

Production Company:  
Dead Zone Production Corp.

**THE DEAD ZONE**

"BROKEN CIRCLE"  
(f.k.a. "TIPPING POINT, PART TWO")

Production #05-3013

Written by

Michael R. Perry  
and  
Michael Taylor

Directed by

Michael Robison  
and  
James Head

**(PLEASE NOTE: BOLD TEXT IN THIS SCRIPT REPRESENTS  
EXISTING FOOTAGE. FORMER SCENE NUMBERS REFER TO THE  
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THE DEAD ZONE

"TIPPING POINT, PART TWO"

TEASER

SEASON THREE RECAP

Focusing on Johnny's relationship with Rebecca: her initial distrust giving way to intimacy; Johnny confiding his Armageddon vision; her preparations to kill Stillson; Johnny collapsing in his house as he realizes her plan.

FADE TO:

1 EXT. RURAL SOUTHERN CHURCH - DAY - 1978 1

A battered MERCURY parked out front. From within we hear the sound of an organ and a girl singing "Amazing Grace" with a timeless simplicity.

Super: "Macon, Georgia, 1978"

2 INT. CHURCH - DAY - 1978 - CONTINUOUS 2

THE SMILING FACE of a perfectly groomed 12-year-old boy -- GREG STILLSON -- FILLS THE SCREEN. Greg's grey-blue eyes have a devilish twinkle in them as they connect with:

A PRETTY 14-YEAR-OLD GIRL

rehearsing with an organist. She catches the young Stillson looking at her and turns away playfully.

WIDER ON GREG

Revealing JAMES STILLSON (31) mopping his brow while a 60ish MINISTER examines a fancy white illustrated BIBLE.

MINISTER

I'm sorry Mister Stillson, times are hard. I can't get my congregation to pick up the Bibles we have.

James goes to Plan B, producing a stack of index cards.

30-ISH JAMES

We'll leave these cards in case one of your parishioners --

But Young Greg notices a small baseball field, through a window, outside the church; and red clay stuck to the

(CONTINUED)

2 CONTINUED:

2

shoes of the Minister.

YOUNG GREG

You a baseball fan, Minister?

James shoots his son an angry look: What's he up to?

MINISTER

Well, I guess I...

YOUNG GREG

I used to play. Lost interest.  
Game got stale. My Daddy, he  
bought me a new mitt for Christmas  
and I couldn't wait to get out  
and shag some flies.

Greg takes the white Bible out of the minister's hands.

YOUNG GREG (CONT'D)

Bibles are like that new mitt:  
they'll make your congregation  
feel excited about comin' to  
church.

The Minister looks at Greg appraisingly, then at James.

MINISTER

That's quite a story.

30-ISH JAMES

I apologize --

MINISTER

I hope you don't mind if I make  
it my own for this Sunday's sermon?  
We'll take a dozen. You don't  
mind singles, do you?

30-ISH JAMES

(slightly dumbfounded)  
Singles'll be just fine.

As he counts out the money into James' hand, Greg beams at the girl; he's been showing off. The transaction complete, the Minister moves away. Dad's proud grin is quickly replaced by an angry scowl as he yanks young Greg out the door...

3 EXT. CHURCH - 1978 - DAY - CONTINUOUS

3

...and around to the side of the building.

(CONTINUED)

3 CONTINUED:

3

30-ISH JAMES (CONT'D)  
Pretty full'a yourself, aren't  
ya?

YOUNG GREG  
I sold 'em, didn't I? If it was  
up to you we'd be sleepin' in the  
car again.

James SLAPS him hard across the face.

YOUNG GREG (CONT'D)  
I thought --

Another slap, more vicious than the first.

30-ISH JAMES  
Sass me again.

Greg considers the challenge, his eyes raging at his  
father. He can't help himself --

YOUNG GREG  
Y'owe me two dollars.

A third slap. Greg's mouth starts to bleed.

30-ISH JAMES  
You got one hard head, boy.

James slips on his cap and walks away, as Greg wipes the  
trickle of blood from the corner of his mouth and sees  
the girl looking at him through the window, humiliation  
now compounding his pain...

MAN'S VOICE (V.O.)  
Congressman?

4 INT. STILLSON'S D.C. HOTEL SUITE - DAY - PRESENT

4

Now we're close on the face of the present-day GREG  
STILLSON, a faraway look in his eye. JAKE TRUAX, one of  
his senior staff members sits across from him.

STILLSON  
(refocusing)  
New management.

TRUAX  
A senior consultant. Best in the  
business. We bring him aboard,  
he's gonna want to make changes.

(CONTINUED)

4 CONTINUED:

4

His eyes go to current-day JAMES STILLSON, who's across the room, finishing a phone call. Greg looks conflicted.

STILLSON  
I'll think about it.

Oblivious, his father hangs up and approaches with a grin.

JAMES  
Ready for some good news?

STILLSON  
Always.

JAMES  
Looks like your "pal" Johnny Smith is about to have brain surgery. Maybe we'll be rid of that psycho once and for all.

STILLSON  
"Psych-ic," not "psych-o."

James doesn't like to be corrected in public.

STILLSON  
(to Truax)  
We make that call to Justice?

TRUAX  
Johnny Smith gets out of the hospital, he's gonna find himself up to his neck in Federal Agents.

STILLSON  
If he gets out.

And off Stillson, that same devilish twinkle in his eyes...

TIME CUT TO:

5 **INT. D.C. HOSPITAL - POST OPERATIVE RECOVERY ROOM - DAY** 5  
**(EXISTING FOOTAGE)(FORMERLY SCENE 94)**

**(NOTE: Existing scenes from the original "Tipping Point Part 2" will hereafter be indicated by bold text.)**

**CLOSE ON JOHNNY as his eyes open. He's in a hospital bed, his head heavily bandaged. He tries to sit up but has difficulty moving. Disoriented and scared, he sees --**

(CONTINUED)

5 CONTINUED:

5

*BRUCE AND A NURSE*

*enter. The nurse checks Johnny's vital signs.*

*BRUCE*

*Hey. How are you doing?*

*JOHNNY*

*What happened?*

*BRUCE*

*You don't even remember, do you?*

*JOHNNY*

*No.*

*BRUCE*

*Excuse us.*

*Bruce gestures to the nurse, who leaves.*

*BRUCE*

*You must have blacked out after a vision. When I found you I thought you were having another seizure, so I took you to the E.R.*

*JOHNNY*

*What... happened?*

*BRUCE*

*The doctors said you might slip back into a coma. Sarah consented to the surgery. That was two days ago.*

*JOHNNY*

*(piecing it together)  
...the operation... my visions?*

*BRUCE*

*We don't know. It was an eleven hour operation. They said the risk was too high. Like you were carrying a time bomb in your head.*

*JOHNNY*

*Give me my cane.*

*BRUCE*

*Maybe we should check with the doctor.*

(CONTINUED)

5 CONTINUED: (2)

5

JOHNNY

*The cane. I have to know.*

*Bruce opens the patient cubby next to the bed and extracts Johnny's cane. He hands it to Johnny, who grips it. No WHOOSH. No visions. Nothing.*

*Walt and Sarah ENTER.*

WALT

*Hey, John.*

SARAH

*Johnny.*

JOHNNY

*Come here. Both of you.  
(they approach)  
Give me your hands.*

*Johnny reaches out and touches Walt, then Sarah.*

JOHNNY

*My visions. They're gone...*

SARAH

*Oh, Johnny. Is it really possible?*

WALT

*You did the right thing.*

JOHNNY

*Where's Rebecca?*

*Bruce, Sarah and Walt exchange glances. No one wants to field this one.*

SARAH

*Johnny... she... we're so sorry.*

BRUCE

*Rebecca died, Johnny.*

JOHNNY

*How?*

BRUCE

*Shot by police. She killed Greg Stillson. Then, they shot her.*

JOHNNY

*Oh my God. Rebecca.*

*THE VISION ENDS, and the room match-move-morphs into --*

6 INT. HOSPITAL - SURGERY PREP ROOM - DAY (EXISTING  
FOOTAGE)(FORMERLY SCENE 95)

6

Johnny tries to sit up in bed but is stopped by a NURSE  
as we realize that the entire surgery has been a vision.

JOHNNY  
What's going on?

