head. The terrible things he's seen over the years.

JOHNNY

You need to stay focused. What would Sarah say if she was here?

WALT

(beat)

She'd say have faith and do the best you can.

JOHNNY

Sounds like good advice to me.

Johnny grabs ahold of the railing, *Whoosh!*

9 EXT. NICHOL'S BASEBALL FIELD - DAY 9

Night becomes day. The stands are now peppered with a few scattered parents and kids watching the game. Observer Johnny looks out onto the field.

JJ is up to bat. And WHACK. A line drive and takes off running. Sarah stands, excited.

SARAH

Run, JJ, run!

She's so excited she doesn't notice someone's HAND reach up from beneath the bleachers, into her purse and steal her cell phone. Observer Johnny steps quickly to the top step and watches as the THIEF, wearing a hooded raincoat, hurries across the parking lot.

Johnny jumps down and CHASES the guy. But when Johnny rushes around the side of the building, he SEES NOTHING! The Thief has VANISHED.

10 EXT. NICHOL'S BASEBALL FIELD - NIGHT 10

Johnny walks with Walt, as he tells him what he saw.

(CONTINUED)

10 CONTINUED: 10

JOHNNY

He stole Sarah's cell phone and
took off.

WALT

Did you see his face?

JOHNNY

He was wearing a hood.

WALT

Maybe if you try again.

Johnny tries touching the bleachers again, but gets
nothing. He looks at Walt and shakes his head.

WALT

Something isn't right about this.
It feels like Sarah was the target
from the beginning.

Johnny doesn't say anything, but he has the same gnawing
feeling in his gut.

JOHNNY

Any luck finding the Jeep?

WALT

No. It's like they vanished off
the face of the earth. I'm gonna
back-track some of the side roads.

JOHNNY

Want some company?

WALT

Yeah, I would.

They both head off towards Walt's car.

11 EXT. RURAL HIGHWAY ROAD/INT. CRUISER - NIGHT 11

A dark, lonely stretch of road. Walt drives, Johnny rides.

WALT

Let's go over it again. You saw
a man sitting in a chair, and
then you saw Sarah in the bedroom.

JOHNNY

That's right.

(CONTINUED)

11 CONTINUED: 11

WALT
Was there anything else? Anything
that might give us a location?

JOHNNY
It was dark. I couldn't see very
much.

WALT
The guy that stole her phone.
Could it be the same guy sitting
in the chair?

JOHNNY
I guess. I couldn't see his face.

WALT
Was he short or tall? Heavy or
thin? Black or white?

JOHNNY
I'm not sure.

WALT
(flares)
What the hell did you see? Jesus
Christ, this is my family we're
talking about!

Walt realizes he's out of line.

JOHNNY
(suddenly)
There!

Walt TURNS to SEE...

REVEAL - SARAH'S SILVER JEEP LIBERTY

Parked awkwardly off the shoulder of the road.

12 WIDER SHOT / EXT. CRUISER 12

Walt pulls the patrol car up behind it. They quickly get
out of the car and approach the Jeep, Walt draws his gun.
Passenger door is open.

WALT
Why would they stop out here?

JOHNNY
Keys are still in the ignition.

(CONTINUED)

12 CONTINUED: 12

Walt gets on the radio.

WALT
This is Unit 1. Over.

DISPATCHER'S VOICE
Go 1.

WALT
This is Sheriff Bannerman. I
need a search team out to rural
route 156 North. About six miles
South of Junction 17. Make sure
they bring a canine unit. 1 Out.

DISPATCHER'S VOICE
10-17 route 156 north. Copy.

Johnny steps to the front of Sarah's Jeep, he carries a
flashlight.

JOHNNY
There doesn't seem to be any
damage.

Johnny SPOTS something underneath the front end.

JOHNNY
Look at this.

Walt joins him as they both direct light on to the ground
underneath the front end of the Jeep.

THEIR - POV

A dark pool of liquid.

WALT
(apprehensive)
Is that blood?

Johnny touches the fluid. Rubs it between his fingers.
Smells it.

JOHNNY
It's radiator fluid.

Walt breaths a sigh of relief. Johnny uses a handkerchief
to open the hood. He shines the light into the engine.

JOHNNY
There. Those holes in the
radiator.

(CONTINUED)

12 CONTINUED: (2) 12

WALT

Are those puncture marks?

Johnny touches the radiator, *Whoosh.*

13 EXT. RURAL HIGHWAY ROAD - EARLIER 13

Sarah and JJ driving home from practice. JJ has his baseball gear on.

JJ

It's embarrassing.

SARAH

What's wrong with a mother cheering for her son?

Sarah smiles then suddenly grimaces, as if she might get sick.

JJ

Mom? You okay?

SARAH

Yeah, I just ate something that didn't agree with me.

Suddenly, BOOM! Steam begins to spew from the front of the engine, spraying all over the front windshield.

SARAH

Hang on.

Sarah fights the wheel, as she steers the Jeep off the road.

JJ

What was that?

SARAH

I don't know.

She tries to start the engine, but it won't turn over.

JJ

What are we gonna do now?

SARAH

It's okay. I'll call Dad.

Reaches into her purse, but can't find her phone.

13 CONTINUED: 13

SARAH
(looking around)
Have you seen my phone?

JJ looks out the window, notices how dark it's getting.

JJ
It's really dark out here.

Then, a faint set of HEADLIGHTS appears behind them. Sarah squints into the rear view.

SARAH
Looks like it's our lucky day.

She gets out and steps out into the road. She begins waving the oncoming truck down, as the bright light from the approaching vehicle increases on Sarah and Observer Johnny's face,

14 EXT. RURAL ROAD - NIGHT 14

RESUME Johnny and Walt.

JOHNNY
Sarah couldn't get the engine started. She waved down a truck.

WALT
What kind of truck?

JOHNNY
I couldn't tell. The headlights were in my eyes.

WALT
(more apprehensive)
D'you see the driver? Did Sarah say anything? Could you tell if it was the same guy from the park?

Johnny hesitates, as Walt SLAMS the hood closed.

WALT
(frustrated)
You're always there when people need you, John. It's an amazing thing to watch. But now it's Sarah and JJ.

JOHNNY
I want to find them as much as you do.

(MORE)

(CONTINUED)

14 CONTINUED: 14

JOHNNY (CONT'D)

But I can't control my visions.
You know that.

Walt considers the comment, then heads back to the patrol car.

JOHNNY

What now?

WALT

Now we call in the big dogs.

15 INT. SHERIFF'S OFFICE - NIGHT 15

Walt sits across from Special Agent DAVID GRIBBINS. Johnny stands against the near wall. Gribbins studies the police report as everyone waits...

GRIBBINS

There was no ransom note?

WALT

No.

GRIBBINS

Anybody got it out for you or
your wife? Old girlfriend? Ex-
wife?

WALT

Look, I just need you to put their
pictures out on the wire, that's
all.

GRIBBINS

We'll get to that.

(beat)

How's your marriage, Sheriff?

WALT

My marriage?

GRIBBINS

Everything okay at home?

WALT

Are you suggesting I had something
to do with this?

GRIBBINS

I have to consider every
possibility.

(MORE)

(CONTINUED)

15 CONTINUED:

15

GRIBBINS (CONT'D)

We're working with a deserted car. It's possible your wife set this up herself. I've seen it before.

