

Production Company:  
Dead Zone Production Corp.

**THE DEAD ZONE**

"THE COLLECTOR"

Production #01-4002

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THE DEAD ZONE

"THE COLLECTOR"

TEASER

FADE IN:

1 INT. JOHNNY'S KITCHEN - DAY 1

A grilled-cheese sandwich begins to smoke in a fry pan on the stove, REVEALING JOHNNY, who has his back to this impending culinary disaster. At the moment, he's caught up in one of those mind-numbing, home shopping INFOMERCIALS on television.

A way too happy MAN and WOMAN demonstrate their new miracle product.

MAN (ON TV)  
Folks, this truly is a miracle product. It cooks, grills, fries, steams and smokes any meat, fish, poultry and vegetable product you can imagine.

Johnny has a pen and pad in hand.

JOHNNY  
(impatiently waits)  
Just give me the damn phone number.

MAN (ON TV)  
We're going to give you that phone number in just a few minutes.

JOHNNY  
Aw, come on!

MAN (ON TV)  
Right now, Rhonda, my lovely assistant is going to demonstrate the patented self-cleaning mechanism. Rhonda...

Johnny suddenly smells smoke and turns to SEE THE SANDWICH BURNING.

JOHNNY  
Aw, geez!

He hurries back to the stove and reaches for the handle of the pan -- OUCH! -- too hot. The SMOKE BUILDS in the kitchen.

The DOORBELL RINGS!

(CONTINUED)

1 CONTINUED: 1

Johnny shuts off the burner then grabs a dish towel and dumps the smoking pan into the sink.

The DOORBELL RINGS again!

JOHNNY  
Terrific. It's probably the fire department.

He tosses the dish towel in the sink and MOVES through the thick smoke towards the front door.

2 INT. FOYER - CONTINUOUS 2

Johnny OPENS the door to find SARAH.

JOHNNY  
Sarah? This is a surprise.

SARAH  
I was in the area. Is everything okay?

JOHNNY  
Terrific. I was just fixing lunch.

3 INT. KITCHEN - MOMENTS LATER 3

Johnny opens a window, fanning the smoke out with the dish towel. Sarah checks the damage in the sink.

SARAH  
What was it supposed to be?

JOHNNY  
Grilled cheese.

SARAH  
You seem to have the 'grilled' part figured out. Ever think about getting a housekeeper?

JOHNNY  
Every time I get hungry.

They share a smile.

3 CONTINUED:

3

JOHNNY

So, what's up?

SARAH

JJ mentioned something about an old baseball glove you said he could use.

JOHNNY

My father gave it to me before he died. You didn't have to come all the way over here. I could have dropped it by your place.

Johnny can see there's something else on her mind.

JOHNNY

Unless, there's something else on your mind?

SARAH

(caught)

Tough to fool a psychic.

JOHNNY

Or a friend.

4 INT. JOHNNY'S LIVING ROOM - MOMENTS LATER

4

They step out from the kitchen...

SARAH

I've been doing some volunteer counseling down at the woman's outreach center. They have a program for homeless women.

JOHNNY

Sounds terrific.

SARAH

It is. Truth is, I think I get more out of it than the women in the program do.

JOHNNY

How do you mean?

(CONTINUED)

4 CONTINUED:

4

SARAH  
(begins to get  
emotional)  
With Walt working late hours and  
JJ becoming more and more  
independent... I have so much  
more free time. It feels good to  
give back.

JOHNNY  
But there's something else, right?

SARAH  
(beat)  
There's a girl, her name is Erica.  
I've been helping her through the  
job training program. A few days  
ago she just stopped showing up.  
I have this terrible feeling.

JOHNNY  
A feeling?

SARAH  
That she's out there somewhere...  
in trouble.

Off this moment of decision, we're...

5 INT. COMMUNITY OUTREACH CENTER - DAY

5

A local under-funded social work operation. Flat lighting.  
Donated furniture, mismatched chairs, broken copy machine.

YOUNG WOMEN being trained to do secretarial jobs. Some  
have BABIES with them. Sarah shows Johnny around.

SARAH  
The center operates almost  
exclusively on private funding.

It's both sad and encouraging. She guides him to a cubicle  
with a COMPUTER.

(CONTINUED)

5 CONTINUED: 5

SARAH

This was Erica's work station.

Johnny sets his jacket down and starts moving around the station, gently using his hands to touch things, the chair, the desk and then the keyboard as *WHOOSH* --

6 INT. A PRINCESS BEDROOM - DAY/NIGHT - VISION 6

*Johnny stands in a perfectly decorated room. With a silk floral bedspread and matching pillows trimmed in delicate lace. The matching curtains are also trimmed in lace. It's like something built for a storybook princess.*

*There's a small vanity table against one wall. Johnny steps around to find a terrified young woman, ERICA (19). She's on the floor against the door.*

ERICA

*(crying)*

*Let me out of here! You hear me!*

*She gives up and sinks against the door.*

7 RESUME INT. COMMUNITY OUTREACH CENTER - DAY 7

Johnny snaps out of the vision. Sarah reads the bothered expression on his face.

SARAH

Did you see something?

JOHNNY

We need to talk to Walt.

Off this disturbing moment...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

8 INT. SHERIFF'S STATION - NIGHT 8

We open on Sarah handing Walt a photograph of her and the missing girl, Erica.

SARAH

This picture was taken a few weeks ago at the community center.

Walt passes it to Johnny.

JOHNNY

That's the girl I saw in my vision.

WALT

You have no idea where she was being held?

JOHNNY

It looked like a little girl's bedroom. Could be anywhere.

WALT

I checked the emergency call center. No one named Erica Carlson has been reported missing. If that's even her real name.

SARAH

Why would she lie?

WALT

Most of these women come from abusive relationships. Some of them don't want to be found. Sarah, do you remember anything this girl might have said? Somebody bothering her. An old boyfriend maybe.

SARAH

She didn't really talk about her personal life. I should have tried to get closer.

She's clearly upset.

WALT

I'll take the picture out on the streets, see if anybody recognizes her.

(CONTINUED)

8 CONTINUED:

8

JOHNNY  
I'll go with you.

Walt puts his hand on Sarah's shoulder.

WALT  
We'll do everything we can to  
find her.

9 INT. PRINCESS BEDROOM - NIGHT

9

Erica's on the floor, hair askew. Suddenly, the lighting in the room shifts, as several powerful wall mounted flood lights kick on, blasting a powerful white light directly into her face. She HEARS the lock opening outside. As the door swings slowly open we see the silhouette of a MAN. Erica lifts her head, still unable to see much because of the lighting.

MAN'S VOICE  
Don't look at me.

Erica does as she's told, looking down at the floor.

ERICA  
I want to go home. I won't tell  
anyone, I promise.

A pair of SNAKE SKIN COWBOY BOOTS step silently into the room (of course, we don't see the person wearing them). The boots step forward, passing just inches away from her as they move to a closet against the far wall.

ERICA  
I'm hungry.

A MAN'S HAND wearing a coiled snake ring reaches for the closet door and opens it.

ERICA  
(she begins to cry)  
Please, I just want to go home.

The ringed hand traces across a row of neatly hung party dresses, finally selecting a yellow one with green flowers. He pulls it off the hanger.

ERICA  
I'll do whatever you ask. Just  
don't...

The man tosses the dress down on the floor in front of her.

(CONTINUED)

9 CONTINUED:

9

The unseen kidnapper steps back across to the open door and turns to face her.

ERICA'S POV - SLOWLY FOCUSING

Erica steals a look at her unseen abductor, the bright lights making it nearly impossible to see him clearly.

MAN'S VOICE

Get dressed and fix your face.  
There's make-up on the table.

He closes the door as the lighting shifts back to the warmer overhead configuration. Erica looks at the dress, then rises to find a box full of expensive make-up on the vanity table.

10 EXT. LOW RENT NEIGHBORHOOD - ESTABLISHING - NIGHT

10

The outskirts of Bangor. A few prostitutes, johns and panhandlers linger along the sidewalk. Walt and Johnny show Erica's picture around. Walt stops a prostitute - TAMI, 25ish with long dark hair, a micro-mini skirt and boots. She turns to walk away...

