

**THE DEAD ZONE**

"FINDING RACHEL, PART ONE"  
Production #4-3001

Written by  
Karl Schaefer

Directed by  
James Head

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"FINDING RACHEL, PART TWO"  
Production #5-3002

Story by  
Karl Schaefer

Teleplay by  
Michael R. Perry

Directed by  
James Head

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THE DEAD ZONE

"FINDING RACHEL PART ONE"

CAST

JOHNNY SMITH

GREG STILLSON

SARAH BANNERMAN

JAMES STILLSON

WALT BANNERMAN

SONNY ELLIMAN

BRUCE LEWIS

CHRISTOPHER WEY

REVEREND GENE PURDY

REBECCA CALDWELL

\*

RACHEL CALDWELL

\*

\*

NON-SPEAKING

\*

HIGH SCHOOL BAND

MIKE KENNEDY

CROWD AT CAMPAIGN RALLY

JAKE TRUAX (MAN ONE)

\*

MAN TWO

CROWD AT PRESS CONFERENCE

NEWS MEDIA TYPES/REPORTERS

911 DISPATCHER (VOICE)

STILLSON SUPPORTERS ON STREET

3-MAN CAMERA CREW

MOB OF REPORTERS @ SHERIFF'S OFFICE

\*

SHERIFF'S DEPUTIES

\*

FORENSICS TEAM

FUTURE PEOPLE

MARAUDERS

DINER WAITRESS

GROUP OF SURVIVORS

\*

THE DEAD ZONE

"FINDING RACHEL PART ONE"

SETS

INTERIORS

SMITH HOUSE  
LIVING ROOM  
BASEMENT  
FOYER

BANNERMAN HOUSE  
ENTRY  
BEDROOM

PURDY'S OFFICE

CIVIC CENTER

RACHEL'S HOUSE  
LIVING ROOM

RESTAURANT

STILLSON'S CAMPAIGN HQ  
STILLSON'S OFFICE

EXTERIORS

SMITH HOUSE  
FRONT DOOR

LOADING DOCK

CIVIC CENTER PARKING LOT

SHERIFF'S DEPARTMENT

RACHEL'S HOUSE

RESTAURANT

RUBBLE-COVERED STREET IN FUTURE  
"MISSING" POSTERS FENCE

\*

CLEAVES MILLS  
SUBURBAN STREET  
PARKING LOTS  
FOREST HIGHWAY

VEHICLES

JOHNNY'S JEEP

RACHEL'S CAR

WALT'S PATROL CAR

CARS ON STREETS & PARKED

KENNEDY'S CAR

\*

STILLSON'S LIMO

\*

THE DEAD ZONE"FINDING RACHEL PART ONE"TEASER

FADE IN:

1 INT. LOADING DOCK - NIGHT

1

SOMEBODY'S P.O.V. -- looking up at a small group of well dressed MEN, who look back into the camera as they circle around like predators.

MAN ONE/TRUAX (O.S.)

Beautiful isn't she?

MAN TWO (O.S.)

And she's all ours...

A face we recognize steps into frame, the others moving aside deferentially -- it's GREG STILLSON. The desire and expectation in his face gives us a chill.

STILLSON

Anybody else know we have her?

MAN ONE/TRUAX

Nobody outside of this room.

STILLSON

May I?

MAN ONE/TRUAX

That's what we're here for.

As Stillson reaches forward, the VIEW MOVES TO REVEAL what the men have been salivating over: not a woman, but a small computer kiosk -- one of the new digital VOTING MACHINES.

ON THE SCREEN

A touch screen menu for the upcoming congressional election, listing three candidates, a Democrat (Steven Hansz), a Republican (Melissa Klock), and an Independent: GREG STILLSON. Stillson's hand circles the screen sensuously.

(CONTINUED)

1 CONTINUED:

1

STILLSON

Let me ask a stupid question.  
Does it even matter which one I  
pick?

RESUME SCENE

The men laugh.

MAN ONE/TRUAX

Of course it matters. Every vote  
counts...

STILLSON

...some just count more than  
others.

MAN ONE/TRUAX

In a close election like yours,  
it all comes down to margin of  
error. The digital equivalent of  
a hanging Chad.

STILLSON

And there's no paper trail?

MAN ONE/TRUAX

Only one we generate...

Stillson touches the screen next to his name, registering  
a vote for himself. He stares at the screen, transfixed.

MAN TWO

Better than sex isn't it?

Stillson throws a look to Man Two.

STILLSON

You, my friend, need to get out  
more.

The men all laugh. Good times. Stillson's FATHER (JAMES)  
steps up, putting a hand on his son's shoulder.

(CONTINUED)

1 CONTINUED: (2)

1

JAMES STILLSON

Nobody can stop us now son.

The sound of a DOOR OPENING off screen draws everyone's attention. They all look worried, except for Stillson, who recognizes the unseen person at the door.

STILLSON

(smiling)

That's okay, c'mon in, we were just finishing up here...

2 TIGHT ON A WHITE BOARD

2

Starting on the name "Stillson" the view follows a complex diagram of interconnected lines.

A hand enters frame, drawing an arrow from "Wey wakes from coma" back in time to right before "Stillson elected?".

JOHNNY (O.S.)

So Christopher Wey wakes up from his coma here, after whatever happens... happens, and begins appearing to me as a vision...

WIDEN TO REVEAL: INT. SMITH HOUSE BASEMENT - NIGHT

Johnny and Bruce at the Armageddon board, puzzling over the timeline.

(CONTINUED)

2 CONTINUED:

2

JOHNNY

...here. Somewhere between these two points, if I'm right, Greg Stillson is going to cause the destruction of Washington D.C. -- Maybe the destruction of everything.

BRUCE

And that's why Wey was sent to you in a vision? To stop all this from happening?

JOHNNY

I don't know. But what other explanation is there? My visions aren't random. They happen for a reason. Maybe everything up to now has just been a test, preparing me for this...

And he points to a photograph of a mushroom cloud taped to the whiteboard at the end of the timeline. Bruce lowers his head, staring at the floor for a long beat, thinking. Johnny realizes how all this must sound.

JOHNNY

You okay?

BRUCE

Yeah... I guess... actually what am I saying... no, I'm not okay. All this Armageddon talk... I mean, my Daddy used to preach the whole, "signs and wonders, end times are upon us," deal. Now you're asking me to believe that this Christopher Wey dude has come to you in a vision from the future, to tell you that a guy *running* for Congress, who hasn't even been elected yet, is going to cause Armageddon?

JOHNNY

Basically, yes. But there's something else. Something I haven't told you yet.

(CONTINUED)

2 CONTINUED: (2)

2

BRUCE

It gets worse?

JOHNNY

The last time I saw Wey in a vision, he showed me a magazine from the future. I was on the cover, and the headline was, "Will this man destroy the world?"

BRUCE

Uh-huh... What are you saying?

JOHNNY

Bruce. I don't know what's going to happen. What all this is going to do to me. But if it turns out, that somehow *I'm the one*, who is going to cause Armageddon? Bruce, you have to promise me, you will do the right thing.

BRUCE

The right thing? What the hell are you talking about?

JOHNNY

Bruce. Listen to me. LISTEN TO ME. If it turns out that I somehow cause this to happen --

(points to the whiteboard)

-- you have to do whatever it takes to stop me. *Whatever it takes.*

BRUCE

Johnny, I love you man. I will follow you anywhere. After what we've been through, I'd lay down my life for you, in a heartbeat. But don't ask me this. This is crazy.

JOHNNY

You have to promise me...

BRUCE

Ask me anything else man, but not this.

Bruce can't listen anymore. He gets up to leave.

JOHNNY

Bruce... wait... listen to me...

(CONTINUED)



2 CONTINUED: (3)

2

BRUCE

I gotta go man... I can't... I  
just... I gotta go...

And Bruce takes off up the stairs. Johnny grabs his cane and follows him to the base of the stairs, but stops, realizing his friend can only handle so much. He watches after him, waiting until he hears the front door slam.

Dejected, he turns back toward the Armageddon board, only to find himself face to face with...

3 CHRISTOPHER WEY

3

*Looking scarier than usual, the cane top in his hand. Johnny is momentarily startled, but recovers quickly.*

JOHNNY

You? Now what?

WEY

*I have something to show you.*

*Wey suddenly grabs the top of Johnny's cane, then holds out his burned cane top for Johnny to reluctantly grasp, triggering --*

4 VISION - EXT. RUBBLE COVERED STREET - DAY

4

*Johnny finds himself in a sunblasted future, disoriented. Wey is there, urging him on.*

WEY

*...C'mon. C'mon. It's not safe  
for me here. Move!*

JOHNNY

Where are we?