WALT

(controlled anger)

Let's get something straight. My marriage is fine. My wife is about as stable a human being as I've ever known. And my son is a terrific kid. So drop all the 'Murder She Wrote' garbage and get down to the part where you tell me how you're going to find my family.

GRIBBINS

You're not the boy's biological father, are you?

Johnny squirms. Walt fumes. He wants to hit him, but he needs his help.

JOHNNY

I'm the biological father.

GRIBBINS

Johnny Smith. I've read about you.

JOHNNY

Then you know I'm the real deal. And I'm telling you that I saw Sarah, she was bound and gagged. Unless you think she did that to herself, too?

GRIBBINS

I respect what you do, Mr. Smith, but I can't allocate Federal resources for what could be attributed to a "psychic hunch."

WALT

Have you seen his track record in criminal cases? I'd put it up against yours any day.

GRIBBINS

That might be, but I have 37 missing person cases currently on the books.

(MORE)

(CONTINUED)

DEAD ZONE: "Heart of Darkness" - ACT ONE - 8/3/05 - PINK 12.

15 CONTINUED: (2) 15

GRIBBINS (CONT'D)

That's 37 husbands, wives, mothers
and fathers that are going through
exactly the same thing you are.

WALT

What is it that you want?

GRIBBINS

Hard evidence.

Roscoe comes rushing in...

ROSCOE

Sheriff, it's the State Police!

WALT

What's wrong?

ROSCOE

They just found a 10-year-old
boy, matching JJ's description,
wandering Interstate 12. They
said he was bound and gagged.

Walt's heart locks in his throat, as he cuts Gribbins a
look.

WALT

That hard enough for ya?

They ALL take off out of the office...

16 EXT. GAS STATION - NIGHT 16

A gas station off the highway.

Walt's patrol car SKIDS to a stop. A STATE POLICE OFFICER
is standing with JJ, who has a blanket wrapped around his
shoulders. Walt and Johnny both get out of the car.
Agent Gribbins behind them.

17 INT. GAS STATION - NIGHT 17

WALT

JJ?

JJ runs across the lot straight into Walt's arms.

WALT

Thank God.

(CONTINUED)

17 CONTINUED: 17

It's a strange moment as Johnny watches this emotional reunion. Finally, JJ sees him.

JOHNNY
(rubs the kids head)
You okay? You're not hurt, are you?

STATE POLICE OFFICER
He seems all right. We haven't questioned him yet.

Walt kneels down and talks to the boy.

WALT
JJ, do you know where your Mom is?

JJ shakes his head, no.

JOHNNY
Did you see the man driving the truck? The one that stopped to help you.

Silence. The kid is pretty freaked out and confused.

WALT
I know this is hard and I wish it could wait, but it's very important for you to remember what he looked like.

JJ
I couldn't see his face.

WALT
It was too dark?

JJ
Because of the mask.

Walt can hardly believe what he's hearing. Gribbins is here too.

GRIBBINS
The man who took your mother was wearing a mask?

JJ nods.

WALT
What did it look like?

(CONTINUED)

17 CONTINUED: (2)

17

JJ hesitates, then points to the plastic WATER BOTTLE in Gribbins's hand. Johnny grabs it out of his hand.

JOHNNY

It was clear? He wore a clear plastic mask?

JJ nods. Johnny and Walt share a knowing look.

WALT

Impossible.

JOHNNY

Is it?

GRIBBINS

Somebody want to tell me what's going on?

Roscoe take J.J. by the shoulders,

ROSCOE

Come on kid, let's go get warm.

WALT

It's okay, we'll be right here.

Roscoe leads the boy to a waiting car.

WALT

We had a case, about a year ago. A serial kidnapper. He wore a clear plastic mask.

*

GRIBBINS

What happened to him?

WALT

We tracked him to an abandoned industrial plant. There was an explosion. He got caught in the fire.

GRIBBINS

So he's dead?

JOHNNY

The fire was fueled by chemicals. It burned for nearly five hours. They never found any remains.

WALT

Nobody could have survived that kind of heat.

(CONTINUED)

17 CONTINUED: (3)

17

JOHNNY

(looks over at JJ)

I know a little boy who might disagree.

WALT

If you're right, Sarah's abduction wasn't a random act. It's revenge.

Off the moment...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

18 INT. HOSPITAL HALLWAY - DAY 18

Walt and Johnny wait outside an exam room. JJ is on the table being checked out. A young DOCTOR steps outside.

JOHNNY

He wasn't hurt, was he?

DOCTOR

There were no physical injuries,
but we did find traces of
trichloromethane in his lungs.

JOHNNY

Chloroform?

WALT

(under his breath)
Sonofabitch...

DOCTOR

I want to keep him for a day,
just to be safe. He's a pretty
tough kid.

The doctor walks away, as Walt stares at JJ through the slightly opened doorway.

WALT

I'm going to station an officer
outside his room. I won't risk
losing him again.

Johnny can see, maybe for the first time, just how much Walt truly loves this boy.

Agent Gribbins approaches with some coffee. Peace offering.

GRIBBINS

How's the boy?

WALT

He doesn't remember very much.

JOHNNY

Maybe now we get some cooperation
from you people.

(CONTINUED)

18 CONTINUED:

18

GRIBBINS

Sheriff, I need to ask you a few more questions.

WALT

Great, more questions.

Gribbins has a thick manila file in his hands.

GRIBBINS

This man you referred to in your report as "The Collector" - what can you tell me about him?

WALT

He's a psychopath. He abducts women, tortures them and then tosses them back into the woods.

GRIBBINS

You said this was revenge.

WALT

We stopped the guy. He got hurt in the process. I guess he got pissed off and now he's back. What part of all this don't you understand?

GRIBBINS

This man appears to have eluded the authorities for years. How were you able to find him so fast?

JOHNNY

"Psychic hunch."

Gribbins takes the shot.

GRIBBINS

If you never recovered his body, why did you close the case?

JOHNNY

What are you trying to say?

Walt seethes, as...

WALT

(flares)

He's saying if we hadn't screwed up, this guy would be dead or in prison and we wouldn't be having this conversation.

(MORE)

(CONTINUED)

18 CONTINUED: (2) 18

WALT (CONT'D)

Isn't that it?

Even Johnny's caught off-guard by Walt's flash of anger.

GRIBBINS

I think you're too involved in this case. I think you should go home and get some rest. Let us do our job.

WALT

My wife is out there somewhere with this maniac. You think I'm going home to take a nap?

GRIBBINS

I won't hesitate to lock you out of the investigation. And you know I can do it. So take a few hours and chill.

Gribbins walks away, as Johnny and Walt watch him go.

JOHNNY

I think he's serious.

WALT

I know he is.

JOHNNY

But you're not going home, are you?

WALT

No, I'm not. But I have an idea.

19 INT. SOAP FACTORY - DAY 19

The charred ruins of the factory.

JOHNNY

I thought you went through this place after it burned?

WALT

We did.

JOHNNY

What do expect to find this time?

WALT

Not me. You.

(CONTINUED)

DEAD ZONE: "Heart of Darkness" - ACT TWO - 8/1/05 - BLUE 19.

19 CONTINUED: 19

Johnny gets it, as...

20 INT. SOAP FACTORY - CONTINUOUS 20

The inside of the building is nothing more than burnt and twisted metal.

WALT
We came in here and then we separated.

Johnny TOUCHES a burnt piece of equipment as, WHOOSH!

