

THE DEAD ZONE

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

Written by
Karl Schaefer

Directed by
James Head

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

Story by
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Teleplay by
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Directed by
James Head

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4th White - Pages 65	Feb 10/04
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THE DEAD ZONE

"FINDING RACHEL PART TWO"

CAST

JOHNNY SMITH	GREG STILLSON	
SARAH BANNERMAN	JAMES STILLSON	
WALT BANNERMAN	SONNY ELLIMAN	
BRUCE LEWIS	CHRISTOPHER WEY	
REVEREND GENE PURDY	REBECCA CALDWELL	*
	RACHEL CALDWELL	*
		*
<u>NON-SPEAKING</u>	LINDA	*
HOMELESS GUY	MIKE KENNEDY	
STILLSON PEOPLE	JAKE TRUAX (MAN ONE)	
LEGGY WOMEN		*
VOLUNTEERS	KEITH MORRIS	
AUDIENCE		
SHADOWY SUPPORTERS	SCHWEIGEL	*
		*
		*
SHERIFF'S DEPARTMENT		
GUARDS/CORRECTIONAL OFFICERS	POLYGRAPH OPERATOR	
DEPUTIES		
PRISONERS/JAIL INMATES/FELONS	JAIL GUARD	
FORENSICS TEAM	NEWSCASTER (ON TV)	
PHOTOGRAPHER		
	ROSCOE	
TV NEWS CREWS		
	DEPUTY # 1	*
		*
	KELLI	
		*
	ROSIE	
RAGGED SURVIVORS (FUTURE)		
	POLL WORKER	

THE DEAD ZONE

"FINDING RACHEL PART TWO"

SETS

INTERIORS

SMITH HOUSE
LIVING ROOM
BASEMENT
KITCHEN

BANNERMAN HOUSE
KITCHEN

RACHEL'S HOUSE
LIVING ROOM

HOTEL SUITE

COUNTY CORRECTIONAL FACILITY
JAIL CELLS
VISITORS ROOM
INTEROGATION ROOM
CORRIDOR
OBSERVATION ROOM

RACHEL'S OFFICE

HIGH SCHOOL CLASSROOM
POLLING STATION

PURDY'S OFFICE

STILLSON CAMPAIGN HQ

CALDWELLS' CHILDHOOD HOME
HIDING PLACE

AUDITORIUM
STAGE
BACKSTAGE

BOMBED-OUT STRUCTURE (IN FUTURE)

EXTERIORS

SMITH HOUSE

SHERIFF'S DEPARTMENT

COUNTY CORRECTIONAL FACILITY

FAITH HERITAGE CAMPUS
POLLING STATION
PARKING LOT

CLEAVES MILLS
STREET
RURAL ROAD
FOREST/WOODS

OFFICE BUILDING
FRONT & REAR

VEHICLES

JOHNNY'S JEEP

RACHEL'S CAR

SHERIFF'S CRUISERS

CRIME SCENE VAN

NEWS VAN

MIKE KENNEDY'S CAR

THE DEAD ZONE"FINDING RACHEL PART TWO"TEASER

FADE IN:

64 EXT. CLEAVES MILLS - DAY 64

A Warhol-like matrix of nine identical faces fills the screen: faded, rain-stained photocopied missing posters of Rachel Caldwell, taped to a bus shelter. Pull back to reveal -- REBECCA CALDWELL tearing down the old flyers and putting up fresh ones. A homeless guy watches Rebecca; she hands him a few flyers and a \$5.00 bill and then moves on, keeping a brave face.

65 INT. COUNTY JAIL CORRIDOR -- DAY 65

JOHNNY, in county jail garb, is escorted by two GUARDS as well as WALT, PURDY and his attorney KEITH MORRIS.

WALT

You don't have to do this, Johnny --

JOHNNY

I know that.

MORRIS

In nine years representing murder defendants I've rarely seen a polygraph help a client.

PURDY

Johnny, I've gotten you one of the top criminal lawyers in the country... you should listen to his advice.

JOHNNY

This is different. I'm innocent.

MORRIS

(they all say that)
Of course you are, Mr. Smith.
I'm just trying to position your innocence in the best possible light for a jury.

(CONTINUED)

65 CONTINUED: 65

They arrive at a doorway, and Morris and Johnny enter. Purdy and Walt remain outside.

66 INT. INTERROGATION ROOM - COUNTY JAIL -- DAY 66

Morris inspects the equipment.

POLYGRAPH OPERATOR

Mr. Smith? Please roll up your sleeve.

He gestures for Johnny to sit in the chair. The polygraph operator slips a blood pressure cuff on Johnny's arm.

67 CLOSE ON JOHNNY'S ARM 67

The cuff goes around his arm; then his arm MORPHS, becoming SCARRED AND TATTOOED; then Johnny MORPHS into a WILD-EYED MANIAC MURDERER as contact with the cuff gives him a VISION. But just for a second; then, he morphs back to himself.

68 RESUME 68

JOHNNY

What kind of cases do you do?

POLYGRAPH OPERATOR

Homicide. Exclusively.

The polygraph operator tapes several electrodes to Johnny's chest and wrist, and almost like ripples in a stream...

69 JOHNNY 69

briefly MORPHS into The Maniac Murderer, then a Beady-Eyed Thug, then a Shiftless Drifter Serial Killer, then a No-Good Trashoid Wife Poisoner -- the worst people who have been polygraphed -- before becoming himself again.

70 RESUME 70

POLYGRAPH OPERATOR

You okay? Your pulse is one-fifty-eight. Like you just ran five miles.

JOHNNY

I'm okay.

70 CONTINUED: 70

POLYGRAPH OPERATOR
Let's get some baseline responses.

71 INT. COUNTY JAIL - OBSERVATION ROOM - CONTINUOUS - DAY 71

A little later. Morris, Purdy and Walt watch through the glass.

POLYGRAPH OPERATOR
Is your name George Washington?

JOHNNY
No.

72 INT. INTERROGATION ROOM - COUNTY JAIL - CONTINUOUS - DAY 72

Johnny is strapped in and the questions continue.

POLYGRAPH OPERATOR
Is your name Johnny Smith?

73 *JOHNNY* 73

briefly MORPHS into the SERIAL KILLER --

JOHNNY/SERIAL KILLER
Yes.
The needles go wild.

74 RESUME 74

POLYGRAPH OPERATOR
Your name is Johnny Smith, right?

JOHNNY
Yes.

POLYGRAPH OPERATOR
That's odd. Let's try again. Is your name Johnny Smith?

JOHNNY
Yes.

The needles are ordinary again.

POLYGRAPH OPERATOR
Are you sitting down?

75 JOHNNY 75

flash-morphs into the Wife Poisoner, and then back again --

76 RESUME 76

JOHNNY

Yes.

The needles go wild.

POLYGRAPH OPERATOR

Are you sitting down?

JOHNNY

Yes. I'm sitting down.

POLYGRAPH OPERATOR

Did you murder Rachel Caldwell?

77 JOHNNY 77

morphs into the Shiftless Serial Killer --

JOHNNY/SERIAL KILLER

I don't know all their names --

POLYGRAPH OPERATOR

Just answer yes, or no. Did you kill Rachel Caldwell?

JOHNNY/SERIAL KILLER

I killed a lot of people --

POLYGRAPH OPERATOR

Did you kill Rachel Caldwell?

Johnny becomes himself again --

78 RESUME 78

JOHNNY

No! No! I didn't. I didn't kill anybody.

Johnny sees the Operator react to the wildly fluctuating needles.

79 JOHNNY 79

Morphing, shape-shifting randomly through a parade of killers, faster and faster, building to a crescendo until...

80 WALT

80

watching from outside, sees only Johnny -- obviously in some kind of horrible distress. He bursts into the room.

WALT

Johnny! Johnny! You all right?

Johnny is having a panic attack as Walt tears the equipment off him.

POLYGRAPH OPERATOR

(re: the readout)

Something must be wrong. I've never seen such a strong indication of deception.

Morris and Purdy enter from the observation room.

MORRIS

This test is over. I need some time with my client.

81 INT. COUNTY JAIL - INTERROGATION ROOM -- DAY

81

Morris, Purdy, and Johnny.

MORRIS

That was a debacle. Mr. Smith, I strongly recommend we try to plea you down to lesser charges --

JOHNNY

I didn't do anything --

MORRIS

-- before new evidence comes to light -- like Rachel Caldwell's body.

JOHNNY

I never harmed Rachel.

MORRIS

Proving that is going to be difficult. You're only leaving us one other option.

