THE DEAD ZONE

"OLD DEAD"

Production #12-4008

Written by

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Directed by

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THE DEAD ZONE

"OLD DEAD"

CAST

JOHNNY SMITH
BRUCE LEWIS
SARAH BANNERMAN (1990 & PRESENT)
WALT BANNERMAN
J.J. BANNERMAN
MARTY BRACKNELL *
BEBE ANDERSON
MARY JANE STAMPWELL
MR. COLBERT
SPYDER
MRS. PFORZHEIMER
MR. SAMUEL JOHNSON
ANOTHER OLD LADY
THIRD OLD LADY
PLAINTIVE OLD WOMAN
DR. MARTIN
MR. WARREN
SARAH’S ROOMMATE STACY (1990)
SARAH’S MOM MARGARET (1990) *
BODY FARM MANAGER
ORDERLY *

NON-SPEAKING

ELDERLY RESIDENTS OF FOXGLOVE AND MOURNERS AT MEMORIAL SERVICE
DEAD BODIES: AFRICAN-AMERICAN MAN (MR. NICHOLS) AND OTHERS
HANDCUFFED BIKER DUDE
TWO PARAMEDICS
BODY FARM EMPLOYEE (ELLIOT)
### THE DEAD ZONE

#### "OLD DEAD"

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**FORENSICS BODY FARM OFFICE/ROOM**

**VEHICLES**

| JOHNNY’S RANGE ROVER | |
|----------------------|*|
| BRUCE’S SUV | |
| SPYDER’S VAN | |
| GREEN STEP VAN | |
| JJ’S BICYCLE | |
| OFF-ROAD PICKUP TRUCK | |
| AMBULANCE | |
THE DEAD ZONE

"OLD DEAD"

TEASER

FADE IN:

EXT. COUNTRY ROAD - DAY

Johnny's Range Rover cruises along through the wooded countryside.

SARAH V.O.

I appreciate you driving us out to see my father.

INT. RANGE ROVER - CONTINUOUS

Johnny is driving, Sarah in the passenger seat and JJ in the back, playing Gameboy. The kid does not look happy.

SARAH

This was not a good time for my car to die.

JOHNNY

It must be nice to have your dad move back to Cleaves Mills.

SARAH

"Nice"--that's one way to describe it.

Sarah checks her watch. Johnny notices.

JOHNNY

He wasn't happy about leaving Florida?

SARAH

He didn't have any choice. With Mom gone and him suffering his second stroke, the doctors said it wasn't a good idea for him to live on his own.

JOHNNY

What about your place?

SARAH

He wouldn't even discuss it.

She checks her watch again.

(CONTINUED)
CONTINUED:

She catches Johnny watching her.

SARAH
I told him I'd be there at ten.
I don't want to be late.

JOHNNY
That's funny, when we were going out, you were always late.

SARAH
I was not.

JOHNNY
Yes, you were. I missed the first twenty minutes of every movie we saw. How did ET get to Earth? I don't know. Why did the Empire need to strike back? Beats me.

JJ
(sarcastic, nose in Gameboy)
Way to go, Mom.

SARAH
Now you're ganging up on me.
(seeing the turn off)
It's the next right.

EXT. COUNTRY ROAD - CONTINUOUS

The Rover turns off onto a side road and past a sign that reads, "FOXGLOVE RETIREMENT HOME" 'More Than Friends, We're Like Family'. There's a picture of a smiling elderly man and woman. The perfect place to spend your golden years.

INT. RANGE ROVER - CONTINUOUS

As they pull up in front of a large, Stephen King-picture perfect house with a manicured lawn and wide front porch.

JOHNNY
This looks fantastic.

SARAH
What do you think, JJ?

JJ
Cool. Can we go home now?
CONTINUED:

Sarah gathers herself.

JOHNNY
You okay?

SARAH
(covering)
I'm fine. Let's go.

She gets out, Johnny and JJ follow...

INT. FOXGLOVE - MOMENTS LATER

They ENTER into the large foyer with a large floral arrangement--TALL STALKS OF FOXGLOVE--in the center. Several elderly residents walk past in conversation. Johnny notices a look on JJ's face.

JOHNNY
What's wrong?

JJ
It smells in here.

SARAH
Smells like what?

JJ
Old people.

Johnny stifles a laugh, then gets a stern look from Sarah.

JOHNNY
He said it.

Johnny spots a UNI-SEX RESTROOM (they have these in converted houses, unlike what you might find in a commercial hospital).

JOHNNY
You guys go on, I'm going to visit the little old persons' room.

JJ laughs. Sarah isn't amused. Johnny points at JJ as he moves away...

JOHNNY
It's him, not me.

INT. RESTROOM - A FEW MINUTES LATER

Johnny's at the sink, washing his hands. He goes to touch the soap dispenser and--WHOOSH.
EXT. FIELD - VISION

Johnny is standing in the woods. It seems peaceful enough as he turns and SEES the back of what appears to be an OLDER WOMAN sitting on the ground against a rock. Johnny steps closer to get a better look. As he steps around, we see the woman's eyes are open, her face seems peaceful and content, but there's something wrong about her. Her eyes don't move, her skin seems pale and dried. As Johnny leans down to look closer at her face, a LARGE BUG suddenly CRAWLS OUT OF HER MOUTH. Johnny jumps back. It's now obvious that she's DEAD.

RESUME - RESTROOM

Johnny flashes quickly out of the vision, staring at himself in the mirror. What the hell was that?

INT. FOXGLOVE - JUST OUTSIDE RESTROOM - CONTINUOUS

As Johnny opens the door to head out, there's a Little Old Lady standing there with her back to him.

JOHNNY

Excuse me--

She TURNS as Johnny finds himself looking straight into the face of the very same Woman he just saw in his vision -- dead as a doornail.

OLD WOMAN

I'll never get used to these co-ed water closets.

She enters the bathroom, closing the door behind her. OFF Johnny's look,

FADE OUT.

END OF TEASER
Johnny hesitates as he sees Sarah talking to a younger looking woman. MARY JANE STAMPWELL, she wears gardening gloves and hat, she carries a basketful of freshcut FOXGLOVE. She's friendly but there's something odd about her.