NURSE  
Hold still please, Mr. Smith.

BRUCE rushes in to help her restrain him.

BRUCE  
John, it's going to be okay.  
They gave you a sedative. The  
most important thing is for you  
to relax.

JOHNNY  
Please don't do this. I had a  
vision.

Off which...

7 INT. HOSPITAL LOBBY - DAY (EXISTING FOOTAGE)(FORMERLY  
SCENE 96)

7

A man in a suit, who we will learn is a Federal Marshal  
named PENDRAGON, approaches the RECEPTIONIST.

PENDRAGON  
Excuse me. You have a patient  
named John Smith. What room is  
he in?

RECEPTIONIST  
I'm sorry, we can't give out any  
information --

But Pendragon just takes a clipboard off the counter,  
scans it...

RECEPTIONIST  
Excuse me, Sir... excuse me --

Walt, seated in a waiting area, sees the commotion and  
comes over.

WALT  
We got a problem here?

(CONTINUED)

7 CONTINUED:

7

PENDRAGON

Pendragon, U.S. Attorney's Office.  
I'm here to arrest John Smith.

He hands Walt a warrant, which Walt glances at --

WALT

Kidnapping? Are you kidding?

PENDRAGON

The kidnapping charge federalizes  
the murder of Rachel Caldwell.  
Now, if you'll excuse me --

WALT

Hang on a second. He's about to  
undergo brain surgery.

PENDRAGON

And I'm about to station an officer  
outside his room until he's fit  
to travel. I'm serving the warrant  
now.

Walt paces him as he makes his way toward --

8 INT. HOSPITAL - SURGERY PREP ROOM (EXISTING FOOTAGE) 8  
(FORMERLY SCENE 98)

Pendragon and Walt enter to find Johnny's bed empty.

PENDRAGON

The son of a bitch is gone.

And as he glares at Walt and exits...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

9 EXT. HIGHWAY - AERIAL SHOT (EXISTING FOOTAGE)(STOCK?) 9

Traffic whizzes down the interstate.

10 INT. BRUCE'S CAR - MOVING - DAY (EXISTING FOOTAGE) 10  
(FORMERLY SCENE 100)

Johnny, in the passenger seat, is just waking up. When the car hits a bump he straightens himself up in the seat. He's a bit freaked out --

JOHNNY

Where are we?

BRUCE

Just north of D.C. How you feeling?

JOHNNY

Like a man who needs brain surgery.

BRUCE

You know how dangerous this is, right? For all you know, you're next vision could be your last.

JOHNNY

What choice do I have?

BRUCE

You had a vision that Stillson was going to be killed by Rebecca --

JOHNNY

Yes -- and in the same vision you told me that she was killed doing it.

Bruce soaks that in.

BRUCE

What if it's meant to be, Johnny? Even you, in the future, believe this needs to happen. Are you sure we're doing the right thing? I can't believe I'm saying this, but... it's one life Johnny... to save how many?

(CONTINUED)

10 CONTINUED: 10

JOHNNY

I hope I never have to make that  
choice.

Johnny pulls out his cell phone, starts to dial.

BRUCE

Who are you calling?

JOHNNY

Rebecca. See if I can stop this  
before it begins.

11 ECU - A FLATSCREEN SECURITY MONITOR 11

An X-RAY image of a woman's PURSE glides into frame and stops dead center. We see the outlines of a set of keys, a metal lipstick tube and a cell phone. The phone begins to RING.

12 INT. CONGRESSIONAL OFFICE BUILDING - ENTRANCE - DAY 12

A conveyor carries the purse out of an airport-style scanner. REBECCA picks it up and takes out her phone. She sees it's Johnny... and sends the call to voicemail.

13 INT. STILLSON'S D.C. CONGRESSIONAL OFFICE - DAY (EXISTING FOOTAGE)(FORMERLY SCENE 101) 13

Rebecca and Greg Stillson face each other across Stillson's desk.

STILLSON

You know it's heartbreaking what happened to Rachel. I'm so glad you decided to reconsider my offer.

They react as James Stillson enters. Greg would have preferred Dad stay out of this.

STILLSON

"Rachel's Law" will be a fitting tribute to your sister. And it will keep her case front and center over at the Justice Department.

JAMES STILLSON

What made you change your mind... if you don't mind my asking?

(CONTINUED)

13 CONTINUED:

13

REBECCA

I lost faith in Johnny Smith.  
One lie too many I suppose. All  
I want now is for her attacker to  
be brought to justice.

STILLSON

Even if it's Johnny Smith?

REBECCA

Especially if it's him. He used  
her death to get close to me.

STILLSON

It's hard to see something like  
that when you're grieving. You're  
doing the right thing. Having  
you associated with the bill helps  
people see that it's not an  
abstraction, that crime affects  
all of us. There's a dinner  
tomorrow night, I've been asked  
to speak about the bill.  
You want to be there when I  
announce that it's called "Rachel's  
Law?"

Dad flashes Greg a look of disapproval.

REBECCA

Yes, I'd like that.

STILLSON

Great. My assistant will make  
all the arrangements. I'll see  
you tomorrow.

Rebecca exits. After the door closes, James crosses to  
Stillson.

JAMES STILLSON

Don't make the same mistake you  
made with her sister.

STILLSON

And what mistake was that? I'm  
not a monk. Besides, being  
associated with her helps with my  
female base. Highlights my  
"compassionate" side.

(CONTINUED)

13 CONTINUED: (2)

13

JAMES STILLSON

Listen to me, Greg: you keep her around, and people are never going to forget about Rachel Caldwell. This whole thing could blow up in your face.

STILLSON

Bring it on. I didn't do anything.

Off James Stillson --

14 INT. SHERIFF'S DEPARTMENT - CLEAVES MILLS - DAY (EXISTING 14  
FOOTAGE)(FORMERLY SCENE 102)

Pendragon paces Walt as he makes his way to his office.

PENDRAGON

I need copies of the investigating detective's notes, contact list, evidence reports, witness depositions and all forensic photographs.

WALT

I can't give you that while our investigation is on-going.

PENDRAGON

The prime suspect is your close friend. I'm letting you choose to give me the information rather than face a federal subpoena.

Walt's angry but bites his tongue.

WALT

Lieutenant Derwingson runs the evidence room. She'll give you everything you need.

PENDRAGON

I'm glad we could keep this friendly.

WALT

So who called in the feds anyway?

PENDRAGON

Smith is a murder suspect accused of stalking a U.S. Congressman, considered armed and dangerous.

(MORE)

(CONTINUED)

14 CONTINUED:

14

PENDRAGON (CONT'D)

He's also the biological father of your son. I'm sorry but the exchange of information here is not reciprocal.

As Pendragon leaves, Roscoe enters with two big bundles of mail. He dumps them on Walt's desk.

WALT

What is that?

ROSCOE

Mail dropped off from Faith Heritage demanding Reverend Purdy's release.

WALT

All this? For Purdy?

ROSCOE

And faxes, and phone calls. Even got a few death threats. For you, not him. And now there's people outside carrying signs.

WALT

Great. My day gets better.

15 INT. SHERIFF'S DEPT. LOCK-UP - DAY (EXISTING FOOTAGE) 15  
(FORMERLY SCENE 103)

Walt enters carrying an armload of mail and unlocks the door to Purdy's cell. The Reverend is sitting on a narrow bunk, reading a book and looking altogether peaceful.

WALT

Hey, Reverend. How you doing?

PURDY

Excellently well. I feel as good as I have ever felt. I've gained a profound relief from making a clean breast of things. I had my first good night's sleep in years...

(re: bunk)

On this.

WALT

Well, good for you. I brought you some mail.

(CONTINUED)

15

CONTINUED:

15

Walt lays the bundle of letters on the bunk. Purdy looks at it in surprise.

PURDY  
All this for me?

WALT  
(added dialogue over  
Purdy's coverage)  
Yeah. There's ten more bags just  
like it outside.

Walt eyes him, measuring.

WALT  
So whenever you're ready to tell  
me why Sonny Elliman killed Mike  
Kennedy, I'm ready to listen.  
(exiting)  
See you later Reverend.

As he closes the cell door behind him...

16

INT. SHERIFF'S OFFICE - DAY (EXISTING FOOTAGE)(FORMERLY  
SCENE 107A)

16

Sarah enters with a gym bag full of clothes for Walt, who's already dressed in civvies. He takes the bag from Sarah.