21 INT. SOAP FACTORY - (**PAST, ALREADY SHOT**) - NIGHT 21

Walt and Johnny MOVE FORWARD through the factory.

WALT (V.O.)
I went left and you walked that way.

JOHNNY (V.O.)
The kitchen.

WALT (V.O.)
That's where the fire started.

As Johnny MOVES INTO THE KITCHEN, WHOOSH!

22 INT. THE COLLECTOR'S KITCHEN - MOMENTS LATER 22

Johnny flashes out of the vision, as he and Walt step into the remains of the kitchen.

WALT
This is the last place we saw him.

JOHNNY
(a touch of remorse)
And Linda.

Walt roams around the debris, searching for some sort of clue. Johnny notices the burnt remains of a propane tank and touches it, WHOOSH.

A small, thin FLAME creeps up the wall, Johnny recoils his hand... WHOOSH. The wreckage forms into a solid wall. A ceiling forms above him. Johnny spins -

Suddenly, a big ass SHOTGUN is pointed in his face.

23 INT. SOAP FACTORY - NIGHT - (**PAST, ALREADY SHOT**) 23

Observer Johnny watches as the Collector (unmasked) trains the shotgun at Vision Johnny. Walt levels his side-arm back at The Collector. LINDA, his SUPPOSED VICTIM, stands alongside The Collector.

WALT
There's a half dozen police cars
heading up this mountain as we
speak!

The flames CRACKLE across the wall towards the hissing propane tank...

THE COLLECTOR
You choose, Sheriff. Arrest me
and watch your friend die. Or
step aside. It's your choice.

JOHNNY
Walt, listen to me. You need to
let this one go. I've seen it
before...

Walt looks at Johnny and knows that he's up to something.

WALT
Alright, everybody just relax.

Walt slowly lowers his gun down. Johnny sees the flames reach the propane tank. Linda is about to notice it like she did before, then...

JOHNNY
Is it worth it, Linda?

And instead of seeing the impending explosion, she looks over at Johnny.

LINDA
You don't understand.

In that instant, the propane tank EXPLODES. The Collector takes a full frontal blast of fire. He SCREAMS as he covers his face, his skin sizzles.

FREEZE

The Collector is hunched over. Holding his face. CAMERA SPINS, (present day) Johnny walks into the scene.

24 INT. SOAP FACTORY ROOM - DAY 24

RESUME with Johnny as he flashes out of the Vision.

(CONTINUED)

DEAD ZONE: "Heart of Darkness" - ACT TWO - 8/1/05 - BLUE 21.

24 CONTINUED: 24

JOHNNY
His face was badly burnt. His
arm, too.

WALT
What happened to him?

Johnny carefully touches the kitchen counter as, *WHOOSH!*

25 INT. SOAP FACTORY - NIGHT 25

Johnny now stands amidst a full-blown FIRE. Flames rise up the walls. (Vision) Johnny watches himself and Walt bolt out of the kitchen. Linda pulls The Collector the opposite direction back into the factory.

Johnny narrates to Walt (and us) through these visions.

VISION JOHNNY
When we took off to save the girl,
Linda and The Collector slipped
out through a side exit.

(Vision) Johnny follows them, watching Linda pull The Collector through the unexpected opening. Fire all around them.

LINDA
Don't stop! I won't let you die!

26 EXT. SOAP FACTORY - CONTINUOUS 26

Observer Johnny is already there as Linda guides The Collector, now badly injured and SCREAMING IN PAIN, out of the building and into the back of a black Ford Bronco.

She slams the side door shut and hurries around and gets in the driver's seat. Johnny takes notice of the license plate number as the van tears away, just as the building is rocked behind them by huge explosions.

He gets a partial number "WR4 -" as everything ghosts away and the visions end...

27 EXT. SOAP FACTORY - DAY 27

Johnny spins out of he vision. He's now outside of the building with Walt.

(CONTINUED)

27 CONTINUED: 27

JOHNNY

They drove away in a black SUV.
I saw part of the license plate
number - "W-R-4".

WALT

Good. Let's see if we can find
the bastard.

28 INT. WALT'S SUV - SHORT TIME LATER 28

Walt gets off his radio.

WALT

There was an black '97 Ford Bronco
matching that partial plate
registered to a Landmount
Properties. Probably a dummy
corporation.

JOHNNY

Was there an address?

WALT

Post Office box. It gets better.
The vehicle was found deserted
nearly 10 months ago. *

JOHNNY

Where? *

WALT

Two hours north of here. A place
called Shawnee Peak. Can you
believe it? This guy's been in
our backyard the whole time and
we didn't know it.

JOHNNY

Maybe we should talk to Agent
Gribbins?

WALT

Why? So he can tell us to go
home and wait? Let's face it,
end of the day Sarah's just another
case number to them.

Johnny can't argue with any of his logic.

JOHNNY

Alright, let's go find him.

(CONTINUED)

DEAD ZONE: "Heart of Darkness" - ACT TWO - 8/1/05 - BLUE 23.

28 CONTINUED: 28

Walt cranks the engine as the patrol car tears away.

29 EXT. SHAWNEE PEAK TOWN HOSPITAL - DAY 29

Johnny and Walt exit double-doors. Frustrated.

JOHNNY

I don't get it. There's no way anyone could have survived that kind of trauma without medical attention.

WALT

According to them there hasn't been a major burn victim admitted here in over a year.

Walt violently kicks a metal trash container.

JOHNNY

Feel better now?

WALT

No. Yes. Maybe.

They share the absurdity of the moment, then...

JOHNNY

(a thought)

If the guy was hurt and Linda didn't take him to a hospital, that means she must have taken care of him herself.

WALT

And?

JOHNNY

She'd need medical supplies.

WALT

(grabs Johnny around the neck)

You sure you weren't a cop in another life?

JOHNNY

I've been spending too much time with you.

They get in the car and drive away.

(CONTINUED)

29 CONTINUED: 29

MR. CHAN (V.O.)
It's against the law for me to
sell to the public.

30 INT. MEDICAL SUPPLIES - WHOLESALE - DAY 30

A medium size warehouse space filled with medical equipment and supplies - syringes, gauze, thermometers, hazardous waste signs, some chemical solutions, etc. Johnny and Walt speak with the owner, Mr. Chan. He seems nervous and twitchy. A teenage stock CLERK stacks boxes, behind him.

WALT
Then you don't remember a woman
asking for medical supplies?
Stuff to treat a burn?

MR. CHAN
I told you, I'd lose my license.

JOHNNY
Maybe you could check your records?

MR. CHAN
Like I said, it's...

WALT
Against the law, yeah, we heard
you.

The phone on the far wall begins to RING.

TEENAGE CLERK
I'll get it.

MR. CHAN
(quickly)
No! I'm expecting an important
call.

It's obvious he just wants them out of his shop.

MR. CHAN
If you gentlemen excuse me, I
have a business to run.

He walks off to answer the phone. As he passes the clerk...

MR. CHAN
(bitchy)
Stack those boxes straight!
(MORE)

(CONTINUED)

30 CONTINUED: 30

MR. CHAN (CONT'D)

What are you, blind?

The young man takes the abuse, as Johnny and Walt walk away.

31 EXT. MEDICAL SUPPLIES - WHOLESALE - DAY 31

Johnny and Walt head for the car.

JOHNNY

It's a good thing that guy doesn't have to deal with the public.