MARY JANE
I wasn't expecting you 'til ten.

SARAH
I didn't want to take a chance with the traffic.

Johnny joins them.

SARAH

MARY JANE
Mister Smith.

JOHNNY
Looks like you've got a green thumb.

MARY JANE
These lovelies--Foxgloves, my favorite. The house is named for them.

It's kind of creepy, the way she sniffs at the flowers, caresses them as she arranges them in a vase.

SARAH
How was my father's first night?

MARY JANE
A bit restless. They all are at first. He had roast beef for dinner and a double helping of apple pie.

JOHNNY
Wow. I microwaved some leftover macaroni and cheese.

(MORE)
JOHNNY (CONT'D)
(making a joke)
Maybe I should put some gray in my hair and get a room?
JJ laughs. But Mary Jane just stares at him.

MARY JANE
The house is restricted to senior citizens only.

Johnny looks at Sarah, then...

JOHNNY
No, I realize that, I was just...

MARY JANE
(deadpan)
To be perfectly frank, I don't believe a younger man would fit in here.

Now it's Sarah that stifles the laugh, as Johnny gives up.

JOHNNY
You know, you're probably right. I don't know what I was thinking.

Awkward BEAT, then....

MARY JANE
Well, I should check on lunch. It was nice meeting you.

JOHNNY
Same here.

She walks away.

JOHNNY
She's... interesting.

10A INT. FOXGLOVE - CARD ROOM - MOMENTS LATER

Sarah, Johnny, and JJ head down the hall.

SARAH
It's been awhile since you've seen Daddy. I just want to prepare you.

JOHNNY
Prepare me?

(CONTINUED)
SARAH
After Mom died, he became withdrawn. Since his last stroke his memory hasn't been so good.

THEY TURN A CORNER and run into Bruce, who’s walking an old man, MR. COLBERT.

BRUCE
Hey!

SARAH
Bruce?

JOHNNY
What are you doing here?

BRUCE
I have a few physical therapy patients here. Hey, JJ.

JJ
(still reading his comic)
Hey.

JOHNNY
Sarah's father just moved in here.

BRUCE
Really? That's great. I mean, it must be nice to have him close?

Sarah nods and forces a smile, as the OLD MAN clears his throat...

BRUCE
Oh, my bad. Everybody, this is Mr. Colbert.
(loud)
These are some friends of mine!

SARAH
Mister Colbert.

MR. COLBERT
(loudly)
I just got me a new hip! Titanium!

JOHNNY
Looks like you're getting around pretty good.
CONTINUED:

MR. COLBERT
Huh?

BRUCE
You have to shout at him.

JOHNNY
(louder)
I said it looks like you're walking really well!

MR. COLBERT
Fast enough to stay ahead of the Shadow Man!

JOHNNY
The Shadow Man?

BRUCE
It's something the patients made up. Some 'thing' that walks the halls at night snatchin' up peoples' souls.

JJ
(suddenly interested)
That sounds cool.

SARAH
It sounds terrible.

BRUCE
Well, we better finish our walk.

MR. COLBERT
Huh?

BRUCE
LET'S GO!

Bruce shrugs and walks away helping the old man. Mr. Colbert stops and looks back at them.

MR. COLBERT
(in a serious tone)
Lock your doors. He's coming for us all.

The old man shuffles away up the corridor.

SARAH
I hope he's not my father's roommate.
THEY ROUND THE CORNER, as Sarah STOPS and SEES...

MARTY

Sarah's dad, 75, a gruff looking man with white hair and a slightly frail body. At the moment, he's getting a lesson in how to play the DRUMS from SPYDER, early 20s, a heavily tattooed rocker type in scrubs who works at the home. Marty, his back to Sarah and Johnny, is banging the drum sticks on the table top. He's enjoying himself.

SPYDER
That's pretty good.

MARTY
I used to play a little when I was young. Always dreamed I was the next Gene Krupa.

SARAH
Hey, Dad!

He suddenly stops drumming, his expression shifting slightly.

MARTY
That's enough for today.

It's an awkward moment. When it's obvious Marty isn't going to make introductions, Sarah sticks her hand out to Spyder.

SARAH
I'm Sarah, the daughter.

SPYDER
Spyder. The orderly.

As Sarah shakes his hand, Johnny looks at the tattooed snake crawling ominously up Spyder's arm.

JOHNNY
Drummer, huh?

SPYDER
Yeah.

JJ
You got a band?

SPYDER
Yeah. Mostly we play in my garage. We're trying to get enough cash to cut a demo tape. Studio time costs big money.
Another awkward lull, then...

SPYDER
Well, I guess I better go see if anybody fell down.

He walks away. Johnny steps forward.

JOHNNY
Mr. Bracknell. Remember me?

Marty glances up at Johnny.

MARTY
I'm old, not stupid.

JOHNNY
No sir, I didn't mean...

MARTY
I certainly remember my daughter's husband.

JJ
Husband? Johnny's not...

Sarah stops him with a touch.

SARAH
Walt is my husband, Daddy. Johnny was my boyfriend back when Mom was...

She stops herself, as Marty cuts her a look. He looks at Johnny again, then...

MARTY
You used to climb our oak tree.

JOHNNY
(smiles)
That's right.

It seems like everything might settle down, then...

MARTY
You kids ruined my back yard. Tore up the bushes and ruined the grass.

So much for happy memories. Sarah tries to switch gears...

SARAH
I brought JJ. Say hi to your grandfather.

JJ freezees, as Johnny finally gives him a little push

(CONTINUED)
from behind.

MARTY
What's the matter? Cat got your tongue?

JJ
(matter of fact)
Are you going to die soon?

Sarah is mortified. Johnny looks away...

SARAH
JJ! Daddy, I'm sorry...

MARTY
Don't get your curlers in a bunch.
About time someone mentioned the eight hundred pound gorilla.
(beat, to JJ)
You ever hear about the Korean War?

JJ shakes his head no.

MARTY
We were surrounded. Our ammunition was running out, when...

Marty suddenly stops and looks over at Johnny and Sarah.

SARAH
We're gonna take a little walk.
You two take your time.