WALT  
Thanks.

He hands her his badge.

WALT  
Hold onto this for me would you?

SARAH  
Take me with you. Nobody knows  
Johnny better, I could help.

WALT  
That's true, but it's too  
dangerous... besides, you should  
be here in case he calls or tries  
to see J.J.

SARAH  
How are you going to find him?

WALT  
He's with Bruce, something the  
feds don't know yet.  
(MORE)

(CONTINUED)

16 CONTINUED:

16

WALT (CONT'D)

He used a gas card in Baltimore.  
I think he's headed for Washington  
D.C.

SARAH

Rebecca's in D.C.

WALT

So is Greg Stillson.

Walt finishes getting ready, moves toward the door.

SARAH

Walt...

She hugs him tight.

SARAH

Be careful. Don't let anything  
happen to either one of you.

WALT

I won't.

They kiss.

WALT

If he calls, try to find out where  
he is... and don't tell him I'm  
coming.

With that he's gone. Off Sarah's worried look.

TIME CUT TO:

17 EXT. REBECCA'S D.C. APARTMENT BUILDING - DAY -  
ESTABLISHING

17

18 INT. APARTMENT BUILDING - HALLWAY - DAY

18

The elevators open and Bruce and Johnny step out. Johnny  
finds the door and rings the buzzer. No answer.

BRUCE

You didn't really think she'd be  
home waiting for us?

JOHNNY

You never know what I can find  
out with a touch.

(CONTINUED)

18 CONTINUED: 18

He touches the doorknob, then the lock -- one of those KEYLESS PUSHBUTTON affairs. We hear a little *WHOOSH*, then he quickly punches in the correct combination.

BRUCE

Remind me not to get one of those.

Johnny gives him a tight smile as he opens the door.

19 INT. REBECCA'S APARTMENT - DAY - CONTINUOUS 19

Johnny and Bruce take a few steps into the foyer.

BRUCE

Watergate burglars. Anyone home?

The house remains silent.

20 INTERCUT: EXT. D.C. STREET - STILLSON D.C. OFFICE - DAY 20  
(EXISTING FOOTAGE)(FORMERLY SCENE 106C)

Pendragon, hurrying through Washington, talks to Stillson on the phone.

PENDRAGON

Don't worry Congressman, if he's on the move, he won't evade detection for very long.

STILLSON

I'm telling you I know this guy. Smith is headed here, to D.C. -- he's obsessed.

PENDRAGON

I'm already here in D.C. -- the fact that he crossed state lines will let us put him away indefinitely under federal anti-stalking laws.

STILLSON

It's not so much me I'm worried about, it's my staff. He's already killed one of them.

PENDRAGON

If he comes anywhere near you or your staff, we'll use whatever force necessary to protect you.

(CONTINUED)

20 CONTINUED:

20

STILLSON

Thank you. That will go a long way toward making my staffers feel safer.

Stillson hangs up. Smiles at his Dad who's been listening the whole time.

21 RESUME - INT. REBECCA'S D.C. APT - DAY - JOHNNY AND BRUCE -21  
*INCLUDING VISIONS*

Johnny touching various objects.

BRUCE

What are you seeing?

Johnny shakes his head... then reacts to the sound of a TOILET FLUSHING just up the hall. *SONNY ELLIMAN* now crosses from a bathroom into a kitchen across the hall.

Johnny moves closer, looks into the KITCHEN... where *Elliman's* unscrewing the mouthpiece of a wall-mounted phone as *James Stillson* watches impatiently.

JAMES

*We need to do this one, too?*

ELLIMAN

*Kitchen's the center of the home, don't you know that?*

BRUCE

You see something?

JOHNNY

Sonny Elliman and James Stillson.

BRUCE

What are those two degenerates doing in Rebecca's apartment?

Johnny goes to a phone and picks it up --

22 *VISION FLASH - AS THE CAMERA GOES THROUGH THE PHONE, INTO THE LINE - TO SURVEILLANCE EQUIPMENT IN A VAN. POSSIBLY EVEN SEE SONNY ELLIMAN AT THE CONTROLS.* 22

23 RESUME JOHNNY AND BRUCE - INT. REBECCA'S D.C. APT - DAY - 23  
*INCLUDING VISIONS*

JOHNNY

They know I'm here. The place is  
bugged.

BRUCE

Come on. We gotta get out of  
here.

Johnny walks to the end of the hall, which opens into a  
small office and dressing room.

JOHNNY

Not yet... not until we...

Johnny's drawn to a small framed PHOTO on a dressing table:  
a picture of himself and Rebecca. He picks it up...  
WHOOSH... then sees --

*REBECCA*

*Sitting beside him at the dressing table, as she finishes  
loading her revolver, then puts it in her purse and shuts  
the dresser drawer. Johnny instinctively reaches out to  
her, but as he does, the vision fades.*

He opens the same drawer and finds a PRESS RELEASE for  
the news conference. It's scheduled for a downtown  
Courthouse at 3 pm. As he eyes it...

24 EXT. D.C. STREET - DAY 24

Pendragon, still on his phone... getting into his car...  
another suit is driving...

24 CONTINUED:

24

PENDRAGON

I have men moving in that direction now...

(hangs up, to his colleague)

One of Stillson's aides, Elliman, I think his name is... says Smith has been spotted going into the girlfriend's place.

(beat, curious)

Almost sounds like the Congressman's got his own op going on.

25 INT. APARTMENT BUILDING HALLWAY - DAY

25

As Johnny and Bruce exit, closing the door, Johnny shows Bruce the press release.

JOHNNY

That's where she's going to do it. At this press conference this afternoon.

BRUCE

Three o'clock. At least we've got time.

Johnny nods, not that that's much comfort. Bruce hits the elevator button. There's a window next to the elevator. Suddenly...

JOHNNY

Federal agents... on their way up.

BRUCE

You have another vision?

JOHNNY

Yeah, but not the psychic kind.

He nods out the window as Bruce looks --

26 POV - FEDERAL AGENTS - EXT. APARTMENT BLDG. - DAY

26

TWO AGENTS make their way across the street to the apartment building.

27 RESUME SCENE - INT. APARTMENT BLDG. HALLWAY - DAY 27

Bruce acts fast.

BRUCE

Stairs!

28 EXT. APARTMENT BLDG. - SERVICE ALLEY - DAY 28

Bruce and Johnny exit the building, approach the street ... only to see THREE MORE AGENTS covering the street. There's no getting past them. Once again, Bruce thinks quickly, then turns to Johnny and puts a restraining hand on his chest.

(CONTINUED)

28 CONTINUED:

28

BRUCE

They're not looking for me. Yet.

Hands in his pockets, he heads toward his SUV, which is parked up the street. Johnny watches him go, puzzled.

29 ANGLE - ON THE TRIO OF AGENTS

29

As they react to the sound of a loud off-screen CRASH. They turn to see Bruce's SUV backing up after having apparently rammed the car in front. Clearly, someone's in a hurry to leave. They draw their guns...

JOHNNY

Watches the agents run past, then ducks out of the alley and heads the opposite way down the sidewalk, pulling up his collar.

THE AGENTS

Surround the car. Agent 1 aims his gun at the TINTED driver's side window.

AGENT 1

Turn off the ignition and get out of the car!

The window rolls down and Bruce looks out innocently.

BRUCE

Hey, man. It's not my fault. He boxed me in.

Agent 1 peers into the car, realizing he's been duped. Then he looks down the street in the direction Johnny went, but Johnny can no longer be seen among the various pedestrians. Off the agent's frustration...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

30 EXT. CHEAP MOTEL - DAY - 1987 30

Super: "Long Branch, New Jersey, 1987"

21-YEAR-OLD GREG STILLSON sings along to an upbeat pop hit (in a perfect world: Sting's "Every Breath You Take") as he parks his used Honda. He hops out excitedly, lugging his bulky sample case, but his high spirits take a dive when he sees a familiar battered Mercury parked nearby.

31 INT. MOTEL ROOM - DAY - 1987 - MOMENTS LATER 31

Greg is frantically tearing open dresser drawers and closets as James Stillson, now 36, reclines on the bed, hands behind his head, cowboy boots bobbing to the beat of a COUNTRY SONG playing on Greg's boombox, a SILVER HIP FLASK on a night table beside him.

