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Dead Zone Production Corp.

THE DEAD ZONE

"THE MAN WHO NEVER WAS" *
(f.k.a. "The Very Thought of You") *

Production #2008

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THE DEAD ZONE

"THE MAN WHO NEVER WAS" *

CAST

JOHNNY SMITH

JEFFREY GRISSOM

SARAH BANNERMAN

DR. GIBSON

WALT BANNERMAN

ALMA/ROSEMARY

BRUCE LEWIS

JUNE STADE

DANA BRIGHT

BILL STADE

RAUL

GROCERY STORE MANAGER

NON-SPEAKING

FRENCH SINGER

PARISIAN STEET MAINTENCE MAN

ALMA#2

REPORTERS

HISTORICAL SOCIETY CURATOR

JEFFREY'S FATHER

JEFFREY'S MOTHER

IMMIGRATION CLERKS

CLERK#1 (FRENCH)

CLERK#2'S VOICE (RUSSIAN)

CLERK#3'S VOICE (GERMAN)

CLERK#4'S VOICE (POLISH)

CLERK#5'S VOICE (CZECH)

CLERK#6'S VOICE (FRENCH)

STADE BOY

FAN MAN (FROM CLIP)

KATIE (FROM CLIP)

TV REPORTER (ON TV)

911 OPERATOR'S VOICE

THE DEAD ZONE

"THE MAN WHO NEVER WAS" *

SETS

INTERIORS

SMITH HOUSE
 KITCHEN
 DINING ROOM

 BASEMENT

BRUCE'S APT (FROM CLIP)

SHERIFF'S STATION

JEFFREY'S HOUSE #1

JEFFREY'S HOUSE #2

HOSPITAL
 DR. GIBSON'S OFFICE
 HALLWAY

GROCERY STORE

HISTORICAL SOCIETY

EXTERIORS

CLEAVES MILLS

SMITH HOUSE
 DRIVEWAY/GATE

JEFFREY'S HOUSE #1

JEFFREY'S HOUSE #2

JEFFREY'S CHILDHOOD HOUSE

PARIS (1960'S)
 TRAIN STATION
 BISTRO/NIGHTCLUB
 SHOT WITH EIFFEL TOWER

CONVENIENCE STORE

VEHICLES

JOHNNY'S JEEP

BRUCE'S P.T. CRUISER

VAN

MEDIA VANS & CARS

GOVERNMENT SEDAN

THE DEAD ZONE

"THE MAN WHO NEVER WAS"

*

TEASER

FADE IN:

1 CLIP: SLOW MOTION: JOHNNY WALKING DOWN THE STAIRS AT THE 1
END OF "QUALITY OF LIFE" MOBBED BY REPORTERS - (ANGLE
MUST SEEM LIKE NEWS CAMERA FOOTAGE)

FAN MAN (V.O.)
There's no doubt in my mind Johnny
Smith is the real thing...

2 CLOSE-UP - FAN MAN - AS WE REVEAL WE'RE WATCHING THIS ON 2
A TV MONITOR

the nerdy Johnny expert from "Unreasonable Doubt"

FAN MAN (CONT'D)
...perhaps even the next link in
the chain of human evolution.

AS WE MOVE BACK WIDER FROM THE TV SCREEN, MORE OLD CLIPS
(THAT HAVE TO APPEAR TO BE NEWS FOOTAGE) OF JOHNNY WITH
REPORTERS, I.E. "THE SIEGE", "DESTINY", "VALLEY", ALSO
PERHAPS THE MAILROOM AT FAITH HERITAGE AND TOURISTS OUTSIDE
HIS GATES ("DESTINY")...

TV REPORTER (V.O.)
Smith has retreated from public
view since his recent abduction...
but that hasn't stopped his growing
legion of fans from bombarding
the Faith Heritage Alliance with
requests for his services... and
the Maine Tourist Bureau reports
that Cleaves Mills is rapidly
becoming a vacation destination...

Our move reveals that we are in --

3 INT. BRUCE'S APARTMENT - CONTINUOUS 3
(As shot for "Valley")

(CONTINUED)

3 CONTINUED:

3

TV REPORTER (O.S., CONT'D)
...as looky-loos arrive from across
New England, hoping for a glimpse
of the reclusive soothsayer...

Moving back to find Bruce on the couch with a very
affectionate girl snuggling up against him... in fact, we
may recognize Stillson's volunteer girl KATIE...

KATIE
What's he really like?

BRUCE
(shakes his head at
all this)
I'll tell you what he's
not. He's not the next
link in the evolutionary
chain.

TV REPORTER (O.S.)
Our own prognosticator,
Dr. Tom is up next with
the weather... be careful,
Tom, John Smith knows if
it's going to rain or shine
better than your
barometer...

He watches the TV set with disdain, worried about Johnny...

BRUCE
He's... just a guy. Just Johnny
Smith.

4 INT. JOHNNY'S HOUSE - DINING ROOM - DAY

4

Johnny sits alone at the head of his long dining table
drinking a cup of coffee, reading something on his
laptop... nothing but the ticking grandfather clock to
keep him company...

Alone like Charles Foster Kane... Like Elvis...

The doorbell sounds. Johnny looks up...

5 INT. KITCHEN - MOMENTS LATER

5

Using his flat-screen TV's remote control, Johnny brings
up the view from the security camera on his gate. It's
RAUL (17, Hispanic), the grocery boy, arms full of
groceries. Johnny is relieved, even happy to see him.

JOHNNY
(into intercom)
Hey, Raul! Hang on, I'm clicking
you in.

Johnny pushes the button releasing the gate.

(CONTINUED)

5 CONTINUED:

5

MOVING WITH HIM to the kitchen door where he releases the security alarm by pressing a sequence of five numbers... then unhooking a deadbolt or the latest equivalent of serious locks... to let Raul in...

And we may notice that Johnny is engaging the delivery man more than you or I might... like he's appreciating the company...

JOHNNY
How ya doin', Raul.

RAUL
Fine, Mr. S.

He carries in the bags, lays them on the kitchen counter...

JOHNNY
So. How're things down at the store?

RAUL
Got this whole new organic fruit and vegetable department, you ought to come down, check it out.

JOHNNY
Can I get you a beer or something?

RAUL
Ah, wish I could, Mr. S... I got other deliveries...

Johnny's disappointed the kid has to rush off...

JOHNNY
Keeping you busy, huh?

RAUL
Hey, we got in that Häagen-Dazs butter pecan you like... we should put it in the freezer...

He starts to take a few items out of the bag in search of the ice cream bag... one of the items is a jar of capers...

(CONTINUED)

5 CONTINUED: (2)

5

RAUL

Oh yeah and I found your missing capers... they put it in the wrong bag last week... went to another address... old man named Grissom, a shut-in... guy never wants me to leave... like I really have time to play chess with him, you know...?

He puts the ice cream in the freezer...

JOHNNY

(self-conscious)

Yeah... it's a shame when you gotta look forward to the groceries being delivered for a little company.

RAUL

(oblivious)

If I could just get you to sign...

Johnny signs an electronic pad like all the delivery guys use nowadays...

RAUL

And if I could ask you to sign once more...

He pulls a tabloid out of the bag... JOHNNY CUT AND PASTED APPEARING TO TOUCH ELVIS WITH THE HEADLINE, "JOHNNY SEES ELVIS' SECRET PAST"...

RAUL

For my personal John Smith collection. It's flying off the racks down at the store.

As Johnny signs his autograph...

JOHNNY

Don't let me catch you selling these on EBay.

RAUL

Thanks, Mr. S.

As Johnny opens the door to let him out, the alarm sounds...

JOHNNY

Oops, it resets automatically...