WEY

*Your future. Lovely, isn't it?  
Follow me.*

*Moving along a wall for cover, Wey takes off, Johnny stumbling after.*

FOLLOWING WEY

*As he zig-zags through the abandoned streets, Johnny struggling to keep up.*

(CONTINUED)

4 CONTINUED:

4

*Suddenly Wey ducks for cover, leaving Johnny standing out in the open, nowhere to hide as...*

*THREE MARAUDERS*

*Run straight for Johnny, looking very threatening. Johnny braces for an attack, but the marauders run right past, never even looking at him. As soon as they are gone, Wey reappears. He laughs derisively at Johnny.*

*WEY*

*Don't worry. They can't see you.  
Good thing too. You don't have a  
lot of fans here.*

*JOHNNY*

*What do you mean?*

*But Wey doesn't answer, instead moving off again. Johnny has no choice but to follow. Wey disappears around a corner. Johnny rounds the corner and sees:*

5 VISION - THE "MISSING" FENCE

5

*A long stretch of bent and broken chain link fence, covered it's entire length with flyers for missing persons, similar to what happened after 9/11, but on a larger scale. Johnny stops to examine some of the flyers.*

*TIGHT ON THE FLYERS*

*Faded and brittle from the blinding sun, each one a testament to a family torn apart by some unknown tragedy.*

*The text is barely legible, but the dates are all sometime in the year 2015. Johnny inspects some of the flyers.*

*JOHNNY*

*What happened?*

*WEY*

*I don't know. Whatever happened,  
this was just the beginning. But  
it's not what I brought you here  
to see.*

*Wey continues on down the fence, stopping when he reaches an area covered by...*

(CONTINUED)

5 CONTINUED:

5

## NEW FLYERS

Obviously not weathered like the others, covering ten feet of fence, two flyers alternating in a pattern. The first, hand printed, features an outline of a hand with an eye in the middle of the palm. Above the hand it reads: JOHNNY SMITH. Below, the word: BELIEVE.

Alternating with the "Believe" flyer, obviously recently made on the same paper, is a copy of a copy of a flyer for a MISSING WOMAN: RACHEL CALDWELL. IN A PICTURE ON THE FLYER, SHE IS BEAUTIFUL, YOUNG, AND WEARING A "STILLSON FOR CONGRESS" BUTTON. Unlike all the other flyers, the date Rachel vanished is OCTOBER 25th 2004. \$25,000 reward for information. (If seen on flyer: 1-800-555-0199.)

Wey gets up in Johnny's face.

WEY

These are new. Somebody is putting them up all over. Who is she?

JOHNNY

I don't know.

WEY

You better find out.

Wey holds up the cane top, then just drops it, breaking their connection.

CUT TO:

6 OMITTED

6

6A EXT. INTERSECTION - NIGHT

6A

A car honks and veers to miss JOHNNY as he emerges from the vision, finding himself in the middle of an intersection, no idea how he got there.

FADE OUT:

END TEASER

ACT ONE

FADE IN:

6B INT. HOSPITAL EXAMINING ROOM - DAY

6B

Starting TIGHT on a series of MRI scans of Johnny's skull from various angles. The VIEW WIDENS TO REVEAL: Dr. Gibson studying the scans, while Johnny sits on the edge of the examining table.

DR. GIBSON

There's nothing in these latest MRI's that would account for the symptoms you're describing.

JOHNNY

But doc, it's definitely getting worse. The headaches were at least bearable before.

DR. GIBSON

I can give you medication for the pain. I'm more concerned about these "blackouts" you've been having.

JOHNNY

They're not even blackouts really. It's more like I'm missing time. It happens whenever I have these very intense visions. When I come out of the vision, time has passed I can't account for. I don't black out during the vision -- in fact as far as I can tell, I keep doing whatever I was doing before the vision started -- I'm just not conscious of it. It's weird, almost like I'm in two places at once.

DR. GIBSON

What kind of visions trigger these episodes?

JOHNNY

Visions of the future... far in the future.

DR. GIBSON

Is there something particularly traumatic about these visions?

(CONTINUED)

6B CONTINUED:

6B

JOHNNY  
(hesitant)  
...yes...

DR. GIBSON  
Can you tell me about them?

JOHNNY  
...no.

Gibson studies Johnny for a long beat, decides not to press him further.

DR. GIBSON  
If it was anybody else I'd send them for a psych evaluation, but with you Johnny, I'm not sure how much help I can offer. I can set you up for a consult with a top neurologist -- they've made huge strides in just the last few years in what they know about the brain. Meanwhile, I'd like to admit you and run some more extensive tests.

JOHNNY  
That all sounds great doc, but we'll have to do it another time, I've got to be somewhere.

Johnny gets up and starts for the door. Gibson calls after him.

GIBSON  
Johnny, wait!

JOHNNY  
Yeah?

GIBSON  
This is serious. If it happens again, I want to see you right away... and be careful...

JOHNNY  
Thanks doc.

And he exits. Off Gibson's worried look...

7 INT. BANGOR CIVIC CENTER - DAY

7

A HIGH SCHOOL BAND warms up the crowd at a "Stillson for Congress" rally.

(CONTINUED)

7 CONTINUED:

7

BANNERS declare things like: "STILLSON the INDEPENDENT for Congress," "STOP THE SPECIAL INTERESTS," "KEEPING AMERICA STRONG," "THE PEOPLE'S CANDIDATE," "STILLSON FOR GOD, COUNTRY, AND YOU."

SARAH BANNERMAN

Works the voter registration table, and is just finishing signing up a young couple.

SARAH

All right... just fill this out.  
Sign here, and date it, October  
25th. You're all set to vote  
Tuesday. Next?

Sarah looks up from her paperwork to discover Johnny standing in front of her.

JOHNNY

Do they have a box for "none of  
the above?"

SARAH

You can just leave it blank.

JOHNNY

I thought you were going to quit  
working for Stillson?

(CONTINUED)

7 CONTINUED: (2)

7

SARAH

I made a commitment to stay through the election. Besides, I think he's really grown as a candidate.

JOHNNY

Listen, Sarah...

Just then Johnny is interrupted as the BAND fires up an energetic SONG, something like "MISTER TOUCHDOWN". Johnny turns to looks, seeing...

STILLSON

Wade into the enthusiastic crowd on his way to the stage. People swarm around him, his charisma evident as they stretch to touch him.

JOHNNY

Watches, his cynicism amply boosted. Then something catches his attention, putting Johnny on full alert.

JOHNNY'S POV

A few paces ahead of Stillson, walking backwards, a young WOMAN, hidden behind a semi-professional video camera, catches the action as Stillson works the crowd. As she deftly circles around him, we see her face clearly: it's RACHEL CALDWELL, the woman on the MISSING FLYER.

VIDEO POV

Catching the Kennedy-esque action as Stillson continues toward the stage. It's the kind of footage political spots are made of, and Stillson has a natural affinity with the camera. He also displays a natural affinity for the *camera operator*, looking directly into the lens and smiling, even pausing to repeat an action when she misses something.

STILLSON

Hang on, lets get that again for the camera, you ready Rachel?

RACHEL (O.S.)

Go for it.

Stillson lets a GRANDMA, decked out in a Stillson hat and shirt, give him a big sloppy kiss on the cheek.

(CONTINUED)

7 CONTINUED: (3)

7

STILLSON

Now that's what I call a passionate supporter.

Stillson pulls himself away and heads for the stage, pausing as he passes the camera to look straight into the lens with a chilling smile - the same smile we saw in the teaser.

JOHNNY AND SARAH

Without taking his eye off the woman with the camera, Johnny throws a question back to Sarah.

JOHNNY

The girl with the camera, who is she?

SARAH

(looking)

Down in front? That's Rachel Caldwell. She's shooting a documentary for the campaign. Why?

JOHNNY

(moving off)

Just wondering...

Sarah watches Johnny move off in the direction of the stage.

MOVING WITH JOHNNY

As he cuts through the noisy Stillson fans, somebody calls his name. He turns to see Reverend Purdy.

PURDY

(over the crowd)

Johnny! This is a surprise. I hope this means you're keeping an open mind. Our offer still stands you know, your endorsement could really make a difference. This is going to be a close election.

JOHNNY

Don't hold your breath.

PURDY

Saint Paul had to be blinded before he saw the light.