JOHNNY

(ahead of him)

I'm not pleading insanity.

MORRIS

Legal insanity is different from medical insanity.

(CONTINUED)

81 CONTINUED:

81

MORRIS

We could argue that your dead zone is the result of brain damage sustained in your accident. That sometimes you can't control yourself --

JOHNNY

You're fired.

MORRIS

What?

JOHNNY

You're fired. Now get out of here.

Morris looks to Purdy, who has no choice but to acquiesce.

PURDY

Johnny, please reconsider.

Morris packs up his briefcase and leaves.

PURDY

What are you planning to do now?

Johnny looks at Purdy, not sure if he can trust him.

JOHNNY

Prove I didn't do this.

He bangs on the door.

JOHNNY

Guard!

Johnny and Purdy exchange wary looks.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

82 INT. COUNTY JAIL CELL - DAY 82

A holding cell crammed with FELONS, killers, gang members, drunks -- all of them active: taunting unseen guards, fighting, crying, banging their heads on the bars.

THE VIEW FINDS Johnny, curled up on a steel cot in the corner, surrounded, overwhelmed. The sound of a GUARD'S voice silences Johnny's cellmates --

GUARD

Smith!

Johnny rolls over; tentatively stands up, looks around --

83 REVEAL 83

that he's alone, in an empty cell. The others, all a vision.

GUARD

You've got a visitor.

Johnny brushes himself off and tries to hold it together.

84 INT. COUNTY JAIL - VISITORS ROOM -- NIGHT 84

Johnny enters a visiting room where Sarah waits nervously. He looks like hell; Sarah tries to cover her heartbreak with a smile.

JOHNNY

Sarah.

SARAH

Johnny... Everyone is thinking of you --

JOHNNY

-- you shouldn't have come down here.

SARAH

How are you?

(CONTINUED)

84 CONTINUED:

84

JOHNNY

Fine, considering I just failed a lie detector test, have no witnesses, no alibi, and I know things that only a guilty person would know --

SARAH

But you're not guilty. The people who know you --

JOHNNY

-- will never get on my jury.

(a beat)

I need your help, Sarah.

SARAH

Walt told me you think Stillson had something to do with this. I've been trying to find out anything I can.

JOHNNY

Stay away from him! Do you hear me? Don't go back there, it's not safe.

(a beat)

There's something else I need you to do.

SARAH

Anything.

JOHNNY

I've got to find out what really happened to Rachel Caldwell. In order to do that, I need her sister Rebecca's help.

SARAH

But Johnny, she's sure you're guilty.

JOHNNY

I know. Talk to her. Convince her to bring personal objects belonging to Rachel, here, to me. Maybe I can get a vision of what really happened.

SARAH

What if she refuses?

JOHNNY

You can't let that happen.

(CONTINUED)

84 CONTINUED: (2) 84

The Guard comes for Johnny, taking him away, leaving Sarah heartbroken, face reflected in the glass.

85 INT. JOHNNY'S HOUSE / LIVING ROOM - DAY 85

A police search in mid-progress. DEPUTIES have spread out Johnny's DVDs and books on the floor, inventorying them. Walt supervises; Reverend Purdy intercepts a FORENSICS TECH who is going through Johnny's movie collection.

(CONTINUED)

85 CONTINUED:

85

PURDY

I'm sorry Sheriff Bannerman, but as the trustee of Johnny's estate, I have an obligation to look out for his interests. Mr. Smith's DVDs are not listed on the warrant. There's nothing incriminating there --

WALT

(to forensics tech)
The books, too.

Purdy sees a DEPUTY manhandling Johnny's books.

PURDY

(to Walt)
What about his books? Your people can't just throw Johnny's things around like that.

WALT

We have to look.
(then quietly)
Listen, Reverend, between you and me, I'm looking out for Johnny, too, but I have a job to do.
(to forensics tech)
I want everything replaced just as we found it.

Purdy looks at the religious books spread out on the floor; Johnny has scores of them, dealing with prophecy, the Bible, the end of the world, and next to those, two dozen books on nuclear politics, and The Bomb. Purdy is startled by BRUCE who arrives, escorted by ROSCOE --

BRUCE

Reverend Purdy? Walt? I can't believe this!

Walt acknowledges Bruce, nods to hang on a sec.

PURDY

Bruce. You know Johnny pretty well --

BRUCE

-- I guess so --

PURDY

(re: bomb books)
Did you know he was so interested in nuclear issues?

(CONTINUED)

85 CONTINUED: (2) 85

BRUCE
(covering well)
Shouldn't everyone be?

Walt turns his attention to Bruce.

WALT
Thanks for coming. Got a few
things I was hoping you could
clear up.

86 INT. JOHNNY'S HOUSE / BASEMENT - DAY 86

FLASH! A Forensic Photographer records the Armageddon Board for posterity. Staring at it are the Photographer, Walt, Bruce, Purdy and Roscoe.

WALT
(re: board)
You know anything about this?

BRUCE
No. Nothing.

WALT
(to Bruce)
A lot of stuff about Greg Stillson
on there.

BRUCE
Hmm...

ROSCOE
He must be obsessed with the guy.
Should we notify the Secret
Service? Or is that only when
the threat is against a President?

PURDY
You don't believe he was stalking
Stillson do you?

WALT
I'm not sure what to believe,
Reverend.

BRUCE
This is crazy. Johnny just follows
politics very closely.

Walt gives him a hard look. Bruce gives him back nothing.

(CONTINUED)

86 CONTINUED:

86

ROSCOE

Shouldn't we at least notify Mr. Stillson that a murder suspect is obsessed with him?

WALT

I'll take care of it.

Walt heads upstairs, Bruce and the Roscoe following. Purdy stays behind as the rest of them leave, scrutinizing the Armageddon board. Deep in thought, he traces the timeline with his finger, ending on the list of possible ways the world ends.

86A EXT. RACHEL'S HOUSE - DAY

86A

Establishing. Prelap --

SARAH

I've known Johnny Smith my whole life...

87 OMITTED

87

THRU
90THRU
90

91 INT. RACHEL'S HOUSE - LIVING ROOM - CONTINUOUS

91

Sarah and Rebecca face off across a coffee table.

SARAH (CONT'D)

Before the accident, he was a joyful, funny guy, the class clown -- but also a decent man. His visions? They are real. I've seen firsthand how he's changed people's lives.

REBECCA

I'm sorry, but I don't share your belief in him.

SARAH

I understand that. But he wants you to know that he can help you find Rachel.

(CONTINUED)

91 CONTINUED:

91

REBECCA
(because he's guilty)
Of course he can.

SARAH
Not because he's guilty. Because
he sees the truth.

REBECCA
Mrs. Bannerman, I'm a court
appointed therapist for juvenile
offenders. The kids I deal with
have done horrible, violent things.
But even the very hardest kids
want to tell someone. Want to
share their pain. And they do.

SARAH
So they tell you?

REBECCA
Yes, but not directly. Sometimes
through stories or artwork.
Sometimes they'll make up a reason
they know what happened, just so
they're not burdened with it.
This, second-sight thing, I've
seen kids do the same thing.
They want to talk, but the guilt
is so overwhelming they need to
pretend they just "saw" it
magically.

SARAH
Johnny's visions are not some
attempt to confess to killing
your sister.

REBECCA
Denial is a powerful thing, Sarah.

SARAH
You don't need to believe he's
innocent for Johnny to help you.

REBECCA
(takes a beat)
What do you want from me, Ms.
Bannerman?

91A INT. JAIL - HALLWAY - DAY

91A

Johnny enters, sees Reverend Purdy.

JOHNNY

Gene...

PURDY

I brought you something.

He hands Johnny a paper bag.

PURDY

It's pastrami and grilled eggplant on olive bread, from Firenze. I seem to remember it was your favorite.

JOHNNY

Why are you here?

PURDY

(a beat)

When they searched your house, I saw something -- something very disturbing. I haven't been able to get it out of my mind...

JOHNNY

You saw my white board, didn't you?

PURDY

Yes... yes I did. So did the police. Greg Stillson's name is all over that board. They think it's evidence that you were stalking him.

JOHNNY

You didn't come here to talk about Stillson did you?

PURDY

No Johnny. I didn't.

(beat)

You've seen something, haven't you?

(MORE)

(CONTINUED)

91A CONTINUED:

91A

PURDY (CONT'D)

Something much bigger than Greg
Stillson?

JOHNNY

I see a lot of things.