30-ISH JAMES

Three months on the road and I don't rate a hi-how-are-ya, Pop?

21-YR-OLD GREG

Where's her stuff?

30-ISH JAMES

She fit the whole caboodle in one suitcase. One of those new Samsonites with wheels. We might consider a pair ourselves, make it easier to lug around all this crap.

He tosses the flustered Greg a white Bible.

21-YR-OLD GREG

She wouldn't walk out on me.

James wiggles his boots --

30-ISH JAMES

Come to think of it, she's wasn't walkin'... she was runnin'.

(beat, sits up)

You left her in quite a sticky situation. A baby? Lucky old Dad was around to clean up your mess.

21-YR-OLD GREG

What did you do?

(CONTINUED)

31 CONTINUED:

31

James swings his legs over the bed, stands.

30-ISH JAMES

All you need is money and the  
right address.

21-YR-OLD GREG

You bastard!

Greg runs at him, shoving him against the wall. James spins Greg around, jamming him against the wall, his forearm crushing the boy's windpipe. Greg rasps --

30-ISH JAMES

Listen to me, boy. You might not  
be the brightest bulb in the box,  
but you were meant for somethin'  
better than this. I feel it, and  
I'm bettin' you feel it, too.

Despite Greg's anger, his father's words resonate. He sags against the wall, weeping.

21-YR-OLD GREG

I loved her.

He smooths Greg's tie, plucks a loose thread.

30-ISH JAMES

She was a loose end, son. We  
can't have any loose ends.

32 EXT. CONGRESSIONAL OFFICE BUILDING - DAY - PRESENT

32

Greg and Truax head toward a waiting LIMO, James Stillson and Sonny Elliman following behind them. Greg eyes his father, who's on his cell phone. To Truax:

STILLSON

The guy you were talking about.  
Call him. Tell him we got a deal.

TRUAX

It's the smart move, Greg. You  
won't regret it.

James hangs up and approaches Greg as Truax opens the limo door.

JAMES

What's that all about?

(CONTINUED)

32 CONTINUED:

32

STILLSON

Just tyin' up some loose ends.

James stops him with a hand on his chest, then starts straightening his tie -- a familiar controlling gesture. Greg smiles tightly, then moves toward the limo. Elliman speaks to James.

ELLIMAN

Pendragon has Smith's friend in custody and he's telling them we were in the apartment ... I need to pull the taps out of her apartment before the feds get in there...

James nods, and Elliman heads toward a nearby SEDAN while James follows Greg to the limo.

33 INT. RENTAL CAR - DAY - CONTINUOUS

33

Parked across the street, Walt watches the men get in their respective cars. A beat as he considers which car to follow... then his P.O.V. zooms in on Sonny Elliman, and he decides to follow an investigative hunch. As he pulls out after the sedan...

WHIP-PAN TO:

34 EXT. COURTHOUSE - DAY (EXISTING FOOTAGE)(FORMERLY SCENE 162D)

34

Where preparations are being made for a photo-op news conference. At the bottom of the steps, a crew is placing crowd-control barriers in place. Other workers wheel a large podium into place.

We pull back to reveal --

JOHNNY SMITH

watching from a distance. He's early, no sign of Rebecca. He begins to walk away, when --

PENDRAGON

Coming down the steps, sees him, and immediately gives chase.

PENDRAGON

Smith!

35 EXT. STREET NEAR COURT HOUSE - CONTINUOUS (EXISTING 35  
FOOTAGE)(FORMERLY SCENE 162Q)

Johnny runs a few yard, realizes he can't outrun Pendragon,  
and makes his way toward a CAB idling a the curb.

36 INT. CAB - JOHNNY (EXISTING FOOTAGE)(FORMERLY SCENE 36  
162QA)

Yanks the cabby out of the driver's seat, hops in and  
roars away.

37 PENDRAGON (EXISTING FOOTAGE)(FORMERLY SCENE 162QB) 37

runs out to where the angry Cabby still stands. He barks  
into his lapel mic.

PENDRAGON

Smith just stole a cab, he's headed  
west.

A government sedan screeches up and Pendragon jumps in.

38 EXT. CITY STREETS & BRIDGE (EXISTING FOOTAGE)(FORMERLY 38  
SCENE 162Z)

Car chase, as filmed and edited. Johnny drives wildly,  
trying to elude his pursuers, but is ultimately boxed in  
on a bridge by several government sedans. He gets out of  
the cab, as Pendragon and the agents do likewise, guns  
drawn. Johnny backs to the railing --

PENDRAGON

Smith! It's over. Put your hands  
where I can see them.

Johnny looks over the railing, sees:

THE WATER

far below. A death jump.

JOHNNY

touches the railing, we hear the *WHOOSH* of a vision. The  
tension drains from his body -- apparently the vision  
wasn't good. Johnny raises his hands, the fight gone out  
of him as he turns back to Pendragon.

(CONTINUED)

38

CONTINUED:

38

PENDRAGON

his gun zeroed in on Johnny as he stops, about ten feet away.

PENDRAGON

Don't move, Smith. I don't want to shoot you.

JOHNNY

(calmly)  
You won't have to.

Pendragon starts to take the last few steps to Johnny when suddenly...

JOHNNY

cane in hand, scrambles over the railing and JUMPS.

OVER THE BRIDGE

Johnny, dropping his cane, tumbles down toward the water.

(Note: To suggest that Johnny holds onto his cane, we can film a new close-up of him poised on the rail with his cane, then try to digitally add the falling cane to the jump. Or, as Michael Piller suggests, we can swallow the continuity error and let our diehard fans have fun endlessly debating it.)

PENDRAGON

watches Johnny go down.

IN THE WATER

Johnny hits, causing a huge splash. Then, the currents seem to consume him. Stay on this view a beat too long for comfort; he never surfaces.

ON THE BRIDGE

Pendragon stows his weapon as the other agents arrive.

ON THE WATER

Silent. Deep.

39 EXT. COURTHOUSE - DAY - **(SOME ELEMENTS FROM EXISTING FOOTAGE - FORMERLY SCENE 168)** - A BUNCH OF CAMERA CREWS 39

Have set up on a GRASSY KNOLL (or low platform or some other raised vantage) across from the distinctive old building, with its long, wide stairs leading up to its main entrance.

**(NOTE: In general, we'll try to maximize existing footage -- mostly the wide and establishing shots -- of the courthouse steps action, while filming new close-ups and two-shots as needed.)**

AN ENORMOUS AMERICAN FLAG hangs on the building; in front of that are a podium and lectern and a dozen seats for V.I.P.s, each labeled with a logo for "RACHEL'S LAW." On the steps below the podium, fifty to a hundred citizens have gathered. Many wear "Rachel's Law" buttons.

THE STEPS themselves are cordoned off with crowd-control barriers. Guards are searching eager citizens waiting to join the patriotic crowd above.

40 NEW ANGLE - GREG STILLSON 40

waits at the base of the courthouse steps. Stillson sees Rebecca's Town Car approaching and waves.

41 INT. TOWN CAR - MOVING - DAY 41

Rebecca sits in the back, clutching her purse. The car stops and Stillson opens the door, beaming.

42 EXT. COURTHOUSE - BASE OF STEPS - DAY - CONTINUOUS 42

As Greg greets Rebecca, who still seems conflicted.

STILLSON

Rebecca, glad you could make it.

43 EXT. DOWN STREAM - HOMELESS ENCAMPMENT BY THE RIVER BANK - DAY 43

HOMELESS PEOPLE grouped around a burning trash can... Finding Johnny, his hair still wet, slipping on a dry old tattered overcoat to go with the tattered pants and sweatshirt as a homeless man counts a sheaf of twenties. Johnny has his cane. (We might hear a brass band not far away begin to play, Johnny's head turns to the sound and realizes the ceremony is about to begin.)

44 EXT. COURTHOUSE - MOMENTS LATER 44

Two guards pull aside a crowd control barrier to let Greg and Rebecca through, bypassing the security check.

Rebecca wants to speak to Greg alone, but he's pulled along and she follows him up the steps, someone always between them. Off the tension in her face... her hands gripping her purse...