WALT

Hold on! I want to ask you some questions.

TAMI

Sorry, officer, I was just waiting for my mother to pick me up.

WALT

Your mother?

Walt and Johnny share an amused look, then...

TAMI

For cheerleading practice.

She lights up as she recognizes Johnny.

TAMI

Hey, I know you!

WALT

You do?

JOHNNY

I don't think so.

(CONTINUED)

10 CONTINUED:

10

TAMI

I never forget a face. You're that mind-reading guy. I saw your picture in the newspaper. Wow, you're way hotter in person.

JOHNNY

Thank you.

TAMI

Hey, y'wanna touch me and guess your future?

She playfully opens her fake fur jacket to REVEAL a lacy push-up bra. Walt quietly enjoys Johnny's awkwardness --

JOHNNY

Sheriff, you wanna help me out here?

WALT

Do you recognize this girl?

He shows her the picture of Erica.

TAMI

(reacts instantly)  
My God --

JOHNNY

You know her?

Tami isn't sure she wants to get involved.

TAMI

I can't remember. No, I don't think so.

Walt needs to put a little pressure on her.

WALT

Normally, it's too damn cold out here to have my people roust you and your friends on a nightly basis. You withhold information in a criminal investigation and I'll make it my top priority.

TAMI

(beat)  
Her name is Erica...

WALT

Last name?

(CONTINUED)

10 CONTINUED: (2)

10

TAMI

I don't know. I swear! She used to crash at my place when the weather got bad.

JOHNNY

She's a colleague?

TAMI

She's a sweet kid. End of story.

WALT

When was the last time you saw her?

TAMI

I dunno, maybe a week ago. She stashed some stuff at my place.

JOHNNY

Okay if I take a look?

TAMI

I normally do appointments.

Walt gives her a hard look ...

TAMI

Anything for our boys in uniform.

11 EXT. RAINTREE MOTEL - NIGHT - (STOCK)

11

Establishing. It's the dive you'd expect.

TAMI'S VOICE

Let me get this straight.

12 INT. RAINTREE MOTEL - NIGHT

12

Tami leads Johnny and Walt into the small, slightly disheveled room. A few odd posters on the wall and a battered boom box on the dresser.

TAMI (CONT'D)

You can predict the winning Lotto numbers, but you don't?

JOHNNY

It's complicated.

(CONTINUED)

12 CONTINUED:

12

TAMI

It's crazy. What's the point of having super-powers unless there's some cash in it?

WALT

Step back and let the man do his job.

Johnny moves around the room, trying to pick up something.

JOHNNY

How long have you lived here?

TAMI

Six months.

WALT

This place has been a transient motel for nearly ten years.

TAMI

Can you at least tell me if I have a shot at The Publisher's Clearing House jackpot?

Johnny is zeroing in on the dresser.

WALT

One more question and I'll predict the next thirty days of your life. And trust me, Ed McMahon will not be involved.

Johnny touches the top dresser drawer, as WHOOSH --

13 INT. RAINTREE MOTEL - DAY/NIGHT - VISION

13

*He's THROWN into a sensual FAST REWIND VISION...*

*Tami is all around Johnny in various states of (un)dress with other "clients" in this one little room. It's an absolute BLUR. But the vision slows down at just the right moment...*

*Erica, the missing girl, walks into the room, pulls out the top dresser drawer and lifts the false bottom to find some cash.*

14 RESUME INT. RAINTREE MOTEL - CONTINUOUS

14

Johnny comes out of the vision.

(CONTINUED)

14 CONTINUED: 14

He finds the false bottom in the top drawer. It's empty.

JOHNNY

You keep money hidden in here.

TAMI

I used to leave Erica a few dollars  
for pizza.

He touches the false drawer and gets another quick HIT -

15 EXT. YARD - DAY - VISION 15

*Johnny stands in front of a suburban house. A perfectly manicured lawn. Clouds FLASH QUICKLY across the blue sky above him.*

*He notices a FLASH SERIES OF SCHOOL BUSES dropping and picking up students. A bus stop. He notices the number on the bus -- 226.*

16 RESUME INT. RAINTREE MOTEL - NIGHT - CONTINUOUS 16

Johnny comes out of the vision.

JOHNNY

We should go.  
(to Tami)  
Thank you for your time.

He and Walt move to the door.

TAMI

Tell me one thing, will ya?

Johnny turns.

JOHNNY

If I can.

TAMI

Is Erica ever coming back?

The big question hangs in the air between them...

17 EXT. STREET - BUS STOP - DAY 17

A school bus waits for the kids to climb aboard. AS THE CAMERA PANS the bus we see the number 226 printed on the back end.

(CONTINUED)

17 CONTINUED: 17

WALT'S VOICE

So we follow the bus until we  
find the house from your vision?

The CAMERA CONTINUES OFF the back of the bus and FINDS  
Walt and Johnny trailing it in Walt's cruiser.

18 INT. WALT'S CRUISER - DAY 18

JOHNNY

Assuming it has any connection to  
Erica's disappearance.

Walt can see that Johnny's getting pulled emotionally  
deeper into the case.

WALT

I appreciate you getting involved  
with this, John. I know it means  
a lot to Sarah.

They start off again as the bus DRIVES towards it's next  
stop. Johnny thinks back on his conversation with Sarah.

JOHNNY

(fishing)  
So, how are things at home these  
days?

WALT

(taken aback)  
Things are good. Things are very  
good.  
(beat)  
Why do you ask?

JOHNNY

No reason. No reason at all.  
(beat, then)  
Sarah did mention how you've been  
working late. How JJ's growing  
up.

WALT

Yeah?

JOHNNY

Nothing. Just making conversation,  
that's all.

(CONTINUED)

18 CONTINUED:

18

WALT  
(beat, then)  
Seems kind'a strange she'd bring  
up something like that and then  
just drop it.

JOHNNY  
Well, she did say...  
(beat, then)  
Forget it. It's not important.

WALT  
What?

JOHNNY  
Nothing. It's not even worth  
mentioning.  
(beat)  
I think maybe she feels a little...  
neglected.

WALT  
(jumps on it)  
Neglected? She said that? She  
used the word, 'neglected'?

JOHNNY  
It's only natural at this point  
in her life --

WALT  
'Neglected'? That's a little  
harsh, don't you think?

JOHNNY  
Walt, stop.

WALT  
I mean, sure, I've been a little  
preoccupied lately. Hell, it's  
not like I work in a damn car  
wash.

JOHNNY  
Walt, I'm serious, you need to  
stop.

WALT  
You try listening to everybody's  
problems all day long.

JOHNNY  
Walt --

(CONTINUED)

18 CONTINUED: (2) 18

WALT  
Sometimes I just want to get on a  
plane and fly to Las Vegas, or  
Australia --

JOHNNY  
WALT, STOP THE DAMN CAR!

Walt slams on the brakes.

WALT  
WHAT?!

Johnny nods out the front windshield. Walt turns to see --

19 THEIR POV - SMALL SUBURBAN HOUSE - DAY 19

The very same house from Johnny's Vision.

WALT'S VOICE  
The house from your vision?

JOHNNY'S VOICE  
That's it.

20 INT. WALT'S CRUISER - CONTINUOUS 20

Walt feels a little stupid, as he picks up the mic.

WALT  
I'll call it in. Get an ID on  
the owner.  
(beat, then)  
Listen, that stuff about workin'  
in a car wash and flyin' to  
Vegas...

JOHNNY  
It's okay, I get it. Trust me.

21 EXT. STREET - SHORT TIME LATER 21

Walt and Johnny sit across the street from the Vision house.

WALT  
The house is owned by a self  
employed C.P.A. named Richard  
Finney. Thirty-three, Caucasian,  
no priors.