(MORE)

(CONTINUED)



7 CONTINUED: (4)

7

PURDY (CONT'D)

I hope it won't take something so dramatic in your case.

Johnny just smiles and pretends he can't hear over the din, moving off toward Rachel. Purdy smiles and watches him go, his expression turning dark as soon as Johnny isn't looking.

ON STAGE - STILLSON

raises his hands in an effort to quiet the crowd so he can speak.

STILLSON

Man, that's some band huh?

He quiets another round of applause.

STILLSON

Thank you. Thank you. Boy you can really feel the energy in this room. It's the feeling you get when something special is happening. And that something special is all of you, the people of Maine who have made this campaign possible.

(and under)

With your help, we're going to take America back from the cultural elite who have led this country astray -- away from the fundamental values we cherish. I will fight to cut taxes, putting your hard earned dollars back in your pocket, because you know better how to spend your money than any Washington insider! I will also fight hard to put God back into our classrooms and courthouses. So on election day, I want you to join me by voting to make America great again. Thank you!

Then the band kicks in with another patriotic standard.

JOHNNY

The only one not transfixed by Stillson as he works his way through the crowd, headed for Rachel.

(CONTINUED)

7 CONTINUED: (5)

7

RACHEL

Off to the side of the stage, panning back and forth between Stillson and the crowd.

VIDEO P.O.V. -

As she captures crowd reactions, we get a glimpse of:

- SARAH, listening attentively, occasionally looking away from the stage to track Johnny.

- PURDY, clapping along with the crowd. He is joined by SONNY ELLIMAN and James Stillson -- looking jaded as they join in the fun.

(CONTINUED)

7 CONTINUED: (6)

7

- JOHNNY, looking at Rachel instead of the stage.

RESUME WIDER

As Johnny reaches Rachel, slipping up beside her. Johnny uses the distraction of the crowd and the speech to brush against Rachel triggering:

8 VISION: LOADING DOCK - NIGHT

8

*This vision overlaps the opening scene from the teaser, but is from a different POV, revealing that RACHEL was the person who interrupted the earlier scene. Johnny watches (now part of the group of men), as Rachel opens the door...*

RACHEL

*Sorry. I didn't know anyone was in here...*

*Stillson beckons her in.*

STILLSON

*That's okay, we were just finishing up. C'mon in. I want to introduce you to some people.*

*One of the men throws a fitted dust cover over the voting machine. Johnny is looking at Rachel and misses seeing the voting machine, but notices the dust cover has a logo printed on it. (The logo is a large "A" with a circle around it for ARGON INC.)*

STILLSON

*Gentlemen, I'd like you to meet my next director of media relations, Rachel Caldwell...*

*Rachel smiles, a lamb amongst wolves. The vision ends.*

9 RESUME JOHNNY AT CAMPAIGN RALLY

9

As Stillson winds up his stump speech, Johnny reacts to Rachel, who continues to shoot, unaware.

(CONTINUED)

9 CONTINUED:

9

STILLSON

...So if you will join me on this journey by sending me to Congress, I will send the politicians in Washington a message: We the People will have our voice heard over the special interests. Thank you. And God Bless America.

As the applause rings out...

10 INT. AUDITORIUM - LATER (FORMERLY EXT. PARKING LOT)

10

After the crowd has broken up, Rachel is collecting her equipment as Johnny approaches her.

JOHNNY

Rachel Caldwell?

RACHEL

Yes?

JOHNNY

Hi. My name is Johnny Smith. I'm a friend of Sarah Bannerman, she works with you on the campaign.

RACHEL

Oh, hi... Of course, Mr. Smith. I know who you are. I've heard Reverend Purdy speak about you often.

JOHNNY

Reverend Purdy?

RACHEL

I'm a graduate student at Faith Heritage.

The plot thickens, but Johnny betrays nothing.

JOHNNY

Oh... cool. Listen, I saw you filming the rally today and was wondering if I could talk to you?

RACHEL

Sure. What about?

There are still a few Stillson supporters in the room, so Johnny is circumspect.

(CONTINUED)

10 CONTINUED:

10

JOHNNY

I um, had an idea for a documentary about psychic phenomenon, and I was looking for somebody to produce it. Sarah told me you were the person to talk to.

RACHEL

Really? Wow. I'd love to do something like that.

JOHNNY

Great. Maybe we could meet and talk about it.

RACHEL

Sure. Anytime.

JOHNNY

What are you doing right now?

RACHEL

Now? Gee, I have a meeting back at campaign headquarters. It's super busy with the election coming up.

JOHNNY

I understand. But I'd really like to talk to you as soon as possible. What about later?

RACHEL

I should be wrapped out of there by six thirty. There's a seafood bar and grill near my house, on Route 11...

JOHNNY

Sharkey's?

Johnny notices Sonny Elliman watching him from a distance.

RACHEL

That's right. I could be there by seven.

JOHNNY

Perfect. I'll see you at seven.

Johnny turns to go, pretending not to see Elliman watching him as he leaves.

10A EXT. AUDITORIUM - DAY 10A

As Johnny crosses the street, cane in hand. He suddenly winces in pain, grabbing his head, stricken by a headache. He leans against his cane to steady himself, when suddenly he is thrust into a...

11 FLASH VISION: THE FUTURE - NIGHT 11

*Christopher Wey, looking angry and scared, runs toward Johnny.*

WEY  
What do they want?

12 RESUME JOHNNY - PRESENT DAY - EXT. AUDITORIUM 12

Finding himself somehow suddenly across the busy street, sitting in his car, Rachel driving past with a wave. Johnny waves back, as if nothing was wrong, then reacts, wondering what just happened. Another crushing pain wracks his head, and...

13 FLASH VISION: THE FUTURE - NIGHT 13

*Johnny is backed up against the "Missing" Fence, terrified as Wey rushes him. But instead of hitting him, Wey shoves his way through a small gap in the fence. Johnny turns to face him, looking through the fence as Wey yells...*

WEY  
HELP ME!

*Wey looks past Johnny, seeing something that terrifies him, then turns to run. Johnny spins to look behind him, just as a GROUP OF SURVIVORS swarms around him, and without seeing Johnny, climb the fence in hot pursuit of Wey. Then, just as suddenly as it began, the vision ends, and Johnny finds himself...*

14 EXT. FOREST HIGHWAY - NIGHT 14

At the side of the road, Johnny leans against his car, a gash in the back of his head, CELL PHONE in his hand. A voice buzzes from the phone and he puts it to his ear.

14 CONTINUED:

14

DISPATCHER (PHONE)  
911 emergency, how can I help  
you?

JOHNNY  
Excuse me?

DISPATCHER (PHONE)  
911. Do you wish to report an  
emergency?

Johnny stares at the phone, no idea why he called.

JOHNNY  
Umm, no... I'm sorry... I...  
(then realizing hours  
have passed)  
...what time is it?

DISPATCHER  
Sir this line is for emergencies  
only.

JOHNNY  
(upset)  
The time! What time is it?

DISPATCHER  
8:05 pm sir.

JOHNNY  
8:05? Rachel!

Johnny snaps his phone shut and only then realizing he's  
bleeding from a cut on his head. He stumbles into his  
car. Unseen by Johnny in the b.g. is a DEER XING sign.

15 EXT. SHARKEY'S SEAFOOD BAR &amp; GRILL - NIGHT

15

Johnny screeches to a halt and jumps out of his car, taking  
a beat to decide *NOT* to bring his cane.

16 INT. RESTAURANT - NIGHT

16

Johnny bursts into the nearly empty restaurant, blowing  
past a waitress as he looks for Rachel. She's not there.  
He turns to the waitress, who, seeing the cut on his head  
and his demeanor, seems a little afraid of him.

(CONTINUED)

16 CONTINUED: 16

JOHNNY

Did you see a woman here earlier,  
blonde hair, twenty-four?

WAITRESS

Yeah, I saw her. She left about  
an hour ago... with you.

Off Johnny's reaction...

17 INT. BANNERMAN HOUSE - NIGHT 17

Half out of his uniform, Walt answers an urgent pounding  
on the door.

WALT

Hang on. I'm coming. I'm coming.

(opens door)

Johnny? Everything all right?

Johnny blows in the front door. Between the blow to the  
head and his memory lapse, he seems very disoriented.

JOHNNY

I need your help.

Sarah is right behind Walt.

SARAH

Johnny? What happened to your  
head?

JOHNNY

I don't know. Doesn't matter.

WALT

What's going on?

JOHNNY

This woman I met today at the  
Stillson rally. She's in some  
kind of trouble.