WALT

You pick up anything strange in there?

JOHNNY

Not unless you include that toupee.

WALT

(checks his watch)

Four hours and we're back to zero. We're never going to find her at this pace.

TEENAGE CLERK (O.S.)

Sheriff?

Walt and Johnny TURN to SEE the Teenage Clerk.

TEENAGE CLERK

I heard you talking to my boss. He's lying.

WALT

Come again?

TEENAGE CLERK

Mister Chan. He wasn't telling the truth about selling supplies to the public.

Johnny and Walt share a hopeful look,

JOHNNY

Go on.

31 CONTINUED:

31

TEENAGE CLERK
(clearly nervous)
I'll probably get fired, but who
cares, it's a sucky job and there's
no benefits.

WALT
We're in kind of a hurry.

TEENAGE CLERK
I've seen supplies go out the
back door. Stuff that never shows
up on any invoices or tax
statements.

WALT
Do you remember a woman coming in
about 11 months ago? Thirty,
blonde, pretty? *

TEENAGE CLERK
I remember. She wanted stuff in
bulk - antibiotics, gauze,
cyanocrylite.

WALT
Cyano- what?

TEENAGE CLERK
Cyanocrylite. It's a glue solvent.
They use it to connect skin tissue
after a bad burn.

Johnny and Walt exchange a look... they got him.

TEENAGE CLERK
She paid ten times the retail
cost - in cash. chan loves his
money.

JOHNNY
You're sure about this?

TEENAGE CLERK
I'm sure. I even delivered the
stuff myself.

JOHNNY
You have an address?

32 EXT. CABIN MOTELS - NIGHT

32

Night has fallen. A row of cabins.

(CONTINUED)

32 CONTINUED: 32

Walt and Johnny speak with the MANAGER, a woodsy type.

MANAGER

Don't recall a couple checkin'
in, 'specially one looked like a
piece'a beef jerky.

(a beat)

There was a blonde rented the
lakeside cabin. But she was alone.

JOHNNY

How long ago did she leave?

MANAGER

She didn't.

WALT

You mean she's still here?

MANAGER

Cabin five on the far side of the
lake. Said she needed some privacy
on account her dog likes to howl
at night.

WALT

Her dog, huh?

33 EXT. CABIN #5 - NIGHT 33

A small log cabin surrounded by dark woods. Johnny and
Walt cautiously check the perimeter. They move to a side
window and peer in through the slightly parted curtains.

THEIR POV INTO CABIN'S MAIN ROOM

Also dark. What appears to be a MAN sits in a chair,
watching TV, his back to them. It's the same exact scene
Johnny saw in the Teaser vision.

JOHNNY

(whispers)

This is the room from my vision.

WALT

(intense)

That means Sarah's in there, too.

Walt pulls his revolver and checks the cylinder.

JOHNNY

Maybe we should get some help?

(CONTINUED)

33 CONTINUED: 33

WALT
(re: the gun)
This is all the help we need.

Walt removes a smaller gun from his ankle holster.

WALT
Take this.

JOHNNY
Why?

WALT
You know what this guy's capable
of.
(pointed)
Sarah's in there for Chrissake.

Johnny reluctantly takes the gun.

WALT
Let's go.

Walt slowly puts his hand on the doorknob, gun at the ready. Opens. And they ease inside...

34 INT. CABIN - MAIN ROOM - NIGHT 34

They ease silently into the dark room. Fortunately, the TV is so loud that the Man doesn't seem to hear them, then --

CREAK! Johnny steps on a LOOSE FLOORBOARD! Walt instinctively FAST-TRACKS towards the Man in the chair, his gun leveled.

WALT
Police! Put your hands on your
head!

The man doesn't respond.

WALT
I'm not playing with you! Put
your hands on your head! NOW!

The man remains motionless. Something isn't right here. They move cautiously around the chair, as they see:

THE MAN'S FACE

Is hidden behind that now familiar looking plastic mask.

(CONTINUED)

34 CONTINUED: 34

WALT AND JOHNNY

Walt cautiously reaches out and slips the mask up off the guy's face. The expression of their faces says everything,

WALT
Jesus Christ.

REVEAL - THE COLLECTOR'S FACE

It's horrifying. The skin has been plastered together with glue. He's obviously been dead for awhile.

WALT
(realizes)
Sarah.

Walt tries the locked bedroom door. He steps back and plants his boot into it, smashing it OPEN. He rushes in, then after a BEAT, returns with his gun lowered. He looks at Johnny and shakes his head.

WALT
What the hell is going on? If
he's dead, who took Sarah?

The Collector's body suddenly SLUMPS forward. Johnny nearly jumps out of his skin. He gently pushes the dead body back against the chair. As he touches him...

35 INT. CABIN - LIVING ROOM - NIGHT 35

Whoosh! MATCH/ CUT/ MORPH. We SPIN around Johnny and the Collector's dead body...

SARAH'S lying on the bed handcuffed and gagged. Her eyes, terrified. Crying. She looks up. There's a DARK FIGURE standing over her wearing a dark, hooded raincoat. A GLOVED HAND reaches down and takes the gag out of Sarah's

SARAH
Please, I don't want to die!

The Dark Figure steps forward into the light.

SARAH
Who are you? What do you want?

The figure pulls back the hood and slips off the mask, REVEALING Linda, the woman Johnny unwittingly delivered to The Collector in the first episode.

She has a bizarre look of calm, but clearly disturbed

(CONTINUED)

35 CONTINUED: 35

resolve. She takes a burnt and twisted MASK from the pocket of the raincoat and holds it out for Sarah to see...

LINDA

See what they did to him? To everything I cared about? Now it's my turn. I'll show them the meaning of love.

Linda takes out a syringe containing a blue-ish liquid.

LINDA

Time to sleep now.

SARAH

No, please, you can't!

LINDA

It won't hurt, I promise.

SARAH

(desperate)

It's not me... it's my baby!

LINDA

(caught off guard)

Baby?

SARAH

I just found out today. I haven't even told my husband. I won't struggle. Just don't hurt my baby.

A flash of genuine concern crosses Linda's face, then is quickly replaced by calculated determination.

LINDA

You need to do exactly what I tell you. Understood?

Sarah nods.

LINDA

Get up.

36 INT. CABIN - LIVING ROOM - DAY 36

Johnny flashes out of the vision.

JOHNNY

It's Linda. She's the one who took Sarah.

(CONTINUED)

36 CONTINUED:

36

WALT
(confused)
Linda?

Johnny is clearly torn up by what he just saw and heard.
Walt can see it in his eyes.

WALT
What else?

JOHNNY
(covering badly)
Nothing.

WALT
(pressing)
Tell me what you saw.

JOHNNY
Walt...

WALT
(pointed)
I have a right to know!

Walt grabs him, as Johnny's eyes fill with tears as he realizes the pain he's about to inflict on his good friend,

JOHNNY
(reluctantly)
Sarah's pregnant.

WALT
Pregnant?

Walt's rage seems to rush out him as a new set of emotions rush in. He slowly let's go of Johnny, as he turns away.

JOHNNY
She just found out today.

WALT
(eyes fill with tears)
She's going to have a baby.

Johnny grabs Walt to shake him back into the moment,

JOHNNY
(intense)
That's why we can't quit. That's why we have to stay focused. Do you understand? Do you?