(CONTINUED)

- 21 CONTINUED: 21
- JOHNNY  
There's something wrong here. I  
can feel it.
- They get out of the car, as --
- 22 INT. PRINCESS BEDROOM - DAY 22
- Erica sits at a vanity wearing the yellow party dress. She applies some eyeliner and stares at herself in the small round mirror. It's as if she's preparing herself for something she can't or doesn't want to imagine.
- ERICA  
(to herself)  
Nobody's comin' and you know it.  
You wanna get outta here? You're  
gonna have to do it yourself.
- 23 EXT. SMALL SUBURBAN HOUSE - LATER 23
- Walt approaches, Johnny slightly behind him. ROSCOE and a few SUPPORTING OFFICERS flank them both.
- WALT  
Cover the back. Stay alert. I'm  
not sure what we're dealing with  
here.
- Roscoe nods as he breaks off with the others.
- Walt and Johnny walk up the porch steps. Walt unhooks the strap on his holster and presses the DOORBELL.
- 24 OMITTED 24  
AND AND  
25 25
- 26 INT. UNKNOWN LOCATION (INT. SMALL APARTMENT) - CONTINUOUS 26
- A pair of now familiar snake skin cowboy boots step in frame as we HEAR a BELL RING.
- 27 OMITTED 27
- 28 EXT. SMALL SUBURBAN HOME - CONTINUOUS 28
- Walt RINGS THE DOORBELL AGAIN.

29 INT. PRINCESS BEDROOM - CONTINUOUS 29

The door slowly opens, as those familiar cowboy boots step into the open doorway. But Erica's gone. SHOT PANS up to REVEAL a MAN WEARING A CLEAR PLASTIC MASK. It's terrifying in it's simplicity. His eyes widen as he realizes the room is empty.

ERICA'S VOICE

Lookin' for somebody?

The MASKED MAN turns to his left and gets kicked hard in the crotch. He doubles over, grabbing for Erica as she fights her way past him. Even in pain, he's right behind her.

30 INT. HALLWAY - CONTINUOUS 30

Erica stumbles up the darkened hallway towards another closed door, as the Masked Man chases right behind her. She can HEAR the DOORBELL RINGING as she starts to scream, but the man quickly grabs her from behind, his large hand over her mouth. He drags her back up the hallway, as the BELL RINGS AGAIN.

MASKED MAN

You look nice in that dress.

31 EXT. SMALL SUBURBAN HOME - CONTINUOUS 31

Walt turns to Johnny.

WALT

Did you hear something?

JOHNNY

I'm not sure.

Walt presses the DOORBELL AGAIN.

32 INT. UNKNOWN LOCATION (INT. SMALL APARTMENT) - CONTINUOUS 32

The Unmasked Man pulls back the curtains and looks out a window...

32A INT. SMALL APARTMENT - DAY - CONTINUOUS 32A

Those snake skin boots calmly stride towards the door as we hear the BELL RINGING. He reaches for the doorknob, his other hand moving behind his back holding the plastic mask. As he OPENS the door --

33 EXT. THE SUBURBAN HOME - CONTINUOUS 33

The front door opens to REVEAL a slightly bewildered plain-Jane looking HOUSEWIFE.

34 INT. UNKNOWN LOCATION (INT. SMALL APARTMENT) - CONTINUOUS 34

The door opens to REVEAL a TEENAGE BOY holding a pizza box outside. A small delivery truck sits parked behind him.

TEENAGE BOY  
Double pepperoni with extra  
mushrooms?

35 EXT. SMALL SUBURBAN HOME - CONTINUOUS 35

Her oafish looking boyfriend, RICH appears next to her.

RICH  
Can I help you, officer?

Off Johnny's look. How could he be so wrong?

36 OMITTED 36  
THRU THRU  
39 39

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

40 INT. SMALL SUBURBAN HOME - KITCHEN - NIGHT 40

A swarm of police activity has now come to a close. Walt steps up to where Johnny is standing. Linda and Rich nearby.

WALT

Checked the house top to bottom.  
There's nobody here.

(to the other officers)

Alright, let's pack it up.  
Everybody out.

JOHNNY

You can't just walk away.

WALT

There's nobody here, John.

JOHNNY

We're missing something.

LINDA

Is there anything else we can do?

WALT

No, Ma'am. You've been very  
cooperative. Thank you.

Walt shakes their hands. He looks at Johnny, who reluctantly shakes her hand too.

41 INT. PRINCESS BEDROOM - NIGHT - VISION 41

*It's the same room from Johnny's previous Vision. He sees the girl on the floor, but when she looks up it's not Erica's face, it's Linda's. A familiar, but affordable song can be heard in the background...*

42 RESUME INT. SMALL SUBURBAN HOME - NIGHT - CONTINUOUS 42

WHOOSH. We're out of the vision. Johnny stares at Linda.

JOHNNY

He took you, too.

Linda pulls her hand away.

LINDA

I beg your pardon?

(CONTINUED)

42 CONTINUED:

42

JOHNNY

You were abducted, weren't you?

RICH

What are you talking about? Who are you?

Walt looks at Johnny, then back at Linda...

WALT

We're searching for a missing girl, a possible kidnapping. If you have any information...

LINDA

I don't know what you're talking about.

JOHNNY

That's not true.

RICH

I'm going to ask you to leave now. Both of you.

Walt has no choice but to comply.

WALT

He's right. Let's go.

JOHNNY

I saw her. I was there in the room...

Johnny stops as he realizes he can't force the issue any further. He reluctantly walks away.

43 INT. SUBURBAN HOME - FOYER/LIVING ROOM - MOMENTS LATER

43

Linda shuts the front door behind Walt and Johnny. Rich sits down on his recliner in front of the TV. Linda stands, her back slightly to him, her eyes transfixed out the front window. She's been affected by the encounter in a silent, but profound way.

RICH

That was strange.

LINDA

Very.

RICH

What do you think it was all about?

(CONTINUED)

43 CONTINUED:

43

LINDA

I'm not sure. Mistaken identity,  
I'd imagine.

RICH

Right. That's probably what it  
was.

Rich zones in on the television, using the remote to channel surf. Linda stands near him, but thousands of miles away. Her eyes begin to scan a group of framed photographs sitting on a table.

RICH

You okay?

INSERT - FRAMED PHOTOGRAPHS

Photographs of her life with Rich. There's one constant image in every picture, the expression of numb discontent in Linda's eyes. It's like looking at the ghost of herself. Behind her Rich continues watching television.

RICH

"Jeopardy's" comin' on.

LINDA

I'll be right there.

The SHOT PUSHES TIGHTER on her as we see something shift.

44 EXT. STREET / INT. WALT'S CRUISER - NIGHT

44

Walt and Johnny approach the cruiser. Johnny seems deflated and frustrated.

WALT

Don't beat yourself up. Nobody's  
right all the time.

JOHNNY

I'm not wrong. She's lying.

WALT

What do you want me to do? Arrest  
her for denying a vision.

Walt looks over at Roscoe, who's heading for his car.

WALT

I want you to go back over to  
Harrison Street.

(CONTINUED)

44 CONTINUED:

44

ROSCOE  
The Raintree motel?

WALT  
Room 16. Bring the print guys.  
I want everything that room knows  
on my desk in two hours.

ROSCOE  
I'm on it.

Walt starts the car.

WALT  
Something'll turn up.

JOHNNY  
What if it doesn't?

Walt considers that possibility, puts the car in DRIVE  
and hits the gas --

JOHNNY  
Walt!

Walt sees it too and jams the brakes, REVEALING - Linda  
standing directly in front of the car, her eyes seem to  
be filled with a new resolve.

LINDA  
I can help you find the girl.

Off this bizarre, unexpected moment --

45 INT. SHERIFF'S STATION - WALT'S OFFICE - SHORT TIME LATER 45

Linda sits with her hands folded neatly in front of her.  
Walt and Johnny sit opposite her. She gazes out at Rich  
in the adjoining room. He sits quiet, seemingly oblivious  
to the situation as he reads a thick, sci-fi paperback  
novel.

JOHNNY  
He doesn't know what happened,  
does he?

A single tear rolls down her cheek, otherwise she appears  
remarkably unaffected.

LINDA  
He's a good man. Decent. He  
won't understand this.