SARAH

Rachel Caldwell?

(CONTINUED)



17 CONTINUED: 17

WALT  
You know her?

SARAH  
She works for the campaign.

WALT  
What makes you think she's in  
trouble?

JOHNNY  
It's complicated. I just need to  
find out where she lives, see if  
she's okay.

SARAH  
I have a contact list for the  
campaign, I'm sure she's on it.

18 EXT. RACHEL CALDWELL'S HOUSE - NIGHT 18

Walt's police cruiser pulls up in front of a cute little house. Walt and Johnny get out, approaching the dark house. Reaching the front door, Walt rings the bell. No answer.

WALT  
Doesn't look like anybody's home.

Johnny opens the screen door, and knocks hard on the front door. Unlatched, it swings open. Walt and Johnny look at each other. This is not a good sign. Johnny carefully steps inside.

(CONTINUED)

18 CONTINUED: 18

JOHNNY

Rachel? Rachel are you in there?  
It's Johnny Smith.

Walt unbuttons his holster and follows Johnny into the dark house.

WALT

Sheriff's department. Anybody  
home? We're coming inside. Hello?

Johnny turns on a light, revealing:

19 INT. RACHEL'S LIVING ROOM - NIGHT 19

The small living room is decorated in vintage IKEA. As Walt moves deeper into the house, Johnny examines a large table against one wall -- it seems too big for the room. Looking closer, he sees several electronic equipment cables coming up from below, sitting on top of the table as if a stereo or something had been connected here before. He touches one of the cables, triggering:

20 VISION: RACHEL'S LIVING ROOM - DAY 20

*As Johnny watches, Rachel sits at her desktop editing system, clicking her way through footage of the Stillson campaign. Greg Stillson stands behind her, rubbing her shoulders.*

STILLSON

*Have I told you how lucky I am to  
have you on my team?*

*As he leans in to kiss her neck...* A WOMAN'S VOICE snaps Johnny back to reality.

WOMAN'S VOICE

Who are you?

21 RESUME SCENE 21

Johnny turns to find a WOMAN standing in the open front door. Walt returns from searching the rest of the house, joining Johnny in the living room.

WALT

Rachel Caldwell?

(CONTINUED)

21 CONTINUED:

21

WOMAN

She's my sister. I'm Rebecca  
Caldwell. Has something happened  
to her?

Off Johnny and Walt's reaction...

FADE OUT:

END ACT ONE

ACT TWO

22 INT. RACHEL'S HOUSE - NIGHT - CONTINUOUS

22

Apprehensive but keeping herself calm, Rebecca steps inside to confront Johnny and Walt. If Rachel projected innocence and a hope for the future, Rebecca is streetwise and a realist. The sadder but wiser girl.

REBECCA

I drove up from D.C. We were supposed to go on a trip together after the election.

WALT

When was the last time you spoke to your sister?

REBECCA

This morning... What's going on? Why are you here?

Johnny and Walt look at each other, that's a tough one to answer. Johnny takes it.

JOHNNY

I was concerned something happened to your sister so I asked Sheriff Bannerman to help me check on her.

REBECCA

And you are?

JOHNNY

John Smith.

Johnny reaches out and shakes her hand, triggering:

22A VISION - JOHNNY AND REBECCA - MATCH MOVE MORPH

22A

INTERCUTTING:

EXT. FOREST HIGHWAY - DAY

*An angry Rebecca, pummeling Johnny, tears streaming down her face. INTERCUT WITH:*

22B INT. JOHNNY'S LIVING ROOM - NIGHT (OR N.D. LOCATION)

22B

*A passionate Rebecca, embracing Johnny, kissing him.*

(CONTINUED)

22B CONTINUED: 22B

*It's almost as if Johnny is seeing two possible futures simultaneously.*

22C RESUME SCENE 22C

Johnny's surprised, but tries not to register it. Walt can see the skepticism in Rachel's eyes.

WALT

John has assisted us on a number of cases as a police psychic.

REBECCA

*...What?*

She looks at Johnny like he's from Mars. A rising sense of dread is taking hold of her.

(CONTINUED)

22C CONTINUED:

22C

JOHNNY

Look, I know how this sounds...

REBECCA

No. No you don't know how this sounds. I come here expecting to find my sister, and instead I find the cops and a police... *psychic*. *WHAT THE HELL IS GOING ON?*

JOHNNY

First off, let me tell you that I don't know for certain that anything has happened to Rachel...

REBECCA

You said you were concerned. Why?

JOHNNY

Let me see if I can explain this... I have visions. Visions that show me important things about a person. In Rachel's case, I saw a flyer, with her picture, that said she was missing, and offered a reward of twenty-five thousand dollars.

REBECCA

And I'm supposed to believe this?

WALT

Ms. Caldwell, I've worked with Johnny on many, many, cases. I've never known him to be wrong.

Rebecca suddenly feels lightheaded. She looks for a chair and sits down, her mind racing.

WALT

Let me get you some water.

REBECCA

(pulling it together)  
No, I'm fine.

Johnny sits down across from her, looks into her eyes, trying to convey the truth of what he's saying.

(CONTINUED)

22C CONTINUED: (2)

22C

JOHNNY

I met Rachel earlier tonight, to warn her, but something happened... I blacked out, I don't know why, but when I came to... she was gone. That's when I contacted Sheriff Bannerman and we came here.

REBECCA

How long has she been missing?

JOHNNY

Just a few hours.

WALT

She could come walking in that door any minute wondering what all the fuss is about.

Rebecca smiles slightly, as she is momentarily reassured. But it doesn't last long, something in Johnny's eyes betrays his real feelings, and her expression changes.

REBECCA

(to Johnny)

But you don't think that's going to happen, do you?

Johnny hesitates, not sure what to tell her. Walt jumps in to help.

WALT

Normally we would wait forty-eight hours before any kind of investigation, but based on Johnny's reputation, we're going to treat this as a Missing Person case right away.

REBECCA

What can I do to help?

JOHNNY

Right now the best thing for you to do is stay here by the phone in case she comes home or calls.

(CONTINUED)

22C CONTINUED: (3)

22C

WALT

Meanwhile I'll need a list of  
Rachel's friends, any place she  
might go...

Off Johnny's troubled reaction...

23 EXT. RACHEL'S HOUSE - NIGHT - MINUTES LATER

23

Johnny and Walt head for the cruiser, Rebecca shutting  
and bolting the door behind them.

WALT

So what do you think?

JOHNNY

Find out where Greg Stillson was  
between six and ten tonight.

WALT

Stillson?

JOHNNY

He was the subject of the  
documentary she was working on.  
Ask around, you'll find they had  
some kind of relationship.

WALT

Your visions tell you that?

JOHNNY

He's behind this. I'm certain.  
He's capable of more than you  
think.

WALT

I've heard those rumors too. But  
we've never been able to  
substantiate anything.

JOHNNY

(stressed)

Maybe it's time you did.

Walt pauses as they reach the car.

WALT

Listen Johnny. There's something  
I've got to ask you. It's going  
to come up, so we might as well  
get it out of the way...

(MORE)

(CONTINUED)



23 CONTINUED: 23

WALT (CONT'D)  
(a beat)  
Where were you between six and  
ten tonight?

Johnny takes a long beat, looking Walt straight in the  
eye.

JOHNNY  
I don't know.

He gets in the car, leaving Walt to think for a beat before  
following. In the background...

REBECCA

Watches from the window. Her face a mixture of fear and  
suspicion.

24 OMITTED 24

25 INT. STILLSON CAMPAIGN HEADQUARTERS - DAY 25

Sarah hovers outside the door to Stillson's inner office,  
trying not to look like she's listening to what's going  
on inside. Some fellow campaign workers pass by, so she  
crosses to her desk in the bullpen, pretending to be busy,  
all the while watching the door to Stillson's office.

26 INT. STILLSON'S OFFICE - DAY 26

Looking very concerned, Stillson sits across the desk  
from Walt.

(CONTINUED)

26 CONTINUED: (2)

26

STILLSON  
Missing? How long?

WALT  
She didn't come home last night.  
Her sister is very worried.

STILLSON  
You know, I thought it was odd  
when she missed the staff meeting  
this morning. She's a good kid.  
Damn good with a camera too. She  
cut together a campaign ad for  
nothing that was better than those  
Madison Avenue types made for a  
hundred grand... I hope she's all  
right. Who reported her missing?

WALT  
(hesitates)  
Johnny Smith.

STILLSON  
Johnny Smith?  
(wheels turning)  
This one of those psychic things  
of his?