(CONTINUED)

DEAD ZONE: "Heart of Darkness" - ACT TWO - 8/1/05 - BLUE 32.

36 CONTINUED: (2)

36

Off the moment,

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

37 INT. MORGUE -- EARLY MORNING 37

The Collector's body lies partially covered by a plastic sheet.

WALT (O.S.)
I appreciate you comin' in so early, Mark.

REVEAL

Coroner, DR. WENTZ, briefs Walt, Johnny and Agent Gribbins.

DR. WENTZ
It's not a problem. You know how much we all care about Sarah.

GRIBBINS
What did you find, Doctor?

DR. WENTZ
The body has third-degree burns to the face and chest. The right arm is nearly burnt off at the shoulder.

JOHNNY
So he died from fire?

DR. WENTZ
Infection. It doesn't appear he sought any serious medical attention. The pain must have been incredible.

WALT
(low)
Good.

Johnny and Gribbins exchange a concerned look,

GRIBBINS
How long has he been dead?

DR. WENTZ
It's hard to tell without some more extensive testing, but I'd guess the better part of a year, maybe nine or ten months. The solvent seems to have slowed the rate of decomposition.

(MORE)

*
*

(CONTINUED)

37 CONTINUED:

37

DR. WENTZ (CONT'D)
(almost with admiration)
It's obvious that whoever preserved
the body did it with tremendous
care.

GRIBBINS
Thank you, Doctor.

Wentz sets his hand on Walt's shoulder and walks away.
Walt turns and catches Gribbins staring a hole through
him.

WALT
What?

GRIBBINS
I could have your badge for
interfering with a federal
investigation.

WALT
Since when is capturing a felon
considered interference?

Walt starts for the door, as TWO of Gribbins's AGENTS
blocks his way.

GRIBBINS
Here's the deal. You want to be
a part of this case, we work as a
team. Otherwise, I lock your ass
up and you can read about it in
the newspaper. That's the offer
and it's nonnegotiable.

Walt realizes he's got no other choice but to go along,
as he reluctantly nods.

GRIBBINS
(checks his watch)
The sun'll be up in two hours.
I've got fifteen agents coming in
from Washington, they should be
on the ground by eight o'clock.
Until then, I suggest you both go
home, take a shower, grab some
chow and try to get a couple hours
of sleep. There won't be time
after we get started and I need
you to be sharp.

WALT
Fifteen agents?

(CONTINUED)

37 CONTINUED: (2)

37

GRIBBINS

Best I've got.

Agent Gribbins walks out, followed by his agents.

JOHNNY

You heard him, fifteen of the
very best F.B.I. Agents. This is
a good thing.

WALT

I hope you're right.

Walt is clearly struggling to hang on to his emotions.

JOHNNY

Go home. I'll pick you up at
eight.

Walt grabs his jacket and walks out. It's only after
he's gone that we see the true look of uncertainty in
Johnny's eyes.

38 INT. JOHNNY'S HOME - KITCHEN - SHORT TIME LATER

38

Johnny comes in and drops his keys on the counter. He
reaches for a piece of fruit and catches a whiff of
himself. He sniffs at his shirt -- PEW! -- he definitely
needs a shower. As he's about to head upstairs, he notices
the LIGHT BLINKING on his answering machine. He hits the
CALLER ID button...

INSERT - PHONE MACHINE

'SARAH'S CELL' comes up on the display screen.

RESUME JOHNNY

He's clearly stunned as he presses PLAY.

LINDA'S VOICE (ANSWERING MACHINE)

If you want to know what happened
to Sarah, come to where she was
taken. Come alone, or she dies.
I'll be watching.

CLICK! DIAL TONE. Johnny hesitates, then picks up the
phone and starts dialing, then quickly hangs up. He
REWINDS the message tape, then hits PLAY.

LINDA'S VOICE (ANSWERING MACHINE)

...Come alone, or she dies. I'll
be watching.

(CONTINUED)

38 CONTINUED: 38

CLICK! Johnny's mind races with questions and possibilities, as he finally grabs his keys off the counter and takes off.

39 EXT. DESERTED ROAD - EARLY MORNING (DARK) 39

Johnny's Range Rover pulls off the road at the spot where Sarah's Jeep was found. He opens the door and gets out, leaving his headlights as the only source of light. He walks forward and finally notices --

A SMALL BOX sitting on the ground. He looks around into the darkness, then picks it up and opens it. He lifts out a small, micro-cassette TAPE RECORDER. He doesn't get a vision, so he hits, PLAY.

LINDA'S VOICE

If you're hearing my voice, that means you've been smart enough to follow my instructions. Good for you, better for Sarah. She's suffered no permanent injury. How long she remains unharmed is entirely up to you. You need to know that I am watching you at this very moment, and I'm not alone in case you decide to play hero.

Johnny looks around into the darkness, it's impossible to know if she's lying or telling the truth.

LINDA (V.O. CONT'D)

I've had many months to reflect on our brief, but eventful association and it occurred to me what a truly special individual you are. It also occurred to me that you are a fraud of monumental proportions, operating in the knowledge that you inhabit only as an observer, a voyeur free from consequence.

*

We CAMERA SPINS SLOWLY around Johnny as he listens...

LINDA (V.O. CONT'D)

That's why I've decided to strip away your safety net. Not only do I want you to know what happened to Sarah, I want you to experience it.

(CONTINUED)

39 CONTINUED:

39

LINDA (V.O.)

There is only one thing you can be certain of, and that's if you don't do exactly what I say, you'll never see or hear from either one of us again.

(beat)

Take the box and the recorder and get back into the car. Sit in the passenger seat. You can push pause until you're ready to continue.

Johnny hits PAUSE, as he notices his hand has a slight tremble.

40 INT. RANGE ROVER - CONTINUOUS

40

Johnny slides into the passenger seat, closes the door and TURNS ON the dome light. He hesitates, as if he doesn't continue, this whole thing might go away. Then hits PLAY again.

LINDA (V.O. CONT'D)

Put the key in the ignition, but do not start the engine.

Johnny does as he's told.

LINDA (V.O. CONT'D)

Inside the box, underneath the bottom, you'll find a leather case. Take it out.

Johnny reaches into the box and removes the cardboard bottom. He lifts out a leather container about the size of an eyeglass case.

LINDA (V.O. CONT'D)

Open the case and remove the contents.

Johnny carefully opens the case, REVEALING...

A GLASS VIAL

It contains a familiar looking blue liquid.

LINDA (V.O. CONT'D)

Take the cap off the vial and drink the liquid. You have thirty seconds.

(CONTINUED)

40 CONTINUED: 40

As Johnny decides what to do, his mind is flooded by FLASHES OF MEMORY (***INTER-CUT EXISTING FOOTAGE OF JOHNNY'S LIFE WITH SARAH, BOTH BEFORE AND AFTER HIS COMA. MAYBE WE CAN FIND A GREAT TAG LINE TO USE AS HIS FINAL MEMORY.***)

LINDA (V.O. CONT'D)
Time's up. What's it going to be, John?

The recorder CLICKS OFF.

Johnny has no choice and quickly downs the contents of the vial. He hesitates, then slumps slowly forward in the seat unconscious.

41 INT. INDUSTRIAL ELEVATOR (MINE SHAFT) - NIGHT 41

Johnny wakes up, groggy, he's bound and gagged. He struggles against his restraints, as he rolls over and realizes that Sarah is lying next to him. Johnny tries to reach her, but he can't move due to his restraints.