PURDY

What is it Johnny? What did your
visions show you? Was it
Armageddon? The Apocalypse?
Tell me. You don't have to carry
this burden alone.

Johnny doesn't answer. How can he? Purdy's involved.

PURDY

During the Cuban Missile Crisis
we came very close to ending the
world. It came down to two men.
Two men who didn't trust each
other, but between them were able
to stop the worst calamity the
world would ever know. These
things are not theoretical. The
end of the world is a practical
problem we all face every day.

Johnny stops in his tracks, and turns to face Purdy:

JOHNNY

Gene... There's only one thing
that's held true for every vision
I've had.

PURDY

What is that?

JOHNNY

The only person who can stop the
things I see from happening, is
me. And I can't stop anything
from jail. Get me out of here.

PURDY

(worried)

It's not that simple.

JOHNNY

I know you're involved with
Stillson. It's time to decide,
Reverend. You going to save your
ass? Or save your soul?

(CONTINUED)

91A CONTINUED: (2) 91A

After a beat, Johnny signals the Guard, who opens the door for him.

JOHNNY
Thanks for the sandwich.

Off Purdy's reaction...

92 INT. HOTEL SUITE - TWILIGHT 92

Three leggy elegant women, including Stillson's assistant LINDA, lounge with a city view of Bangor in the background. Follow their gaze to Greg Stillson as the candidate passes out cigars to the men seated around the room, including JAMES STILLSON, ELLIMAN, and TRUAX. Silver trays hold the remnants of dinner.

Stillson sees the television news about to start and yells to Linda --

STILLSON
Linda, turn that up, will you?

Linda languidly complies. All eyes turn to the television:

93 ON THE TELEVISION 93

A local NEWSCASTER stands in front of a bar chart --

NEWSCASTER
The last WJDP poll for Maine's Second Congressional District shows Greg Stillson at twenty-eight percent against Melissa Klock's thirty-one percent and Steven Hansz's thirty-two percent: a statistical dead-heat.

93 CONTINUED: 93

NEWSCASTER

Also on the campaign trail --

Stillson lights Truax's cigar.

STILLSON

Here's to that "margin of error."

94 THE IMAGE ON TV CHANGES 94

to Johnny Smith in handcuffs being led into the Sheriff's station by Walt. Below a news logo: "RACHEL, WHERE ARE YOU?: DAY 4" with her photo.

NEWSCASTER

...The celebrity suspect arrested in the disappearance of Stillson campaign aide Rachel Caldwell -- Johnny Smith, the so-called Oracle of Cleaves Mills, continues to be questioned by police --

WE SEE: A mugshot of Johnny Smith.

95 ON STILLSON 95

STILLSON

(to the TV)

Oracle my ass. You didn't see this one coming, did you Smith?

LINDA

I always thought that guy was creepy...

With the News going on in the background, Stillson flips through a stack of photos.

STILLSON

Sonny? As long as Smith is going to be tried in the press anyway -- we might as well give them the rest of the story.

INSERT PHOTOS: The Armageddon Board.

STILLSON (CONT'D)

Make sure these find their way to our journalistic friends. But don't let them know where they came from. I wouldn't want it to seem like I enjoy kicking a man when he's down.

Stillson glares at Johnny on the television.

96 INT. BANNERMAN KITCHEN -- DAY 96

Sarah is forcing herself to flip through the local headlines about Johnny being arrested, including photos of Johnny and the Armageddon board, when Walt enters -- She closes the paper.

WALT

Hello.

It's awkward between them. Suddenly they don't know how to be with each other.

SARAH

How are you?

WALT

I just need to get some clothes.

He leaves the room to grab a change of clothes.

SARAH

(calling after him)

Have you seen Johnny? Is he okay?

WALT

I'm going down there tonight.
The victim's sister wants to talk to him.

SARAH

I know. Johnny asked me to talk to her.

WALT

You shouldn't get involved with this, Sarah.

SARAH

Please don't ask me not to help Johnny when he needs me the most.

WALT

I need you.

SARAH

You have me.

WALT

Do I?

SARAH

What does that mean?

WALT

It means I don't know where this marriage is going.

(MORE)

(CONTINUED)

96 CONTINUED:

96

WALT (CONT'D)

I haven't known since Johnny woke up.

SARAH

Walt, please, try to understand.

WALT

I've been understanding. And I'm trying as hard as I can to get Johnny out of this. But I want my wife back.

SARAH

We'll be okay. We'll get through this. It's just with everything going on...

WALT

I've been telling myself that for three years.

They both are lost in thought for a beat.

SARAH

(afraid to ask)

Are you coming home tonight?

WALT

No.

(a beat)

I have to go.

He turns to leave.

WALT (CONT'D)

Tell J.J. I'll drive him to school in the morning.

SARAH

I love you, Walt.

WALT

I know. I love you, too. That's why I'm leaving.

He exits. Off Sarah's conflicted reaction --

96A INT. JAIL - OBSERVATION ROOM - NIGHT

96A

Roscoe VIDEOTAPES through the glass into the interrogation room where Johnny sits.

97 INT. JAIL - INTERROGATION ROOM - CONTINUOUS

97

Johnny sits in the center of the room, waiting. The door opens, and Walt enters, sitting across from Johnny. Walt leans close, and speaks in a whisper.

(CONTINUED)

97 CONTINUED:

97

WALT

Why are you talking to Rebecca Caldwell?

JOHNNY

I'm trying to find out what happened. That's the only way I'll get out of here.

WALT

Don't do it. She's out to bury you, Johnny.

JOHNNY

I know. But I've got no choice. Bring her in.

Walt stands and raps on the door; he leaves, and Rebecca Caldwell enters, bearing a shoe box. Johnny stands.

JOHNNY

Thank you for coming.

REBECCA

I'm not doing it for you, I'm doing it for Rachel.

Off their looks...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

98 EXT. PENOBSCOT CORRECTIONAL FACILITY - NIGHT 98

To establish (Stock). An ominous, imposing institution.

99 INT. INTERROGATION ROOM - NIGHT 99

Johnny Smith. Rebecca Caldwell. A table. A shoe box.
Rebecca opens the shoe box.

JOHNNY

These are all things that meant
something to her, or she touched
recently?

REBECCA

Yes.

JOHNNY

Do you want to tell me anything
about them?

REBECCA

No. You were going to tell me.

JOHNNY

All right. Some things trigger a
vision. Some don't. I never
know 'til it happens.

Rebecca takes the objects out of the box and sets them in
front of Johnny. We see a hair clip, a class ring, a
locket, a fancy pen and a lens cap. He moves his hand
back and forth just above the surface of the objects,
then GRABS the hair clip so quickly it startles Rebecca,
and triggers a VISION WHOOSH.

100 OMITTED 100

101 RESUME INTERROGATION ROOM

101

Johnny sets the hair clip back down.

JOHNNY

You've been watching out for your sister a long time, haven't you? Protecting her. But who took care of you?

REBECCA

What do you mean?

JOHNNY

You had a hiding place -- under a staircase. You and Rachel. You hid there when your parents fought.

Rebecca is momentarily taken aback. Then her innate skepticism kicks back in.

REBECCA

You know, I want to believe you. It's a natural human impulse to want answers. But -- you could have learned that from my sister.

JOHNNY

I didn't.

REBECCA

Doesn't matter one way or another. I came down here so you can tell me what happened to Rachel.

JOHNNY

Let me try something else.

(CONTINUED)

101 CONTINUED: 101

Johnny and Rebecca lock eyes. Without looking, he passes his hand over the objects, suddenly grabbing the pen, triggering:

102 VISION FLASH: 102

A FACE, in extremes, hand thrust forward, reaching for us. We jump. Startled. The face burned into our retina. It's STILLSON.

103 RESUME JOHNNY 103

Startled as well. Rebecca recoils from his sudden reaction.

REBECCA

What is it?

JOHNNY

Stillson. It's him. Attacking. When I touched the pen. Just a flash. But he's definitely the one.

Rebecca stands, and shakes her head, no longer attempting to hide her disappointment.

REBECCA

Okay, this has been fun.

(to one-way glass)

I'm through. I'd like to go now. I have better things to do with my time than talk to a liar.

JOHNNY

Liar? What are you talking about? It's Stillson, I saw him. He's the one that attacked your sister.

REBECCA

And you saw this when you touched the pen?

JOHNNY

Yes.

REBECCA

That's funny. Because I just bought that pen at the market across from the jail. Rachel never touched it.

(CONTINUED)

103 CONTINUED: 103

Johnny is stumped, looking away as he wracks his brains.