45 EXT. COURTHOUSE - DAY - CONTINUOUS 45

Johnny, now dressed in the tattered overcoat and hooded sweatshirt, approaches the crowd that's now fenced in by security barriers. He sees Rebecca standing near Stillson on the steps as he waves to the crowd. Johnny tries to move toward them but a cop, treating him like the homeless man he looks like, just waves him back.

COP

Move along, you.

Johnny moves away from the cop, keeping his eyes on Rebecca, pulls out his cellphone, it's still damp, he shakes it to see if it's working... he tries to dial...

46 **AT THE TOP OF THE STEPS (EXISTING FOOTAGE) (FORMER ELEMENT OF SCENE 168?)** 46

**Pendragon comes out of the courthouse, scans the area.**

47 ON THE STEPS 47

Stillson waves to the cheering crowd. Rebecca nervously opens her purse and reaches inside for her gun...

48 CU THE PURSE - EXT. COURTHOUSE - DAY - CONTINUOUS 48

Rebecca's fingers close on the grip of the GUN -- just as the cell phone nestled beside it RINGS again. A beat, then she lets go of the gun and takes out the phone... sees Johnny's name once again on the screen.

CLOSE ON REBECCA as she senses this could be the last time she hears Johnny's voice. A beat, then she answers, still determined to go through with her plan.

REBECCA

Johnny...

(CONTINUED)

48 CONTINUED:

48

JOHNNY'S VOICE (ON PHONE)  
I always liked that jacket. The  
color suits you.

Caught off-guard, Rebecca looks up, her eyes scanning the crowd until some instinct helps her zoom in on Johnny standing apart from the news teams atop the grassy knoll.

49 INTERCUT: JOHNNY - EXT. GRASSY KNOLL - DAY - CONTINUOUS

49

As he stares at Rebecca, holding her distant look as he maintains this charged electronic connection.

JOHNNY  
I know what you're doing. I also  
know it's going to get you killed.

REBECCA  
It doesn't matter.

JOHNNY  
Your life matters. To me, if not  
to you.

Rebecca glances at Stillson, waving to the crowd.

REBECCA  
What happened to "No matter what  
it takes, we've got to stop  
Stillson... and not just for  
Rachel"?

JOHNNY  
This can't be the only way.

REBECCA  
What if it is? Then I don't have  
a choice.

JOHNNY  
You do have a choice. Make the  
right one.

REBECCA  
Johnny...

JOHNNY  
I won't let you do this without a  
witness. If you kill this man  
you'll have to do it in front of  
me. Don't make me watch you die,  
Rebecca.

- 50 PENDRAGON 50  
continues looking through the crowd... reacts... as he sees --
- 51 JOHNNY TALKING ON THE CELL 51
- 52 RESUME PENDRAGON 52  
PENDRAGON  
Visual contact with Smith.  
Directly East of the steps, next to the news truck.  
(to Stillson)  
Congressman, we have to get you inside, now.  
  
Agents hustle Stillson away. Off Rebecca, still conflicted, realizing she's missed her chance...
- 53 JOHNNY - EXT. GRASSY KNOLL - DAY - CONTINUOUS 53  
Sees several Deputy Marshals, guns drawn, emerging from the crowd, rushing toward him. He ducks into the thicket of cameramen. But as he elbows through them, banging directly into one specific young cameramen -- *WHOOSH* --
- 54 *A VISION: EXT. D.C. HOTEL - NIGHT* 54  
*A disorienting sequence, looking as if it was shot simultaneously from the POV of several news cameras -- like the view from an insect's compound eye -- all showing a handcuffed Rebecca being taken out of the hotel (we don't see the hotel's name) as reporters shout questions.*  
  
*REPORTERS*  
*Why'd you kill Greg Stillson?*  
*Were you and the Congressman lovers? [Etc.]*
- 55 RESUME JOHNNY - EXT. GRASSY KNOLL - DAY 55  
Realizing he hasn't stopped Rebecca's plan, only delayed it. The agents are closing in. Desperate, he looks around, notes more CLUMPS OF HOMELESS PEOPLE enjoying the mild day. (He might grab a skicap out of a shopping cart and put it on)

56 EXT. GRASSY KNOLL/PARK - MOMENTS LATER 56

Pendragon and his agents run up, then stop. Pendragon quickly looks around, but from HIS P.O.V. he sees the same scene Johnny saw -- pedestrians, dog-walkers, groups of homeless people.

PENDRAGON

Fan out.

As he and his agents hustle away.

57 EXT. GRASSY KNOLL/PARK - CONTINUOUS 57

Johnny, head ducked as he sits with several other homeless amidst shopping carts and tattered sleeping bags, surreptitiously watches the agents run by, oblivious.

An ELDERLY HOMELESS WOMAN notices and smiles at him.

HOMELESS WOMAN

Sometimes it's good to be  
invisible, huh?

Off Johnny...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

58 INT. WALT'S RENTAL CAR - DAY 58

He's parked outside Rebecca's apartment building, watching as Sonny Elliman, carrying a briefcase, goes inside.

59 INT. SHERIFF'S DEPT. LOCK-UP - DAY 59

Purdy sits on the edge of his bunk, eyes closed, hunched forward in an attitude of prayer.

PURDY

"If we confess our sins, He is faithful and just to forgive our sins, and to cleanse us from all unrighteousness. If we say that we have not sinned..."

MAN (O.S.)

"...we make Him a liar, and His Word is not in us."

Purdy looks up in surprise to see a middle-aged man (JANUS) in a slightly rumpled suit on the other side of the bars. Though his appearance is nondescript, he has an easy confidence that comes from having one's hands on the levers of power.

JANUS

First John, Chapter One Verse Nine.

PURDY

Do I know you?

JANUS

If you're asking, "Have we met?" Yes. But I wouldn't remember me either.

(as Purdy approaches)

Malcolm Janus. Longtime admirer. I hope you don't mind? I told the Deputy we were business associates.

Purdy studies him through the bars.

PURDY

You lied.

JANUS

That's up to you. I represent a group of concerned citizens.

(MORE)

(CONTINUED)

59 CONTINUED:

59

JANUS (CONT'D)

Powerful individuals with an  
equally powerful thirst for change.

PURDY

How does this concern me?

JANUS

My employers aren't interested in  
fame or notoriety. They've watched  
you turn Faith Heritage into a  
regional power base and believe,  
given the right resources, you  
could go global.

PURDY

(his interest suddenly  
piqued)

Resources?

JANUS

We have access to several broadcast  
satellites.

Purdy has to chuckle... just who is this guy?

PURDY

You're serious, aren't you?

JANUS

If I were to tell you some of the  
names of the people involved, and  
I won't, you'd realize how serious  
I am. I've already posted your  
bail. You should be home in time  
for dinner.

PURDY

You're a very certain man, Mister  
Janus.

JANUS

I'm a student of human nature,  
Gene. I can call you Gene?

Purdy nods.

JANUS

We feel you've been given an  
incredible opportunity.

He indicates the letters spilling from one of the hefty  
mail bags that now decorate Purdy's cell.

(CONTINUED)

59 CONTINUED: (2)

59

JANUS

All those letters. All that love.  
I can feel it from here. And yet  
how do I find you? Huddled like  
some friendless penitent, mumbling  
scripture in the dark.

PURDY

I betrayed my flock. I've given  
false witness in the death of a  
close friend and now I must be  
punished.

JANUS

Why? Because you stepped off the  
path of Righteousness. It happens.  
We don't get to judge ourselves.  
That's God's job. And His judgment  
is forgiveness.

He puts his hands through the bars, palms up... and Purdy  
grasps them. From Purdy's POV, we see his attention  
briefly drawn to a distinctive RING that Janus is wearing.

JANUS

You've been summoned, Reverend.  
Called as a warrior to battle.  
Will you answer that call?

And as Gene looks up at his mysterious visitor, basking  
in this affirmation of his own special destiny...

60 INT. REBECCA'S APARTMENT - DAY

60

Elliman again unscrews the mouthpiece of a phone, removing  
wiretap stuff. He moves to --

61 REBECCA'S DRESSING ROOM - DAY

61

Sonny is putting equipment back in a briefcase. Catching  
sight of himself in Rebecca's dressing table mirror, he  
licks a finger, smooths down his hair, then reacts as he  
hears approaching footsteps. He tries to hide but it's  
too late - Walt Bannerman is looking right at him.  
Elliman's only fazed for a second.