Sarah's scared. Also bound and gagged. She's suddenly, grabbed by the ankles and dragged out, as she ghosts away.

41A WHOOSH! 41A

Johnny realizes it was just a vision. Sarah must have also been brought to this same location.

Johnny BLACKS OUT again.

42 INT. ELEVATOR - NIGHT 42

Johnny wakes up in, now free from his binds and gag. The only light is a singly, bare light bulb on the ceiling. Johnny rises and checks the interior of the metal lift. Johnny tries the door, as he touches it,

43 INT. ELEVATOR - NIGHT 43

Whoosh! Vision Johnny watches as Sarah POUNDS against the same heavy metal door. Frantic. Desperate.

SARAH
What do you want from me?! What have you done with my son?!

LINDA'S VOICE crackles through an old INTERCOM system.

(CONTINUED)

43 CONTINUED:

43

LINDA'S VOICE

There's a box against the back wall.

Sarah TURNS and finds it. She OPENS it and lifts out a neatly pressed dress and a shoulder length blonde wig.

LINDA'S VOICE

Get dressed. I'll be back.

SARAH

Wait! Please, don't go! Where am I?! What do you want?!

She POUNDS her fists against the heavy metal door until her hand bleeds. She slumps to the ground, clutching her stomach as she cries.

MATCH CUT:

44 INT. SMALL ROOM - NIGHT

44

Johnny spins out of the vision, as he realizes Linda is making good on her promise to have him experience Sarah's nightmare.

JOHNNY

(calling out)

I know you're out there! We both know it's me you want! Just take me and let Sarah go! You hear me?!

Johnny steps back and in a moment of anger, KICKS the door with his boot.

TIME CUT TO:

45 INT. ELEVATOR - NIGHT

45

Johnny sits, his back against the far wall. Suddenly, just when he thinks it's over, we HEAR the SOUND OF MACHINERY, as the elevator JOLTS, then begins to DESCEND. Johnny braces himself as the lift rumbles down for about thirty seconds, then comes to an ABRUPT STOP. The heavy metal door grinds OPEN, as he steps out.

46 INT. MINE SHAFT - NIGHT

46

Multiple tunnels have been sealed off, as another bare bulb illuminates this slightly bigger space.

(CONTINUED)

46

CONTINUED:

46

There's no one around, but Johnny can't shake the feeling he's being watched.

JOHNNY

Are you there?! Why don't you just tell me what you want?!

No response.

JOHNNY

Great, now I'm talking to myself.

As Johnny walks forward into a small area, there's a central beam, as he leans his hand against it, WHOOSH!

47

SAME AREA

47

Sarah appears next to him on her knees. She's now dressed in the brightly colored sun dress and wears the blonde wig. Linda, wearing the raincoat and mask, holds a SHOTGUN on her.

Sarah notices a broken pickax lying a few feet away from her, partially covered by dirt.

LINDA

Get up.

Upset, Sarah struggles to her feet.

LINDA

Do you know what's going to happen to you?

Sarah looks up at Linda, directly into her eyes.

SARAH

(fighting to control her emotions)

My name is Sarah Bannerman. I grew up in Cleaves Mills. I have a family.

LINDA

(becoming agitated)

Be quiet.

SARAH

My husband's name is Walt. We've been married more than nine years. My son is named JJ. He's ten years old.

*

(CONTINUED)

47 CONTINUED:

47

LINDA

(flares)

I told you to be quiet! I know what you're doing. You're trying to personalize the experience. I guess there's something to be said for being married to a cop.

SARAH

I did everything you asked. I put on the dress. And the hair. Can you at least tell me that my son is all right?

LINDA

He's fine. I let him go about an hour after I picked you up.

SARAH

Thank God.

LINDA

God had nothing to do with it.

SARAH

I don't even know your name. Can you at least tell me your name?

LINDA

Why?

SARAH

I just don't know what to call you.

LINDA

(beat)

Linda. My name is Linda.

SARAH

Linda. That's a pretty name. I used to have a friend named...

LINDA

That's enough. I don't want to hear anymore about you, or your family or your friends. Understand? This isn't a Goddamn party!

Sarah can see that she's touched something in this woman, a nerve that she might be able to exploit. Besides, what's the worst thing that can happen?

(CONTINUED)

47 CONTINUED: (2)

47

SARAH

*Do you have any children, Linda?
Because I have a life inside of
me, a life that isn't responsible
for any of this.*

LINDA

*This isn't about you or your baby.
This is about...*

SARAH

*About what? You can talk to me.
I won't judge you. I know there's
a decent person underneath all
the pain and rage...*

*Linda seems moved by the moment, then her eyes change and
she's dark again.*

LINDA

(pointed)

*You don't know me. You don't
know anything about me. So why
don't you shut your mouth before
you find out who I really am.*

*Linda takes her right hand off the barrel of the gun to
wipe her forehead. When she does, Sarah seizes the moment
and grabs the broken pickax off the ground and swings it
hard at Linda, just missing her head, but knocking the
gun across the space.*

*They both race for the weapon, but Linda is able to get
there just fast enough to drawn down on Sarah again.*

LINDA

*That was stupid! What is it? Do
you want to die?! Is that it?!
Because I'll do it! I swear to
God, I'll kill you!*

Sarah drops to her knees in defeat, as...

48 INT. MINESHAFT - NIGHT

48

*Johnny spins out of the vision, as he HEARS something and
TURNS, just in time to see the DOORS CLOSE and the elevator
begin to rumble SKYWARD. He quickly locates the dusty
control box and desperately pushes the operating buttons
but nothing happens. He's now trapped deep underground
with no way out.*

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

49 INT. MINESHAFT - NIGHT

49

CLOSE ON

Johnny looks around and finds the broken pickax. Then he notices something on the far wall and moves for a closer look.

ON THE WALL

"J.S." has been carved into the stone wall. Johnny touches it.

MATCH/CUT/MORPH:

50 INT. MINESHAFT - EARLIER

50

Whoosh! Sarah appears next to Johnny, kneeling. She uses the pickax to carve Johnny's initials in the stone. Her face is dirty. Eyes puffed from crying. She's scared and alone.

SARAH

I don't know when she's coming back, so I'll just go ahead take a chance that you'll find this and see me.

Observer Johnny instinctively reaches out for her, but can't touch her.

SARAH

Johnny, I want you to tell Walt how much I loved him. How much he meant to me and to my life. After your accident... he taught me that it was all right to love again. To live again. And I will never forget that... not ever.

(a beat, fighting the tears)

Tell JJ not to hate me for leaving him. Tell him to be everything he is, and that I hope someday he has a son that he loves as much as I love him. He'll need you now more than ever. Walt, too. Please, take care of them for me.

(CONTINUED)

50

CONTINUED:

50

Johnny kneels beside her, wanting so much for her to be real. She turns to her left, and seems to actually make eye contact with Johnny.

SARAH

(softer, hesitant)

I need to confess something.

(beat)

I never stopped loving you, Johnny, not for one minute. I couldn't show it, but it was always there deep down inside of me.

(a beat)

I used to think about the way things could have been between us if... They say it's impossible to love two people at once, but they were wrong... they were wrong.

(fighting her emotions)

I just wanted you to know this before it's too late. Good-bye, Johnny.

Sarah's image begins to ghost away.

JOHNNY

Sarah...