Sarah hesitates, then walks away. Johnny looks at Marty, all he sees is a stone wall, then he follows Sarah out.

MARTY
Where was I?

JJ
1952. Surrounded. No ammunition.

EXT. FOXGLOVE GROUNDS - MOMENTS LATER

Johnny finds Sarah staring out a large window.

SARAH
.covering her pain)
He looks good, doesn't he? A little pale, but that's to be expected...

(Continued)
CONTINUED:

JOHNNY
Sarah...

SARAH
I don't want to talk about it.
(beat)
I'm glad he's taking an interest in his grandson. A boy should know his grandfather before it's too late.

A BEAT, then...

WOMAN'S VOICE
Sarah Anne?

Sarah and Johnny turn to see the very same little Old Woman Johnny saw in his bathroom vision.

SARAH
(surprised to see her)
Mrs. Anderson? Oh my God!

Sarah and the woman embrace.

SARAH
It's been... twenty years.

BEBE
I'd never forget my little bumble bee!

SARAH
Bumble Bee. I forgot all about that.

BEBE
(to Johnny)
She used to open our refrigerator and stick her fingers in the honey jar.

JOHNNY
Did she?

SARAH
I can't believe you remember that. And I had no idea you were here.

BEBE
Marty didn't mention it to you?

(CONTINUED)
13 CONTINUED: (2)

SARAH
No, he didn't. We didn't really...
We didn't get a chance to talk.

Sarah realizes Johnny is standing behind her.

SARAH
I'm sorry. Johnny, this is Mrs.
Anderson, a very dear friend of
my mother and father.

JOHNNY
We've met... kind of.

BEBE
Call me Bebe, everybody does.

They shake hands, WHOOSH...

14 EXT. WOODS - DAY - VISION

Another QUICK FLASH from the previous vision. The BUG CRAWLING OUT OF HER MOUTH.

15 EXT. FOXGLOVE GROUNDS - CONTINUOUS

Johnny flashes out, even more disturbed by what he's seen.

SARAH
Bebe's husband was in charge of
my father's old Army unit. They
were all friends for nearly...

BEBE
Fifty years.

JOHNNY
That's amazing.

BEBE
Joe's been gone six years now.
You don't know how it lifted my
spirits to see Marty again.

SARAH
I'm happy Dad has a friend here.

BEBE
Oh, you know your father--he's
such a people person.

Sarah exchanges a look with Johnny, 'people person'?

(CONTINUED)
CONTINUED:

BEBE
And how he loved your dear mother,
God rest her soul.

Sarah can't help but be touched and slightly bothered by
the comment.

BEBE
Well, I'm off for bingo. Don't
be strangers. Toodle-oo!

She moves off. Johnny isn't sure what to do...

JOHNNY
Sarah, that woman is...

SARAH
A Godsend. Maybe Dad and I won't
ever be close, but at least I
know he won't be completely alone.

Johnny decides not to say anything until he knows more
about the situation.

INT. SHERIFF STATION - LATER

Johnny is talking to Walt in his office. Walt is busy
with some paperwork.

WALT
You're sure the old lady was dead?

JOHNNY
I'm sure.

WALT
No sign of violence? Or a
struggle?

JOHNNY
She was just sitting there...
dead.

WALT
Let's face it, John, everybody
who goes to live at one of those
retirement places, ends up dying
there. It's the ultimate one-way
trip.

JOHNNY
Bebe Anderson didn't look like
she was checking out anytime soon.

(CONTINUED)
WALT
You can't always tell. I knew a
guy named Donnie Palmer. Big
strong kid, athlete, he drops
dead waiting for a bus. No
warning, just splat! Face first
into the asphalt.

JOHNNY
That's a heartwarming story.

Something else is troubling Johnny.

JOHNNY
Has Sarah talked to you about her
father? Why they don't get along?

WALT
She's always kept that part of
her life private. I get the
feeling she and her dad were never
close. Her mom was the buffer,
and when she died the relationship
just got worse.

JOHNNY
That's strange, because when we
were kids, Sarah and her dad were
very close. I remember wishing
my father and I could be more
like them.

WALT
What could have happened?

JOHNNY
When her mom died, Sarah and I
had broken up for a few months.
She was 'finding' herself.

WALT
Finding herself?

JOHNNY
New friends, new music, she dyed
her hair pink. Her 'punk phase'.

WALT
You think you know a person.

JOHNNY
You didn't have a punk phase?

Walt just deadpans him.

(CONTINUED)
WALT
Look, John, about your vision.
I'd prefer it if you didn't bring
this up to Sarah. At least not
until you know more about it.

Johnny
Me? You want me to go back out
to Foxglove?

WALT
I'm swamped here and until there's
some evidence of a crime...
Besides, Sarah could use the moral
support.

Johnny nods, reluctantly, then, as he heads out:

Johnny
Okay, I'll keep an eye on things.

WALT
Pink hair, huh? Glad I missed
that.

INT. FOXGLOVE – CARD ROOM – AFTERNOON (DAY 2)

Marty is playing cards with some other RESIDENTS, including
Bebe. Johnny and Sarah stand in the doorway. Johnny
holds a picnic basket.

Bebe
Don't you look pretty as a picture?

Sarah
Thank you.
(beat)
Dad, I made a picnic lunch. I
thought we could eat out on the
lawn. It's such a nice day.

Bebe
That sounds lovely. Go have lunch
with your daughter, Marty.

Marty doesn't look up from his cards.

Marty
I'm down a dollar and a half.

Sarah is crestfallen, as Bebe notices her reaction.

Bebe
Don't be silly. It's only nickels
and dimes.

(CONTINUED)
17 CONTINUED:

MARTY
(flares)
Easy for you to say. The pension Joe left you could choke a horse.

Even Bebe is taken aback by his attitude.

JOHNNY
If it's money, I can lend you...

MARTY
(irritated)
I don't want your money. I just want to be left alone. Why is that so hard for everyone to understand?

He gets up and walks away.

BEBE
I'm sure he didn't...

Sarah turns and rushes away in the other direction.

BEBE
Sarah?
Johnny considers Bebe, then goes after Sarah.