ELLIMAN

There a hick Sheriff convention  
in town?

(CONTINUED)

61 CONTINUED:

61

WALT  
Mind telling me what you're doing  
in Rebecca Caldwell's apartment?

(CONTINUED)

61 CONTINUED: (2)

61

Elliman barely skips a beat as he brazens it out.

ELLIMAN

Ms. Caldwell's become "involved" with Congressman Stillson, and she's afraid of stalkers. One in particular.

WALT

Is that why you killed Mike Kennedy?

ELLIMAN

Kennedy killed himself.

WALT

Found a witness who saw someone matching your description getting out of his car the night he died. DNA evidence in the passenger seat. Maybe you'd like to provide a sample?

Sonny eyes him for a beat, then picks up his briefcase.

ELLIMAN

I've got a feeling the only evidence you have is the psychic variety. You know, not admissible in court.

He pauses in the doorway, shakes his head.

ELLIMAN (CONT'D)

You shoulda stayed home and took care of that cute little wife of yours. Or is that Johnny Smith's job?

We see Walt's eyes flare. Sonny turns to exit, but suddenly Walt's hand is on his shoulder. Elliman just smiles -- he was waiting for this -- then turns and sucker punches Walt in the kidney, sending him to his knees.

ELLIMAN

Shouldn't grab a private citizen. That's assault.

Grimacing, Walt eyes him.

WALT

No. This is assault.

He uppercuts Elliman in the gut, then rises and punches

(CONTINUED)

61 CONTINUED: (3) 61  
him square in the face. As he looks at the prostrate,  
bleeding Elliman, then at his bloody knuckles...

62 EXT. WASHINGTON STREET - DAY - JOHNNY 62  
His cell phone rings... he looks at the display --

63 DISPLAY: WALT 63  
is I-D'ed as the caller.

64 JOHNNY 64  
considers a beat whether or not to answer... but he needs  
help... finally, he answers...

JOHNNY  
Walt...

WALT'S VOICE  
(phone)  
John, where are ya... I got a  
present for you.

JOHNNY  
(reacts)  
Present?

65 INT. PUBLIC GARAGE/INT. RENTAL CAR - DAY - CLOSE ON 65  
WALT'S KNUCKLES  
The blood now dried. He's sitting in the driver's seat  
of his rental car next to Johnny.

JOHNNY  
This was your plan?

WALT  
I was just looking for something  
of Elliman's for you to touch.

JOHNNY  
And you settled for his blood.

WALT  
Seemed like a good idea at the  
time. Now are you gonna continue  
criticizing my investigative  
methods, or are you gonna touch  
my hand?

(CONTINUED)

65 CONTINUED: 65

Johnny reaches out... touches the blood on Walt's hand...

66 *A VISION - EXT. WOODS - NIGHT* 66

*A woman's HAND sticks up into frame -- until a shovel-full of DIRT hits it. Revealing Elliman burying Rachel Caldwell's body in a shallow grave as Johnny watches. He turns, sees James Stillson sitting on a rock nearby, sipping from a SILVER HIP FLASK as he glances over with a look of disgust.*

67 RESUME - INT. RENTAL CAR/INT. PUBLIC GARAGE - DAY 67

JOHNNY

Elliman buried Rachel's body.  
Only I didn't see Greg Stillson  
there... I saw his father.

WALT

Maybe he was helping Sonny clean  
up after his kid.

JOHNNY

Maybe.  
(thinking)  
Walt, Rebecca's going to kill  
Stillson. There's still time.  
But not a lot. I saw her being  
led from a hotel after the  
shooting...

WALT

There's a reception after  
Stillson's press conference.  
(starts car)  
Hotel Gerard.

68 INT. D.C. HOTEL LOBBY - RECEPTION - DAY 68

Stillson and Rebecca enter the bustling reception, passing a roped-off press contingent (some of the same cast reporters Johnny saw in his earlier vision) who shout questions at Stillson.

REPORTERS

(overlapping)

Congressman, was there a security  
problem at the rally? Are you in  
danger?... Death threats?... Are  
you confident Rachel's Law will  
be passed? [Etc.]

(CONTINUED)

68

CONTINUED:

68

Other politicians and lobbyists gesture to Greg, seeking his attention.

CLOSE ON STILLSON AND REBECCA

REBECCA

All this attention... it's  
overwhelming. Sometimes I feel  
like the walls are closing in.

Greg senses an opportunity to be alone with her... and

(CONTINUED)

68 CONTINUED: (2) 68

Greg is not one to pass up an opportunity...

STILLSON

I have a suite upstairs. You could relax... freshen up.

REBECCA

(beat)

That would be nice. Thank you.

Greg sees his father staring balefully at him from across the room... off James Stillson as he watches Greg lead Rebecca away.

69 INT. HALLWAY OUTSIDE AN INTERROGATION ROOM - DAY 69

Bruce is led out of an interrogation room and down a hall as Pendragon speaks to the agent who arrested him.

PENDRAGON

He claims Smith is trying to protect Stillson.

AGENT 1

Protect him? From who?

PENDRAGON

Won't say. Meanwhile, the Congressman's people make Smith out to be some kind of homicidal maniac. Somebody's yankin' my chain.

(beat)

Find Smith. Then we'll see who's who.

70 EXT. D.C. STREETS - DAY 70

Walt's rental car bulls through traffic in a way that screams "cop at the wheel."

71 INT. RENTAL CAR - MOVING - DAY 71

In the passenger seat Johnny, shuts his phone, frustrated.

JOHNNY

She's not answering.

Johnny's HAND clenches his CANE TOP... and suddenly, he reacts to a new sensation: *UTTER STILLNESS*. *The car isn't moving. Johnny looks up to see --*

72 WALT FROZEN IN HIS SEAT - VISION

72

*As is everything and everyone within sight: cars, buses and pedestrians form a FROZEN TABLEAU, from out of which steps a LONE FIGURE, hands shoved into the pockets of his coat -- a blind man approaching with the confidence of the sighted, which for the moment he is. He smiles...*

*FUTURE JOHNNY*

*So whose vision is this anyway?  
Yours or mine?*

*Off Johnny, staring at his future self...*

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

73 INT./EXT. RENTAL CAR - DAY - VISION - CONTINUOUS 73

*Johnny watches Future Johnny approach his open window.*

JOHNNY

*I don't have time for this.*

FUTURE JOHNNY

*You want the answers to those big questions, don't you?*

*Future Johnny props a hand on the door frame as he peers in at Walt, still looking purposefully ahead.*

FUTURE JOHNNY (CONT'D)

*Walt... Good old Walt to the rescue. Too bad you're going to kill him, Sarah and Bruce too.*

JOHNNY

*I won't do what you're asking.*

FUTURE JOHNNY

*That's the beauty of it. You don't have to do anything. Just let fate take its course.*

JOHNNY

*This isn't about fate. It's about you manipulating me, using me to turn Rebecca into a killer.*

*In response, Future Johnny takes the silver cane top from his pocket and holds it out to Johnny like a challenge.*

FUTURE JOHNNY

*Sounds like you've got all the answers already.*

*Johnny stares into his counterpart's milky eyes.*

JOHNNY

*(off his silence)  
You promised me the truth.*

*But Future Johnny just shakes his head sadly.*

FUTURE JOHNNY

*The truth. I wouldn't know where to start.*

(CONTINUED)

73 CONTINUED:

73

JOHNNY

*How about at the end? Armageddon.  
When does it happen? How?*

FUTURE JOHNNY

*There's still time... if Rebecca  
kills Stillson.*

JOHNNY

*Why her?*

FUTURE JOHNNY

*Because she's willing to make the  
choice you couldn't.*

And with that, a BRIGHT FLASH takes us back to --

74 INT. RENTAL CAR - MOVING - DAY

74

Johnny comes out of the vision with a start.

JOHNNY

How much further?

WALT

Almost there.

75 INT. STILLSON'S HOTEL SUITE - EVENING

75

Stillson sits on a couch with Rebecca, watching as she sips from a glass of scotch. She glances at her purse on a counter. She's still trying to work up her nerve.

STILLSON

Feel better?