(CONTINUED)

45 CONTINUED:

45

JOHNNY

This?

She looks at him, then resumes her stoic pose.

WALT

Have you been to the Raintree Motel?

LINDA

I have.

JOHNNY

Room 16.

Linda seems quietly impressed and surprised by his knowledge as it concerns her past life.

JOHNNY

It's what I do.

WALT

Tell me about your abduction.

LINDA

(beat)

It was three years ago December. It was a cold night. The kind of cold you feel deep down in your bones. It was late. I'd been working all night and I was tired. I crossed between two buildings when he grabbed me. He put his...

She hesitates --

JOHNNY

It's okay. You're safe here.

COLD AIR exhales from her lips.

LINDA

He put his hand across my mouth. I smelled chemicals, then I blacked out. When I woke up, I was in the dark...

*The camera SPINS around Linda --*

46 INTERCUT: VISION (INT. PRINCESS BEDROOM - NIGHT) 46

*She wears the same clothes, in the same chair, but the room is DARK behind her. We are in a lucid VISION. The song "Chances Are" FADES UP in the background. Her breath is visible. Johnny is also in the room with her, touching her hands.*

JOHNNY

Did he hurt you?

LINDA

Not at first. I was so frightened.

Linda breaks down into tears.

JOHNNY

You're doing great. Just relax.

*Linda's whole appearance suddenly and magically CHANGES. Perfectly placed makeup on her eyes, her hair no longer pulled back - but flows down to her shoulders (a wig). She wears a powder blue dress with long sleeves.*

LINDA

He brought me pretty dresses and expensive make-up. He had a way about him, gentle, but dangerous. There were times when I thought I was the only woman left in the world. He punished me when I made mistakes.

JOHNNY

Mistakes? What kind of mistakes?

*The faint sound of a TRAIN WHISTLE approaches. Johnny scans the room. Just a closed door.*

LINDA

"The dress must never be wrinkled. A neatly pressed dress makes for a clean and presentable woman."

*There is a discomfoting ease in the way she speaks. The train whistle is coming closer...*

LINDA

"The makeup should be subtle. Too much makes a woman look cheap. Hair should be neatly combed and above the shoulders..."

*The SCENE SPEEDS UP, FLASHING IMAGES, and then --*

46A INT. SMALL APARTMENT - VISION - CONTINUOUS 46A

*The room is dark as a man's hand slides firmly around her throat. She drops to her knees and stares up at him.  
The train whistle CRESCENDOS!*

(CONTINUED)

46A CONTINUED:

46A

LINDA  
Please?! Give me another chance.  
I'll be whatever you want me to  
be. I can be exactly what you  
need...

*Camera SPINS to REVEAL that it's Johnny's hand. He releases his grip on her throat, his face tells us how bothered he is by the moment.*

WHOOSH.

47 RESUME SCENE - ROOM IN SHERIFF'S STATION - CONTINUOUS

47

Linda. Walt. All back to normal...

JOHNNY  
There was a train whistle.

LINDA  
(under her breath)  
In the distance. I'd nearly  
forgotten.

WALT  
Freight trains still run routes  
out of Bangor.  
(to Linda)  
Why didn't you report this to the  
police?

LINDA  
I was faceless. Nameless. Living  
on the streets. Who would have  
believed me?

She looks up at Walt, who glances back at Johnny.

JOHNNY  
We appreciate your help.

LINDA  
There's just one thing I ask in  
return.

WALT  
What's that?

LINDA  
I want to come with you. I want  
to be there when you find him.

As they consider this unusual request, a Deputy ENTERS

(CONTINUED)

47 CONTINUED: 47

with a piece of paper in his hand.

DEPUTY

We just got a hit off the  
photograph. A positive ID on the  
missing girl.

Walt takes the slip of paper.

WALT

I better go call Sarah, tell her  
not to hold dinner -- again.

48 INT. BANNERMAN HOUSE - NIGHT 48

Sarah is sitting alone, playing her cello. The PHONE  
RINGS. She keeps playing. More RINGS. Finally, she  
answers it.

SARAH

Hello.

49 INTERCUT: INT. WALT'S OFFICE - NIGHT 49

WALT

How's my beautiful wife?

SARAH

Any news about Erica?

WALT

That's why I'm calling. Bangor  
P.D. got a positive match off the  
photo. Her real name is Erica  
Carter. There's a mother living  
up near Glacier Lake. They haven't  
been able to make contact yet.

SARAH

Glacier Lake? That's less than  
an hour from here.

(beat)

I should have paid more attention.

WALT

Sarah, it's not your fault.

(CONTINUED)

49 CONTINUED: 49

SARAH

We're so understaffed down at the center, the phones don't even work half the time... It's amazing anybody ever gets helped.

WALT

Listen, as soon as this is over, we're gonna take some time. Just you and me.

Johnny steps into the room --

WALT

I gotta go. -- Me too. Bye.  
(hangs up)  
Let's go find this girl.

Walt sets the picture of Erica down on the desk, as the CAMERA PUSHES TIGHT on it.

MATCH CUT TO:

50 INT. BANNERMAN HOUSE - CONTINUOUS 50

Sarah looks at the photo, then begins to play again. We realize she has a plan.

51 INT. SHERIFF'S STATION - WALT'S OFFICE - NIGHT 51

A Deputy walks in carrying a box of stuff.

WALT

Is that from the Raintree?

DEPUTY

Dusted the room for prints.

WALT

Anything interesting?

DEPUTY

Not unless you count two members of the Cleaves Mills city council, the Mayor's brother and the town librarian.

Johnny reaches into the box. Picks up a few items, then a small TEDDY BEAR. We CLOSE in on the teddy bear's button eyes...

52 INT. SMALL APARTMENT - NIGHT - VISION

52

*There's a small table in the center of the room and two wooden dining chairs. The song "Chances Are..." by Johnny Mathis plays on a small record player.*

*POV through the clear mask's eyes - think the opening of the film 'Halloween'. We hear heavy BREATHS.*

*Erica sits wearing the yellow dress. Two candles are lit on the table.*

*Continue POV: The Masked Man uncovers a tray revealing plates of steak, potatoes, vegetables.*

*Erica reaches for the food, but the Man slams his hand down on the table.*

MASKED MAN

*Napkin.*

*RRRIP!*

*Johnny is now in the room with them. Observing. The Man carefully cuts his meat, his eyes continually watching her through the mask.*

MASKED MAN

*Eat.*

*Erica awkwardly picks up her fork. There's a BEAT as she notices the steak the knife across the table from her. Could she use it as a weapon? Could she attack him from here and get away? She contemplates her move, then decides to eat. The Man suddenly FIXATES on the corner of her mouth. Her lipstick seems to be a little off.*

MASKED MAN

*What is that?*

ERICA

*What?*

*His tone suddenly dark and angry as he sets down his knife and fork.*

MASKED MAN

*Why is it so hard for you to understand? Why can't you see what I'm trying to do?*

ERICA

*What is it? I'll fix it.*

(CONTINUED)

52 CONTINUED:

52

*MASKED MAN*

*Why does it have to be fixed?!  
Why can't you just do it right  
the first time?*

(CONTINUED)

52 CONTINUED: (2)

52

*He picks up her plate and SMASHES it against the wall. She cowers from the debris coming off the wall.*

*She notices the steak knife clatter down on to the floor a few feet away. She isn't sure if, in his rage, her masked captor is aware of just how close she is to it.*

MASKED MAN

*Look at yourself!*

*He forces her to look into a small hand-held mirror. She's crying and trembling as she stares back at herself in the reflection.*

MASKED MAN

*Does that look pretty? Do you think that's what I want? Do you?! Answer me!*

*She's trying not to lose it completely, as she eyeballs the knife beneath her.*

MASKED MAN

*You're just like the others. Imperfect. Flawed. Disgusting.*

*But she still has an eye on that knife.*

MASKED MAN

*Stop your blubbering.*

*She seizes the opportunity and grabs the knife off the floor, spins and LASHES out at him, ripping the mask off!*