WALT  
Yes. But for now we're keeping  
that quiet, so I'd appreciate it  
if you didn't mention anything  
about that to the press.

STILLSON  
Of course. Whatever you say  
Sheriff. If there's anything we  
can do, I'll see to it you have  
the full cooperation of everyone  
here.

Walt starts to get up, heading for the door. Then like  
Columbo, with one last thought as he is about to leave.

(CONTINUED)

26 CONTINUED: (3)

26

WALT

Oh, by the way, you didn't happen to see her between six and ten last night did you?

STILLSON

Last night? No. I was in a strategy meeting that went past midnight. But I did see your friend Mr. Smith talking to her after the rally at the civic center, about five thirty. Maybe you should talk to him... But I'm sure you already have, haven't you...?

Walt ignores him.

WALT

One more thing, your relationship with Miss Caldwell... friendly...?

STILLSON

Strictly professional.

WALT

Okay. That's it for now. Thanks for your time.

Just then, there's a knock at the door. It's Sarah.

SARAH

Sorry to interrupt.

She and Walt exchange a look.

STILLSON

Come in. Come in.  
(then to Walt)  
Have I told you how lucky I am to have your lovely wife on my team?

WALT

Actually you have.

Sarah forces a smile.

(CONTINUED)

26 CONTINUED: (4)

26

SARAH  
(to Stillson)  
Umm, Rachel's sister, Rebecca  
Caldwell is here and she'd like  
to talk to you...

STILLSON  
Of course. Send her in, I'll see  
her right away.

Sarah opens the door, Walt exiting as Rebecca comes in.

WALT  
Ms. Caldwell...

(CONTINUED)

26 CONTINUED: (5) 26

REBECCA  
Sheriff Bannerman...

Stillson is effusive as Rebecca steps into his office.

STILLSON  
Miss Caldwell, please, sit down.  
Sheriff Bannerman just told me...  
I'll be with you in just a second.

Stillson ushers Rebecca inside his office, watching as Sarah walks Walt toward the front door.

27 ALSO WATCHING SARAH AND WALT 27

James Stillson and Sonny Elliman.

JAMES STILLSON  
Bannerman still leading in the  
polls?

ELLIMAN  
He's not within the "margin of  
error" if that's what you're  
asking.

JAMES STILLSON  
Too bad.

Stillson joins them.

STILLSON  
Smith is going to be a problem,  
we need to get our friend Reverend  
Purdy to help us contain him.

ELLIMAN  
Purdy's never been willing to  
help us when it comes to his boy,  
Johnny Smith.

STILLSON  
If Smith gets going on this, it  
could be enough to kill us on  
election day. Purdy's got to  
help. Get out our file on Faith  
Heritage - let's see what we have  
to work with.

27AA EXT. PARKING LOT - DAY 27AA

Mike Kennedy is about to get into his car when a limo pulls up and Sonny Elliman gets out, ushering Kennedy

(CONTINUED)

27AA CONTINUED:

27AA

into the back seat.

27AB INT. LIMO - DAY

27AB

Stillson is waiting for Kennedy as Sonny follows him into the limo and shuts the door.

KENNEDY

Greg? What's this about?

STILLSON

Mike, we've heard rumors that Purdy is trying to float a loan but has been turned down by at least one major bank.

KENNEDY

How would you know that?

STILLSON

I send out lovely gifts every Christmas to anyone who has money. Point is I'm worried about a scandal that could tarnish the last days of the campaign.

Kennedy starts to get out of the car, angry.

KENNEDY

If you have a question for Purdy, ask him yourself.

Sonny stops Kennedy from getting out. Hands him some pictures.

STILLSON

Oh we will, but we might also have to ask him questions about these pictures, Mike -- and I'm not sure if the good Reverend will understand this sort of deviant behavior which is clearly condemned in the good book, although I'm not sure the good book mentions handcuffs and whips.

Kennedy looks hard at Stillson, his life unraveling in front of his eyes, asking silently how did you get these. Stillson answers the unspoken question:

(CONTINUED)

27AB CONTINUED:

27AB

STILLSON

I send out lovely Christmas gifts  
to all sorts of people, even some  
who use whips.

Off Kennedy's reaction.

27AC INT. SMITH HOUSE - KITCHEN - DAY

27AC

Bruce inspects the bump on Johnny's head. It looks bad.

BRUCE

Damn Johnny, somebody kadacked  
you good. You should see a doctor,  
make sure you don't have a  
concussion.

JOHNNY

That's not the problem. It's  
these visions of the future I'm  
having. Whenever this Wey guy  
shows me a vision of the future,  
when I come out of it, I'm missing  
big chunks of time.

BRUCE

He showed you the future...  
after...?

JOHNNY

Whatever happens, it's bad, man.  
The visions are intense. More  
than anything else I've  
experienced.

BRUCE

(worried)

Hmm...

JOHNNY

Go ahead. Say it. You think I'm  
losing it don't you? First I've  
got Walt asking me for an alibi,  
and now you... You think I've  
finally crossed over that thin  
line between Psychic and Psycho...

BRUCE

(picking his words  
carefully)

Johnny. Listen to me. I believe  
in you. I have no doubt in your  
abilities. None.

(CONTINUED)

27AC CONTINUED:

27AC

BRUCE

But when you start talking about missing time, and Armageddon, and me doing the "right thing" if it looks like you might cause the end of the world...

(a beat)

...maybe the "right thing" is to tell you, as a friend, I'm worried about you.

Johnny lets Bruce's words wash over him, knowing Bruce is only echoing his own doubts.

JOHNNY

(after a long beat)

I'm worried about me too... but right now, I've got a missing woman to find.

27A INT. PURDY'S OFFICE - NIGHT

27A

Purdy and Mike Kennedy are pouring over a stack of spreadsheets, looking grim.

KENNEDY

...I know it looked like a smart move at the time, but these cable properties have turned into a money pit. If we don't see some positive cash flow soon, we're going to default on these loans.

PURDY

We'll just have to restructure the debt.

KENNEDY

The banks will never do that...

Just then, Stillson and Elliman burst into the office, Elliman pausing to lock the door behind him.

PURDY

Greg, what a surprise... you know Mike Kennedy, our chief financial officer?

Kennedy nods evasively, but Stillson barely acknowledges him.

(CONTINUED)



27A CONTINUED:

27A

STILLSON

(pissed)

You've got to talk to your psychic poster boy Johnny Smith...

KENNEDY

I'll come back...

STILLSON

No stay. The Reverend here might need your advice.

PURDY

Greg, sit down, whatever it is, we can talk this out... What has Johnny done?

Stillson stays standing.

STILLSON

He's been going around telling people like Sheriff Bannerman that I had something to do with the disappearance of one of my campaign workers.

PURDY

I'm sure it's just some kind of misunderstanding...

STILLSON

That ouija board freak has had some kind of problem with me from the first day we met. You've got to shut him up before the press gets wind of this.

PURDY

I'll talk to him...

STILLSON

You're going to do more than that. Sonny?

Elliman hands Stillson a file folder. He tosses it to Purdy. Purdy looks at the contents of the folder, his face collapsing. Purdy hands the folder to Kennedy, who also reacts gravely as if he's never seen it before.

INSERT: THE FOLDER

Spreadsheets for the "SMITH TRUST FUND" marked "confidential"

(CONTINUED)

27A CONTINUED: (2)

27A

RESUME WIDER

PURDY

I don't understand....

STILLSON

Let me help you out... I know you've been using Johnny Smith's Trust Fund as your own personal piggy bank.

PURDY

You can't come in here and threaten me.

STILLSON

Relax Reverend. I'm just here to help you protect your investment in my campaign. The race has turned out to be a little tighter than we expected, we're going to need some additional funding for a final push.

KENNEDY

How much additional funding?

STILLSON

I like round figures. A million dollars should cover it.

(off Purdy's look)

C'mon Reverend, I bet you spend that much a year on cigarettes and magazines.

PURDY

I'd love to help you Greg, but any further support from Faith Heritage is going to have to be in spirit only.

STILLSON

I'm not looking for any more money from Faith Heritage. I want you to turn that trust fund piggy bank of yours over and shake out Johnny Smith's last few nickels for me.

PURDY

I can't do that Greg...

(CONTINUED)

27A CONTINUED: (3)

27A

STILLSON

Of course you can, Reverend. You have a choice to make... Me or that freak Johnny Smith. Who are you more afraid of?

Purdy looks to Kennedy, then back to Stillson who stares him down.