(when she nods)

That's a Glenfiddich single malt.  
I don't break it out for just  
anyone. But you're special...  
like your sister.

He leans forward... touches her cheek.

STILLSON

Did Rachel tell you we were...  
close? You're even more beautiful  
than she was.

He starts to kiss her. He's not just being smarmy; he feels a genuine attraction to her, and believes it's being reciprocated. But Rebecca's a little flustered.

(CONTINUED)

75 CONTINUED: 75

REBECCA

Wait... I need to use the...

Stillson gets the idea, nods to the bathroom... Rebecca gets up, camera moving with her as she grabs her purse off the counter --

STILLSON

Don't take too long.

She looks back at him then exits into the bathroom, closing the door behind her.

76 INT. BATHROOM - CONTINUOUS 76

She shuts the door, then opens her purse, takes out the revolver, checks the load again, then eyes herself in the mirror. This is it. She collects herself, then puts the gun back in the purse, leaving it unzipped.

77 INT. HOTEL - LOBBY - EVENING 77

The post-rally reception has broken up, workers cleaning up the refuse. Near the reception desk, not far from an elevator, James Stillson chews out a BODYGUARD.

JAMES

I don't care what the Congressman said, I want you outside his door.

They're both distracted by a ruckus outside the hotel's front door. We see WALT arguing with the DOORMAN, demanding to see Congressman Stillson.

JAMES

Bannerman. Get rid of him, then get back upstairs.

James watches him go, meanwhile taking out a silver HIP FLASK and unscrewing the top.

NEW ANGLE

from behind as Johnny uses the distraction Walt has created to sneak toward --

78 INT. HOTEL ELEVATOR - CONTINUOUS - WITH VISIONS 78

The doors close. Johnny doesn't know what floor Stillson's on, so he lightly touches a couple of buttons, getting WHOOSHES for visions we don't see.

(CONTINUED)

78 CONTINUED:

78

Then Johnny's fingers are drawn to the button for Floor 12. He lightly touches it...

*Bingo. The doors open, and Stillson guides Rebecca out, nodding to a door across the hall. Room 714.*

STILLSON

*Ladies first.*

*He turns to a BODYGUARD who starts to follow them out.*

STILLSON

*Don't think I'll be needing your help, if you get my drift.*

*The Bodyguard nods, backs into the elevator as the doors close, ending the vision.*

Johnny's alone again. He's about to push the button when suddenly the doors open again, revealing James Stillson in the lobby. This time, it isn't a vision.

JAMES

Smith!

He reaches inside and grabs Johnny by the arm, triggering --

79 **A VISION: EXT. WOODS - NIGHT (EXISTING FOOTAGE)(FORMERLY SCENE 138)** 79

*Johnny sees Rachel Caldwell run for her life. At one point she stumbles and drops the video camera. As she lies helpless on the ground...*

**THE KILLER**

*towers over her. Rachel crawls backwards away from the man, pleading for her life; we're behind her assailant, his identity still obscured.*

RACHEL

*Please, no, why are you doing this? I didn't tell him anything --*

*He picks up the camera, swings at her, knocking her back. She seems almost stunned that it has happened; she reaches up and touches the blood on her forehead.*

*Tears are in her eyes. Another BLOW and she goes down. The killer turns to look around, revealing himself to be --*

(CONTINUED)

79

CONTINUED:

79

JAMES STILLSON

*He's upset, panting, a little crazed. He pulls the silver flask from his pocket and takes a long swig.*

80 RESUME INT. HOTEL LOBBY - ON JOHNNY IN ELEVATOR 80

Shocked even as he shoves James backwards out of the elevator. A beat as the two men face each other.

JOHNNY

It was you. You killed Rachel.

Surprise keeps James rooted in place as the elevator door closes between them. He pounds the button but it's gone.

81 INT. ELEVATOR - CONTINUOUS 81

Johnny absorbs the vision, trying to understand how he could have been so wrong. As the elevator lights climb toward 12 --

82 INTERCUT: INT. STILLSON'S SUITE - NIGHT 82

On the couch, Rebecca leans down to kiss Stillson... pushing him down on his back. But as he looks into her eyes, he sees no warmth there. Something about this is wrong, and his natural suspicion kicks in.

STILLSON

This is nice. Real nice. But I gotta wonder. Why are you here?

REBECCA

What do you mean?

As meanwhile camera follows her hand as it drifts down toward her purse on the floor.

Stillson doesn't notice, but he grips her other wrist, his voice cool, deliberate.

STILLSON

I mean, why are you really here?

In that moment, Rebecca's eyes flare, showing her true feelings. Her anger. Her hatred. And now we see her fingers close around the grip of her gun...

Suddenly Johnny CRASHES through the door.

REBECCA

Johnny!

Stillson bolts up --

STILLSON

What the hell?

(CONTINUED)

82 CONTINUED:

82

But Johnny just grabs Rebecca by the wrist, taking her purse away as she protests.

REBECCA

No! Johnny --

JOHNNY

-- I was wrong. He didn't kill Rachel.

STILLSON

Of course I didn't.

JOHNNY

His father did.

(CONTINUED)

82 CONTINUED: (2) 82

Rebecca's stunned, as is Stillson.

STILLSON

What?

JOHNNY

Your father kidnapped Rachel,  
then beat her to death. I saw it  
when I touched him.

Only here, in this moment, is Johnny certain of Stillson's  
ignorance.

JOHNNY

You really didn't know, did you?

STILLSON

Get out, before I have you both  
arrested.

Rebecca, stunned, is finally led out by Johnny.

83 INT. HOTEL ELEVATOR - MOMENTS LATER 83

As Johnny pulls Rebecca inside, pulls out a red emergency  
stop button, then hits "Lobby." Through the closing doors  
we glimpse James Stillson and the Bodyguard heading down  
the hall from another elevator. Then the doors close and  
Johnny sags slightly against the wall.

REBECCA

John. I'm sorry... I just...

JOHNNY

It's okay. They can't hurt you  
anymore.

He pulls her close as she begins to cry, her desire for  
revenge finally giving way to simple grief.

Johnny's own eyes close; this ordeal finally over. Or at  
least it is for him...

84 INT. STILLSON'S SUITE - NIGHT 84

Greg pours himself a steady drink as his father  
enters...

JAMES

Smith was here... in the  
building...

(CONTINUED)

84 CONTINUED:

84

STILLSON

I know. We exchanged a few words.

(CONTINUED)

84 CONTINUED: (2)

84

JAMES

What did that lunatic tell you?

Beat.

STILLSON

Daddy. What really happened  
between you and Rachel Caldwell?

Greg just eyes him coldly as he sips his drink. Finally,  
his father relents with an "aww, what the heck" shrug.

JAMES

That bitch was trouble. She should  
have never had access to the  
campaign.

STILLSON

Did you kill her?

James considers the question, then...

JAMES

Gary Hart could have been  
President. Couldn't keep his  
hand out of the cookie jar.

STILLSON

You did it.

JAMES

Let it go.

STILLSON

You killed her.

(beat)

Why?

JAMES

(flares)

TO PROTECT YOU!

The admission of guilt catches both of them off guard.

JAMES (CONT'D)

She knew about the voting machines.  
She had us on film. I cleaned up  
the mess, just like I've always  
done. Like I did when you were  
nothing but a snot nose kid.

Greg looks at him, then starts to laugh...

(CONTINUED)

84 CONTINUED: (3) 84

STILLSON  
You stupid old man. You stupid,  
pathetic old man.

James SLAPS Greg hard across the face. And as he does --

85 *FLASHBACK OF YOUNG GREG BEING SLAPPED BY HIS FATHER* 85  
*OUTSIDE THE CHURCH - 1978*

86 RESUME INT. STILLSON'S SUITE - NIGHT - ON STILLSON 86

As he stands there stunned, then rubs his face.

JAMES  
Don't you talk to me like that.

STILLSON  
I was never good enough, was I?  
No matter how many Bibles I sold.  
You had to control everything.  
If I cared about something, it  
had to be bad. If I loved a girl,  
she had to be a whore.

JAMES  
You always were your mother's  
son.

The comment catches Greg by surprise. Then SLAP! This  
time it's James who's stunned by a blow.

STILLSON  
Don't talk about her.

James shakes off the blow realizing he's just hit a very  
deep emotional nerve.