JOHNNY

Maybe Rachel didn't touch it...
But you did! It must be you he
attacks.

REBECCA

Nice try Mr. Smith. I hope the
jury sees the same performance.
(turns to the 2-way
glass)
I'd like to go now.

Walt enters the room, to collect Rebecca.

WALT

Ms. Caldwell...

JOHNNY

I know you don't believe me. But
when the time comes, remember
what I said about Stillson. Watch
yourself.

She looks back at Johnny, hate rolling across her face
before she turns to go.

JOHNNY

Wait... you forgot something.

Johnny picks up the lens cap off the table, triggering:

104 VISION: EXTREME ON THE LENS CAP 104

*Spinning like a coin in SLO MOTION. As its momentum begins
to decay, the lens cap apparently spinning on the floor
under Rachel's desk.*

*Then we SEE HER. Rachel, falling impossibly slow, her
eyes vacant, body absent of life, as she hits the floor
with a crushing thud. Her outstretched arm follows her
to the ground, her hand landing on the lens cap, stopping
its rotation; she is unconscious, but her eyes are still
open. One eye is brown. One is blue.*

105 OUT OF THE VISION - JOHNNY 105

Holds the lens cap out in his open palm.

(CONTINUED)

105 CONTINUED:

105

JOHNNY

She fell, near -- a desk, but not
a regular desk. An artist's easel?
An architect's desk?

Rebecca shakes her head.

JOHNNY

It's covered with editing
equipment.

REBECCA

Right. Pretty good for your fourth
guess, considering you already
know she makes documentaries.

JOHNNY

Her editing equipment -- where is
it? She had it in her house, but
now it's not there...

REBECCA

She moved it to a small office
after her house was broken into.

Johnny thinks back on the vision.

JOHNNY

Your sister's eyes, are they two
different colors?

Rebecca reacts...

JOHNNY (CONT'D)

One blue, one brown?

REBECCA

(impressed)

Mr. Smith, that's remarkable.

(busting him)

Except it's not true. Both her
eyes are the same color: brown.

Johnny is embarrassed and stung: he saw what he saw.

(CONTINUED)

105 CONTINUED: (2)

105

REBECCA

Tell me what really happened...
between you and Rachel.

JOHNNY

I don't know.

REBECCA

You do know... and when you're
ready to tell me... I'll be ready
to listen.

She turns to go; Walt looks back to Johnny as he escorts
Rebecca out.

106 INT. STILLSON HEADQUARTERS -- DAY

106

A MISSING POSTER for Rachel rolls out of a photocopy
machine as a cute Volunteer lifts a stack of a thousand
of them and carries them to a cubicle, where Sarah is
working.

SARAH

Great, you and Jay take some
volunteers, cover Portland: the
train stations, bus shelters,
rest stops -- anywhere people
pass through.

The volunteers all turn to go. Standing behind them is
Greg Stillson himself.

STILLSON

Thanks, guys. We're going to
find her, I just know it.

(then to Sarah)

You're doing a great job here,
Sarah. If we find Rachel, it'll
be because of people like you.

SARAH

Thank you.

The volunteers leave. Greg sits on her desk --

STILLSON

I heard you paid a visit to Johnny
Smith.

SARAH

Yes I did. How did you know that?

(CONTINUED)

106 CONTINUED: 106

STILLSON

People talk. I'm worried for you. We wouldn't want somebody to get the wrong idea.

SARAH

What do you mean?

STILLSON

If what I hear coming out of the Sheriff's office is true, the case against Smith is a slam-dunk.

SARAH

Johnny is innocent.

STILLSON

Really? Not going to look very good for your husband if it turns out he arrested the wrong man. And if Johnny Smith did do this, your relationship with him might jeopardize his prosecution. You might want to steer clear of Smith... for Walt's sake. Hate to see him lose an election over something like this.

107 INT. RACHEL'S OFFICE - DAY 107

It's a fairly Spartan editing suite; two metal shelves filled with videotapes and disks; several movie posters; index boards. Two photos of Rachel and Rebecca together, at holidays. Rebecca is working her way through a stack of mini-DV tapes, playing them back on a small VCR, watching them on a monitor.

108 OMITTED 108

109 ON THE MONITOR 109

B-roll dailies of Stillson HQ; Verité footage of campaign workers stuffing envelopes, printing signs, etc. After a few quick shots -- RACHEL turns the camera around into an E.C.U. of herself as she tail slates the roll.

RACHEL

...tail slate roll 58, Headquarters
B-roll, October 20th.

110 REBECCA 110

pauses the video, Rachel's smiling face full frame. Rebecca is comparing a stack of camera-original mini-DV tapes to a spiral-bound log, checking them off one by one. She reaches for the next tape from a stack, knocking several to the floor. She pushes back the chair and crawls under the desk.

HER POV

Under the desk are the two tapes that fell. But just beyond them, something glinting from the shadows on the floor catches her eye...

EXTREME ON HER HAND

slipping across the floor, her slender index finger finding its target, tapping gently on something.

REBECCA

brings her hand up to her eye to inspect something on the tip of her finger... A BLUE CONTACT LENS. She looks from the contact to the image of her sister on the monitor noticing something for the first time. Rachel's eyes are blue. Off Rebecca's thoughtful reaction --

111 OMITTED 111
AND AND
112 112

113 V.F.X. COMPOSITE SHOT - EXTREMELY CLOSE ON -- 113

A distorted orange blur sharpens into an upside down image of JOHNNY in his county jail jumpsuit. The VIEW WIDENS SLIGHTLY to reveal the BLUE CONTACT LENS, balanced between Rebecca's fingertips.

(CONTINUED)

113 CONTINUED: 113

REBECCA (O.S.)
I found this in Rachel's office.
You said she had two different
colored eyes. I didn't know she
wore them.

WIDER TO REVEAL - INT. INTERROGATION ROOM - DAY

Johnny sits across from Rebecca. He reaches toward the
tiny lens in Rebecca's hand.

JOHNNY
May I?

She nods. He takes it.

113A V.F.X. COMPOSITE - THROUGH THE LENS - NDS 113A

A fisheye view of Johnny, his distorted finger approaching
the surface of the lens, as it makes contact:

114 VISION: RAMPING INTO THE LENS 114

Our POV literally sucked right through the lens...

EMERGING OUT OF RACHEL'S EYE TO REVEAL:

INT. RACHEL'S OFFICE - NIGHT

*VISION JOHNNY - dressed in his jailhouse jumpsuit -
WATCHES Rachel and Johnny as they sit in her tiny office,
watching a ROUGH CUT OF HER DOCUMENTARY play on a video
monitor hooked up to an editing system.*

*ON THE MONITOR - A Montage of various stock footage
showing Stillson campaigning.*

RACHEL
You should know, this is a rough,
rough cut...

JOHNNY
Sure, I understand. Is this
everything you shot? Where are
all the original videotapes?

RACHEL
A bunch of them got stolen when
somebody broke into my house.
Luckily it's all backed up on my
hard drive.

(CONTINUED)

114 CONTINUED:

114

She indicates a portable hard drive. Just then the power goes out, plunging the room into darkness.

RACHEL

...okay now that's a little creepy.

Johnny goes to the door and checks out in the hall.

JOHNNY

Looks like it's the whole building.

Rachel turns on a flashlight.

RACHEL

Here, I got a flashlight. It's an old building, the power goes out all the time. The breakers are downstairs in a utility closet.

JOHNNY

I'll go. You stay here and lock the door.

Johnny takes the flashlight and goes, Rachel locking the door behind him. TIME RAMPS FORWARD A BEAT TO FIND RACHEL sitting in her dark office, waiting. Suddenly the beam of a flashlight crosses the frosted glass of her office door, illuminating her face.

RACHEL

Mr. Smith? Is that you?

We hear the sound of the door being jimmied, then swinging open. The beam of the flashlight blinds her. VISION JOHNNY struggles to see the dark figure behind the light, but can't identify him.

RACHEL

Johnny?

The beam of light arcs across the room as the flashlight smashes Rachel behind the ear.

(CONTINUED)

114 CONTINUED: (2) 114

RAMP INTO HER CONTACT LENS

knocked loose by the impact. The vision FOLLOWS THE CONTACT LENS TO THE FLOOR IN SLO-MOTION -- where it lands with a THUD as if it weighed a ton.

VISION ENDS, the view RAMPS BACK THROUGH THE LENS TO:

115 RESUME - JOHNNY AND REBECCA - INTERROGATION ROOM 115

Johnny still holding the contact lens as he comes out of the vision.