27B INT. SHARKEY'S - NIGHT

27B

Johnny sits across from Rebecca in a booth.

JOHNNY

Thank you for meeting me.

REBECCA

I won't lie to you Mr. Smith. I don't know whether to believe a word you say. But if there's a one percent chance you're right. I have to take it. She might still be alive.

JOHNNY

We all hope that's true, but you should be careful. Some of the people you're dealing with may be involved in your sister's disappearance.

REBECCA

You mean Greg Stillson. I thought about that. But Rachel loves working for him, really believes in what he stands for. We talk nearly every day, if there was a problem, she would have said something.

JOHNNY

She was making a documentary about him, she might have seen something she shouldn't have. That's what I wanted to find out when I arranged to meet her here. But, unfortunately I don't remember what happened after that.

She looks at him for a long beat. She wants to believe him but...

(CONTINUED)

27B CONTINUED:

27B

REBECCA

Is there something you don't want  
to remember?

Johnny looks at her, knowing what she means.

JOHNNY

No. I'm hoping I can piece  
together what happened that night  
through my visions.

The Waitress brings two coffees, giving Johnny a double  
take. The waitress still seems afraid of him.

JOHNNY

Excuse me, you were here the other  
night when I came in weren't you?

WAITRESS

Yes. The police were here asking  
me about you and that missing  
girl.

REBECCA

And what did you tell them?

The waitress is reluctant to say.

JOHNNY

It's okay. This is the girl's  
sister. We're trying to find  
her. Anything you remember might  
help.

The waitress looks at Rebecca, relaxes, slightly.

WAITRESS

I told them you and that young  
woman, came in, sat right where  
you're sitting now.  
You both ordered coffee.

(MORE)

(CONTINUED)

27B CONTINUED: (2)

27B

WAITRESS (CONT'D)

You talked for a while, then left.  
About an hour later, you came  
back looking for her.

REBECCA

Do you remember what they were  
talking about?

WAITRESS

No... Whatever it was, it seemed  
serious. She looked upset...

An OFF SCREEN CUSTOMER calls the waitress.

WAITRESS

Excuse me.

REBECCA

Now what?

Johnny thinks a beat, then begins examining the objects  
on the table, the condiments, etc. Eventually he touches  
the sugar dispenser, triggering:

27C *SPLIT REALITY VISION - RACHEL/REBECCA*

27C

*Intercutting -- no -- intermingling: Rachel in the past  
and Rebecca in the present. The vision is a DYNAMIC MIX  
of the two images, Johnny occupying the same space in  
both realities. The dialog is trimmed to overlap.*

*The VIEW RAMPS OUT from the sugar dispenser to REVEAL:*

*RACHEL*

*Pouring sugar into her coffee. Lots of it.*

*RACHEL*

*Before I got into filmmaking, I  
never used to drink coffee. Now  
I can't get enough.*

*JOHNNY*

*...she told me she never drank  
coffee before she picked up a  
video camera.*

*REBECCA*

*Are you having some kind of vision  
now?*

(CONTINUED)

27C CONTINUED:

27C

JOHNNY

Yes. I see her, sitting right  
where you are. She has her video  
camera.

RACHEL

Is it okay if I video tape you?  
I shoot everything. It's become  
kind of an obsession.

REBECCA

(overlapping)  
The videotaping was almost an  
obsession with her. I hope the  
thing she loved isn't what got  
her in trouble. What did you two  
talk about?

JOHNNY

(to Rebecca)  
I said to her...  
(then to Rachel)  
...you shouldn't tape what I'm  
about to tell you.

REBECCA

Are you sure this isn't a memory?

JOHNNY

(to Rebecca)  
It's a vision. I don't remember  
what I'm seeing.

REBECCA

What did you tell her?

JOHNNY

(telling Rachel)  
...I didn't bring you here to  
talk about a documentary... I  
think you are in danger. I had a  
vision...

RACHEL/REBECCA

What kind of vision?

JOHNNY

(to both of them)  
I can't tell you everything, just  
that I've seen a "Missing"  
Poster...

(to Rebecca)

I told her it said she was going  
to disappear that night.

(CONTINUED)

27C CONTINUED: (2)

27C

REBECCA  
How did she react?

JOHNNY  
She was scared.

We see Rachel turn off her camera and become nervous, looking at Johnny differently.

Rachel blends into Rebecca, who also looks at Johnny askance.

RACHEL  
(overlapping)  
Why would anybody want to hurt me?

REBECCA  
Why would anybody want to hurt her?

JOHNNY  
(to both)  
I don't know the answer to that... yet.  
(to Rebecca)  
I wanted to see...  
(to Rachel)  
...the documentary you are making about Greg Stillson.

RACHEL  
(scared)  
Why?

She's trembling.

JOHNNY  
(to Rachel)  
Don't be afraid.

Johnny reaches out and touches her hand to comfort her. We hear the DEAD ZONE WHOOSH -- but don't see the vision. Johnny comes out of the vision...

JOHNNY  
(to Rachel)  
Did you have an affair with him?

Rachel pulls her hand away, SPILLING THE SUGAR as the VISION ENDS.

27D RESUME - REBECCA AND JOHNNY - RESTAURANT 27D

Rebecca watches Johnny let go of the sugar dispenser.

REBECCA  
(skeptical)  
You think Rachel had an affair  
with Stillson?

JOHNNY  
I think so.

REBECCA  
Can you prove that?

JOHNNY  
Not yet.

Off Rebecca's wary look of disbelief...

28 OMITTED  
THRU  
33

28  
THRU  
33

FADE OUT:

END ACT TWO



ACT THREE

FADE IN:

34 INT. STILLSON CAMPAIGN HEADQUARTERS - DAY 34

INTERCUTTING: FILM AND VIDEO - Lots of NEWS MEDIA TYPES crowd the room. More than a congressional campaign should draw. Because it's not for Stillson's campaign. It's about Rachel.

STILLSON

We've asked you here today, not to seek your vote, but to ask for your help -- your help in finding a missing young woman, Rachel Caldwell, one of our own, a campaign volunteer. Her sister Rebecca, who I will introduce to you momentarily, and I, and all her fellow campaign workers are asking for anyone with any information about this young woman to please call this 800 number...

Stillson holds up the original "Rachel Caldwell Missing" Poster. A copy of which we saw in Johnny's vision of the future.

STILLSON

1-800-555-0199...

35 INT. SMITH HOUSE - DAY - INTERCUTTING: 35

Johnny reacts to seeing the poster again. He and Bruce watch the press conference on the news.

JOHNNY

He's trying to get out in front of this before it turns into a scandal.

BRUCE

And doing a damn good job from the looks of it.

36 BACK TO PRESS CONFERENCE 36

Rebecca watches Stillson, her natural skepticism blinded by his charisma -- and all the press he is delivering.

(CONTINUED)

36 CONTINUED:

36

STILLSON

The Stillson campaign is offering a 25,000 dollar reward for any information that leads to the whereabouts of Miss Caldwell... and now I'd like to introduce her sister, Rebecca Caldwell, who would like to make a statement.

REBECCA

I want to thank Mr. Stillson, and everyone else at the campaign, who have shown so much concern and love for my sister. Rachel is 5'8" blonde hair. 135 pounds. She drives a silver 97 Subaru station wagon, license number R4H 832. ...She has a great smile. Please if anyone has any information, no matter how small, don't hesitate, call 800-555-0199.

37 INTERCUTTING:

37

Johnny and Bruce

JOHNNY

What is she doing there?

BRUCE

She's just looking for help anywhere she can find it.

JOHNNY

We can't let Stillson judo this off of himself. I know he's involved.

BRUCE

What do you want to do?

38 OMITTED

AND  
39

38  
AND  
39

40 OMITTED 40

41 EXT. SIDEWALK - DAY - FILM / VIDEO 41

Greg Stillson is out earning votes the old fashioned way, shaking hands on Main Street, passing out bumper stickers. He's so comfortable and charismatic, we'd almost vote for him.

STILLSON

Hello there, Greg Stillson, running for Congress. Don't forget to vote Tuesday... Hello, here have a bumper sticker, they're free...

View WIDENS TO REVEAL, he has a THREE MAN CAMERA CREW following him with Sonny Elliman not far behind, shadowing them. A car passes in the street, honking it's horn. Stillson waves.

STILLSON

Allright! Don't forget to vote...  
(then to the camera)  
It's the people, that's why I got into politics...

He turns back up the street and is suddenly distracted, missing the next few voters as he sees...