(CONTINUED)

5 CONTINUED: (3)

5

Johnny punches the code in again to turn it off... Raul's exit is a little chaotic and he's actually already gone by the time Johnny says --

JOHNNY

Good to see you... Raul.

And Johnny's alone again... he turns to his groceries, sighs just a tad...

JOHNNY

Dinner for one... defrost a little veal to go with my capers... for a nice piccata... catch up on the third season of X Files...

And as he picks up the jar of capers... RAMP TO HIS FACE... HEAR THE WHISTLE OF A TEA KETTLE...

6 INT. JEFFREY'S HOUSE - DAY

6

A hulking yet frail old man who walks with a cane (not unlike Johnny's) is in his kitchen pouring himself some tea... this is JEFFREY GRISSOM, 79, who has a grim, almost Scandinavian face. Finding Johnny standing there holding the jar of capers in his hand...

JEFFREY

(talking to himself)

Now I'll have my tea. In a moment, I'll think, 'I'm the man who's drinking the tea; I'm the man making this tea, that's here in the cup, disappear.'

The old man speaks the words seriously and slowly, a kind of 'to do is to be' mantra... and as he leaves the kitchen, Johnny following, he does a curious thing... he moves to a mirror in the hall... Johnny and we are not at an angle to see his reflection so we cannot be sure what he sees... but his eyes are sad as he reaches out to touch the mirror and he says...

JEFFREY

Where have I gone?

Whereupon the vision ends and we return to --

7 INT. JOHNNY'S KITCHEN - CONTINUOUS

7

as he reacts curiously and puts down the jar of capers...

(CONTINUED)

7 CONTINUED:

7

JOHNNY

Poor guy... I ought to give him a
call... maybe he likes the X
Files...

He starts putting the rest of his groceries away... on a
whim, glances into a small kitchen mirror to see his own
reflection which is perfectly normal.

That's when it begins...

Johnny looks down at...

8 *HIS HAND -- HIS THUMB IS MISSING*

8

That's right... it's missing... gone...

JOHNNY

*reacts... pushing in to his face as it fills with shock
as he looks back to...*

HIS HAND BUT THIS TIME TWO FINGERS ARE MISSING

JOHNNY

reacts...

JOHNNY

*Okay, vision, not real... can't
be real... fingers can't be
disappearing...*

*He holds up both hands...and fingers (different ones on
each hand) are simply not there... in a panic, he moves
to the phone and picks it up, dials 9-1-1 with the last
finger he has left... but the phone falls to the floor as
he looks to see his entire hand is gone (all the
disappearances take place off camera)... and as we cut to
a new...*

ANGLE - JOHNNY HAS NO ARMS

*and this is a terrifying nightmare... the phone is
squawking on the floor...*

TELEPHONE VOICE

*911, please state the nature of
your emergency.*

(CONTINUED)

8 CONTINUED:

8

Johnny crawls onto the floor like a worm... talks into the receiver...

JOHNNY

I need help...

TELEPHONE VOICE

What's the problem, sir...

WIDER ANGLE FROM ABOVE - JOHNNY IS ONLY A TORSO

JOHNNY

I'm... I'm disappearing.

TELEPHONE VOICE

What? What did you say?

JOHNNY

What's happening to me...

TELEPHONE VOICE

Sir, have you taken any drugs...

JOHNNY

No. I'm just... I'm just...

ANGLE - PANNING - JOHNNY'S SOLITARY HEAD LIKE A BOWLING BALL ON THE FLOOR

JOHNNY

Help me... please... help me...

And the terrifying vision ends as Johnny finds himself...

9 NEW ANGLE - JOHNNY STANDING BY THE COUNTER

9

still holding the jar of capers as he was when his first vision watching Jeffrey began... and he's sweating and pale and horrified... as we --

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

10 INT. DR. GIBSON'S OFFICE - DAY 10

The next day. Johnny is being examined by DR. GIBSON with the penlight in the eyes...

JOHNNY

Why does every doctor insist on shining a light in my eyes? I don't see these things with my eyes...

She finishes...

DR. GIBSON

Your eyes don't know that. I can always detect pupillary fluctuation after you've had a vision...

JOHNNY

Well, I'm not even sure this was a vision... it was more of... of an hallucination...

She examines brain wave readouts... and he's quite serious as he says --

JOHNNY (CONT'D)

I'm scared I'm really losing it this time, doc. I mean what if my synaptic paths are deteriorating?

She looks at him with compassion.

DR. GIBSON

I don't see any evidence of...

JOHNNY

...they could be burning out from excessive neuron activity...

DR. GIBSON

You've been on the internet again, haven't you...

JOHNNY

Yes... and I think we should be looking at the very real possibility of a tumor in the right temporal lobe...

(CONTINUED)

10 CONTINUED:

10

DR. GIBSON
(interrupting)
How's your sex life...

Johnny reacts for a beat, gives her a raised eyebrow...

JOHNNY
Is that a medical question or do
you have tickets to the symphony?

DR. GIBSON
(smiles)
All your readings are normal...
or normal for you anyway. I don't
see anything in your noggin that
has changed.

JOHNNY
Did you check for lesions in the...

DR. GIBSON
(overlapping)
I think that the vision of the
old man looking in the mirror
triggered some anxiety and this
is how it expressed itself.
(off Johnny's reaction)
It's not healthy to be isolated,
Johnny. Get out of the house,
have some fun, be with people.
It's hard to disappear when you're
around people.

A beat. He takes it in and has to admit she makes sense.

JOHNNY
Okay... Got any plans for tonight?

DR. GIBSON
I'm sorry. I do. Try me again
though, huh?

He nods... gets up...

DR. GIBSON
Come on. You must know someone
who'd enjoy your company tonight...

JOHNNY
(thinking)
Yeah. Actually, I do.

11 EXT. JEFFREY'S HOUSE - DAY

11

The number says 1-3-3-0... Johnny moves to the front door and rings the bell... it's a nondescript, tiny house surrounded by woods. The kind of little house you'd drive by a thousand times and never notice. It is freshly painted and well kept up.

THE FRONT DOOR

opens to reveal Jeffrey Grissom, dressed in a sweater, using his cane... looking sternly, even suspiciously out...

JEFFREY

Yes?

Looking at Johnny with his cane, they seem almost like a mirror image... and perhaps we might wonder if Johnny isn't looking at a version of his own future self. Jeffrey is gruff throughout.

JOHNNY

Mr. Grissom, my name's John Smith.
I--

JEFFREY

How do you know my name?

JOHNNY

Oh, we share a grocery boy. He accidentally delivered my capers to you last week.

JEFFREY

(a test)
What's his name? The grocery boy?

JOHNNY

(reacts to the test)
Raul...

JEFFREY

Those were your capers?

JOHNNY

Yessir.

JEFFREY

For a veal piccata perhaps?

JOHNNY

(smiles)
How'd you guess?

(CONTINUED)

11 CONTINUED:

11

JEFFREY

Do you know what they do to those animals? So you can eat your precious veal?

Johnny isn't quite sure what to say...

JEFFREY

Think about that the next time you take a bite of animal flesh.

JOHNNY

Yessir, I probably will now.

JEFFREY

I don't have your capers any longer. I returned them.

JOHNNY

I know. Raul brought them back. He told me you don't get a lot of visitors and I thought...

JEFFREY

You play chess?

JOHNNY

A little.

JEFFREY

I can play down to your level if I have to. Come in.

Johnny enters... Jeffrey looks around - an old habit - to see if anyone is watching outside...

12 INT. JEFFREY'S HOUSE - CONTINUOUS

12

The record player plays a recording by a classic female singer of a song entitled "Winter Snow"... the house is small but comfortable...

*

*

JEFFREY

I was afraid you might be the mailman.

JOHNNY

The mailman?

JEFFREY

I don't like the mailman.