REBECCA

What? What did you see?

Johnny looks at Rebecca, not wanting to say this.

JOHNNY

...Somebody hit her... with a flashlight, at her office. That's how her contact fell out.

Rebecca sits back, absorbing this.

REBECCA

Who? Who hit her?
(then gently)

Was it you, Johnny? Did you hit her?

Johnny puts his head down, thinking. Walt enters.

WALT

What is it, Johnny? What did you see?

JOHNNY

I can tell you what happened -- but you have to take me there so I can show you.

WALT

The D.A. will never allow that. He has all the evidence he needs to convict you.

JOHNNY

I have something the D.A. will want -- but only if you take me to Rachel's office.

WALT

What is it, Johnny?
(MORE)

(CONTINUED)

115 CONTINUED:

115

WALT (CONT'D)

What can you give us?

JOHNNY

Everything you need to convict
me.

Off Walt and Rebecca's stunned reaction --

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

116 OMITTED 116
THRU THRU
118 118

119 INT. PURDY'S OFFICE -- DAY 119

MIKE KENNEDY sits across a computer-printed spreadsheet from Purdy as Purdy scrutinizes the figures. It's tense. Purdy stands up, pissed --

PURDY

How much is left in the Smith trust?

KENNEDY

Not counting the loans you approved to cover our hedgefund losses, it's worth between eight and ten million dollars... on paper. But if we default on those loans...

PURDY

Cash... how much cash?

KENNEDY

Two hundred thousand. Give or take. No where near what Stillson wants.

PURDY

Let me worry about Stillson. If Johnny Smith is indicted, his defense could run into the millions. We've got to be able to cover that.

KENNEDY

From what I hear, there's not enough money in the world to get Johnny Smith off. And if we don't give Stillson what he wants, we're going to be reading about how you looted the Smith Trust in tomorrow's paper... Johnny Smith won't be the only one needing bail money.

Purdy pours over the documents in front of him.

PURDY

There's got to be a way... we can restructure our debt, sell some assets...

(CONTINUED)

119 CONTINUED: (3) 119

KENNEDY

Faith Heritage is a house of cards.
Everything you've worked for,
everything you've built -- it's
all going to unravel faster than
you can say "Enron."

PURDY

How could you let this happen?

KENNEDY

Me? You ordered and approved
every transaction. I warned you
we were overextended. I'm not
taking the fall for this. Not
alone.

Kennedy turns to storm out.

PURDY

Where the hell are you going?

KENNEDY

To pray Reverend. And I suggest
you do the same.

Kennedy exits. Purdy collapses back into his chair,
staring at the documents in front of him. He's scared.

120 EXT. OFFICE BUILDING - DAY 120

Two Sheriff's cars pull up in front of a small, two-story
office building with a front and back entrance. Rebecca,
D.A. SCHWEIGEL, and Roscoe emerge from the first car.
Walt helps a cuffed and shackled Johnny out of the second
car. They have a short beat alone to talk before the
others can hear.

WALT

I hope you know what the hell
you're doing.

JOHNNY

I've got to find Rachel, it's my
only chance.

Two more Deputies exit the second car; escorting Johnny
toward the building.

121 INT. RACHEL'S OFFICE - DAY 121

The door swings open to reveal Johnny, standing at the
threshold of the office, looking in.

(CONTINUED)

121 CONTINUED:

121

Behind him are Walt, Rebecca, and Roscoe, recording Johnny's "confession" on video.

JOHNNY

We were here, watching her
documentary, standing there.

Johnny steps into the room, the others following.

(CONTINUED)

121 CONTINUED: (2)

121

JOHNNY

The files for her documentary
were on a removable hard drive.
It was right there. Where is it?

Walt looks to Rebecca.

REBECCA

I don't know. I never saw it.

WALT

Forensics has been over this room.
There was no hard drive on the
inventory.

JOHNNY

It must have been stolen. Probably
what he was after.

REBECCA

Who?

(then to Walt)

Who is he talking about?

Johnny ignores her question and moves deeper into the
room. With his hands cuffed in front of him, Johnny does
a sweep of the office. A look of concern grows on his
face as he keeps touching things, but gets nothing, no
visions, not even a whoosh.

WALT

Getting anything?

Johnny looks worried as he shakes his head no.

JOHNNY

I don't know... I thought... I
was sure...

SCHWEIGEL

Why is he looking for visions,
doesn't he know what he did?

WALT

Johnny?

Johnny keeps touching surfaces and objects, his frustration
becoming manic. Finally Walt steps in, stopping him.

SCHWEIGEL

What happened next, Mr. Smith?

JOHNNY

The power went out. I went to
check the breakers.

CUT TO:

122 INT. OFFICE BUILDING - HALLWAY - DAY 122

Johnny leads everyone to the rat's nest of circuit breakers in a utility closet. (Roscoe is videotaping throughout.)

WALT

Is that it?

JOHNNY

Must be, but I don't remember.

Johnny goes up to the breaker box, runs his fingers down to the main breaker, touching the switch, triggering:

123 VISION - INT. HALLWAY - NIGHT - FOLLOWING JOHNNY 123

Day crushes into night, VISION JOHNNY finding Johnny at the breaker box on the night in question. Johnny throws the switch, turning the lights back on inside the building. TIME COMPRESSES as we FOLLOW VISION JOHNNY following himself into --

124 THE HALLWAY 124

that leads to Rachel's office, TIME RAMPS DOWN and NORMAL SPEED RESUMES -- VISION JOHNNY following Johnny as he approaches Rachel's office -- finding her door open.

JOHNNY

Rachel?

He runs into --

INT. RACHEL'S OFFICE

finding it empty.

JOHNNY

Rachel!

The sound of a car door slamming pulls Johnny to the window.

VISION-JOHNNY'S POV - OUT WINDOW - NIGHT

Rachel's car driving away. We see a man driving, but cannot identify him. THE VISION ENDS.

125 RESUME PRESENT DAY JOHNNY - AT THE BREAKER BOX - DAY 125

He comes out of the vision to find himself facing the others.

JOHNNY

He kidnapped her. Knocked her out and took her while I was here.

REBECCA

What is he talking about?

126 EXT. FRONT OF OFFICE BUILDING - DAY 126

Walt emerges from inside the building, holding the door for Johnny and the others. Johnny scans the parking lot.

JOHNNY

Her car drove off that way. I must have followed them.

SCHWEIGEL

Followed who? What is going on here? Sheriff? This was supposed to be a confession, not a fishing expedition.

Johnny turns his attention back to the door, reaching out to grab the prominent door handle, triggering:

127 VISION FLASH: HIS HAND - DAY/NIGHT 127

Morphs into Rebecca's hand, wrapped in a death grip around the handle, her arm being yanked violently but not letting go. The FLASHLIGHT bashes her hand, crushing her fingers, breaking her painted fingernails. As her hand relinquishes her grip, Johnny turns quickly to see where her arm leads, but the vision FADES, night dissolving into day. Where Rachel and the KILLER would have been, now he finds only Rebecca and Walt.

128 RESUME JOHNNY - DAY 128

The others watch as he bends down and begins looking around on the ground near the door.

WALT

What are you looking for?

JOHNNY

I'm not sure, maybe a...
(then seeing something)
...broken fingernail.

Johnny starts to reach for it.

(CONTINUED)

128 CONTINUED: 128

One of the other Deputies stops him.

DEPUTY #1
Hold it. That's evidence.

Deputy #1 puts a hand on Johnny's chest to back him up, then reaches down to pick up the nail with his rubber gloved hand. Johnny eyes the sliver of nail, wishing he'd had a chance to touch it.

REBECCA
That's my sister's color - Ice Blue. That's what she always wore.

JOHNNY
I need to touch that.

SCHWEIGEL
No way am I letting you contaminate evidence.

REBECCA
(beginning to believe)
Let him try.

SCHWEIGEL
Absolutely not.

Johnny sees his opportunity, breaking past Walt, and with his cuffed hands, grabs the hand of the Deputy that holds the nail.

WALT
Johnny NO!

TIGHT ON THEIR HANDS

As Deputy #1 struggles to free his hand, Johnny manages to touch the nail, triggering:

129 VISION: A LIGHTNING FLASH 129

illuminates A HUMAN HAND, missing a fingernail, protruding from a shallow grave, the rain eroding the soil away from the body.

(note: when we shoot this insert, please do some variations where we ramp off the hand into a blur so they can be cut with the ramp back to reveal vision-Johnny seeing the hand.)