(CONTINUED)

41 CONTINUED:

41

JOHNNY SMITH

Waiting for him. Stillson doesn't miss a beat.

STILLSON

Johnny Smith... how you voting  
Tuesday?

JOHNNY

...I didn't register...

STILLSON

Sorry to hear that. I was really  
counting on the psychic vote.  
Bumper sticker?

Johnny holds his gaze.

JOHNNY

I see you already have a new camera  
person.

Stillson doesn't like the implication.

STILLSON

(darkening)

You just out for a walk Smith, or  
do you want something?

Johnny steps in closer, turning his back to the camera so  
only Stillson can hear him.

JOHNNY

I just wanted you to know, the  
reward, the press conference, the  
nice speech, they don't fool me.  
You aren't going to get away with  
this.

(CONTINUED)

41 CONTINUED: (2)

41

STILLSON  
Get away with what?

Stillson looks to the camera.

STILLSON  
Give me a minute...  
(then to Johnny)  
You're not much of a psychic if  
you think I had something to do  
with Rachel Caldwell's  
disappearance.

JOHNNY  
You should tell Rebecca you had  
an affair with her sister. Maybe  
you could collect your own reward.

Johnny hits a nerve. Stillson forgets where he is and  
explodes.

STILLSON  
You think you saw something about  
me and Rachel in one of your  
visions? That what you do with  
your powers Smith? Snooping into  
people's bedrooms? Well I've got  
something I want you to know.  
Anything happens to Rachel Caldwell  
and I'm coming after you.

Stillson raising his voice has caught the attention of  
SEVERAL PEOPLE on the sidewalk. He pushes past Johnny,  
triggering:

42 VISION: ARMAGEDDON (FORMERLY INT. OFFICE)

42

*A new version of our Armageddon vision -- missiles raining  
down on a distant city skyline.*

43 RESUME JOHNNY/STILLSON 43

Johnny comes out of the vision as Stillson finishes elbowing past him. Sonny Elliman appears, hanging back to stare down Johnny, making sure Johnny doesn't follow. Johnny wonders what to make of his vision as he watches Stillson walking away, snapping back into campaign mode. JOHNNY'S PHONE RINGS, he answers --

JOHNNY

Yes? You did? Where? Really?  
I'll be right there.

44 EXT. SUBURBAN STREET - CLEAVES MILLS - DAY 44

Rachel's station wagon is surrounded by a large perimeter of police-line tape. A TWO MAN FORENSIC TEAM is busy giving the interior the full treatment.

FIND WALT AND REBECCA

Off to the side, Rebecca having to fight an urge to run past Walt and search the car herself.

WALT

...One of the Stillson volunteers found it.

REBECCA

She's still alive. I know it. I can feel it. Did you find anything in the car? Have you questioned Johnny Smith yet? Is he a suspect?

WALT

No.

REBECCA

Why not? As far as we know Johnny Smith is the last person to see my sister alive.

(MORE)

(CONTINUED)

44 CONTINUED:

44

REBECCA (CONT'D)

He has no alibi... Even he doesn't know what he was doing when she disappeared. And now you find her car just a few blocks from his house?

WALT

Yes, but...

REBECCA

What are you waiting for? Question him. Get his DNA. Get a search warrant for his house and car.

WALT

You're wrong about this. You don't know Johnny like I do.

REBECCA

That's exactly what I'm worried about. Your personal relationship is interfering with your investigation.

Walt sees Johnny approaching, walking up the street toward the car.

REBECCA

What is he doing here?

WALT

I asked him to come and give us some help if he can. Stay and watch. You'll see, he's not a suspect, he's the best chance your sister has.

AT THE CAR

Johnny joins Walt and Rebecca inside the perimeter.

JOHNNY

(to Rebecca)

How you holding up?

REBECCA

(coolly)

I've been better.

Rebecca can barely hide her reaction. She looks at Walt, who feels her glare.

(CONTINUED)

44 CONTINUED: (2)

44

WALT

I was hoping one of your visions could give us some insight. I told Ms. Caldwell she could observe.

JOHNNY

Of course.  
(steps toward car)  
Can I touch anything yet?

WALT

They're done with the exterior.

Johnny approaches the station wagon, circling it, just looking. He goes to touch the door handle, pausing to get a nod that it's okay from one of the Forensic techs.

EXTREME ON THE DOOR HANDLE

As Johnny touches it, triggering:

45 VISION - FOREST HIGHWAY - NIGHT

45

*RAMPING OUT* from the door handle to *REVEAL* the station wagon is pulled off the road, headlights on, both doors wide open, engine still running.

*VISION JOHNNY* is holding the door handle just like he was in reality, watching events unfold before him. He looks around and notices (*RAMP TO*) *THE DEER CROSSING SIGN*.

(*He's where he woke up and made the 911 call, but before he got there.*)

*VISION JOHNNY* turns to see a *SECOND PAIR OF HEADLIGHTS* pull up behind the station wagon. The driver's door of the second car opens, and a silhouette emerges, cautiously approaching from behind the headlights. The shadowy figure passes through the headlights, revealing who it is:

*JOHNNY*

*RAMP BACK TO REVEAL: VISION JOHNNY* watching *JOHNNY* IN A *VISION*. Johnny cautiously approaches the car, looking around for signs of Rachel. Seeing no one, he leans in over the driver's seat, reaching for the car keys, shutting off the engine, *ENDING THE VISION*.



46 RESUME JOHNNY IN THE PRESENT - AT THE CAR 46

Coming out of the vision, just in time to see:

THE FORENSIC TECH

Removing the car keys from the ignition, dropping them in a plastic bag.

JOHNNY

Realizing his prints are on those keys. Walt and Rebecca approach.

WALT

Did you see anything?

JOHNNY

Yeah... her car, abandoned, but not here...

CUT TO:

47 EXT. DEER CROSSING SIGN - FOREST ROADSIDE - DAY 47

PULL BACK from the DEER XING SIGN to REVEAL: Several patrol cars parked about where Rachel's car was in the vision. Rebecca, Walt, and SEVERAL DEPUTIES are looking at Johnny, who is looking around, trying desperately to remember.

JOHNNY

This is where I woke up, holding my phone, dialing 911.

WALT

When we came back that night, you thought it was up the road.

JOHNNY

I forgot about the deer crossing sign. I didn't remember it until I saw it again in the vision.

REBECCA

You dialed 911 but you don't remember why?

JOHNNY

Not yet. In the vision, Rachel's car was parked here, both doors open. The engine was running. I saw myself pull up, get out of the car, and turn off the ignition.

(CONTINUED)

47 CONTINUED: 47

WALT

Then what?

Johnny turns and looks toward the forest that begins about twenty yards away, a strange look on his face.

JOHNNY

(frustrated)

I don't know. It's like trying to remember a dream, the harder I try, the farther away the memory goes.

On the slightest of hunches, he begins walking into the meadow on the side of the road, the HIGH GRASS brushing across his legs, triggering:

48 *VISION FLASHES - SERIES OF CUTS - NIGHT* 48

*Rachel, panicked, jumping out of the passenger side of her station wagon as it swerves to a stop, running for the woods, camera in hand.*

JOHNNY

She jumped out of the car. She must have tried to get away. She was carrying something... her camera...

49 INTERCUT WITH: JOHNNY 49

Leading the others along the same path. With each step, Rebecca's fear rises. Then Johnny suddenly stops, the ground beneath him triggering:

49A *VISION - JOHNNY - SPLIT REALITY - DAY/NIGHT* 49A

*Johnny stands in the middle of some trampled weeds -- in the vision it's night -- he looks around in the darkness, looks back toward Rachel's car, parked where it was that night -- looking right past Walt, Rebecca and the others in the present.*

*In the vision side, he turns back around and sees something on the ground, in the darkness in front of him, that catches his attention... A BLINKING RED LIGHT.*

WALT

(in the light)

What is it? What do you see?

*Johnny, in the darkness, points to the red light.*

(CONTINUED)

49A CONTINUED: 49A

JOHNNY

A blinking red light... on the  
ground...

Rebecca's VOICE snaps Johnny out of the vision.

REBECCA

(in the light)

There! Look!

49B RESUME DAYLIGHT - THE VISION ENDS 49B

to find Johnny pointing at the ground where Rebecca is  
looking.

REBECCA

It's Rachel's camera!

HER POV - THE CAMERA

In the weeds. Johnny goes to touch it.

WALT

Wait! That's evidence.

JOHNNY

But Walt, I need to touch that...

WALT

I can't let you contaminate  
evidence... fingerprints... DNA...  
you could incriminate yourself.