(MORE)

(CONTINUED)

12 CONTINUED:

12

JEFFREY (CONT'D)
(off Johnny's look)
When everyone you ever knew is
dead, all you ever get is junk
mail.

JOHNNY
I'm sorry.

JEFFREY
Don't go getting morose on me.
(re: the cane)
You're young to need one of those.

JOHNNY
Car accident, a few years ago.

JEFFREY
Remarkable how fragile the human
skeleton is. How easily joints
rupture, bones crack. Can I get
you something? I opened a bottle
of a dry Rioja...

JOHNNY
Maybe just a diet coke...

Jeffrey stares at him...

JOHNNY
The Rioja sounds fine.

Jeffrey goes to a wall bar, slides a door open to reveal
glasses and bottles of wine... to pour...

JEFFREY
Bodegas Palacios Remondo, 2000...
it was a fine year for Rioja...
I only drink a glass or two...
and the bottle is never the same
the next day... one of the
disadvantages of living alone...
do I open the bottle or do I not
open the bottle... knowing that
much of it will be wasted...

He hands it to Johnny and as he does... RAMP TO JOHNNY'S
FACE... as we HEAR the old man YELL from a VISION...

13 INT. JEFFREY'S HOUSE - NIGHT

13

*Johnny is standing there alone... reacts to the continued
MOANS OF PANIC...*

(CONTINUED)

13 CONTINUED:

13

Johnny follows the sound... into the kitchen where he finds Jeffrey on the floor... did he fall? But no... on closer inspection, we see the horror in Jeffrey's face and notice that one of his arms and one of his legs are missing... ON JOHNNY as he reacts... then RESUME JEFFREY to find that the rising flood of invisibility has left him only a head without a mouth... only his fear stricken eyes remain...

It all happens far more quickly than it happened to Johnny in his kitchen... but it is the same nightmare... the VISION ENDS...

14 RESUME JOHNNY AND JEFFREY

14

as before... Jeffrey has noticed Johnny's vision...

JEFFREY

Is anything wrong?

JOHNNY

No. Since the accident... I just 'go away' for a few moments now and then...

JEFFREY

I know exactly what you mean.

Johnny wonders about the mystery of this man and these visions as his eyes catch on an old, old photograph of a charming 1920s farmhouse with a little boy standing with his parents in front of it... There is a very distinctive, leaded glass window in a prominent place on the front of the house...

JEFFREY

The house I grew up in.

Johnny puts down his cane and picks up the photo, studies it...

JEFFREY

I haven't been there since I was six years old. When I retired here in Maine, I wanted to find that house, if it still exists. But now my health's failing and...
(dismissive)
...sentimental whim of an old man.

(CONTINUED)

14 CONTINUED:

14

JOHNNY

I could look into it.

Jeffrey's eyes light up.

JEFFREY

Oh, I wouldn't want to--

JOHNNY

It's no trouble.

The door opens suddenly, startling Jeffrey...

ALMA (O.S.)

(her own set of keys
in her hand)

Hello?

As Jeffrey turns, he accidentally knocks his wine glass over; fortunately it's almost empty and...

CLOSE - A SINGLE DROP FALLS ON THE HARDWOOD FLOOR

Johnny retrieves the glass for him as...

ANGLE AT THE DOOR

ALMA (30's, plain), Jeffrey's assisted-care nurse, walks in carrying a bag full of nurse's accoutrements. She has the calm passive-aggressive quality that Nurse Ratchet had in Cookoo's Nest...

JEFFREY

What are you doing here?

ALMA

Jeffrey, you've got company.

JEFFREY

We were just about to play chess.

ALMA

Good afternoon, Mr.--

JOHNNY

Smith.

ALMA

From the television. I've seen you. I'm Alma, Jeffrey's home care specialist.

JEFFREY

Television?

(CONTINUED)

14 CONTINUED: (2)

14

ALMA

Mr. Smith is famous, Jeffrey.

Jeffrey looks to Johnny for an explanation.

JOHNNY

I have sort of a psychic ability...
to see things...

Jeffrey's eyes narrow...

JEFFREY

I believe I have heard of you.
The coma victim. You're the one
who touches things.
(beat, thoughtful)
Like a jar of capers perhaps?

Johnny smiles at him, this guy may be old but he's
remarkably sharp. Jeffrey's mind works as the scene
continues...

ALMA

(re: photo)

What have you got there?

JOHNNY

This? A picture of Mr. Grissom's
childhood home. I thought I'd--

ALMA

Jeffrey, are you giving away your
things again?

JEFFREY

(testy)

He said he'd help me find...

Alma takes the picture and places it back on the mantle...

ALMA

(to Johnny)

Last week he gave his watch to
the refrigerator repairman.

JEFFREY

(angry)

You've never been able to find
the house. Why not let him try?

She smiles a patronizing Ratchet smile at him... He glares
at her.

(CONTINUED)

14 CONTINUED: (3)

14

ALMA
I'm afraid I'll have to ask you
to leave, Mr. Smith. I think
Jeffrey's had enough excitement
for one day...

Johnny feels awkward but he's been invited to leave...

JEFFREY
(studies him)
Another time perhaps.

Jeffrey hands him his cane... except it isn't Johnny's
cane, it's Jeffrey's cane (and in time we may wonder if
Jeffrey did not hand him the wrong cane deliberately).
As Johnny takes the cane... RAMP TO HIS FACE --

15 EXT. PARISIAN BISTRO - NIGHT

15

*Johnny/Jeffrey standing in a tiny outdoor French
nightclub... a female SINGER with an accordion sings the
same song and we segue to her version without missing a
beat... it's early in the morning... only a few patrons
remain... this is the last song in her set...*

WIDER

*the money shot to see Johnny/Jeffrey at this bistro along
the Seine... the Eiffel Tower in the background...*

CLOSER

*Johnny/Jeffrey is wearing a trenchcoat, hands in his
pocket.*

*A STREET MAINTENANCE MAN sweeps up outside the restaurant
gaining Johnny's attention... he makes pointed eye contact
with Johnny/Jeffrey... something here isn't quite right...*

*The girl sings directly to Johnny/Jeffrey, smiles
seductively...*

FRENCH SINGER
*"Make all the memories
disappear"...*

*
*

15A RESUME JOHNNY

15A

as he returns and his eyes wander naturally to the record
player... as the song ends...

(CONTINUED)

15A CONTINUED:

15A

RECORD

*...winter snow... come a little
early this year.*

*
*

Jeffrey watches Johnny listening to the song... as it ends...

JOHNNY

I think you gave me the wrong
cane.

*

JEFFREY

Did I? Sorry.

Johnny hands him back his cane, retrieves his own.

ALMA

Say good-bye, Jeffrey.

JEFFREY

(evenly)
It's been a pleasure.

JOHNNY

You still owe me a game of chess.

ALMA

Have a lovely day, Mr. Smith.

She opens the door for him to leave and he exchanges a last look with Jeffrey who studies him evenly but seems under the thumb of this nurse somehow. But for now there's nothing to do but to exit... and as he does...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

16 INT. HISTORICAL SOCIETY - DAY - CLOSE-UP ON A PHOTOGRAPH OF A HOUSE SIMILAR IN DESIGN TO THE ONE IN JEFFREY'S PHOTO 16

JOHNNY (V.O.)
Well, it looked a bit like this one... At least, it had that same kind of window...

Moving back to see Johnny and Bruce standing with a CURATOR, (female, 35) over a desktop filled with books and photographs of old houses and barns...

CURATOR
Then it was probably a Winchell.

JOHNNY
A what?

CURATOR
Hieronymous Winchell, 1865 to 1932. He was famous for his leaded glass windows...
(wistfully)
A lost art, really... His company built homes in Northern Maine in the early 1900s.

JOHNNY
Can you narrow that down a little?