*But to our surprise it's JOHNNY SMITH underneath the mask.*

*There's a DESPERATE STRUGGLE as he fights the knife out of her hand and forces her back into the seat.*

ERICA

*I'm sorry. I didn't mean it.*

JOHNNY/MASKED MAN

*I show you kindness and this is how you repay me.*

ERICA

*I didn't see anything... I would never say anything to anybody. Ever.*

*He considers her for a moment.*

(CONTINUED)

52 CONTINUED: (3)

52

JOHNNY/MASKED MAN

*I believe you.*

*He steps around behind her, out of her sight.*

*When he is REVEALED again, he's wearing the mask and Johnny appears again as an OBSERVER.*

ERICA

*We can try again. I'll be better  
this time. I promise.*

*He picks up the plastic bag filled with cosmetics and  
dumps the contents on the table in front of her.*

MASKED MAN

*I'm afraid our lessons are over.*

*He gently touched her face from behind, the suddenly,  
he slips the PLASTIC BAG quickly over her head. The  
CAMERA MOVES QUICKLY OFF HER as we HEAR her MUFFLED  
STRUGGLE and Johnny watches in horror.*

53 RESUME INT. SHERIFF'S STATION - NIGHT - CONTINUOUS

53

*Back with Johnny. His face says everything.*

WALT

*What's wrong?*

JOHNNY

*Erica, she tries to escape. She  
sees his face and he kills her.*

*And off this terrifying moment of realization...*

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

54 INT. SHERIFF'S STATION - MOMENTS LATER 54

Walt and Johnny talk just outside of Walt's office.

WALT

And you have no idea if what you saw is Erica's future or her past?

JOHNNY

No, but either way we can't stop looking.

WALT

There's nothing about this guy that feels remotely familiar. He takes his victims and then lets them go. He dresses them up and tears them down. It's crazy.

JOHNNY

Psychotic actually.

WALT

And now you tell me he's crossed the line. That he's killed this girl. Or he's going to, if we don't stop him. Hell, I'm not even sure where to begin.

Johnny stares through the window into Walt's office at Linda and gets an idea.

JOHNNY

Maybe we begin at the end.

Off Linda sitting quietly --

WALT'S VOICE

Are you sure this is where you were picked up?

55 EXT. ESTABLISHING - LONE HIGHWAY - NIGHT 55

A massive WIDE SHOT: a thin RIVER splits miles of open farmland. A CAR drives alongside it.

56 INT. WALT'S CRUISER - CONTINUOUS 56

Walt drives with Linda beside him and Johnny in the back.

(CONTINUED)

56 CONTINUED: 56

Linda stares out the window, a bleak sadness in her eyes.

LINDA

I flagged down a passing truck.

WALT

This road runs thirty miles along  
the river. Another twenty minutes  
and it's going to be dark.

Johnny gets a frustrated look from Walt in the rear-view  
mirror.

JOHNNY

Linda, if you could just --

She suddenly notices a bullet riddled street sign --

LINDA

(suddenly)

Here! It was right here!

The car skids to an abrupt STOP.

57 EXT. MILLINOCKET RIVER - NIGHT 57

A river bank off a dirt road. Linda leads Walt and Johnny  
to an embankment near the river. Next to an old, abandoned  
refrigerator and some other discarded debris.

LINDA

This is where he let me go. It  
was dark and I sat here until  
morning. I remember the warmth  
on my face as the sun broke over  
that ridge.

There's a weird melancholy to her voice. Johnny is  
suddenly SPUN in a Vision --

58 EXT. MILLINOCKET RIVER BANK - DAWN - VISION 58

*Time spins back.*

*Johnny notices Linda, bound and blindfolded.*

*And then ANOTHER GIRL stands behind him. Hands bound in  
front. Dirty. Emaciated. A girl we've never seen before.  
She CRIES uncontrollably.*

*Johnny watches her wander off down the river embankment.*

*Then, from behind her, another GIRL (18), causes Johnny*

(CONTINUED)

58 CONTINUED: 58

*to fall back in shock as still another blindfolded WOMAN appears behind him.*

JOHNNY

*There were other victims...*

*Soon, additional WOMEN surround him and the tree. All terrified and lost.*

59 RESUME EXT. MILLINOCKET RIVER - NIGHT - CONTINUOUS 59

*WHOOSH.* Johnny comes out of this disturbing vision. It's peaceful and still, a calm in stark contrast to the strikingly horrific images he's just experienced.

JOHNNY

Six, maybe seven. This guy, he doesn't abduct women - he collects them.

Walt's cell phone RINGS.

WALT

Bannerman -- Yeah, I got it.

He shuts off the phone.

WALT

That was Roscoe. Turns out there's a two-lane service road that crisscrosses a freight line about 80 miles north of here. It's not on the map.

60 EXT. A RUNDOWN TRACT HOME - NIGHT 60

Sarah stands on the front steps, apprehensive. The mailbox reads "CARTER". Behind her a broken down cab pulls up and a woman gets out carrying a few grocery bags.

DENISE CARTER. Life has beaten her down. As she approaches Sarah at the front steps --

DENISE

I don't need whatever it is your sellin'.

She starts to unlock her door.

SARAH

Mrs. Carter?

(CONTINUED)

60 CONTINUED:

60

DENISE

That's right. Who are you?

SARAH

My name is Sarah Bannerman. I  
got your address from the Sheriff's  
department -

The woman's cold detachment suddenly becomes apprehensive concern.

DENISE

Sheriff?

SARAH

You haven't been contacted yet?

DENISE

Phone's out of order and I've  
been gone since mornin'.

(beat, warmer)

I know what this is. I told the  
man my car's been in the shop.

SARAH

Your car?

DENISE

It's hard to hunt for a job without  
one. I only need another few  
days to make things right.

SARAH

I'm sorry, are we talking about  
the same thing?

DENISE

You came here to collect the rent  
money. Like I said, my car...

SARAH

I'm here about Erica.

The woman's demeanor shifts again -- hard and cold.

SARAH

I'm sorry to be the one to tell  
you this, but your daughter is  
missing.

DENISE

You didn't come to evict me?

(CONTINUED)

60 CONTINUED: (2) 60

SARAH

No.

The woman moves to close the front door. Sarah puts her hand up to stop it.

SARAH

Did you hear what I said? Your daughter is in trouble.

The woman holds herself still for a moment, then looking Sarah straight in the eyes...

DENISE

I got no daughter. Not for nearly three years.

She shuts the door, leaving Sarah quietly stunned and confused.

61 EXT. "GAS CITY" TRUCK STOP - NIGHT 61

A gas/food/lodging/weigh station. Walt, Johnny and Linda step out of the car and smell something bad.

WALT

What's that smell?

JOHNNY

Not the blue plate special, I hope.

Linda has a specific, but subtle reaction to it.

WALT

Take my coat inside. I'm gonna show the picture around... see if anybody recognizes her.

Linda watches intensely as Walt drops his car keys into his jacket pocket and hands it to Johnny.

62 INT. RUSTIC DINER - NIGHT 62

Johnny and Linda sit at a booth drinking coffee. Linda has a sandwich she hasn't touched. The diner is filled with late-night truckers and night owls.

JOHNNY

You're not eating.

(CONTINUED)

62 CONTINUED:

62

LINDA

I'm not hungry.

JOHNNY

Mind if I ask you a personal question?

LINDA

More personal than wandering through my memories?

Johnny takes the shot and continues --

JOHNNY

Why did you change your mind and decide to help us?

LINDA

(beat)

Do you have any idea what it's like to have your life torn in half? To measure every second of your existence through the center line of one unimaginable event?

JOHNNY

Surprisingly, I do. Why take yourself back there again?

She considers the question...

LINDA

I want to see the look in his eyes. The expression on his face when he sees me.

JOHNNY

Redemption.

LINDA

That's just a word.

(beat)

You go through something and it changes you. It holds a mirror up against everything that's ever, or ever will happen to you from that point forward. In some ways you could say that my life began and ended while I was with him.

JOHNNY

You survived. That must count for something?