18 INT. FOXGLOVE - HALLWAY - MOMENTS LATER
Johnny looks for Sarah, when he runs into Bruce.

BRUCE
Just the man I've been looking for.

JOHNNY
Have you seen Sarah?

BRUCE
No.

JOHNNY
Thanks.

Johnny starts away, as Bruce grabs him by the arm.

BRUCE
Whoa, hold on! You can't leave yet.

(CONTINUED)
CONTINUED:

JOHNNY
What are you talking about?

BRUCE
It's Live Entertainment Tuesday, and the Great Boudini's van broke down.

JOHNNY
The Great Boudini?

BRUCE
I pick up a few bucks booking talent for the residents. Every Tuesday there's a live performance. Today it was going to be a magician.

JOHNNY
What's this got to do with me?

Off the moment, we...

CUT TO:

INT. FOXGLOVE - CARD ROOM - LATER

All the residents, including Marty, Bebe and Mr. Colbert are gathered on chairs in front of the makeshift stage. Mary Jane stands at the back.

BRUCE
(holding a microphone)
Jonathan the Mysterious will now choose an object from the box and astound you with his supernatural powers.

Johnny shoots Bruce a glare, then sticks his hand in a box and pulls out a small silver locket.

BRUCE
He's now searching the darkest corners of his mind.

Johnny puts his hand over the mic and leans in close.

JOHNNY
(dry)
If you don't stop that, Jonathan the Mysterious is leaving.

Johnny hesitates, but Bruce can't help himself.

(CONTINUED)
BRUCE
Jonathan the Mysterious needs complete silence.
(beat, Johnny starts to speak)
Total stillness.
(beat, and again)
Absolute quiet.

Johnny rolls his eyes, then...

JOHNNY
Is there a Mrs. Pforzheimer?
Iris Pforzheimer?

MRS. PFORZHEIMER
Yes! That's me!

Johnny concentrates, then...

JOHNNY
This locket was given to you by your mother on your fourteenth birthday.

An elderly woman gasps...

MRS. PFORZHEIMER
That's right!

JOHNNY
(without looking)
There's an inscription on the inside... To my darling Iris, forever with love... Mama.

The audience AWWWS. Mrs. Pforzheimer beams through her tears.

MRS. PFORZHEIMER
Thank you! Thank you!

Even Bruce is impressed by the moment, as Johnny reaches into the box again. He pulls out a captain's sailing cap, then looks around and steps up to a large man, MR. JOHNSON.

JOHNNY
Samuel Johnson.

MR. JOHNSON
I am.

(CONTINUED)
JOHNNY
You used to have a sailboat called the "True Love."

MR. JOHNSON
That's right.

JOHNNY
(beat)
It burned. A mysterious fire while it was docked.

Mr. Johnson is clearly uncomfortable with the direction this is heading.

MR. JOHNSON
There's no need to go into all that--

JOHNNY
(cutting him off)
There was an insurance claim. An arson investigation. There were questions concerning...

Mr. Johnson suddenly snatches the cap from Johnny's hand and quickly rises...

MR. JOHNSON
That's enough!
(realizes all eyes are on him, then...)
I, uh, forgot to take my medication!

He quickly exits the room. Johnny shoots Bruce a look like "Anymore pal?".

BRUCE
Well, it looks like that's all the time we have!

MR. COLBERT
What about the Shadow Man?

Johnny turns as the residents begin to get anxious.

ANOTHER OLD LADY
Yes, what about that? I'm afraid to leave my room at night!

THIRD OLD LADY
Is it my time soon?

PLAINTIVE OLD WOMAN
We want to know. Tell us!

(CONTINUED)
CONTINUED: (3)

They start to crowd Johnny, ad libbing "Tell us." Mary Jane quickly steps in.

MARY JANE
Alright, that's enough. Let's thank our guest.

Everyone applauds, as Johnny turns and finds Bebe standing in front of him. She's holding a gold bracelet.

BEBE
I was wondering if you might touch this?

Before he can react, she puts the bracelet in his hand, WHOOSH--

EXT. FIELD - DAY

Bebe is once again dead in the field. Stylize rapid fire shots that are CLOSE ON different angles: face, foot, eye. A bug comes out of her mouth, very horror movie/nightmare-looking.

RESUME - CARD ROOM

Johnny comes out of vision to see the live Bebe staring at him expectantly, a smile on her face. Johnny shakes his head.

JOHNNY
I'm sorry.

BEBE
It was a gift from my husband. I was hoping you could tell me that he's alright. Even happy.

JOHNNY
I'm sure, wherever he is, he's both if he's thinking about you.

She smiles and walks away, as Bruce steps up to him.

JOHNNY
She can't go on any solo walks.

BRUCE
What?

JOHNNY
She's going to die somewhere in the woods.

(MORE)

(CONTINUED)
JOHNNY (CONT'D)
(off Bruce's look)
I don't understand it either.
You need to make sure she doesn't
go outside alone until I can figure
it out.

BRUCE
I'll pass it on to the night shift.

Off Johnny's expression as he watches Bebe sitting across
the room holding the gold bracelet,

INT. JOHNNY'S HOUSE - MORNING (DAY 3)

Johnny is reading the paper and having breakfast. The
PHONE RINGS. INTER-CUT BETWEEN SARAH AND JOHNNY.

JOHNNY
Hello. Sarah?

SARAH
(upset)
She's dead, Johnny. They found
her early this morning in her
bed.

JOHNNY
Who?

SARAH
Bebe Anderson.

Off Johnny's look, we...

FADE OUT.

END OF ACT ONE
23 INT. FOXGLOVE - EARLY MORNING

Johnny and Sarah rush up as Bebe's body, covered by a sheet, is being wheeled out of her room on a gurney. Mary Jane speaks with DR. MARTIN.

MARY JANE
I've tried to contact her family.
A niece out in Arizona.
(she sees Sarah)
Excuse me, Doctor.

She approaches...

MARY JANE
Oh, Sarah, I'm glad you came.
Your father is very upset. He's in his room.

Sarah turns to Johnny.

JOHNNY
You go on ahead.

She hurries away, as Johnny hesitates, then steps up to the doctor.

JOHNNY
Doctor, I recently met Mrs. Anderson. I was wondering if you could tell me how she died?