CURATOR
Give me a minute. I'll give you the names of a couple communities where the houses were most common.

JOHNNY
Thanks.

The curator moves away.

JOHNNY
(to Bruce)
Maybe he'll recognize the name of one of the towns...

BRUCE
You really think he'll be up to a field trip if he does?

(CONTINUED)

16 CONTINUED:

16

JOHNNY

He wants to see the house he grew
up in before he dies... it's
important to him... the old guy
actually believes he's
disappearing, Bruce...

(CONTINUED)

16 CONTINUED: (2)

16

BRUCE

That's why you think you got these strange visions...?

JOHNNY

It's the only explanation I can think of... the isolation -- it must really take a toll on a lot of elderly people...

BRUCE

(pointed)

Yeah. And a lot of not-so-elderly people.

The curator returns with some printed material...

CURATOR

Here we go. It's not such a long list. Mostly in the Litchfield area.

JOHNNY

Thank-you. This is really helpful.

17 EXT. JEFFREY'S HOUSE - DAY

17

Bruce and Johnny approach the front door, Johnny with a file in hand. Johnny rings the bell. After a beat, a young woman (JUNE STADE, late 20's, plain) opens the door. She's cordial.

MRS. STADE

Yes?

Johnny reacts to the new face...

JOHNNY

Oh, hi, I was looking for Mr. Grissom.

MRS. STADE

Who?

Johnny does a take...

JOHNNY

Jeffrey Grissom.

MRS. STADE

Are you sure you have the right address?

(CONTINUED)

17 CONTINUED:

17

Johnny can't believe this... glances at Bruce...

JOHNNY

Of, of course, I have the right
address... Jeffrey... 70s, tall,
uses a cane, doesn't eat meat...

MRS. STADE

(overlapping, growing
concern)

I don't know what to say... there's
no one named Jeffrey here...

Johnny gathers himself, incredulous... he looks at the
house, the street, checks the number... a long beat while
this happens...

JOHNNY

I was just here yesterday with
Jeffrey Grissom...

MRS. STADE

You must be mistaken. I live
here with my husband...

JOHNNY

(studies her, evenly)
You live here with your husband.

She looks at Bruce...

MRS. STADE

I'm sorry but I don't know any...
(Jeffrey Grissom)

JOHNNY

She's lying...

She reacts to the accusation...

MRS. STADE

I beg your pardon...?

BRUCE

John, maybe we...

JOHNNY

She's lying.

MRS. STADE

I'm going to call the police...

(CONTINUED)

17 CONTINUED: (2)

17

JOHNNY
What the hell have you done with
him?

Johnny reaches out to touch her... she recoils in fear...
slams the door; Johnny just gets his hand out of the way
in time...

JOHNNY
(to Bruce)
She doesn't want me to touch her...

BRUCE
Uh yeah, I'd say that's accurate...

JOHNNY
Because if I touch her I might
see what they...
(did to him)

BRUCE
John, a lot of these houses look
alike...

JOHNNY
This is the right house.

Johnny starts touching the house... a curtain at the window
moves... a five year old face peeks out and disappears...

LITTLE BOY'S VOICE
Mommy, mommy, the man is touching
our house...

Bruce is getting nervous...

BRUCE
John, I think we better go...

JOHNNY
Let them call the police. Better:
I'll call the police.

18 INT. SHERIFF'S STATION - DAY

18

Johnny charges in, Bruce trails... Johnny moves straight
into Walt's office...

JOHNNY
Jeffrey Grissom has disappeared.

WALT
Who is Jeffrey Grissom?

(CONTINUED)

18 CONTINUED:

18

JOHNNY

1-3-3-zero Winding Wood Way in
Cleaves Mills. He was there
yesterday, but today...

WALT

Let me guess... a woman answers
the door and says she doesn't
know who you're talking about...

BRUCE

(obvious)

She called the police.

WALT

You're damned right she called.
A Mrs. Stade who lives at 1-3-3-
zero Winding Wood Way. I don't
suppose you have any evidence of
this guy you think you saw...

JOHNNY

I don't think I saw him... I saw
him... I'm not crazy...

WALT

No, you just have visions.

BRUCE

Hey, John, maybe this guy used to
live in that house or is going to
live there in the future...

JOHNNY

This was not a vision. I don't
talk to visions. I don't drink
wine with visions. You think...
I can't tell the difference between
the real world... and a vision...?

He looks at Walt and Bruce -- a long beat as they eye him -
neither answers too quickly...

JOHNNY

Look, I didn't conjure this guy
up out of my imagination, okay...
he got my capers, understand?

(MORE)

(CONTINUED)

18 CONTINUED: (2) 18

JOHNNY (CONT'D)
And Raul delivered them back to...
(realizing the answer
to everything is...)
Raul...

19 INT. GROCERY STORE - DAY 19

Johnny and Bruce stand by the checkout counters talking to the grocery store's MANAGER (50's, black male).

JOHNNY
(reacting)
Doesn't work here anymore?

MANAGER
Look, I'd really like to keep
this quiet.

JOHNNY
Keep what quiet?

Grimacing, the manager conspiratorially pulls Walt, Johnny and Bruce to the side.

MANAGER
(whispering)
Raul was deported.

JOHNNY
What!? When...

MANAGER
Look, how was I supposed to know
he was an illegal? He had a
driver's license. Apparently it
was a fake driver's license, but...
I run an honest business here--

JOHNNY
(to himself)
Deported?!

MANAGER
Oh yeah, INS agents came crashing
in. Whole nine yards. Right
here in Cleaves Mills. Can you
believe that?

Johnny turns to Bruce...

(CONTINUED)

19 CONTINUED:

19

JOHNNY

They did this... to cover up...
they turned Raul in... the one
person who can... wait a minute...
wait a minute...

(to the manager)

You keep records don't you? Of
deliveries?

MANAGER

Sure. We have everything on the
computer.

CLOSE ON A COMPUTER SCREEN

scrolling down a delivery schedule... to 1330 Winding
Wood Way...

MANAGER

There, we delivered to 1-3-3-0
Winding Wood Way last Tuesday.

JOHNNY

And who signed for the delivery.

As the manager punches in a few buttons...

JOHNNY

(sure of himself, to
Walt)

Electronic signature, dated,
filed on microchips... they can't
be this good...

The electronic signature comes up: *June Stade*

JOHNNY

(reacts)

Check every delivery to that
address for the last year.

Signatures... *June Stade... June Stade... Bill Stade...
June Stade...*

WIDER

JOHNNY

(unbelievable)

They're good. They're really
good.

(MORE)

(CONTINUED)

19 CONTINUED: (2)

19

JOHNNY (CONT'D)
(to the manager)
And you don't remember the name,
the account... Jeffrey Grissom.

MANAGER
They're just addresses to me.

WALT
John, maybe we should stop by and
see Doc Gibson... maybe she can...

JOHNNY
He is not my imaginary friend,
Walt. Jeffrey Grissom has
disappeared. The nurse... the
nurse is involved somehow...

BRUCE
I know all the nurses in home
care in this county, what's her
name?

JOHNNY
Alma...

BRUCE
Sure. Alma Peterson. Specializes
in home care for the elderly.
She's a good lady.

JOHNNY
She's involved.

WALT
Okay, where do we find Alma?

20 INT. HOSPITAL HALLWAY - DAY - SHORTLY THEREAFTER

20

Bruce, Walt and Johnny walk down the corridor... ahead,
a nurse's station...

BRUCE
There she is...

Johnny looks. There's Alma all right, standing with her
back to them, chatting with two other NURSES. He moves
with a purpose to her... Johnny grabs her...

JOHNNY
What did you do with...