And then she's gone.

51

INT. MINESHAFT - NIGHT/DAY?

51

Johnny flashes out of the vision. He's consumed by the power of the moment, then picks up the pickax and drives it hard into the wall.

Suddenly, he HEARS the elevator machinery begin to grind as he realizes the elevator is coming back down. He has only a few seconds to get prepared for the unknown. He uses the ax to quickly break the light bulb in the main room and prepares to attack whoever might step out of the approaching lift.

But, as the metal doors slide open, we see the car is empty except for another small box. Johnny steps in and picks up the box, inside he finds another VOICE RECORDER. He presses PLAY.

LINDA'S VOICE (RECORDER)

I realize how frustrated you must be by now. But I promise you that our pain is almost over.

(MORE)

(CONTINUED)

51 CONTINUED:

51

LINDA'S VOICE (RECORDER) (CONT'D)

When we first met, you asked me to be honest with you. How can you expect something you've never offered yourself? How could you love someone and watch as she gives herself to another man? Sarah could have been yours, but you weren't strong enough to take her. Now, you and I share the pain of losing our one true love. A pain that can only be healed by death.

(beat)

By the time you hear this message, I'll be one step closer to mine and so will you.

The recorder CLICKS OFF. In anger, Johnny turns and SMASHES the recorder against the wall.

JOHNNY

(low)

You crazy bitch.

He collapses to his knees in the center of the elevator,

TIME DISSOLVE TO:

51A INT. ELEVATOR - MOMENTS LATER

51A

Johnny is now lying on his back, mentally, emotionally and physically exhausted.

He lies there for a second, then suddenly a DROP OF WATER hits the floor beside him. Then another. Johnny TURNS his head to take notice of the water drops, the looks back UP, as he FOCUSES...

TIGHT POV - WATER DRIP

As it seeps through a split seam in the metal ceiling of the elevator car.

RESUME JOHNNY

As he gets to his feet and takes a closer look at the break in the metal sheeting. The whole elevator car is rusted and battered.

He quickly finds the pickax and a box to stand on, as he uses the ax to pry apart the rusty metal ceiling.

(CONTINUED)

51A CONTINUED: 51A

He's shocked to find how easy it breaks away, as more water begins to pour through the ever expanding opening. Finally, he breaks away enough to fit his body through, as high above him he can SEE DAYLIGHT.

Johnny examines the thick metal cable running up the length of the shaft.

JOHNNY

You can do this. You have to do it.

He powers himself up through the opening and begins the long hard climb up the darkened shaft.

52 EXT. MINE SHAFT - NEARLY AN HOUR LATER 52

One bloodied hand appears, then Johnny's body rolls out on to the ground. He stares up towards the sky, exhausted and breathless.

JOHNNY'S POV - THROUGH TREE BRANCHES

The first rays of morning sunlight filter through the tree tops.

RESUME JOHNNY

It's good to be alive, but then his mind races back to...

LINDA'S VOICE

Now you and I share the pain of losing our one true love. A pain that can only be healed by death. By the time you hear this message, I'll be one step closer mine.

He has a moment of clarity.

JOHNNY

Walt.

He checks his watch, scrambles to his feet and starts to run towards the road.

53 EXT. MOUNTAIN ROAD - EARLY MORNING 53

Johnny half jogs up the isolated logging road. In the distance, he sees a SEMI-TRUCK APPROACHING.

JOHNNY

Thank God.

(CONTINUED)

53 CONTINUED: 53

He steps into the center of the road, waves his arms as the truck approaches...

54 INT. BANNERMAN HOME - NIGHT 54

Walt dials his phone.

WALT

Roscoe, it's Walt. Have you seen or heard from John? -- No, we were supposed to hook up but he never called. -- No, that's okay. I'm on my way in.

Walt hangs up and TURNS to REVEAL Linda standing silently behind him at the kitchen table. It's a shocking moment. She's wearing a brightly colored sun dress and a shoulder length wig. She also has the shotgun pointed at him.

LINDA

I was beginning to think we'd never get an opportunity to talk.

The phone RINGS. Linda casually FIRES one barrel and BLOWS THE WALL PHONE TO SMITHEREENS! Walt shields himself against the unexpected blast.

LINDA

I still have one barrel left.

Walt isn't sure of anything, except this woman isn't messing around.

WALT

Where's Sarah? What have you done with my wife?

LINDA

In time, Sheriff. Everything in time.

55 INT. TRUCK CAB - MORNING 55

Johnny's using the TRUCKER'S phone to try and call Walt.

JOHNNY

C'mon, Walt, pick up the phone. Dammit.

Johnny closes the phone.

(CONTINUED)

55 CONTINUED:

55

TRUCKER

You sure you don't want me to
take you to the hospital?

JOHNNY

No, but you can drop me somewhere.
It's not far from here. It might
save a life... maybe more than
one.

As the Driver considers this strange passenger from the
woods.

56 INT. BANNERMAN HOME - MORNING

56

Walt and Linda continue...

WALT

Listen, I don't care about what
you've done, I just want my wife
back. Tell me where she is, and
you can walk out of here. I give
you my word.

LINDA

That's a very generous offer.
It's easy to see why Sarah was
drawn to you. And why Johnny
Smith is so intimidated.

WALT

What are you talking about?

LINDA

I'm talking about destiny. Fate.
Don't tell me you haven't thought
about it late at night? Johnny
and Sarah were lovers long before
she ever knew your name. They
had a future planned together.
She even gave birth to his son.
A child you now claim as your
own. But he isn't yours, is he?
He'll never be yours, and you're
reminded of that every time you
look into his eyes. I can't even
imagine that kind of pain.

Walt grows angrier, as he continues to eyeball the gun
sitting between them on the table.

(CONTINUED)

56 CONTINUED:

56

WALT

What is it you want? Revenge?
If that's it, you can have it
right now. Take me. Just tell
me where Sarah is, I'll call my
deputy and then I'll go anywhere
you want.

LINDA

You still don't get, do you?

WALT

I'm trying, I'm really trying. I
just want to know that my wife is
safe. Can you tell me that? Can
you tell me that she's safe?

Linda holds his desperate stare, then..

LINDA

She's dead. Sarah's dead.

Walt's brain can't register what he just heard.

WALT

You're lying.

LINDA

I took her into the woods and I
shot her.

Walt tries to fight the madness and emotion rushing through
his mind.

LINDA

She begged for her life. She
told me all about you and her
son. She even told me about her
baby.

Walt wants to rip her head off, as his eyes fill with
tears of rage.

WALT

She can't be dead. She can't be.

LINDA

(renewed intensity)
She told me much you meant to her
and how long you'd both waited
for the time when you could have
a child of your own.

(CONTINUED)

56 CONTINUED: (2)

56

WALT

Why?

LINDA

Then she got down on her knees
and begged me to spare her life.
She cried and she pleaded and
then I shot her.

WALT

You're dead.

LINDA

I put the gun to her head...

WALT

Hear me?

LINDA

And I squeezed the trigger.

WALT

(explodes with cold
intensity)
I'M GOING TO KILL YOU!

LINDA

(daring him)
Do it then! Kill me! Kill me
now!

Then Linda does the unthinkable and FIRES the remaining
barrel of the shot gun into the ceiling! Walt is stunned
by the moment, then...

WALT

(disbelief)
You crazy bitch.