(CONTINUED)

49B CONTINUED:

49B

REBECCA

Oh my god.  
(a long beat)  
There's blood on it.

She looks at Johnny.

JOHNNY

(empathy not apology)  
Rebecca...

Raw emotion builds in Rebecca until she can contain it no more.

REBECCA

You bastard...

Rebecca loses it. Before she even knows what she's doing, she's hitting Johnny (in a reprise of the action of his earlier 360-degree vision). Her anger suddenly unleashed as she realizes that her worst fear may have come true. She leaves no doubt about who she believes is guilty, pummeling Johnny with a volley of blows before Walt can pull her away. Johnny doesn't defend himself, understanding her reaction even as he takes the hits. Off his reaction...

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

50 OMITTED  
THRU  
55

50  
THRU  
55

55A INT. LIMO - DAY

55A

Spin control central. Stillson, his father James, and Sonny Elliman ride along looking over the local papers.

STILLSON

So what does the Sheriff's department think they know?

ELLIMAN

Not a lot. Bannerman is waiting for his lab to restore the videotape in the camera Johnny Smith found. They still don't have any suspects.

JAMES STILLSON

Who's this "person of interest"? That psycho Johnny Smith?

ELLIMAN

Maybe we should give local law enforcement a little help?

STILLSON

Our new "associates" don't want any blow-back from this coming their way. It could effect our margin of error... damn these headaches...

Stillson rubs his skull, stricken by one of his migraines.

(CONTINUED)

55A CONTINUED: (2)

55A

STILLSON

Our psychic friend Johnny Smith is doing a great job of looking guilty all by himself. And once Purdy comes across with what's left of Mommy's trust fund, Smith won't have a chance to beat this.

JAMES STILLSON

You should have never let that girl shoot her damn documentary in the first place. How the hell do you expect to handle the Washington press corps if you can't handle some intern?

STILLSON

You're wrong about her. Something about the way that girl films me. She just knows how to make me look good.

JAMES STILLSON

She made you look like a fool...

56 INT. BANNERMAN HOUSE - NIGHT

56

Sarah watches as Walt paces the room, getting dressed in his uniform to go out. He's nervous and distracted, stressed out by the pending election and Johnny's situation.

(CONTINUED)

56 CONTINUED: (2)

56

He never stops moving, and Sarah has a hard time getting him to settle and look at her.

SARAH

I made sure all your new campaign material got out.

WALT

...After today, I'm not so sure I want the job... Have you seen my watch? I just had it...

SARAH

(re: his uniform)  
You're going out again?

WALT

Just got a call from forensics, they were able to save the damaged tape in the camera we found.

SARAH

Do you think it will clear Johnny?

WALT

I hope so. I'm getting a lot of pressure from her sister and the prosecutor's office to arrest him.

SARAH

You aren't going to do that are you?

Walt avoids the question, but Sarah can feel his hesitation.

SARAH

Walt, talk to me.

WALT

I have to go... where's my damn watch...?

SARAH

It's on your wrist.

Normally this would be funny. But nobody has a sense of humor right now. Walt adjusts his watch and keeps pacing.

(CONTINUED)

56 CONTINUED: (3)

56

WALT

The last thing in the world I want to do is arrest Johnny. But if this was anybody else, they'd be in custody right now strapped to a lie detector.

SARAH

(aghast)

It almost sounds like you think he had something to do with this.

WALT

Sarah...

SARAH

(interrupting)

You do. I can see it in your face. You can't even look me in the eye.

Walt just keeps getting dressed. Sliding on his belt and holster. Sarah grabs him and stops him.

SARAH (CONT'D)

Look at me. Look at me and tell me the truth. Do you believe Johnny had something to do with this?

Walt locks eyes with her for a long beat.

WALT

(version A)

I have to consider the possibility...

WALT

(version B)

Sarah, all the evidence points to him -- he knows things only the killer would know...

SLAP! Sarah has done it before she even realizes she meant to. All the tension and frustration, not just of the last few days, but of the whole damn thing, just reached a flash point.

Walt absorbs the physical part of the blow, brushing it off in a heartbeat. But the FACT of it. That's going to take a long time to shake off. He stays perfectly calm, making it all the worse for Sarah.

SARAH

Walt... I'm sorry...

WALT

(sorry she did that)

Me too. I have to go to work now.

(CONTINUED)



56 CONTINUED: (4) 56

As the door shuts behind Walt, Sarah begins to cry.

57 EXT. SMITH HOUSE - FRONT DOOR 57

Johnny goes to unlock the door, sees that it's ajar.

(CONTINUED)

57 CONTINUED: 57

He pushes the door open, entering cautiously.

58 INT. SMITH HOUSE - FOLLOWING JOHNNY 58

He eases his way through the darkened house, following a blue glow that leads into his living room where he finds...

WALT

Sitting in the living room, the glow of the plasma tv the main source of light.

JOHNNY

Hey Walt. What's going on?

WALT

I need you to explain something to me...

Walt points the remote at the VCR and hits play. The Plasma flashes to life.

WALT

This is a copy of the tape we found in Rachel's camera.

59 INTERCUT: ON THE TV - FOREST - NIGHT - NIGHT VISION VIDEO 59

Shaky, smeared night vision -- the view blurring, then smashing to a stop, revealing Rachel as she is repeatedly hit with the camera. Johnny watches in horror.

WALT

We think the camera started recording when somebody hit Rachel with it.

RESUME VIDEO

As it blurs again, the camera is tossed aside, landing with the lens aimed up at the trees.

WALT

(fast forwarding)  
There's thirty seconds of this, then...

Walt hits play on the remote. The VIDEO RESUMES playing... As JOHNNY APPEARS on the video, leaning into frame.

(CONTINUED)

59 CONTINUED: 59

He picks up the camera, looking into the lens, before he SHUTS OFF THE CAMERA. The video ends.

60 WIDER TO REVEAL: 60

Johnny and Walt, bathed in the glow of the television. Walt rewinds to the last image of Johnny staring into the lens, FREEZING IT on screen.

Johnny slowly sits down, unable to take his eyes off the screen. He can't process what he's looking at. Walt sits down next to him.

WALT

Tell me you can explain this.

JOHNNY

I... I can't.

After a long beat, Walt stands up.

WALT

Johnny, your prints are on the camera, and her car keys. You have no alibi, we can't account for your movements that night...

(a beat)

I have no choice...

JOHNNY

...I know.

WALT

John Smith, you're under arrest for the murder of Rachel Caldwell. You have the right to remain silent...

61 EXT. SHERIFF'S OFFICE - NIGHT 61

As Walt's car pulls up, revealing a mob of reporters waiting outside.

62 INT. PATROL CAR - NIGHT 62

Walt is surprised at the press being here.

WALT

Somebody must have tipped them off.

(CONTINUED)

62 CONTINUED: 62

JOHNNY  
(resigned)  
Let's get this over with.

Johnny puts his hands together and presents them to Walt.

JOHNNY (CONT'D)  
Better put the cuffs on. It's  
procedure.

63 EXT. SHERIFF'S OFFICE - NIGHT 63

Johnny and Walt run the GAUNTLET OF PRESS, fighting their way to the front door where TWO DEPUTIES clear a path.

REACTION MONTAGE - SERIES OF SHOTS:

63A STILLSON - INT. HOTEL 63A

getting his temples rubbed by his assistant Linda as he watches on the hotel television, an evil grin spreading across his face as his headache abates..

63B SARAH - INT. BANNERMAN HOUSE 63B

watching the arrest LIVE on TV - crying.

63C PURDY - INT. HIS OFFICE 63C

At his desk, watching the arrest on TV, his chin resting on his clasped hands as if in prayer -- the VIEW WIDENS to reveal a bottle of scotch. He reaches for a half empty glass...

63D BRUCE - EXT. SHERIFF'S STATION 63D

on the edge of the crowd of reporters watching Johnny being led inside, ashamed that he couldn't somehow stop this.

63E REBECCA - EXT. SHERIFF'S STATION 63E

Wrapped in her sister's sweat shirt watching the arrest from behind the press contingent. As Johnny is led past her, they exchange a look...

63F JOHNNY - EXT. SHERIFF'S STATION

63F

He looks at Rebecca, mouthing the words, "I didn't do this." As he is led away, A FLASH POPS and we FREEZE on Johnny, looking stoic, his face betraying his fear at what comes next...

SUPER: TO BE CONTINUED

FADE OUT.

END ACT FOUR

END OF PART ONE