But as he spins her around, her eyes wide with shock, we

(CONTINUED)

20 CONTINUED:

20

see that, although from the back she looked EXACTLY like the Alma in Jeffrey's house, now that we see her face, we see it's a DIFFERENT woman entirely...

JOHNNY

It's not her.

ALMA#2

What... Bruce...?

JOHNNY

This is not Alma.

BRUCE

This is Alma.

JOHNNY

This is not the right Alma.

WALT

(to Alma)

Are there any other home care people named Alma working in this county?

ALMA#2

I don't know any.

BRUCE

Alma, have you seen my friend John before...

ALMA#2

Sure. Around the hospital, once or twice.

WALT

Yeah. Because he has a problem in his head.

BRUCE

You weren't at a client's yesterday with him...

She shakes her head, puzzled beyond words... moves quickly away...

WALT

Sorry we bothered you, ma'am.

Johnny looks as befuddled as we've ever seen him...

(CONTINUED)

20 CONTINUED: (2) 20

JOHNNY
(to the guys)
Just... just do me one last favor.

21 EXT. JEFFREY'S HOUSE - DAY 21

The door opens to reveal a man in his early thirties... this is BILL STADE... he reacts as he sees Johnny and Bruce standing behind Walt...

WALT
Mr. Stade?

MR. STADE
Yes?

WALT
I'm Sheriff Bannerman. Could we come in for a moment?

MR. STADE
Why?

WALT
Mr. Smith insists he was here yesterday...

MR. STADE
He was here this morning... and he tried to grab my wife.

JOHNNY
I didn't try to grab her. I tried to touch her. There's a big difference.

WALT
He won't grab anyone...
(to Johnny, pointed)
Will you?

JOHNNY
Fine. Only non-animated objects.

WALT
(back to Stade)
This'll just take a few minutes.

Stade reluctantly allows them to enter... clearly backing away from Johnny with suspicion...

22 INT. JEFFREY'S HOUSE - CONTINUOUS

22

It's completely redecorated... nothing is the same as it was yesterday... The husband moves away to join his wife who is holding her child...

WALT

You mind if I look around?

MRS. STADE

This... this is ridiculous.

Stade nods, go ahead. Walt moves out of sight toward the bedrooms as Johnny hangs back with Bruce... sotto --

JOHNNY

Everything's different... they replaced everything... obviously to make it more difficult for me to get visions...

Bruce looks at him, worried about his friend... Johnny touches things as he goes... but is getting nothing...

JOHNNY (CONT'D)

The picture of the Winchell house -- it was on the mantle... the bar was over here... glasses in here, he poured a Rioja, 2000... he said it was a good vintage... and...

As the memory hits Johnny... he looks to the hardwood floor and we do an incredible FX ZOOM to the spot where the wine glass fell... and find just the slightest trace of crusty, dried wine residue where the drop fell...

Johnny kneels down and slowly reaches out his finger to touch the barely perceptible purple dot... and as he does - RAMP TO HIS FACE... as an incredible vision occurs all around him...

23 INT. JEFFREY'S HOUSE - NIGHT - VISION

23

Incredibly fast motion. Jeffrey Grissom is on a gurney being wheeled out... he's alive and awake but grim... Alma leads the way... followed by a crew that removes all the old furniture, does light construction work on the wall unit... then brings in new furnishings... followed by the arrival of the Stades including the kid... and this all takes maybe fifteen seconds...

24 RESUME JOHNNY

24

as he rises... looks at the Stades... who stare at him...
even the kid stares at him... Walt returns...

WALT

I don't see anything unusual in
the back.

JOHNNY

No, I'm sure you didn't. I'm
sure everything is perfectly...
normal.

(to the family)

Isn't it?

MR. STADE

(worried about Johnny)

Sheriff...

BRUCE

Okay, John...

Walt and Bruce usher him out...

JOHNNY

You think I'm going to let go of
this... you think I'm not going
to find Jeffrey Grissom, you're
wrong...

KID

Mommy, the mean man is scaring
me.

JOHNNY

You ain't seen nothing yet, kid.
If you really are a kid...

And they're out.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

25 EXT. CLEAVES MILLS - NIGHT - CRUISER DRIVES BY 25

26 INT. CRUISER - NIGHT 26

Bruce driving Johnny home... mid-conversation...

BRUCE

The post office, real estate records, utility bills... all of them say the Stades have lived in that house for a year... we've even talked to some of their friends... social security has no record of a Jeffrey Grissom, he hasn't registered to vote, no passport, no credit rating... no one has ever seen the guy besides you and an illegal alien...

JOHNNY

This your way of telling me you're having a hard time with this?

BRUCE

No, man, hey, you say you saw him, that's enough for me. I dance with the girl I came with.

JOHNNY

I told you what I saw.

(CONTINUED)

26 CONTINUED:

26

BRUCE

Why should I care there's no
earthly clue this guy ever
existed... when John Smith talks
I listen...

JOHNNY

You don't believe me.

BRUCE

No, no, I do...

JOHNNY

Because you dance with...

BRUCE

(finally admitting)
It's a tough one, man.
('to swallow', beat)
I just want you to be okay.

JOHNNY

I'm okay. I just hope Jeffrey's
okay.

A beat. A thoughtful Johnny hums The Very Thought of
You...

JOHNNY

You know that song?

BRUCE

Tony Bennett, right?

JOHNNY

It's called The Very Thought of
You. Jeffrey liked it. He saw a
singer in Paris singing it once.
It stayed with him for some reason.
(beat, singing)
'It's just the thought of you...'

Sure, Bruce remembers it...

JOHNNY & BRUCE

(singing)
...the very thought of you...
(in harmony)
...my... love.

The car pulls to the curb outside Johnny's house.

(CONTINUED)

26 CONTINUED: (2)

26

BRUCE
(seriously)
I'd like to meet the guy.

JOHNNY
You will.

Johnny opens the door... starts to get out...

(CONTINUED)

- 26 CONTINUED: (3) 26
- JOHNNY
- Bruce.
(off his look)
I won't dance. Don't ask me.
- He's out.
- 27 INT. SMITH HOUSE - NIGHT 27
- Johnny enters the dark house... and he's about turn on the light switch but as he closes the door...
- 28 ANGLE - A SHADOW IN A SHADOW MOVES - A FLASH 28
- Eyes... blackened faces... black ski caps and black clothes... so fast it's barely visible... and in fact, it's a vision...*
- 29 JOHNNY 29
- antennae up, follows the movement... into the dark living room... touching things as he goes...
- 30 OMITTED 30
- 31 JOHNNY 31
- turns the lights on now... the room is completely normal... his eyes narrow... his mind turns to...
- 32 INT. BASEMENT - ARMAGEDDON ROOM - DARK 32
- as Johnny comes downstairs...
- 33 ANGLE - MORE FLASHES - THE SHADOWY FIGURES 33
- pulling off the tarp from the Stillson bulletin board... as another checks through Johnny's desk downstairs... downloads his computer... the guy at the board is taking pictures of the Stillson clippings with a tiny infrared camera...*

34 JOHNNY 34
turns on the light at the bottom of the stairs... and the room is completely normal... as though it's been untouched...

35 INT. SHERIFF'S OFFICE - NIGHT 35
Sarah and Walt working after hours on Walt's campaign, stuffing envelopes and organizing campaign paraphernalia... to allow him to keep working, Walt has put Johnny on a speaker phone...

JOHNNY'S SPEAKER VOICE
Someone's been in my house.

WALT
Burglars?

JOHNNY'S SPEAKER VOICE
No. Something weirder.

WALT
'Weirder' than burglars.

INTERCUTTING NOW:

Johnny on the cell in his basement... still looking around to see what else the intruders might have discovered...

JOHNNY
They were into everything. Taking pictures.

SARAH
Pictures. More of your obsessed fans?