LINDA

Life should be about more than survival, shouldn't it?

(CONTINUED)

62 CONTINUED: (2)

62

A WAITRESS interrupts, holding two pots of coffee.

WAITRESS

How 'bout some dessert?

JOHNNY

No, thank you. Just the check.

LINDA

That smell outside?

WAITRESS

The lye.

JOHNNY

Excuse me?

WAITRESS

Lye. To make the soap. The factory is 'bout 10 miles up the mountain. It's been closed for nearly three years, but you can still smell the lye when the wind kicks up.

Linda suddenly spills her coffee breaking the moment.

LINDA

I'm such a klutz. Is there a bathroom?

WAITRESS

Back corner, underneath the giant hub cap.

Linda gets up as Johnny uses napkins to clean up the spill. She hesitates and looks him in the eyes.

LINDA

I'm very sorry.

JOHNNY

It was just an accident.

She considers him a beat, then moves away. Johnny has a strange feeling about the moment, but shakes it off and continues to help wipe up the spilled coffee.

63 OMITTED 63  
AND AND  
64 64

65 INT. DINER - MOMENTS LATER 65

Johnny walks up to the cash register. Sees a BELL with a note: "Ring for service." As Johnny touches the bell:

66 INT. DINER - NIGHT - VISION 66

*WHIPS into...*

*A mysterious MAN - a trucker cap pulled down low over his eyes. He pays for some take-out.*

WAITRESS

*Two steak dinners, rare, with all the trimmings. Looks like you got company?*

MAN'S VOICE

*Just a friend.*

*As he hands her the money, we see that familiar coiled snake ring. Hold on, 'cause this is gonna move FAST. RRRip! We MORPH into --*

67 INT. SMALL APARTMENT - NIGHT - VISION 67

*Dinner table. Erica. It's exactly the way Johnny saw it before. Mascara runs down her cheeks.*

*QUICK FLASHES that take us through the DINNER SPILLING, the PLATE FLUNG AGAINST THE WALL, the ATTACK WITH THE KNIFE and to the end, where he DUMPS OUT THE CONTENTS OF THE PLASTIC BAG, the items FROZEN IN MID AIR. These are the very moments leading up to her murder.*

MASKED MAN

*There won't be anymore lessons.*

*RRRip! The Masked Man reaches for the PLASTIC BAG.*

*Only this time the vision FREEZES. Johnny zeroes in on the man's wrist watch.*

*It reads 11:55PM, 22nd day of the month.*

68 RESUME INT. DINER - NIGHT - CONTINUOUS 68

Johnny comes out of the vision, checks his watch:

(CONTINUED)

68 CONTINUED: 68

JOHNNY  
It's today. We've got less than  
hour.

He SCRAMBLES to the Women's Room, bangs on the door.

JOHNNY  
Linda? We have to go!  
(beat)  
Linda?

He slowly opens the bathroom door. It's empty. SHIT!

69 EXT. DINER - MOMENTS LATER 69

Johnny runs outside to find Walt talking to a few truckers.

JOHNNY  
Did you see her?

WALT  
Who?

JOHNNY  
Linda. Did she come by here?

WALT  
Not that I saw. John?

Johnny RUSHES towards the parking lot, Walt quickly  
FOLLOWS.

70 EXT. PARKING LOT - CONTINUOUS 70

An empty parking spot. Walt's cruiser is gone. There it  
is. The cold hard reality of it. Off Johnny...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

71 EXT. "GAS CITY" TRUCK STOP - NIGHT - MOMENTS LATER 71

Johnny and Walt stand in the parking lot.

WALT

How the hell did she get my keys?

Johnny thinks BACK...

71A FLASHBACK - INT. DINER - NIGHT 71A

Linda gets out of the booth after spilling her coffee.

LINDA

I'm very sorry.

JOHNNY

It was an accident.

Johnny resumes wiping up, as we SEE Linda slip her hand into the pocket of Walt's jacket (it's draped across the back of the seat) and walk off towards the back of the diner.

71B RESUME - JOHNNY AND WALT - EXT. TRUCK STOP - NIGHT 71B

WALT

She must have realized we were close to finding him.

JOHNNY

There was something she remembered, a sound, a taste, a... smell.

Johnny glances back into the diner.

72 INT. DINER - MOMENTS LATER 72

Johnny and Walt follow the waitress up the aisle.

JOHNNY

You mentioned a soap factory?

WAITRESS

Only thing left is the production plant. Nobody goes up there anymore... except Mister Sudz.

(CONTINUED)

72 CONTINUED:

72

JOHNNY

Mister Sudz?

WAITRESS

That's what everybody calls him.  
Don't know his real name. He's  
caretaker. Personally, I don't  
know why anybody'd want to live  
up there cut off from civilization.

JOHNNY

Mister Sudz, was he in here earlier  
tonight?

WAITRESS

Come to remember he was here.  
Ordered --

JOHNNY

(finishes her sentence)  
Two steak dinners to go.

She gives Johnny a curious look and walks away.

(CONTINUED)

72 CONTINUED: (2)

72

JOHNNY  
(to Walt)  
I saw this guy, this Mister Sudz.  
He was here picking up food. The  
same food I saw on the table when  
Erica was killed.

WALT  
We have to get to that soap  
factory.

JOHNNY  
Tough without a car.

The SOUND of a heavy CLUTCH draws Walt's attention to an  
18-wheeler about to pull out of the parking lot.

72A EXT. TRUCK STOP - NIGHT - CONTINUOUS

72A

Walt rushes out of the diner and blocks the path of the  
big truck --

WALT  
County Sheriff! Stop your vehicle!

Walt climbs up into the passenger side of the cab and  
turns to look though the front window at Johnny.

WALT  
(SHOUTS to Johnny)  
You comin' or not?!

73 EXT. SOAP FACTORY - ESTABLISHING - NIGHT

73

Metal gates closed, but not locked. *KEEP OUT -- NO  
TRESPASSING* signs all around. Across a weed strewn parking  
lot stands the silent behemoth, the massive soap factory.  
250,000 plus square feet of production, packaging, business  
offices and assorted rooms and chambers. The ideal place  
to keep another human being captive.

Walt and Johnny jump down out of the cab of the big rig,  
as the truck powers away up the dark mountain road.

WALT  
Somebody forgot to leave the lights  
on.

JOHNNY  
Not a bad place if your hobby is  
kidnapping.

(CONTINUED)

73 CONTINUED: 73

WALT  
Or murder.

They open the gate and make their way towards the shadowy factory.

74 FAR SIDE OF THE STRUCTURE 74

They come around the corner to FIND Walt's cruiser, the driver side door is open. Walt quickly checks the car.

JOHNNY  
At least we know she's here.

WALT  
And why she took off.

JOHNNY  
What do you mean?

WALT  
Shotgun's missing. I think she came here to kill him.

Walt grabs the hand mic. Off the dash.

WALT  
(into the mic)  
Unit 1, requesting back-up on Rural Route 6, ten miles north of the Gas City Truck Stop. Over.

DISPATCHER  
Roger, Unit 1. Back-up units are 10:13 to your location. Over.

WALT  
Roger. Unit 1 out.

Johnny looks at his watch. It reads: 11:35PM.

JOHNNY  
We can't wait for them.

WALT  
Twenty minutes.

JOHNNY  
Which might be one minute longer than Erica has to live.

WALT  
Johnny, look at this place. It'll take a half dozen officers to sweep and secure a building this size.

(CONTINUED)

74 CONTINUED:

74

JOHNNY

He's going to kill her, Walt. If  
Linda doesn't get to him first.  
We can't sit here while it happens.

WALT

You ever see what a 12-gauge  
shotgun can do to a human being?

Walt pops the trunk, pulls out a bullet-proof vest and  
hands it to Johnny.

WALT

Put it on.

75 INT. SOAP FACTORY - MOMENTS LATER

75

Johnny and Walt ease into the darkness of the building.  
There's just enough moonlight filtering in through a set  
of giant skylights to allow them to see, but not enough  
to allow them to see everything. They both carry  
flashlights.