DOCTOR
Well, I can't be sure until we do an autopsy. If you want my professional opinion, it was sudden cardiac arrest. She passed in her sleep.

JOHNNY
Thank you.

As Johnny takes this in he turns to see Mr. Colbert standing across the hallway.

MR. COLBERT
It was the Shadow Man. He took her just like he's gonna take the rest of us.

There's something dark and disturbingly obvious about his tone.

BRUCE V.O.
It doesn't make sense.
EXT. FOXGLOVE - LATER

Bruce and Johnny have a moment alone.

BRUCE
She died in her bed, not in the woods.
JOHNNY
When I told you not to let her out alone, it must have changed the future.

BRUCE
That's what I'm saying, I spoke to the night duty nurse and she said Mrs. Anderson never tried to go outside. She said she ate dinner and went straight to bed.

JOHNNY
That doesn't make sense.

They both ponder this. It's a chilly moment.

BRUCE
Unless it was The Shadow Man?

JOHNNY
You don't actually believe that nonsense?

BRUCE
Normally, no. But since I met you, I try to keep an open mind about things.

Good point.

EST. SHOT - FUNERAL HOME - NEXT DAY (DAY 4)

The funeral home is on the grounds of the lovely old New England cemetery. Gnarled old trees, crooked old headstones from the 1700s. Again, classic Stephen King feel. Cars are pulling up for Bebe's memorial.

INT. FUNERAL HOME

Post-service, black-garbed MOURNERS stand in little groups, including Marty, Mr. Colbert, Johnny, Sarah, Bruce. A closed distinctive PINK COFFIN sits at the front of the room, a PHOTO of Bebe next to it.

JOHNNY
Something doesn't add up.

Bruce notices that Mary Jane is deep in conversation with a man in a dark suit, MR. WARREN.
BRUCE
The nursing home operator and the funeral director. That's vertical integration for you.

Spyder steps up to move a few of the folding chairs.

JOHNNY
Spyder, right?

SPYDER
That's right.

JOHNNY
I thought you work at Foxglove?

SPYDER
Takes more than one minimum wage job to make a living in this town.

JOHNNY
How's the music business?

SPYDER
We're going to cut that demo in a few weeks.

JOHNNY
Good for you.

CROSSING SHOT
Spyder crosses as Sarah passes him to where Marty is sitting alone, his cap in his hands.

SARAH
Dad?

He looks up, for a moment confused.

MARTY
Margie?

He turns to see Sarah, his momentary lapse of memory corrected.

SARAH
Daddy, are you okay?

MARTY
I thought...

He stops and looks away again.
MARTY
Never mind.

SARAH
Listen, would you like to come stay at our place tonight? I've already spoken with Mrs. Stampwell.
MARTY
I want to go back to my room.

SARAH
I was thinking, before we go, maybe we could visit Mom.

Marty considers the graveyard, then...

MARTY
She's not here.

SARAH
Daddy...

Puts his cap back on.

MARTY
(firm)
There's nothing more to talk about.

Sarah has had it.

SARAH
Fine.

She turns and walks past Johnny.

JOHNNY
Hey.

She just keeps walking. Marty turns to look as he and Johnny connect for a moment, eye-to-eye. For a instant, there's a look of humanity and compassion in the old man's eyes. Something he won't or can't offer his daughter.

EXT. CEMETERY - AFTERNOON

Sarah is walking briskly through the cemetery. Johnny catches up to her, keeps walking with her.

JOHNNY
Sarah. Please, stop.

Sarah stops, and looks around at the headstones surrounding them.

SARAH
(beat, emotional)
Is this all there is at the end?

(CONTINUED)
JOHNNY
There's also love. Moments shared. Family.

SARAH
I'm going to be back here someday soon... For him. I hate to think this is how we're going to leave things.

JOHNNY
(beat)
Neither of my parents lived long enough for me to tell them how much they meant to me. Sometimes I feel like my life has a gigantic hole in it. Maybe someday I'll get the chance to say the things I didn't. Don't wait for your chance.

They stop in front of a pretty pink stone marker.
Sarah kneels in front of a headstone that says "Margaret Garth Bracknell, Beloved Wife and Mother, January 16, 1935 - August 17, 1990."

SARAH
Sometimes I think dying seems easy. It's surviving those who go before us that's hard.

JOHNNY
Did your father grieve when your mother died?

SARAH
He was too angry.

JOHNNY
At God.

SARAH
At me.

JOHNNY
Why would he be angry at you?

Sarah stands and looks at Johnny.

SARAH
Because he thinks I killed my mother.

She walks away. On Johnny,

INT. FOXGLOVE HALLWAY- DAY

Mary Jane comes out of Bebe's room. Johnny is here.

JOHNNY
Is Marty in there?

MARY JANE
He's just sitting on her bed staring at the wall. It's difficult on the residents when one of them passes. It reminds them of their own mortality.

JOHNNY
I'd like to talk to him.

INT. BEBE'S ROOM - MOMENTS LATER

Johnny steps into the room. Marty sits on the edge of the bed, his back slightly to the door.
Johnny hesitates, then continues...

JOHNNY
I think coming back here has brought up some old feelings for you.
(beat)
For Sarah, too. You could help things if you'd just talk to her.

Marty RISES and TURNS to face Johnny...

MARTY
I'm sorry, who are you?

JOHNNY
I'm Johnny.

MARTY
I mean, who are you? Are you someone who knows me? My life? My pain?

JOHNNY
No, but I'd like us to be friends.

MARTY
My friends are dead. Nearly everybody I've ever known or cared about is dead.

JOHNNY
You're wrong about that. There's somebody who cares a great deal about you. You're just too full of anger to see her.
As Johnny TURNS and reaches for the door knob, WHOOSH--

EXT. FIELD - DAY - VISION

Again, Bebe is dead in the woods. Then Vision Johnny turns and sees, a few paces away, an ARM sticking up out of a stream. He walks over, looks down at AN AFRICAN AMERICAN MAN lying face up but underwater in the stream, eyes open. He leans in closer, sees something truly chilling: the number 342 written in magic marker on the man's neck. He looks back at Bebe, and notices "343" scrawled on the bottom of her foot.