JOHNNY
These were definitely not fans... they went through the desk, downloaded my computer, they even cleaned up after themselves.

WALT
In other words, no evidence they were ever really there.

JOHNNY
I know that's happening a lot lately...

SARAH
How did they get by your new billion dollar security system?

(CONTINUED)

35 CONTINUED:

35

JOHNNY

That's a darn good question, Sarah.

Walt shakes his head...

WALT

Is anything missing?

JOHNNY

I don't know.

WALT

I'll have a crime lab guy give the place the once over in the morning...

SARAH

(worried)

I don't think he should stay in the house.

WALT

Sarah's right. Why don't you check into a hotel. Or maybe even the hospital for a once-over.

JOHNNY

I don't need a once over, Walt. I'm not seeing things. I mean I am seeing things. But they're real things.

WALT

I'll let you know what we find in the morning.

He hangs up, looks at Sarah, shakes his head with concern...

WALT

I liked it better when he was calling you all the time 'stead of me...

36 EXT. JOHNNY'S HOUSE - NIGHT

36

Johnny comes out, gets into the jeep... as he does, brief FREEZE and RAMP to his face and we are in...

37 A JOHNNY VISION - STEADICAM

37

We RAMP from Johnny's face to underneath the car, where we find...

(CONTINUED)

- 37 CONTINUED: 37
- A TINY RADIO TRANSMITTER, COMPLETE WITH BLINKING LED*
- But that isn't the end of it -- steadicam RAMPS back up to Johnny's face... Johnny's head turns... and then NDS follows his line of sight... we sail out of Johnny's yard, riding the transmitter's signal, eventually coming to a "General Sign and Lighting" van a block away... we go inside to see the two black bad guys from Johnny's house. With their ski caps off, we can see one of them is Alma (the first Alma), the other Bill Stade. She has an earphone in her ear...*
- 38 RESUME JOHNNY 38
- as he reacts. Coolly, he gets in his car and starts it.
- 39 EXT. SMITH GATES - NIGHT 39
- As the jeep comes out... passes the van...
- 40 INT. JEEP - NIGHT 40
- As Johnny casually checks the van as he goes by... then looks in his rear view mirror... as headlights pull out onto the road behind him... his mind works...
- 41 INT. VAN - NIGHT 41
- following at a safe distance... no need to keep visual contact, a display on a tracking device tells them what he's doing...
- ALMA
He's stopping. Move closer.
- 42 EXT. VAN - NIGHT 42
- as it moves up to find...
- POV - JOHNNY'S JEEP
- parked outside a convenience store... Johnny has just gotten out, is going inside...

(CONTINUED)

42 CONTINUED: 42

EXT. VAN - CONTINUOUS

as it moves past the convenience store and parks within the line of sight this time...

43 INT. VAN - CONTINUOUS 43

Stade looks through binoculars at the store... Alma checks her watch...

ALMA

My dogs must be getting hungry.
I wish he'd just land for the
night.

BINOCULAR MATTE - THE STORE - THROUGH THE WINDOWS

MR. STADE

I don't see him.

RESUME

ALMA

He's in the store. He likes
butter pecan ice cream. He's
probably...

RESUME BINOCULAR MATTE

MR. STADE

I'm telling you I don't see him
in the store...

RESUME

Alma reacts, takes the binoculars, rolls down her window to get a better look but the moment she does...

HER EYES WIDEN, TURN TO SEE --

JOHNNY

intense... right in her face...

A HAND GRABS HER WRIST

(CONTINUED)

43 CONTINUED: 43

JOHNNY

Hey, Alma.

And RAMP TO HIS FACE as an incredible vision begins...

44 EXT. JEFFREY'S HOME - NIGHT - MATCHING SHOT OF ALMA 44

Fast motion as before: Jeffrey is loaded into the back of an ambulance... as the doors are shut, the ambulance moves directly toward us, headlights filling the screen... giving a natural wipe to a county line sign as the headlights brush across it as they pass: ENTERING AROOSTOOK COUNTY. Finding the ambulance pulling up to a new suburban house.

45 EXTREME CLOSE-UP - JOHNNY'S EYES 45

NEW ANGLE - AS THE VAN BURNS RUBBER AS IT PULLS SHARPLY AWAY

and Johnny releases the grip or risk losing an arm... but we stay on his face... as he smiles...

JOHNNY

(to himself)

Too late, Alma. Cause now I know.

46 INT. BOWELS OF THE JEEP - THE TRANSMITTER 46

as a hand reaches out with pliers and squeezes it gently out...

EXT. CONVENIENCE STORE - CONTINUOUS

as Johnny examines the transmitter, glances around and sticks it to the bumper of a high rider Puerto Rican hot rod which takes off a beat later for places unknown...

TIME CUT TO:

47 INT. JEEP - RURAL HIGHWAY - NIGHT 47

Johnny behind the wheel... talking on the cell phone...

JOHNNY

(to phone)

That's right. Amelia Earhardt,
JFK, O.J. No stone left unturned,
Jimmy Hoffa? No problem.

(MORE)

(CONTINUED)

47 CONTINUED: 47

JOHNNY (CONT'D)
No, sorry, can't be exclusive
with something this big... don't
worry there'll be plenty to go
around...

48 EXT. JEEP - DAWN - DRIVING BY THE SIGN THAT SAYS ENTERING AROOSTOOK COUNTY 48

49 EXT. SMALL SUBURBAN HOUSE - DAY 49

As seen in Johnny's vision. The jeep pulls into the driveway. Johnny gets out, his anticipation is hard to contain, he moves to the door... and that's when he hears it... the music from inside... "Winter Snow"... he smiles... rings the bell... after a beat, the door opens to reveal Jeffrey in his same favorite sweater... he barely cracks an expression... *

JOHNNY
(smiles)
Jeffrey, you are a sight for sore
eyes.

JEFFREY
It took you long enough. Not
much of a psychic, huh.

And as he leads Johnny inside...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

50 INT. JEFFREY'S HOUSE#2 - DAY

50

As they enter... the house is not so different than the last one as though they wanted to create a familiar environment to keep him comfortable. The song continues to play on the stereo...

JOHNNY

Who are you... why would somebody want to make you... disappear?

JEFFREY

Oh, I disappeared a long time ago... long time ago...

JOHNNY

Are you being kept against your will here? That nurse of yours...

JEFFREY

...is not a nurse.

JOHNNY

She had Raul deported...

JEFFREY

(frowns)
I didn't know that.

JOHNNY

She broke into my house. Put a transmitter in my car...

JEFFREY

They were afraid you might be working for the other side. I knew better.

JOHNNY

I didn't even know there were sides...

JEFFREY

There are always sides. The sides change but there are always sides.

As an offer of explanation, he reaches out his hand for Johnny to take... and Johnny does as they touch... RAMP TO JOHNNY'S FACE...

51 INT. PARIS TRAIN STATION, 1960'S - DAY

51

An immigration clerk (30's, male) stands across a counter from Johnny/Jeffrey.

CLERK

Passeport, s'il vous plait.

Johnny/Jeffrey hands the clerk his passport.

CLOSE ON the passport. It is a United States passport, has Jeffrey Grissom's picture on it and his name underneath the picture. Suddenly, we go into --

A MONTAGE

Johnny/Jeffrey handing Immigration Clerks his passport, keeping CLOSE ON the two sets of hands and the passport itself. The clerk's hands should change, as do the visible sleeves of his uniform and the counter top. Johnny/Jeffrey's hands remain the same, although his suit changes.

CLERK#2'S VOICE (O.S.)

Pass, pazhalsta.

The passport still has Jeffrey Grissom's picture on it, but now it is a Soviet Union passport and the name is a Russian name, Denis Petrovich Alekseyev, written in the Cyrillic alphabet.

CLERK#3'S VOICE (O.S.)