WALT

I'll check the other side. You  
stay here.

JOHNNY

No. Walt, she's here because of  
me. I'm not going to stand here  
and do nothing.

Walt can tell he's serious.

WALT

Alright, but I want you to take  
this.

Walt pulls his gun out of his holster.

JOHNNY

I don't do guns. Besides, I might  
shoot you by mistake. How would  
I explain that to Sarah and JJ?

WALT

I don't like the idea of leaving  
you unarmed.

JOHNNY

I'm a psychic, remember?

Walt checks the strap on Johnny's vest and MOVES QUICKLY

(CONTINUED)

75

CONTINUED:

75

into the darkness. Johnny checks the weight of the metal flashlight in his hand.

(CONTINUED)

75 CONTINUED: (2) 75

JOHNNY  
(to himself)  
I'm a psychic remember? You're  
gonna be a dead psychic.

He eases forward letting the flashlight guide his way.

76 OMITTED 76

77 INT. SOAP FACTORY - CONTINUOUS 77

Walt makes his way through a series of vacated offices.  
On one of the glass doors it reads, BOOK KEEPING DEPT.  
It's spooky, creepy stuff.

78 INT. SOAP FACOTORY - WITH JOHNNY 78

He CONTINUES forward, suddenly noticing a door that's  
been left slightly open. He crosses to it, touching the  
door knob. WHOOSH

79 *JOHNNY IS IN A VISION* 79

*Linda, shotgun in hand, moves to the door and opens it,  
vanishing into the darkness of the adjoining space. WHOOSH*

80 RESUME SCENE 80

Johnny's quickly out of the vision. He carefully moves  
through the doorway into the darkness.

80A WITH JOHNNY - CONTINUOUS (FORMERLY SC. 76) 80A

It's dark. Creepy. Johnny sweeps on the flashlight beam  
across some old, rusted machinery. There're numerous  
vats and canisters marked *FLAMMABLE* and *EXPLOSIVE*. He  
steps up to a large metal vat and shines the light down  
into it. It's an old lye filter used to manufacture soap.  
It's now crusty and stinks badly. A fire hazard.

He notices another door with light coming from underneath  
it. He shuts off the flashlight, instead holding it like  
a weapon and reaches for the door knob.

81 INT. SMALL APARTMENT - NIGHT - CONTINUOUS 81

The door eases open as Johnny steps cautiously into another

(CONTINUED)

81 CONTINUED:

81

room, but this one feels different, as if someone might be living here. There's a small kitchenette. Johnny notices a coffee maker and touches it to see if it's warm.

(CONTINUED)

81 CONTINUED: (2) 81

He realizes he's not alone, but where is everybody? He notices something lying on the bed. He crosses and picks it up. LINDA'S BLOUSE. Off the blouse...

82 INT. SMALL APARTMENT - NIGHT - VISION 82

*WHOOSH. We're in the same recurring vision of Linda wearing the powder blue dress. Her breath, visible. "Chances Are" heard in the background. The train whistle BLOWS.*

*The Masked Man stands over her, his hand on her throat.*

LINDA  
*Please! Give me another chance.  
I'll be what you want. I can be  
exactly what you want...*

LINDA'S VOICE  
(overlapping from  
Sc.85)  
Don't look so dejected Johnny.

Johnny SPINS around...

83 OMITTED 83  
AND AND  
84 84

85 RESUME INT. SMALL APARTMENT - NIGHT - CONTINUOUS 85

Johnny *WHOOSHES* out of the vision to find Linda standing behind him - holding Walt's shotgun and wearing the now familiar powder blue dress.

Before he can react, Linda introduces the butt of the shotgun to Johnny's face -- knocking him OUT COLD. She stands over him, holding the 12-gauge.

LINDA  
*You showed me exactly where I  
needed to be.*

She seems different, as if we're meeting her for the first time.

86 INT. SOAP FACTORY - CORRIDOR - NIGHT 86

Gun drawn, Walt MOVES cautiously along a dark corridor. He STOPS as he HEARS THE FAINT SOUND OF A WOMAN'S VOICE CALLING FOR HELP.

(CONTINUED)

86 CONTINUED: 86

He MOVES towards an old service elevator.

87 INT. SMALL APARTMENT - NIGHT 87

Johnny wakes up as a cup of cold water is splashed in his face. He's lying on the floor, his nose bloodied and his brain cells slightly scrambled.

JOHNNY'S HAZY POV - LINDA

She stands watching him, the shotgun in her hands.

JOHNNY

Linda?

LINDA

I don't expect you to understand this. I don't completely understand it myself.

She steps forward into the light, as Johnny's senses clear. She looks different. Her hair down (she's wearing the wig). Her face made up. She looks surprisingly glamorous. Just like in his previous visions (Scene 46).

LINDA

When this is over, I want you to tell them it was you who came to me.

There's a weird look in her eyes, like she's found some strange sense of inner peace.

JOHNNY

Killing this man isn't going to fill up what's missing in your life.

LINDA

(amused)

You really can't see it, can you?

(beat)

I have no intention of killing him. I never did.

It's in this very moment that Johnny sees the unbelievable, unimaginable truth of the situation.

JOHNNY

You've come back to be with him.

(CONTINUED)

87 CONTINUED:

87

LINDA

You opened the door to feelings  
I'd forgotten. Emotions I'd pushed  
out of my memory.

She turns on a portable cassette player.

JOHNNY

Linda, listen to me. What you're  
going through, it's not your fault.  
It's called Stockholm Syndrome.

She begins to become agitated.

LINDA

You don't understand...

JOHNNY

It happens to people who've been  
kidnapped. They begin to  
sympathize with their abductor.

LINDA

That's not how it is...

JOHNNY

It happened to Patty Hearst. To  
prisoners of war.

LINDA

(flares)

I DON'T WANT TO HEAR ANYMORE!

She MOVES QUICKLY towards him with the shotgun leveled at  
him, her hands trembling and her eyes burning.

JOHNNY

He's going to hurt you. Maybe  
worse.

MAN'S VOICE

Not if she can be everything.

Linda turns as we see the Man in the Mask standing behind  
her.

MASKED MAN

Not if she can be -- perfect.

88 INT. SOAP FACTORY - CORRIDOR - ELEVATOR SHAFT - NIGHT

88

Walt can't get the heavy metal doors open.

(CONTINUED)

88 CONTINUED: 88

He finds a metal bar and uses it to pry open the elevator doors. He leans in --

WALT  
HELLO! IS SOMEBODY THERE?!

THE FOLLOWING EXCHANGE IS BETWEEN WALT AND ERICA IS --

89 INTERCUT: INT. PRINCESS ROOM - NIGHT - CONTINUOUS 89

ERICA  
YES, I HEAR YOU! PLEASE, HELP  
ME!

Erica climbs up on the bed and calls out into an AIR VENT at the top of the wall.

WALT  
Erica, you need to listen to me!

ERICA  
(starts crying)  
He knows my name? I'M HERE! I'M  
LOCKED IN A ROOM!!

WALT  
My name is Walt! I'm the County  
Sheriff!

ERICA  
YOU HAVE TO GET ME OUT OF HERE!  
HE'LL BE BACK ANY SECOND!

There's no way for him to get down the darkened shaft.

WALT  
I can't get to you this way! I'm  
going to find another way down!

ERICA  
(panics)  
NO! DON'T LEAVE ME ALONE!

WALT  
I'll be back! I promise!

And he's gone. Erica tries to keep a brave face.

ERICA  
(to herself)  
Stay strong. Walt's coming.

90 INT. SMALL APARTMENT - NIGHT

90

Linda steps towards the Masked Man, dropping to her knees as he reaches down and slips his hand around her throat.

MASKED MAN

Why did you come here?

She looks up at him, her breath visible in the cold air.

LINDA

For you. I came for you.

It's exactly like the vision Johnny had replaying itself in the present - with a whole new meaning. Linda hands him the shotgun.

LINDA

Please. Give me another chance.  
I'll be what you want. I can be  
exactly what you want.

A TRAIN WHISTLE is heard blasting in the b.g.