RESUME - INT. BEBE'S ROOM

Out of the vision, Johnny is staring at Marty.

MARTY
You might be able to see things other people can't. But there's a lot about life even you don't know.

Marty walks out, as Johnny considers the comment...

INT. SITTING ROOM - MOMENTS LATER

Johnny and Bruce walk into the room.

BRUCE
And they both had numbers written on them?

JOHNNY
On the bottom of her foot and across his neck.

BRUCE
That just doesn't make any sense.

Johnny stops as his eyes fall on something across the way.

BRUCE
Johnny?

Johnny steps past him to the far wall. Bruce FOLLOWS.

ON THE WALL

Several PHOTOS of past residents.
CONTINUED:

One particular picture catches Johnny's attention. It's the African-American man from his previous vision.

JOHNNY
Who is that guy?

BRUCE
Uh, that's Mr. Nichols. He passed away about a month ago.

JOHNNY
He used to have the same room Bebe was in, didn't he?

BRUCE
Now that you mention it, I think he did. John, what's going on?

JOHNNY
That's what I'd like to know.

INT. BEBE'S ROOM - MOMENTS LATER

Johnny and Bruce walk back in to the empty room.

BRUCE
What are we looking for?

JOHNNY
I'm not sure.

Johnny notices some of Bebe's personal items in a box. He picks up several items and then a small framed photo of a much younger MARTY, HIS WIFE, BEBE AND HER HUSBAND.

As Johnny holds the photo, WHOOSH--

INT. FOXGLOVE HALLWAY - NIGHT - VISION

A DARK FIGURE passes by in the shadowy hallway, then FLASH--

EXT. FIELD - DAY - VISION

Vision Johnny sees Bebe dead in the field again, then FLASH

The African American man in the stream, then FLASH as he TURNS he suddenly notices --

MARTY, also dead in the woods and oddly propped up against a tree - a similar looking 3-digit number stenciled across the inside of his right forearm.
RESUME - BEBE'S ROOM

Johnny comes out of the vision.

JOHNNY
He's going to die just like the others.

BRUCE
Who?

JOHNNY
Sarah's father.

Oh shit.

FADE OUT.

END OF ACT TWO
ACT THREE

FADE IN:

37 EXT. FOXGLOVE - EARLY EVENING

Johnny's on the phone to Walt, trying to keep his voice down.

  JOHNNY
  I don't know what I'm seeing, Walt, but it's not The Great Beyond. Can you meet me?

  WALT ON PHONE
  I've kinda got my hands full at the moment.

PULL OUT TO REVEAL:

38 EXT. BACKWOODS TRAILER - SAME TIME

Walt's got his foot on a handcuffed BIKER DUDE's head as he talks to Johnny on the cell.

  WALT
  Shut up.
  (into phone)
  We just busted a meth lab out in Landell. Sarah's on her way over there now. I'll catch up with you as soon as I can.

39 INT. FOXGLOVE - MARTY'S ROOM - SAME TIME

Sarah, home-cooked goodies in tow, looks in to see Marty, sitting alone, staring out the window, lost in his own thoughts.

  SARAH
  Dad...?

Marty continues to stare out the window.

  SARAH
  Mary Jane says you skipped breakfast and lunch.

  MARTY
  Wasn't hungry.

(CONTINUED)
SARAH
Y'know... if you take Walt and me up on our offer, you could have home-cooked meals every night.

MARTY
We've been over this.

Sarah, stung, tries to let it roll off.

SARAH
(unpacking basket)
I brought your favorite soup. Navy bean. Mom's recipe.

The mention of her mother cuts through him like a knife.

SARAH
You have to keep up your strength.

MARTY
I don't have to do anything.

Sarah sees something in his hand, reacts, recognizing it.

SARAH
(gently, trying to bond)
Is that Mom's scarf?

MARTY
Please, Sarah--

SARAH
I didn't know you kept it.

She reaches out her hand, he jerks away.

MARTY
Let me be.

Wanting to help him, not knowing how, she looks at her father, fighting back tears.

SARAH
Dad...

MARTY
I can't do this... not now.

He heads out of the room. Hold on Sarah for a beat, gut-punched, mind racing. She sits down on the edge of the bed. BEAT. Then we see Johnny pass the door, then reappear and enter the room.

(CONTINUED)
CONTINUED: (2)

JOHNNY
I've been looking for you.

She starts to cry, as Johnny sits down beside her.

JOHNNY
Hey, come on, it's going to be alright.
CONTINUED: (3)

He gently puts his arm around her, and, WHOOSH

MATCH MORPH MERGE

INT. SARAH'S COLLEGE DORM - HALLWAY - VISION

Sarah, hair pink, Doc Martens, punked-out like Johnny described her in this era, rushing out as her roommate, STACY, babydoll dress, calls to her.

ROOMMATE
Sarah, the psych book I lent you-- I need it back.

SARAH
Fine.

(checks clock)
Oh, my mom's gonna kill me--we're supposed to go shopping. She hates it when I'm late.

ROOMMATE
Hey, if she buys you that Donna Karan skirt--can I borrow it?

SARAH
As if.

RESUME INT. MARTY'S ROOM - HALLWAY - PRESENT

Johnny flashes out of the vision,

SARAH
I need some air.

Sarah exits, as Johnny's about to leave when he notices the scarf on the floor and reaches for it, WHOOSH

INT. SARAH'S MOM'S KITCHEN - FIFTEEN YEARS AGO

VISION JOHNNY is standing in Sarah's mom's kitchen. He looks out the window, sees SARAH'S MOM standing out front, dressed up, wearing the SCARF he's getting the vision off of. Checks her watch, looks up and down the street--obviously waiting on Sarah, who's late.

VISION JOHNNY watches her a beat, happy to see her again... it's been a long time, and he was always fond of her.

The phone rings. Sarah's mom hears it, is coming back into the house. But the machine has already picked up.

(CONTINUED)
CONTINUED:

SARAH V.O.
Hey, Mom, it's me. Got hung up
at the library--study, study,
study. Know I'm late--but I'm on
my way. See you soon... Oh, I
love you!

Sarah's mom SMILES to herself, then reaches for a framed
photo of Sarah.