RAMP BACK TO REVEAL VISION-JOHNNY, staring down at Rachel's hand.

(CONTINUED)

129 CONTINUED: 129

A LIGHTNING FLASH

*illuminates the woods, revealing a barbed-wire fence.
Vision-Johnny walks toward the fence.*

A SECOND FLASH OF LIGHTING

*Reveals a rusty old sign, which is nearly illegible: NO
H###ING. B##C##ORN #AN##. VISION JOHNNY begins to read
the sign outloud.*

VISION JOHNNY

NO... H...ING... B... C...ORN...AN --
(then repeating)
B... C...

130 RESUME - JOHNNY - PRESENT REALITY 130

Johnny is still holding onto Deputy #1's hand, still in the vision as the others, particularly Rebecca, watch, dumbstruck by Johnny's behavior. Johnny, the pain of the vision still echoing through him, continues reading the letters aloud.

JOHNNY

(overlapping vision)
NO... H...ING... B... C... ORN...
AN...

Walt, realizing this is important, turns to Roscoe --

WALT

(re: video camera)
You getting this?

Finally, Deputy #1 has had enough, yanking his arm away as Deputy #2 forcibly slams Johnny against the door, restraining him.

REBECCA

What is it Johnny? What were you saying?

JOHNNY

(shaken)
It's a sign. A rusted sign near where...

REBECCA

Near what?

JOHNNY

Rebecca...

(CONTINUED)

130 CONTINUED:

130

MATCHING E.C.U.S ON JOHNNY AND REBECCA - THEIR EYES

He looks into her eyes and she stares back. But instead of the eyes of a killer, she sees the eyes of gentle, empathetic man, the eyes of a man who has seen too much. Suddenly, looking into those eyes, a voice deep down inside of Rebecca says: *he's telling the truth.*

REBECCA

She's dead, isn't she?

JOHNNY

...Rebecca... I'm sorry.

REBECCA

Look at me. Look in my eyes... I need to know. Did you kill Rachel?

JOHNNY

No...

(a beat)

But she is dead.

As this grim news soaks in, Rebecca's belief is washed away by a torrent of denial.

REBECCA

You're wrong. I don't believe you. There's no sign. She's not dead. I don't believe you.

JOHNNY

Rebecca!

Stunned, she turns away and walks back toward the building, her composure dissolving to tears.

SCHWEIGEL

That's enough, Mr. Smith. You dragged us out here, for what? To get a thrill? So you could come back to the place you killed Rachel to make her sister suffer, too?

JOHNNY

No -- No!

SCHWEIGEL

Take him back. I'm ready to file charges.

WALT

Come on Johnny.

(CONTINUED)

130 CONTINUED: (2)

130

As Walt leads Johnny away, Johnny looks to Rebecca, who
stares back through tears as we...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

130A INT. JAIL - VISITING ROOM - DAY

130A

Bruce sits across from Johnny, talking on the phones.

JOHNNY

(weary but still
fighting)

Hey. Good to see a friendly face.

The GUARD on Johnny's side hands him a packet of papers.

BRUCE

I brought you the maps you
wanted... How you holding up man?

JOHNNY

Been better.

(looks at maps)

This'll help.

BRUCE

Johnny... listen... I know you're
going to say no, but I'm doing it
anyways... You need to get a
lawyer. Start thinking about
your defense. I talked to Sarah,
we're getting together some of
the people you've helped to start
a defense fund. There's a lot of
people out there that still have
faith in you.

JOHNNY

Yeah but for how long?

BRUCE

We can't just stand by and do
nothing.

JOHNNY

...I know... You're a good friend
man... How's Sarah?

BRUCE

She's hanging tough, but she's
pretty shook up by all this. We
all are.

(a beat)

Listen Johnny, she didn't want me
to tell you this, but she's still
working for Stillson.

(CONTINUED)

130A CONTINUED:

130A

JOHNNY

What? I told her to stay away from him.

BRUCE

We all did, but she thought she might be able to find something out to clear you.

JOHNNY

Or get herself killed. Bruce, you have to talk to her, get her out of there...

131 OMITTED

131

132 INT. STILLSON'S INNER OFFICE - NIGHT

132

Greg Stillson, James Stillson, Elliman, and Truax are hunched over a map of Maine's second Congressional district, broken into voting precincts, each precinct colored one of three colors: Red, Blue or Green.

STILLSON

Look at these polls. We're up a point. Three points with women.

TRUAX

We're getting a bump from the Rachel Caldwell thing.

ELLIMAN

We should have a volunteer vanish on every campaign.

They all laugh. Except Stillson, oddly quiet. James Stillson is looking at the map. Draws a big red circle around several precincts.

JAMES STILLSON

Look -- these urban districts over here -- if we get a high voter turnout in these minority precincts, it could push us outside the margin of error.

TRUAX

You need those precincts to win.

STILLSON

Maybe it's time to borrow a trick from our friends in Florida.

(CONTINUED)

132 CONTINUED: 132

Stillson puts a hand around Truax's shoulder.

TRUAX

You purged the voter rolls of felons right?

STILLSON

...I know where you're going. Let's put some of our own poll workers down there. Have them be... overzealous... cross checking that list. Make anybody with similar names prove they aren't a felon. We only need to turn a few people away... slow things down. Get us back inside that margin of error.

Sonny Elliman's phone rings.

ELLIMAN

Yeah? ...hang on.

(then to Stillson)

It's Purdy's accountant, Kennedy. Says he needs to talk to you.

STILLSON

Good, because I need to talk to him.

132A OMITTED 132A

133 INT. JOHNNY'S CELL -- NIGHT 133

Surrounded by vision-felons, and trying his best to ignore them, Johnny is going page by page through a book of detailed maps of Maine. The letters NO H ING B C ORN AN are written on his hand in ink.

A long list of possible place names, all beginning with 'No' or 'North' are scrawled on a tablet of paper: North Magasset. North Hebring. North Hybringia. And so on.

One of his maps has an area labeled "HUNTING PRESERVE."

He looks at his list of words. Draws a line separating ING and B. Fills in the letters "NO **HUNTING**."

133A OMITTED 133A
THRU THRU
134 134

134A EXT. FAITH HERITAGE -- MORNING (FORMERLY SCENE 135A) 134A

ROSIE and KELLI, two fresh-faced Faith Heritage students, emerge from a building with an American flag draped on the door, and the words "POLLING STATION - NO ELECTIONEERING." They walk toward a parking lot.

KELLI
So, who'd you vote for?

ROSIE
Stillson. Who else?

KELLI
Me too. He's such a hottie.

The girls laugh and continue on, cutting across an empty section of the parking lot. As they pass a single lonely car, Kelli stops in her tracks.

ROSIE
Kelli, what's wrong?

Kelli steps closer to the car, straining to see something inside.

THEIR P.O.V. - DRIVER'S-SIDE WINDOW

Sitting behind the wheel is the body of Mike Kennedy, dead of a self-inflicted gunshot wound. Rosie SCREAMS.

135 INT. JOHNNY'S CELL -- DAY 135

His cell is as crowded as ever but Johnny is oblivious: he's deep in his project. He's been at it all night.

Johnny has several pages of attempted place names, none of which quite fit. He's gotten another book of maps. He flips the page and finds BLACKHORN RANCH.

Grabs his notepad and fills in the blanks:

"NO HUNTING **BLACKHORN RANCH**"

Johnny leaps up from his bunk, and bangs on the bars.

JOHNNY
Guard! Guard!

135A OMITTED 135A

135B INT. POLLING PLACE -- DAY

135B

CLOSE ON A VOTING COMPUTER SCREEN with three names: Steven Hansz, Maria Klock, and Greg Stillson. Reveal Stillson himself, preparing to vote; he's mugging for a contingent of TV news crews, everyone laughing as we come into the scene.

REPORTER

Who are you going to vote for,
Greg?

Behind the reporter are James Stillson, Sonny, Truax, and a few other Stillson hangers-on --

STILLSON

I know who I'm going to vote for,
I'm just not sure how! Anybody
know how this thing works?

Laughter; a cute young poll worker steps forward --

POLL WORKER

Just touch the screen.

Stillson does; it beeps.

STILLSON

(to camera)
This is better than video poker!

More LAUGHTER. Stillson knows how to play to the crowd.

136 EXT. ROADSIDE - DAY

136

Two Sheriff cars are pulled over where a locked gate blocks the road. Rebecca, Schweigel and the others follow at a little remove.