He quickly draws the back-up pistol from his ankle holster
and levels it on her. His mind races out of control,
like his own internal battle between what's right and
what's wrong.

WALT

(cold as ice)
You killed my wife. You took
away everything that I cared about.
You took my life. And now I'm
going to take yours.
(beat, low)
God forgive me.

Walt is about to execute her, as Johnny suddenly appears.

(CONTINUED)

56 CONTINUED: (3)

56

JOHNNY
(desperate)
WALT, DON'T!

The sound of Johnny's VOICE makes him hesitate, as tears stream down his face. He never takes the gun or his eyes off Linda.

WALT
Go away, John. This has nothing to do with you.

Johnny eases forward as he speaks...

JOHNNY
Walt, don't you see what's happening? She wants you to kill her. That's what she's wanted from the beginning. To die. She was just too afraid to do it herself.

LINDA
He's lying!

WALT
(hanging on by a thread)
She killed Sarah, John. She shot her to death.

Johnny fights his own anger and pain.

JOHNNY
And you want revenge. So do I. But at what cost?

LINDA
He was never man enough for Sarah and she knew it. And he's not man enough to do what needs to be done. But you are.

JOHNNY
Don't listen to her, Walt. She's insane. Think about your life.

WALT
I don't care about my life anymore.

JOHNNY
What about JJ? Think about what's going to happen to him if he loses his mother and his father.

(CONTINUED)

56 CONTINUED: (4) 56

WALT
I'm not his father, you are.

LINDA
That's right. And now you'll
never be a father.

JOHNNY
Don't listen to her.

LINDA
(pushing)
I took everything from you.

JOHNNY
Who did he come running to when
we found him?

PUSHING TIGHT on Walt's face,

56A MEMORY FLASH 56A

J.J. runs into Walt's arms after he was found.

56B RESUME SCENE 56B

Johnny continues to talk Walt down, as Linda desperately
tries to get him to kill her. It builds to a crescendo
of madness.

JOHNNY
Walt, he needs you.

LINDA
I took it all!

JOHNNY
Don't walk away from him.

LINDA
I took her into the woods!

JOHNNY
Not for her.

LINDA
I put the gun to her head!

JOHNNY
Not like this.

(CONTINUED)

56B CONTINUED:

56B

LINDA

And I killed her! I killed her!
I...

Walt can't take anymore, as he ERUPTS...

WALT

(grimaces, his hands
tight on the gun)
SHUT UP! YOU SHUT YOUR MOUTH
RIGHT NOW!

Walt takes a few very determined steps toward her as if he's going to shoot her point blank, then hesitates, with the gun aimed straight at her head. We're not completely sure which way it's going to go, then...

WALT

(controlled rage)
You have the right to remain
silent.

LINDA

No!

WALT

Anything you say can and will be
used against you in a court of
law.

LINDA

This isn't the way it's supposed
to be!

WALT

You have the right to an attorney.

LINDA

You can't do this!

She LUNGES for Walt's gun, as Johnny quickly GRABS her from behind. Roscoe and Agent Gribbins suddenly rush in with several other AGENTS and take control of her, as Johnny reacts to something.

JOHNNY

My God.

WALT

What?

JOHNNY

Come with me!

(CONTINUED)

56B CONTINUED: (2) 56B

Johnny takes off towards the front door,

WALT
Cuff this piece'a garbage.

Walt and Gribbins take off after Johnny, as Roscoe handcuffs Linda.

57 EXT. BANNERMAN HOME - CONTINUOUS 57

Johnny, Walt and Agent Gribbins come running out of the front door into the street. Johnny looks in both directions, then...

JOHNNY
This way!

They ALL take-off up the street.

58 SIDE STREET - CONTINUOUS 58

They run to the end of the side-street and stop, a battered pick-up truck with a battered camper shell sits parked by itself.

PICK-UP TRUCK

Johnny checks the cab, but it's empty.

WALT
John, what is it?

JOHNNY
I'm not sure.

Johnny tries to open the back door of the camper, but it's locked.

JOHNNY
We have to get this open.

Walt rips off his jacket, wraps it around his fist and SMASHES OPEN the small window in the door, then he reaches his arm inside and unlocks it.

58A INT. CAMPER SHELL - CONTINUOUS 58A

Walt and Johnny rush inside the camper and begin searching it. Finally, Johnny realizes there's a crawl space underneath the cushioned bench seat. He throws back the cushions, but finds the wood cover has been nailed shut.

(CONTINUED)

58A CONTINUED:

58A

JOHNNY

Pull from the ends!

Walt, Johnny and Gribbins all use their collective strength to rip the wood cover off the space. INSIDE they find a rolled up carpet. They lift out the carpet and unwrap it to FIND SARAH. It's impossible to tell if she's dead or alive. Walt checks her pulse.

WALT

She's alive. We need an ambulance.

GRIBBINS

There's no time. I'll get my car.

Gribbins takes off, as Walt holds Sarah's limp body and Johnny watches.

WALT

Hang on, baby, just hang on.

Johnny's about to get up, as Walt reaches out with his free hand and grabs Johnny's arm.

WALT

Thank you.

It's a powerful gesture of friendship and respect.

DISSOLVE TO:

59 INT. HOSPITAL - LATER THAT DAY

59

Walt, JJ and Johnny wait in the corridor, as the DOCTOR steps out of Sarah's room.

JJ

Can I see her now?

DOCTOR

I think she'd like that.

JJ looks up at Walt, who nods. The kids hurries into the room, leaving Walt and Johnny with the Doctor.

WALT

Is she okay?

DOCTOR

She's dehydrated, so we hooked up an I.V.

(CONTINUED)

59 CONTINUED:

59

WALT
(almost afraid to ask)
What about the baby?

DOCTOR
(beat)
I did an ultra-sound and everything
looks fine. Congratulations.

The doctor walks away.

WALT
Did you hear him? He said the
baby's okay.

JOHNNY
I heard.

WALT
(it's just hit him)
My God, I'm going to be a father.
Can you believe it? We're gonna
have a baby. I should have gotten
flowers or candy or something.

JOHNNY
I can think of something Sarah
probably wants more than flowers
right now.

WALT
What?

JOHNNY
You. Go see your wife.

WALT
Right.
(big grin)
I should go see my wife.

Walt start in to the room, the STOPS and TURNS...

WALT
Listen, John, about what you said
about JJ... I want you to know
that I never... I mean, I didn't
try to replace...

JOHNNY
It's okay.

Walt hesitates, then offers Johnny his hand. Johnny shakes
his hand, as they look each other straight in the eyes.

(CONTINUED)

59 CONTINUED: (2)

59

WALT
I'll never forget what you did,
John. What you stopped me from
doing.

Walt hesitates, then steps quickly into Sarah's room as Johnny watches through the open doorway.

ON SARAH

With JJ sitting beside her on the far side, Walt sits down on the near side of the bed and hugs her. There's laughter and love and everything that goes with being part of a family.

As Sarah hugs Walt, her eyes meet Johnny's.

EYE TO EYE

All those unspoken feelings and unrealized moments passing between them. Also, everything Sarah said in her moment of despair.

ON SARAH

She breaks Walt's hug and wipes her eyes. Then she casts another glance towards the door, but Johnny's already gone.

60 HOSPITAL CORRIDOR

60

Johnny walks away alone. Maybe more alone than he's ever felt in his life. As he turns the corner, we...

FADE OUT.

THE END