SARAH'S MOM
I love you, too, Sarah.

She gently touches her finger tips to Sarah's mouth and
sets the picture down. She walks out of the room. Johnny
holds a beat, thinking about how he wants grownup Sarah
to let herself off the hook, then he's startled by the
sound of an O.C. THUD!

As JOHNNY quickly rushes back towards the kitchen

IN THE DOORWAY

Sarah's mom's legs are seen splayed out lifelessly, her
unseen body laying dead on the kitchen floor.

RESUME INT. MARTY'S ROOM - PRESENT

Johnny comes out of the vision and gently drapes it over
a framed wedding PHOTO of her and Marty.

EXT. FOXGLOVE - GROUNDS - EVENING

Sarah's looking up at the night sky. Johnny sits next to
her.

SARAH
I've tried, every way I can to
get close to him.

JOHNNY
He's hurting.

SARAH
He's never going to forgive me.

JOHNNY
It wasn't your fault.

SARAH
I was late. I should have been
there, and I wasn't.

(CONTINUED)
JOHNNY
It wouldn't have mattered.

He searches for a way to tell her, then--

JOHNNY
(quietly)
She didn't suffer.

Sarah looks at him, realizing...

SARAH
You saw my mother die?

Johnny eyes never leaving Sarah's, as she begins to tear up.

JOHNNY
She heard your voice on the answering machine--you told her you were in the library studying. She smiled when you said that.

On Sarah, so needing to hear this.

SARAH
(smiling through her tears)
She did?

JOHNNY
Then you told her that you loved her. She picked up a picture of you and held it.
(beat)
Sarah, your voice was the last thing she heard. It was your words, "I love you," that she held inside her heart when she passed. What more could a person want?

Sarah stares at him, then starts to crumble. He pulls her into a hug, her shoulders trembling from the release. She sits up, looks Johnny in the eye.

SARAH
I blamed myself all these years.

JOHNNY
I know. It's time to let it go.

She wipes her eyes.

SARAH
If only I could get him to understand.

(CONTINUED)
JOHNNY
He will.
   (deep breath, time to
tell her)
Right now he's a little
preoccupied.

SARAH
By what?

JOHNNY
   (beat, hard to ask)
What if this Shadow Man isn't a
figment of Mr. Colbert's over-
active imagination?

SARAH
You think someone's roaming the
halls at night, killing the
residents of Foxglove?

JOHNNY
I've been having visions, three
altogether.

SARAH
What kind of visions?

JOHNNY
Dead bodies. First Bebe, then a
resident who died here a month
ago.

SARAH
You said there were three.

They lock eyes.

SARAH
   (realizing)
Daddy?

INT. MARTY'S ROOM - MOMENTS LATER

MARTY
Over my dead body!

Sarah and Johnny are confronting Marty.

SARAH
You're not listening to me.
There's a very real chance if you
stay here you could die.

(CONTINUED)
MARTY
As opposed to what? Living forever?

Sarah pulls his suitcase out of the closet.

MARTY
Exactly when did the child become the parent?

SARAH
When the parent started acting like a baby. I've been asking you to come live with me for months. I'm not asking anymore.

MARTY
And I'm not leaving until I find out what the hell is going on here.

SARAH
So help me, Dad, if I have to get a court order--

JOHNNY
Sarah--

MARTY
Go ahead, call the police!

SARAH
I don't have to, I'm married to him!

Mary Jane comes in to see what all the commotion is.

MARY JANE
What's all this shouting?

SARAH
I'm taking my father home with me--

MARTY
The hell you are! You don't have a legal leg to stand on.

SARAH
It's not about that--

MARY JANE
I'm afraid it is. I'm sorry, but legally you can't discharge him without his permission.

(CONTINUED)
Sarah looks at Johnny. ON MARTY and SARAH's standoff.

INT. FOXGLOVE - HALLWAY - LITTLE LATER
Pick up as Johnny's filling in Bruce, mid-conversation.

JOHNNY
Do me a favor, get one of your buddies to keep an eye on Marty, okay?

BRUCE
I'll do it personally.

JOHNNY
You can't.

BRUCE
Why not?

JOHNNY
Because I need you to help me.

INT. SARAH AND WALT'S KITCHEN - NIGHT
Sarah, upset about having to leave Marty at Foxglove, is cleaning up the dinner dishes.

SARAH
There has to be something we can do to keep my dad safe.

WALT
I've got a patrol car circling every hour and Mrs. Stampwell's added another man to security.

SARAH
If anything happens to him--

Walt takes a plate from Sarah's hands, looks her in the eye.

WALT
It won't. We'll make sure of it.

SARAH
The strangest part is Johnny is beginning to think this Shadow Man character might be real.

The CAMERA REVEALS JJ sitting just around the wall from them listening to every word.
EXT. FUNERAL HOME/CEMETERY - NIGHT

Bruce and Johnny--flashlight in tow--walk through the cemetery, looking for Bebe's headstone.

BRUCE
This place gives me the creeps.

JOHNNY
Good. I owed you one for "Jonathan the Mysterious."

He stops in front of a newly-dug grave, shines the flashlight on the headstone.

JOHNNY
Bebe's funeral was today. So where's the damn grave?

EXT. SARAH AND WALT'S HOUSE - NIGHT

A SHADOW creeps around the front of the garage. PULL OUT TO REVEAL: JJ, having snuck out, backpack slung over his shoulder, slinking his bike down the driveway. As he hops on and rides off into the night...

INT. FUNERAL HOME - NIGHT

Johnny and Bruce skulk about, past unsettling funeral paraphernalia: URNS, PLASTIC FLOWERS, etc., looking for clues to Bebe's whereabouts.

Johnny points to a WALL DISPLAY OF CASKET SAMPLES. Bruce and Johnny exchange a freaked-out look, move slowly towards it, where they notice a door marked "COLD STORAGE".

Johnny pulls open the door to find Bebe's distinctive PINK CASKET smack in the middle of a metal slab.

As he and Bruce head towards it, their breath visible in the frigid air...

BRUCE
This is so wrong.

JOHNNY
I know. Shut the door.