WALT

This is Blackhorn Ranch. It used
to be an upscale gentlemen's lodge.
(MORE)

(CONTINUED)

136 CONTINUED:

136

WALT (CONT'D)

Covers a lot of territory, Johnny.

JOHNNY

We need to look where the fence
is close to a road. Think like
the killer.

SCHWEIGEL

That shouldn't be hard for you,
Mr. Smith.

Johnny ignores Schweigel as Walt spreads a map out on the
hood of the car, Johnny looks up to see Rebecca staring
at him, studying him. He holds her gaze for a beat,
letting her see that he's not evasive, gives her a nod of
respect, then turns his attention to the map in front of
him. Off Rebecca's conflicted look...

136A OMITTED
AND
136B

136A
AND
136B

137 EXT. WOODS -- DAY 137

The search party moves through the damp, dank, overgrown woods. Johnny and Walt lead; immediately behind them are Rebecca, deputies, and Schweigel.

WALT
Anything looking familiar?

JOHNNY
Not yet.

SCHWEIGEL
It's going to be dark soon. How much further?

JOHNNY
I'm not sure.

Off Rebecca's anguished look.

137A OMITTED 137A
AND AND
137B 137B

137BA EXT. PARKING LOT - KENNEDY'S CAR - LATE DAY 137BA

A somber, shaken, Purdy watches as TWO CORONERS examine Kennedy's body.

CORONER
Looks like a suicide...

137C EXT. WOODS - NIGHT 137C

Johnny and Walt wait at the top of a steep incline as Rebecca and the others follow. Reaching the top, Rebecca slips, and Johnny reflexively reaches out with his cuffed hands, catching her. Their eyes meet, then Rebecca looks away, continuing on.

137CA INT. CAMPAIGN HEADQUARTERS - NIGHT 137CA

It's empty, and trashed, like the day after a New Years Eve party. Everybody is already at the Auditorium for the victory party. Everybody but Sarah.

137D INT. STILLSON'S INNER OFFICE - NIGHT 137D

Sarah is rifling through files, looking for something, anything that might prove Johnny's innocence. Suddenly, she hears the door behind her. She turns to see: Greg Stillson. He shuts the door behind him.

STILLSON

Hello Sarah. What are you still doing here? Everyone else is already at the victory party. Wouldn't feel right to celebrate without you.

SARAH

I was just finishing up some filing.

The phone in Sarah's purse RINGS. Stillson ignores it.

STILLSON

Just like you. Always so on top of everything...

He presses close. Off Sarah's reaction...

137DA INT. BRUCE'S CAR - NIGHT 137DA

He's speed dialing Sarah for the tenth time today.

BRUCE

C'mon pick up...

137E EXT. WOODS - NIGHT 137E

The beams of a dozen flashlights precede the search party. Walt's flashlight arcs across something in the dark, REVEALING:

(CONTINUED)

137E CONTINUED:

137E

THE BLACKHORN RANCH SIGN - NIGHT

Just as it was in Johnny's vision, minus the lightning.

JOHNNY

That's it, we must be close.

137F SARAH AND STILLSON

137F

Stillson invades her personal space. Sarah eyes the room, looking for a means of escape -- or a weapon.

(CONTINUED)

137F CONTINUED:

137F

SARAH

We should get going... everyone's waiting.

STILLSON

Don't worry... They can't start without me...

(presses closer)

I never got a chance to thank you for all the hard work. Especially helping to organize the search for Rachel... You know, the two of you have a lot in common...

137G EXT. WOODS - BLACKHORN RANCH SIGN - NIGHT

137G

The others watch as Johnny struggles up a slope alone, looking for the gravesite. We move with Johnny as he takes the last journey, all alone, moving strangely; ducks around a tree. Paces forward a few steps; then back; then turns.

Then, Johnny stumbles on a log, and trips, the cuffs preventing him from breaking his fall.

ON THE GROUND

Johnny is face-to-face with a woman's partially decomposed hand, sticking out of a shallow grave. He reaches out to touch her hand, triggering:

137GA A VISION - T.B.D.

137GA

137GB RESUME JOHNNY

137GB

Still not knowing who the killer is, but feeling empathy and pity for this poor girl, the impact of what he saw in a vision, now a reality in front of him.

JOHNNY

(sad for her)

Rachel...

(We should also shoot an alternate, where he comes out of the vision, and reacts silently, looking away, dejected, angry at whoever did this, and angry at himself for not having been able to stop it.)

137H INT. STILLSON CAMPAIGN HEADQUARTERS - NIGHT

137H

Bruce pokes his head in the front door of the dark and

(CONTINUED)

137H CONTINUED:

137H

empty Campaign HQ. He's got his phone in his hand like he's been dialing, and can HEAR Sarah's phone ringing inside somewhere in the dark.

BRUCE

Sarah?

Sonny Elliman is sitting in the dark, acting as lookout for Stillson who is in the inner office with Sarah.

ELLIMAN

We're closed.

137HA STILLSON AND SARAH - INNER OFFICE

137HA

Stillson smoothly traps Sarah against the filing cabinets. He leans in close.

STILLSON

She was such a sweet girl, but you... you're a woman...

SARAH

(trying to laugh it off)

Greg please...

Sarah surreptitiously reaches behind her, her hand finding a heavy paper weight.

STILLSON

Your husband and Johnny Smith sure are lucky to have had someone like you standing by them... But when I look at you, I see so much more than some housewife stuck here in Cleave's Mills. If I had a woman like you, there's no telling how high we could go... This congressional race is just the beginning of what we could do together...

Stillson seems about to try and kiss Sarah...

137HB BRUCE AND ELLIMAN

137HB

Bruce hears a noise coming from the inner office. Elliman starts to shove Bruce toward the door.

ELLIMAN

I said we're closed.

Bruce straight-arms Elliman away.

(CONTINUED)

137HB CONTINUED:

137HB

BRUCE

Get your hands off me.

Elliman goes to punch Bruce, but Bruce blocks and counterpunches, staggering Elliman.

BRUCE

SARAH!

137HC SARAH AND STILLSON - INNER OFFICE

137HC

Bruce opens the door to the office.

BRUCE

Sarah?

Stillson looks up from where he has Sarah pressed against the filing cabinets, reacting to Bruce. Sarah uses the distraction to slip past Stillson, joining Bruce at the door.

SARAH

Bruce... I've been waiting for you...

Bruce and Stillson exchange a long look, then Sarah pulls him away.

SARAH

(to Bruce)

We better get going.

Off Stillson's look, watching them go.

STILLSON

Good night Sarah...

137J EXT. GRAVESITE - NIGHT

137J

Johnny pulls himself up from the ground, a look of horror on his face at the sight before him.

(CONTINUED)

137J CONTINUED:

137J

JOHNNY

Here, I found her. Up here.

Rebecca breaks past Walt, racing to the shallow, unholy grave where her sister's slightly decomposed hand protrudes from a mound of fresh earth. She turns away, overcome; Walt tries to hold her but she breaks free and holds herself apart from the group, looking down at sister, her loss, inconsolable, her grief, unimaginable.

138 INT. AUDITORIUM -- NIGHT

138

The victory party is in full swing, Stillson on stage, awash in applause, surrounded by SUPPORTERS and Red, White, and Blue.

STILLSON

-- thank you, thank you. It is an honor and a privilege to be chosen to serve Maine.

(holds up his hand)

Dirigo. That's our State's motto. It means, "I Lead." And I plan to take to Washington D.C. the values that all Americans hold dear...

The crowd erupts in applause.

138A EXT. WOODS - GRAVESITE - NIGHT

138A

The somber group of searchers watch from a distance in silence as the FORENSIC TEAM begins exhuming the body. Walt stands near the gravesite, waiting for them to reveal the victim's face.

SCHWEIGEL

Is it her?

WALT

Yes.

Rebecca sobs quietly as Schweigel turns to Johnny, who is flanked by two DEPUTIES.

SCHWEIGEL

I'm glad you decided to give Ms. Caldwell some closure Mr. Smith.

(MORE)

(CONTINUED)

138A CONTINUED:

138A

SCHWEIGEL (CONT'D)

You did the right thing. Take him back and re-book him for murder.

JOHNNY

I did not do this.

Walt joins the group.

SCHWEIGEL

You led us to the body. Something only the killer would know.

WALT

His visions led us to the body. You going to charge him with every case he ever solved for us? He didn't kill this girl.

SCHWEIGEL

That's going to be for a jury to decide.

The Deputies turn Johnny and haul him into the darkness. Johnny forces them to stop as they pass Rebecca.