Reisepasse, bitte.

Now it switches to an East German passport -- the picture is the same, but now the name reads: Ernst Allmenroder.

CLERK#4'S VOICE (O.S.)

Paszport, Prosze.

Same picture, Polish name: Andrzej Lukawski.

CLERK#5'S VOICE (O.S.)

Pas, prosim.

Same picture, Czech name: Milan Havel.

The vision ends...

52 RESUME JOHNNY AND JEFFREY

52

Johnny's eyes narrow...

(CONTINUED)

52 CONTINUED:

52

JOHNNY

Jeffrey, do you work for the
government...?

JEFFREY

I am not in a position to confirm
or deny that.

Johnny studies him a beat, adding it all up in his mind.

JOHNNY

What do you do with, with a...
spy... when he retires...

JEFFREY

Or more to the point, what do you
do with all of his knowledge,
accumulated across five decades
and six continents?

JOHNNY

You make him disappear.

Johnny tries to comprehend it all... the record ends and
catches in a groove... Jeffrey moves to rescue it...

JEFFREY

I play the record far too much,
I'm afraid. They wanted to get
me a CD but I'll die before I
have a CD player. Recordings
haven't been the same since the
demise of vinyl. I have good
ears. I'm famous for my ears.

Starts playing the record again...

JOHNNY

Who was she? The singer in Paris.

Jeffrey smiles...

JEFFREY

You're good.

(beat)

Did you know that the government
uses psychics? They may have
more interest in you than you
realize.

JOHNNY

Who was she?

Jeffrey listens to the song... Johnny sees his cane leaning

(CONTINUED)

52 CONTINUED: (2) 52

against the stereo. He picks it up and we turn 180 degrees into a vision... starting this time on the...

53 *THE MONEY SHOT - WIDE - EXT. PARIS - NIGHT* 53

Johnny/Jeffrey at this bistro along the Seine... the Eiffel Tower in the background...

CLOSER - JOHNNY/JEFFREY

in his trenchcoat, standing in the tiny outdoor French nightclub... the female SINGER with an accordion sings the same song and we segue to her version as before... it's early in the morning... only a few patrons remain... this is the last song in her set...

FRENCH SINGER

It's just the thought of you...

But this time we have a new angle and we include the elderly version of Jeffrey who stands a few feet behind Johnny/Jeffrey on the cobblestone street talking to Johnny, and remembering as he so often remembers...

JEFFREY

She was the last woman I ever loved as Jeffrey Grissom... the kind of woman that stays with you a long time... her eyes haunt me in the middle of the night... and her song plays over and over...

THE STREET MAINTENANCE MAN sweeps up outside the restaurant gaining Johnny/Jeffrey's attention... Johnny/Jeffrey and Jeffrey turn in unison to make eye contact... something here isn't quite right...

The girl sings directly to Johnny/Jeffrey, smiles seductively...

FRENCH SINGER

Make all the memories disappear...

*

She finishes the song, the set, looks to Johnny/Jeffrey, blows him a kiss... as she disappears inside the restaurant... the last customers scatter... a beat later, the maintenance man moves quickly inside behind her into the darkness of the pub...

JEFFREY

She betrayed us. People had died.

(CONTINUED)

53 CONTINUED:

53

From their vantage point, the darkness of the bistro is interrupted by silent flashes of an muzzle (we don't see the gun itself, just the flashes)... several times... after a beat, Johnny/Jeffrey walks quietly away down the cobblestone street... but old Jeffrey stands there, staring, as he has done all his life...

JEFFREY

There are always sides.

The vision ends.

54 RESUME

54

Johnny studies him. Jeffrey's mind lingers in the past for his first line:

JEFFREY

That's when I became the man nobody ever knew, a man of a thousand identities... who can no longer hang on to even one.

(reconnects with Johnny)

Esse est percipi...

(off Johnny's reaction)

George Berkeley, eighteenth century philosopher. 'To be is to be perceived.'

(he moves to study the photograph)

Sometimes, I look in the mirror and I wonder if Jeffrey Grissom still exists at all... or is he gone like the house I grew up in...

JOHNNY

I can't tell you if the house still exists or not... but I know where to look for it...

Jeffrey's eyes brighten at that... until from off-screen --

ALMA (O.S.)

I'm afraid we won't have time for that now.

They look to see Alma and the Stades.

JOHNNY

Leave the kid home, did we?

(CONTINUED)

54 CONTINUED:

54

MRS. STADE
Daycare.

JOHNNY
The little tadpole may need some
therapy down the road.

(CONTINUED)

54 CONTINUED: (2)

54

ALMA
(to Johnny)
I want to thank-you for sending
us to the Puerto Rican Independence
Rally. It was very informative.

JEFFREY
What is this about deporting Raul?

ALMA
Come on, Jeffrey, you've been at
this long enough; we had to protect
you...

JEFFREY
As though you had any interest in
protecting me...

ALMA
We've always protected you,
Jeffrey.

JEFFREY
You have protected the secrets.
While I've been a prisoner...

ALMA
We have to get ready to move again,
Jeffrey...

JEFFREY
No.
(controlled)
He says he can help me find my
house.

MRS. STADE
Mr. Smith will be coming with us.

It's said evenly. And yet Jeffrey instantly knows that
Johnny's life is in jeopardy...

JEFFREY
That is an overreaction. He knows
nothing.

Johnny's just beginning to catch on...

JOHNNY
Look, I don't know what you're
thinking but I...

(CONTINUED)

54 CONTINUED: (3)

54

MR. STADE

We're just going to follow you home, Mr. Smith, debrief you, ask you to take an oath of silence.

JEFFREY

(looks to Johnny)
They're lying.

ALMA

Jeffrey, don't be silly, it's not like the old days.

JEFFREY

Let me talk to the Secretary; he'll listen to me. He has no idea how valuable Smith could be.

ALMA

We've already talked to the Secretary. Say good-bye, Jeffrey.

JEFFREY

(to Johnny)
Listen very carefully. You are a threat to national security. By now, I'm sure all of your friends think you have been acting erratically.

Johnny looks at him incredulously... these things don't happen... do they? He looks to Alma, the Stades all of whom have even expressions...

MR. STADE

Mr. Smith, no harm will come to you. We really have to insist.

JEFFREY

They will either find you in a car accident in the woods... or not find you at all. You will disappear.

And the very first vision that Johnny had comes back to fill his mind... Alma gives the Stades a signal to take Johnny by force if necessary... but the doorbell rings...

Reactions. Who could this be...

Mrs. Stade glances out a window... eyes widen as she turns back...

(CONTINUED)

54 CONTINUED: (4)

54

MRS. STADE

There are reporters on the front lawn.

JOHNNY

I was about to mention that I invited a few media people over... just wanted to make sure someone else saw Jeffrey this time...

(beat, to Jeffrey)

I think you and I were about to go look for a house?

Off Jeffrey's grin...

55 EXT. HOUSE - DAY

55

A media frenzy greets Johnny outside... and more media cars and vans are arriving... Dana is there... She makes eye contact with Johnny as he escorts Jeffrey to the jeep, Jeffrey leaning heavily on his cane is slow and frail but determined... the reporters yell questions on top of questions -- *Johnny, what's this all about, do you really know where Jimmy Hoffa is?, what about Amelia Earhardt, who is this guy, Johnny? Sir, what's your connection to Johnny Smith...*

Over the din...

JOHNNY

Thank you all for coming... could you give us some room please... we just need to get to the car... no, I can't answer any questions yet...

Dana elbows her way to Johnny...

DANA

What the hell is going on, John?
Amelia Earhart?

JOHNNY

Dana, I'll explain later...

DANA

Who is this man?

JOHNNY

(beat)

Just an old friend of the family. Please, just help me get out of here...