JAMES  
I ever tell ya 'bout how we met?  
She was drunk...

Another powerful SLAP backs James a step.

STILLSON  
I'm warnin' you.

JAMES  
She was sellin' herself to anybody  
with a five dollar bill...

Greg starts to slap him a third time, but James catches  
him by the wrist. They hold each other's hard stare...

(CONTINUED)

86 CONTINUED:

86

JAMES (CONT'D)

I wasn't sure if I was even your  
daddy until the blood test came  
back. Then I was stuck with ya.

Greg considers his father's words, then in a fit of rage  
he lunges forward, pressing his forearm against his  
father's throat and pinning him against the wall.

STILLSON

Shut up! Shut your dirty mouth!

Greg puts his weight behind his forearm as his father  
chokes...

STILLSON (CONT'D)

All these years I've let you treat  
me like an animal! Like a goddamn  
pet!

Greg's face is inches from his father's, his internal  
rage fueling this brutal attack.

JAMES

Greg... son...

STILLSON

Don't call me that! Don't ever  
call me that again!

After a few BEATS, James' face is red and he is no longer  
struggling, his eyes open, but any sign of life has been  
choked out of him. A change comes over Greg's expression  
as he realizes what he's done and eases up on his grip.

STILLSON (CONT'D)

Dad?

James' lifeless body slides down the wall, Greg holding  
onto his shirt as it drops in a contorted heap on the  
floor.

STILLSON (CONT'D)

(in a desperate whisper)  
Sweet Jesus. What have I done?

He steps back and slumps down on the edge of the bed.

STILLSON (CONT'D)

What have I done?

87 INT. HOTEL ELEVATOR/HALLWAY - NIGHT - TIME CUT 87

POV on elevator floor numbers lighting up in succession as they climb again toward 12. Then the doors open, and our POV approaches the door to Greg's suite, which the Bodyguard opens for us.

88 INT. STILLSON'S SUITE - NIGHT - CONTINUOUS POV 88

Several men are inside, including Stillson's top advisor, Jake Truax, who now turns and greets us at the door with a worried look. Behind him, Greg sits on the bed exactly where we left him.

TRUAX

He won't talk to anyone... won't  
let us move the body.

The other men step aside as Truax leads us to where Stillson sits on the bed. Truax leans down to mutter in his ear...

TRUAX (CONT'D)

Greg, this is the man I told you  
about.

Truax leaves us, and we step closer to Stillson...

NEW ANGLE - CU ON GREG STILLSON

his face tear-streaked, as a man's HAND enters frame -- a hand bearing a now FAMILIAR RING -- and grips his shoulder.

JANUS (O.S.)

Stand up, Congressman.

And as Greg looks up, we reveal Purdy's mysterious visitor, who nods encouragingly. Greg stands, his wracked eyes searching for a reason for hope and absolution.

STILLSON

I don't know how...

JANUS

There was an accident. A terrible,  
senseless accident. Your father  
had been drinking, he came to  
your suite and, unable to locate  
the light switch, stumbled and  
struck his throat on the corner  
of the dresser.

(beat)

Say it.

(CONTINUED)

88 CONTINUED:

88

Greg, still dazed, looks at Janus, then around the room as he tries to reconstruct this mythical accident.

STILLSON

I killed him...

JANUS

There was an accident. Your father  
had been drinking...

(harder)

Say it.

STILLSON

I didn't mean...

To everyone's surprise, Janus slaps him. It catches Stillson by surprise, but it seems to help shake some of the cobwebs. Janus is cold and calculated.

JANUS

There was an accident. Your father  
had been drinking...

(not fucking around)

Say it.

Greg hesitates, taking a moment to gaze at the faces of the men standing around him. Except for Truax, he doesn't recognize anyone. He realizes that this is truly a turning point in his life. His chance to do the right thing and suffer the consequences, or the wrong thing and continue this dark journey towards an unspeakable, unimaginable conclusion... a BEAT, then...

STILLSON

There was an accident. My father  
had been drinking...

Janus reaches out and gently fixes Greg's rumpled shirt.

JANUS

(calmer)

You've suffered a tremendous loss  
tonight, and tomorrow the  
newspapers will tell the story of  
your father's tragic, but  
accidental death.

(beat)

You have a crucial role to play.  
I'm here to make sure that nothing  
stands in the way of your destiny.  
Nothing.

Janus straightens Greg's collar in a creepily familiar fatherly gesture...

(CONTINUED)

88 CONTINUED: (2)

88

JANUS (CONT'D)

(to Truax)

Take Mister Stillson's body back to his suite so we can button this up and notify the proper authorities. I'll need a few moments alone with the Congressman.

Truax nods, as several men prepare to move the dead body of James Stillson. Greg watches, his eyes growing cold and detached as Janus leans in and begins speaking to him...

SHOT PULLS WIDE on the room, as...

PURDY (V.O.)

To be truly reborn, we must accept both our sins and our absolution.

89 INT. PURDY'S OFFICE - NIGHT

89

Purdy, now bailed out, is making a live broadcast.

PURDY

Witness Luke's description in the Book of Acts of the Apostle Paul's epiphany. "A light from heaven" shone down on him... a light brighter than the sun... and the voice of our Lord spoke to him. "Rise and stand upon thy feet: for I have appeared unto thee for this purpose,..."

90 EXT. ANGLE FROM D.C. BRIDGE OF FLOWING WATER - DAY

90

PURDY (V.O.)

"... to make thee a minister and a witness both of these things which thou hast seen... and of those things in which I will appear to thee: Delivering thee from the people... unto whom now I send thee... To open their eyes, and to turn them from darkness to light... that they may receive forgiveness of sins."

Pulling back to find Johnny watching the Potomac flow by. His face seems peaceful, if tinged with resignation. Rebecca stands beside him.

(CONTINUED)

90 CONTINUED:

90

REBECCA

At least you're not a suspect any more.

JOHNNY

With his father dead, Stillson's apparently doing his best to make the whole thing go away. Bet he'll succeed, too.

REBECCA

Why so sure?

JOHNNY

Things have a habit of breaking his way.

REBECCA

But not yours?

Johnny looks up at her. She's as beautiful as she's ever been, but he can sense she's already flowing away from him, like the river.

(CONTINUED)

90 CONTINUED: (2)

90

JOHNNY

You're not coming back with me,  
are you?

REBECCA

Another vision?

JOHNNY

Not this time.

A long beat, then --

REBECCA

I came close to doing something...  
something I never imagined I was  
could be capable of... those  
feelings, they're still...

(implied: "in me")

I just need some time.

JOHNNY

I understand.

REBECCA

Maybe someday...

She stops, realizing who she's talking to and knowing her  
words can't fool him. She kisses him gently on the lips.

REBECCA

I love you.

Johnny watches her walk away, then...

JOHNNY

Rebecca?

She stops and turns...

JOHNNY

Good-bye.

She walks away, as Johnny turns to look at his cane,  
leaning against the railing. He picks it up by the  
shaft... is about to grip the top with his other hand...  
when the memory of a voice echoes in his mind.

FUTURE JOHNNY (V.O.)

You want the answers to those big  
questions, don't you?

Johnny does indeed. But, so far, his connection to the  
future, and his future self, has brought him nothing but  
pain and betrayal.

(CONTINUED)

90 CONTINUED: (3)

90

(NOTE: alternatively, we can cut away to a black-and-white "memory flash" of Future Johnny saying this line in Scene 73, but that may suggest that Johnny is having a vision right now, which he isn't.)

JOHNNY

Think I need to figure it out for  
myself.

And with that he rears back and THROWS the cane out over  
the river.

(CONTINUED)

90 CONTINUED: (4)

90

THE CANE

As it arcs high, tumbling end over end as the silver top catches the sun, before landing in the river.

JOHNNY

He watches until the current carries it under the bridge.

Only then does he look up and acknowledge his friends -- Walt and Bruce -- waiting across the bridge near Bruce's car. Bruce steps forward as Johnny approaches.

BRUCE

You all right?

Johnny nods, looks back toward the river.

JOHNNY

I don't need it anymore.

(beat)

C'mon. Let's go home.

Bruce puts as hand on his shoulder. As they walk toward the car, and an unknown future...

FADE OUT.

END OF ACT FOUR

THE END