MASKED MAN

You're full of surprises.

JOHNNY

(to Linda)

This can't be what you want.

She looks away, as the Masked Man begins to get more aggressive.

MASKED MAN

You have no idea what she wants.

Johnny notices dinner on the table - a tray of food, two lit candles. He realizes that Erica's last meal hasn't been served yet, meaning she's still alive.

JOHNNY

What about Erica? Is this what  
she wants? To be killed by some  
lunatic so afraid of the world  
that he lives his life hiding  
behind a cheap plastic mask.

(CONTINUED)

90 CONTINUED: 90

The Masked Man jams the gun barrel into Johnny's chest,  
and Johnny is thrown in to another vision --

MASKED MAN  
You know nothing.

91 OMITTED 91  
AND AND  
92 92

93 INT. SMALL APARTMENT - NIGHT - CONTINUOUS 93

The audience HEARS a *WHOOSH*. Johnny comes quickly out of  
the Vision.

JOHNNY  
I know you. I know your mother  
was never good enough. I know  
your father demanded perfection.  
Something she could never give  
him. Neither could his little  
boy.

The eyes behind the mask widen slightly...

MASKED MAN  
How could you know...

JOHNNY  
Now you search for that perfection  
in the faces of these women you  
take.  
(eyeing Linda)  
Then you throw them away like  
garbage.

The Masked Man cocks the shotgun.

MASKED MAN  
Get down on your knees.

Johnny hesitates. Linda seems suddenly concerned. Johnny  
eyes the tray full of food, the candles burning.

MASKED MAN  
I won't tell you again!

Johnny knows it's now or never, as he suddenly grabs a  
glass of wine and flings it into the guy's face. He rushes  
him, driving him back against the wall. They fight as  
they smash into the propane tank, knocking it off the  
counter onto the floor.

(CONTINUED)

93 CONTINUED:

93

The valve breaks as gas begins to spew out.

The gun clatters away, as the burning candles roll away,  
lighting a towel hanging from a small propane stove.

(CONTINUED)

93 CONTINUED: (2) 93

Johnny and the Masked Man struggle, as the mask is ripped off REVEALING a man that oddly resembles a seventh grade shop teacher. Johnny gets the upper hand, then suddenly feels the cold metal of the shotgun pressed against his back.

*Unbeknownst to our viewers, the scene now continues forward as a vision...*

94 INT. SMALL APARTMENT - NIGHT - CONTINUOUS - VISION 94

LINDA

*I don't want to hurt you, but I will.*

*The now UNMASKED MAN pushes Johnny away, as he takes the gun from her. Behind them, the kitchenette burns.*

*Linda places her hand on the Unmasked Man's shoulder.*

LINDA

*We can go. Together.*

WALT (O.S.)

*Nobody's going anywhere.*

REVEAL WALT

*Standing in the doorway. His revolver AIMED at the Unmasked Man. The Unmasked Man AIMS the 12-gauge at Johnny.*

WALT

*There's a half dozen patrol cars heading up this mountain as we speak.*

*The fire has inched it's way towards the propane stove.*

UNMASKED MAN

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

*Tension builds. Suddenly, the flames hit the propane tank, which Linda just notices and...*

LINDA

*The tank!*

*She pushes the Unmasked Man aside, just as the tank EXPLODES, SHOOTING A FIREBALL across the room just missing*

(CONTINUED)

94 CONTINUED: 94

*the guy by inches.*

*Walt FIRES his revolver. A bullet RIPS through the guy's shoulder!*

*The Unmasked Man SPINS with the 12-gauge and FIRES BACK! BLASTING Walt in the chest. Blowing him backwards... Walt falls to the floor and he lays there - dead.*

JOHNNY  
(screams out)  
NO!

*WHOOOOSH! It was only a VISION.*

95 RESUME INT. SMALL APARTMENT - NIGHT - CONTINUOUS 95

Johnny feels the barrel of the gun jammed into his back. Linda holds the weapon...

We've rewound to the moment just before Walt appears.

LINDA  
I don't want to hurt you, but I will.

The Unmasked Man takes the shotgun. Linda sets her hand on his shoulder.

LINDA  
We can just go. Together.

WALT (O.S.)  
Nobody's going anywhere.

Walt appears in the doorway, exactly like we just saw him. Except this time, Johnny has a new plan.

JOHNNY  
Walt. Don't! Just put the gun down!

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

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

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

(CONTINUED)

95 CONTINUED:

95

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, she notices the broken propane tank EXPLODE. Only this time, she can't push the guy away and he takes a full frontal blast from the tank.

He SCREAMS as he reaches up and covers his face. Walt tries to get to them, but the FLAMES ARE TOO INTENSE. Linda and the Unmasked Man quickly vanish through the flames into the darkness of the factory. Walt tries again, but Johnny grabs him by the arm --

The fire now consumes most of the apartment.

JOHNNY

Let them go. The factory is full of chemicals. We have to get to Erica before the whole place comes down.

WALT

I spoke to her. She's locked up somewhere underneath us.

And they quickly exit the burning room.

96 INT. SOAP FACTORY - CONTINUOUS - QUICK CUTS

96

(ACTION RESCUE SEQUENCE) Johnny and Walt fight their way through the fiery structure -- old vats of lye and explosive chemicals everywhere...

96A INT. SOAP FACTORY - CORRIDOR - CONTINUOUS 96A

Johnny and Walt round a corner, running from a FIREBALL and exploding windows behind them...

96B INT. SOAP FACTORY - STAIRWELL - CONTINUOUS 96B

Johnny and Walt descend a stairwell to the basement as another FIREBALL EXPLODES behind them...

96C INT. SOAP FACTORY - BASEMENT CORRIDOR - CONTINUOUS 96C

Johnny and Walt reach the door to the Princess Bedroom... Walt kicks in the door... they pull Erica out and start to make their escape...

97 EXT. SOAP FACTORY - NIGHT - MOMENTS LATER 97

OUTSIDE. Walt, Johnny and Eric duck behind Walt's cruiser just as there's a HUGE EXPLOSION and the structure begins to implode.

Johnny looks around, but Linda and the Unmasked Man are nowhere to be found.

The SHOT PUSHES TIGHT on Johnny's silent anguish, his eyes lit by the burning factory.

98 INT. SHERIFF'S OFFICE - NIGHT - CLOSE ON COMPUTER SCREEN 98

The photograph of Erica. The SHOT PANS OFF the screen as the real Erica sits in the Sheriff's office with a blanket around her shoulders. Sarah is with her. She gets up and walks out to join Walt and Johnny.

WALT

She alright?

SARAH

She doesn't want to go to the hospital and she can't go home.

Sarah is clearly upset by the situation. Johnny shoots him a look, as --

(CONTINUED)

98 CONTINUED:

98

WALT

Ya know, we've got that spare room. I could drag that day bed in from the garage. The mattress is practically new.

SARAH

We could do that. She'll need somebody to take care of her for awhile.

WALT

Just for awhile, right?

(CONTINUED)

98 CONTINUED: (2)

98

SARAH

A week -- ten days tops. I still think she can turn her life around, I really do.

JOHNNY

How could she miss with somebody like you?

WALT

I just hope there's enough of you to go around.

Sarah can't help but smile as she moves back in to where Erica is sitting.

WALT

What about Linda? What could drive somebody to want to go back to something like that?

JOHNNY

Maybe for her the alternative was worse. We all need to feel like we matter. Even if it's just the pain.

WALT

I've got people up there sifting through the debris.

JOHNNY

What's the chance of anybody surviving that kind of explosion.

WALT

Not very likely.

Walt walks away as Johnny turns to look in at Sarah as she comforts Erica.

99 EXT. ROAD - NIGHT

99

An old truck is the only vehicle on a dark, lonely highway.

100 INT. TRUCK - NIGHT - CONTINUOUS

100

Linda drives, the Unmasked Man sits in the passenger seat. His face bandaged and bloodied. She reaches across to touch his hand, as the taillights vanish out of sight.

FADE OUT.

END ACT FOUR

THE END