(CONTINUED)

55 CONTINUED:

55

Dana sees the urgency in Johnny's eyes as he helps Jeffrey into the Jeep... but his path is blocked by the press...

DANA
(loudly, to other
reporters)
The press conference's been moved,
folks. Follow this Jeep!

The reporters scramble back to their cars... Johnny's eyes express his thanks to Dana... Dana smiles a "you owe me one" to Johnny...

JEFFREY
If it would help, I can tell you...
(off Johnny's
expression)
...what happened to Amelia Earhart.

Off Johnny's reaction as he starts the car...

56 INT. HOUSE - ALMA AND THE STADES LOOKING OUT THE FRONT DOOR

56

MR. STADE
We can't just let them leave...

MRS. STADE
What are we supposed to do?

Alma mulls over the options and finds very few...

ALMA
Come on... wherever Jeffrey goes,
we go.

And as they begin to exit...

57 EXT. RURAL HIGHWAY - A CARAVAN OF CARS - DAY 57
With the jeep in the lead...

58 INT. JEEP - DAY 58
as Jeffrey looks out at the passing countryside with an appreciation that you or I might never know...

JEFFREY
Slow down.

JOHNNY
Is something wrong?

JEFFREY
Do you know how long it's been since I took a ride through the country? I don't want it to be a blur.

Johnny smiles...

59 INT. SEDAN - ALMA 59
et al doesn't smile... not at all... as she talks on her cell phone...

ALMA
Yessir... I understand. I will take care of it personally.

She puts the phone away, stares murderously ahead as Mr. Stade drives.

60 EXT. CROSSROADS - DAY 60
The jeep leads the caravan into a left turn following a sign that says "Litchfield, 5mi"...

61 INT. JEEP - CONTINUOUS 61
As Jeffrey reacts to the sign...

JEFFREY
Litchfield.

JOHNNY
Sound familiar?

Jeffrey doesn't answer right away and as he struggles to

(CONTINUED)

- 61 CONTINUED: 61
recognize landmarks...
- JEFFREY
It's so different now... I mean,
the roads were gravel back then,
everything's new--
- Except, perhaps, the following which suddenly catches
Jeffrey's eye:
- 61A HIS POV - A LANDMARK 61A
an old church, unchanged over the years, the one
anachronism in a neighborhood full of new houses...
- 61B INT. JEEP - CLOSE ON JEFFREY 61B
Push slowly into his face... finally... softly...
- JEFFREY
If there are railroad tracks --
in about a mile... there will be
a turnoff to the left... take it.
- 62 EXT. ROAD - DAY 62
The jeep continues on... the caravan follows...
- 63 INT. JEEP - THROUGH THE WINDSHIELD 63
they go over the railroad tracks... an old dirt road to
the left...
- JEFFREY
There. Turn there.
- Johnny turns...
- 64 EXT. DEAD END IN SOME WOODS - DAY 64
As the jeep and cars behind it arrive and are forced to
stop...
- 65 INT. JEEP 65
Jeffrey looks confused...

(CONTINUED)

65 CONTINUED:

65

JEFFREY

There's another road. There's
supposed to be another road.

He climbs out of the Jeep...

66 EXT. JEEP - CONTINUOUS

66

There is no sign of a road... Jeffrey shakes his head... something's not right about this...

JOHNNY
I'm sorry, Jeffrey.

In the distance, a train horn sounds... his ears perk up...

JEFFREY
I've heard that before. I've heard that sound before. I'm famous for my ears.

Jeffrey moves into the brush and pushes foliage aside... to reveal an old dirt drive...

JEFFREY
You see, John, it does exist. We just couldn't perceive it.

Johnny turns to the reporters who are getting out of their cars, wondering what the hell is going on... Dana is right at the front... Johnny takes her by the arm...

JOHNNY
Please, just hold them off a little while longer...

DANA
Hold them off? How am I supposed to do that?

JOHNNY
Tell them... tell them I need to get something out of the woods... Something amazing...

DANA
What?

JOHNNY
I'll let you know when I find it.

Johnny follows Jeffrey into the woods, down the old dirt drive... Dana turns and flags down the other reporters...

DANA
Folks, if you'll set up your cameras here... Johnny will be making a statement shortly...

67 NEW ANGLE

67

as Johnny and Jeffrey come around a rise on the wooded, overgrown road... they see it... that leaded glass window on that old farmhouse, falling apart, in front of them...

Jeffrey looks at it, smiles...

JEFFREY

Wait here for me, John.

Johnny acknowledges as Jeffrey squeezes his shoulder in appreciation, eyes never leaving the house, and as they touch, push to Johnny as he sees --

68 P.O.V. - JEFFREY'S MOTHER

68

standing on the front porch in 1928 - in period clothes... and we'll say, more for production than any other reason, that it's still dilapidated, but on the long lens that focuses only on the woman, softening all around her, it's kind of hard to tell anyway... his father reads the paper at a table.

(CONTINUED)

68 CONTINUED: 68

They are lower class but possess an honest, rural dignity.

JEFFREY'S MOTHER

There you are, Jeffrey.

*REVERSE ANGLE - JOHNNY WITH SIX YEAR OLD JEFFREY GRISSOM
as seen in the photo. The boy moves to his family...*

69 JOHNNY 69

studies him as --

NEW ANGLE - JEFFREY

moves out of view into the old house... a beat later,
Johnny turns to see Alma and the Stades moving behind
him...

JOHNNY

Guess you guys just didn't try
very hard to find his old house...
it really wasn't that hard...

ALMA

(evenly)

Jeffrey Grissom was our top
operative during the Cold War,
Mr. Smith... until today, twenty
two countries had incontrovertible
proof that he died sixteen years
ago in Berlin.

JOHNNY

Sixteen years is a long time to
be in prison, any kind of prison,
Alma.

ALMA

The name is Rosemary.

JOHNNY

Were you really going to kill me,
Rosemary?

She gives him a look: are you serious?

ALMA/ROSEMARY

(utterly sincere)

Jeffrey has always had a flair
for the dramatic.

They look at each other without blinking for a long long
beat. Finally, Johnny looks back toward the house.
Jeffrey has not returned. A beat.

70 INT. THE OLD HOUSE - DAY - A FEW MINUTES LATER 70

As Johnny enters... Alma and the Stades with him...

JOHNNY
Jeffrey, we should be going...

There's no response...

JOHNNY
Jeffrey?

All they see is --

REACTIONS

Alma's eyes panic, her look sends the Stades into action... they quickly move all over the house and return, shaking their heads... but in fact, he has...

Disappeared.

And all that's left is...

JOHNNY'S POV - JEFFREY'S CANE LEANING AGAINST A WALL

ALMA/ROSEMARY

glares at Johnny, barely able to talk. Tight and controlled (Note: This is a quote from the end of "Three Days of the Condor") --

ALMA/ROSEMARY
You dumb son of a bitch. You've done more damage than you know.

She rushes out with the Stades.

ANGLE - JOHNNY AND THE CANE

He moves to it and picks it up... and as he does... PUSH TO JOHNNY as he sees --

71 CLOSE UP CLERK'S HANDS 71

CLERK#6 (O.S.)
Passeport, s'il vous plait.

The clerk accepts the passport which is loudly STAMPED to pass through. As the stamp hits the passport....

(CONTINUED)

71 CONTINUED: 71

ANGLE TO SEE THE STAMP LIFTING OUT OF FRAME

to reveal Jeffrey's current photo with a new name, Pablo Arevalo. In the photo, Jeffrey is grinning.

72 RESUME JOHNNY 72

as he holds the cane and smiles... deciding to take it as a souvenir, he walks casually out of the house... as the soundtrack reprises "Winter Snow"...

*

FADE OUT:

END OF ACT FOUR

THE END