JOHNNY

Please, believe me, I didn't do this.

Rebecca looks up from her grief, meeting Johnny's eyes.

REBECCA

I want to believe you. I do...
But...

She lowers her gaze, consumed by grief, not knowing what to believe anymore.

138B INT. AUDITORIUM - NIGHT

138B

As Stillson continues, pausing for a huge round of applause. Up on the stage, James Stillson leans in to Truax, speaking over the din.

JAMES STILLSON

What did we win by?

Truax holds up one finger.

(CONTINUED)

138B CONTINUED:

138B

JAMES STILLSON

One percent?

TRUAX

Give or take.

They laugh as the applause dies down, Stillson finishing his speech.

STILLSON

--honesty, intelligence, the stubborn belief that the values we hold dear are constant and unchanging -- the intelligence to determine what's right, what's wrong, and the strength to act on those convictions.

(beat)

Ladies and gentlemen, if this whole world were a lot more like Maine, what a wonderful place that would be!

Cheers erupt from the audience. Stillson flashes the victory sign as balloons drop, filling the stage, AND THE BAND PLAYS: GOD BLESS AMERICA.

Sonny Elliman appears, fighting his way to Stillson, whispering something in Stillson's ear. Stillson reacts, a dark flash crossing his face.

The MUSIC AND REVELRY rings across the cut as we...

CUT TO:

139 INT. COUNTY JAIL -- NIGHT

139

At his lowest moment, Johnny sits with his face in his hands, *surrounded by the evil felons of his visions*, when he hears a voice--

GUARD (O.S.)

Smith! John! The Sheriff wants to see you.

Johnny stands.

140 INT. JAIL - INTERROGATION ROOM - NIGHT (FORMERLY WALT'S OFFICE)

140

A door opens, and Johnny -- still in county jail orange,

(CONTINUED)

140 CONTINUED:

140

and escorted by a Deputy -- enters to find Walt, Schweigel and Reverend Purdy around Walt's desk. At Walt's gesture, the Deputy uncuffs Johnny and closes the door.

JOHNNY

What's going on?

WALT

They didn't tell you?

JOHNNY

No.

WALT

We got a confession.

JOHNNY

Who?

WALT

Do you know Mike Kennedy?

JOHNNY

Of course. He works for Purdy.
He handles my Trust Fund.

PURDY

He committed suicide last night.

Johnny gives Purdy a hard look. Purdy stays poker faced. Johnny knows something is wrong with this picture, but isn't going to do anything to stop his release.

JOHNNY

I don't understand... what does
this have to do with me?

PURDY

This was found on his desk. It's
a suicide note.

WALT

This is a copy. The real note is
already on it's way to the FBI
lab.

Walt hands Johnny the copy. Johnny reads it.

JOHNNY

He killed Rachel Caldwell? Why?

(CONTINUED)

140 CONTINUED: (2)

140

PURDY

Before she went to work on the Stillson campaign, Rachel spent a summer temping in my office. Kennedy wrote that he met her then and became obsessed with her. He'd also been embezzling from Faith Heritage, apparently for years. Millions of dollars. All of it lost in bad investments. Somehow she found out and threatened to go to the police. He went to confront her and things got out of control.

SCHWEIGEL

Because of the confession and Reverend Purdy's vouching for you, the judge has ordered you released.

WALT

Once the letter is authenticated, you'll be cleared, Johnny.

Johnny brushes against Reverend Purdy, and we hear the signature Dead Zone VISION WHOOSH. He catches Purdy's eye: Purdy can tell Johnny's not buying it.

JOHNNY

Can I ask something? Who won the election?

PURDY

Walt won.

JOHNNY

(more urgent)
For Congress. Who won for Congress?

PURDY

Greg Stillson.

Off Johnny's somber reaction...

141 EXT. SHERIFF'S STATION -- DAY

141

Johnny steps out into brilliant sunshine.

(CONTINUED)

141 CONTINUED:

141

When his eyes adjust he sees Bruce leaning against his car, smiling -- he's got cut on his forehead and a bandaged hand; Sarah runs across the parking lot to hug Johnny tight. Bruce walks; he's carrying Johnny's cane.

SARAH

I was so worried about you, Johnny.

JOHNNY

It's okay now, Sarah.

Walt steps outside; sees Sarah hugging Johnny; Sarah sees Walt looking, and pulls away. She crosses to Walt.

SARAH

Congratulations on winning.

WALT

(unsatisfied)

Thanks.

They look at each other for a long beat, not knowing what to say. Johnny sees the tension between them.

WALT

I've got to get back to work.

Walt turns to go, nothing resolved between them.

WALT

(to Johnny)

And you... see if you can stay out of trouble for awhile.

Johnny nods as Walt leaves. Johnny reaches out to shake Bruce's hand but Bruce pulls him in for a big bear hug.

BRUCE

Welcome back, brother.

JOHNNY

(re: Bruce's injuries)

What the hell happened to you?

BRUCE

Long story...

Bruce hands him his cane.

BRUCE (CONT'D)

Here you go.

Johnny is reluctant to take the cane;

BRUCE

What's the matter? Oh yeah.
Want me to hang on to it?

(CONTINUED)

141 CONTINUED: (2) 141

JOHNNY

No. Let me have it.

Johnny grabs the cane and is instantly hurled into a --

142 VISION - INT. BOMBED-OUT STRUCTURE -- ETERNAL TWILIGHT 142

Johnny and Wey are both backed up against a smashed-out wall, touching the cane-top. The only light is provided by the flickering of distant fires.

WEY

Where have you been?

JOHNNY

I got arrested -- they took away my cane.

WEY

Look out.

He pulls Johnny behind a heap of rubble; A DOZEN RAGGED FEET rush by, a posse searching for Wey. Now Wey and Johnny are face to face; Wey whispers --

WEY

They're after me. How do they know?

JOHNNY

What do they want?

WEY

This...

He holds out the cane top for Johnny to see.

SIX RAGGED SURVIVORS

appear out of the darkness, and leap on Wey, pummeling him, after something. Johnny is helpless to intervene.

Finally one of the survivors yanks the CANE TOP from Wey's hand, and the post-apocalyptic world blows away like dust, leaving Johnny --

143 INT. JOHNNY'S HOUSE -- NIGHT - CLOSE ON BUBBLES 143

Johnny stands over his sink, leaning on his cane, staring into his sink, spaced out. The water running, making soap suds.

(CONTINUED)

143 CONTINUED:

143

He looks on his counter and sees the remnants of a T-bone steak, a half-empty bottle of wine, and a glass.

JOHNNY

...damn...

His doorbell RINGS. Then RINGS again. Johnny turns off the water, tries to compose himself, and turns to pick up his cane, which has fallen to the floor.

He opens the door. It's Rebecca.

JOHNNY

Rebecca?

REBECCA

Hello, Johnny.

(off his hesitation)

Is something wrong?

JOHNNY

No, I'm just surprised to see you. Come on in. Please.

Johnny leads her into the kitchen. He offers her a seat, but she prefers to stand, leaning against the counter.

REBECCA

The Prosecutor called and told me about the suicide note. That guy, Mike Kennedy, killed my sister. Just like that.

JOHNNY

I'm so sorry, Rebecca.

She starts to lose it, pulls herself together.

REBECCA

I just came by to say I'm sorry... for not believing you before.

JOHNNY

That's okay. I understand.

She fights to keep her composure.

REBECCA

Thank you for finding her.

(quiet)

I miss her so much...

Rebecca is quietly crying; Johnny wants to put his arms around her, but hesitates. Finally, he can't watch her cry alone anymore, and takes a chance, giving her a shoulder to cry on. Slowly, then without reservation, she accepts his gesture.

144 INT. CAMPAIGN HQ - DAY

144

The room is covered with shreds of confetti and half-packed office supplies, the detritus of a modern election. Two men pace: Purdy and Stillson. No one else is there.

STILLSON

That's something about Mike Kennedy huh? Suicide's one thing... but killing that girl?

PURDY

Yes, we're all deeply shocked. In many ways he was a good man.

STILLSON

Guess we never really know what our fellow man is capable of, do we?

Purdy stares right back at Stillson, unblinking.

PURDY

No. Only God knows what we're truly capable of.

Purdy hands Stillson a letter sized envelope. Stillson peeks inside, then pockets it.

STILLSON

This everything he had left?

PURDY

That's everything.

Stillson smiles. Purdy smiles bitterly back. Two scorpions in a bottle...

FADE OUT:

THE END OF ACT FOUR

THE END