INT. MARTY'S ROOM - SAME

Marty's at his desk as he hears a distinctive TAP-TAP-TAP on his window. He crosses to it as he SEES JJ looking in from the outside. Marty actually seems happy to see the kid.
52 INT. FUNERAL HOME - COLD STORAGE - SAME

Bruce and Johnny stand in front of Bebe's casket.

BRUCE
Rock, paper, scissors?

JOHNNY
Just help me lift it!

As Bruce helps Johnny heft the lid, eyes closed...
The lid glides open REVEALING... an empty casket.

ON BRUCE, eyes still shut tight.

BRUCE
How bad is it? Is it like the Crypt Keeper?

JOHNNY
It's empty.

MAN O.C.
Of course it's empty. Her body was cremated.

They spin around to see Mr. Warren, the funeral home director, and Spyder standing behind them. Spyder's holding a shovel as a weapon.

53 INT. MARTY'S ROOM - SAME

JJ climbs in through the window, backpack in tow.

MARTY
Does your mother know you're here?

JJ shakes his head.

MARTY
You shouldn't be sneaking out in the middle of the night.

JJ
You can't fight The Shadow Man by yourself.

54 INT. FUNERAL HOME - MR. WARREN'S OFFICE - LATER

Johnny and Bruce stand awkwardly while Mr. Warren talks on the phone. Spyder leans on the shovel.

(CONTINUED)
CONTINUED:

MR. WARREN
(into phone)
I don't think that will be necessary, Sheriff. Thank you.
(hangs up, turning to Johnny and Bruce)
I'm not going to have you two arrested.

JOHNNY
One last request, may I see Mrs. Anderson's ashes?

MR. WARREN
If it'll help satisfy your morbid curiosity.

As he turns to a shelf with a box on it,

SPYDER
Mr. Warren, if you don't need me...

MR. WARREN
Of course. Make sure the casket room is locked.

SPYDER
Yes sir.

MR. WARREN
(setting down the box)
May I present Mrs. Bebe Anderson.

Johnny reaches out and picks up the box -- WHOOSH

EXT. FIELD - DAY - VISION

SHAKY CAMERA POV of somebody running, then extra super close up of A TENNIS BALL. Suddenly we hear PANTING. It's someone playing catch with a DOG?

RESUME INT. FUNERAL HOME - NIGHT

Out of vision, Johnny seems a little thrown as he looks at Bruce and Mr. Warren.

JOHNNY
Thank you.
(to Bruce)
Let's go.

(CONTINUED)
CONTINUED:

BRUCE
What did you see?

Johnny grabs him by the sleeve...

JOHNNY
Later.

He drags Bruce out of the room.

EXT. ANIMAL SHELTER - LATER

Bruce's car sits parked in the far parking lot.

INT. BRUCE'S CAR - CONTINUOUS

Bruce and Johnny.

BRUCE
I still don't get it. Why would someone replace Bebe's ashes with a dog's?

JOHNNY
Good question. This is the only place between here and Bangor that has an animal crematorium.

BRUCE
What's the connection between Foxglove, the funeral home, and the animal shelter?

Johnny suddenly spots something in the distance.

JOHNNY
I think he just walked out the back door.

Bruce looks off, as...

CAMERA REVEALS - THEIR POV SPYDER

Coming out of the shelter.

BRUCE
Spyder?

JOHNNY
Apparently, it takes three minimum-wage jobs to make a living in this town.
CONTINUED:

They watch as ANOTHER STEP VAN drives into the darkened lot and parks end-to-end with Spyder's van. A YOUNG MAN gets out and greets Spyder with a hand shake.

**BRUCE**
Who the hell is that guy?

**JOHNNY**
Beats me.

They watch as some paperwork and cash exchanges hands, and then each man opens the back of their respective vans and what appears to be a COVERED BODY is slid out of Spyder's van into the back of the step van. Another handshake and each man climbs back in his truck and drives away.

**BRUCE**
That wasn't what I think it was... was it?

**JOHNNY**
I don't know. Follow him.

**BRUCE**
Spyder man?

**JOHNNY**
The other guy.

As the step van drives off, Bruce discreetly tails him,

DISSOLVE TO:

EXT. WINDING COUNTRY ROAD - NIGHT

Around twists and turns in the curvy road, Bruce's car trails the step van until it disappears behind tall, ominous gates that clang shut before Bruce and Johnny can follow.

EXT. GATED AREA - SAME

Bruce and Johnny get out of the car, look for signage. There is none. Just dense woods, a chain link fence and razor wire on top.

**BRUCE**
What now?

**JOHNNY**
Now we climb.
EXT. WOODS - FEW MINUTES LATER

Bruce and Johnny drop into frame, having scaled the tall fence from the other side. Finding themselves in a wooded area. It’s very creepy as they break out flashlights.

BRUCE
What is this place?

JOHNNY
I have no idea. Let's go.

Reluctantly, Bruce follows Johnny into the dark woods.

TIME DISSOLVE TO:

EXT. DEEPER INTO THE SAME WOODED AREA - SHORT TIME LATER

Johnny is just ahead of Bruce.

BRUCE
We've been walking for ten minutes and it's nothing but trees and bushes.

JOHNNY
A little further.

BRUCE
(sniffs)
What is that smell?

JOHNNY
That can't be good.

Bruce takes several steps forward and stumbles over something and hits the ground.

JOHNNY
You alright?

BRUCE
I ripped my pants. What the hell did I trip over?

When Bruce shines his flashlight around behind him, they both see what he tripped over:

IN THE LIGHT

A FOOT attached to a hairy leg sticking out from behind a tree, THE NUMBER 839 written across the ankle.

FADE OUT.

END OF ACT THREE
EXT. WOODS  -  CONTINUOUS

Utterly freaked-out, Johnny and Bruce hear DOGS in the distance, start to run. As they do, they start to stumble over and see other bodies, arranged in horrible ways:

A BODY SITTING PROPPED AGAINST A TREE

A CORPSE LIES UNDER ROCKS

The African American Man's corpse is in a stream (as it was in the vision)

Bruce stumbles again and lands with his flashlight a few inches from a WOMAN'S SLIGHTLY DISTORTED FACE.

BRUCE
This must be Hell.

WE hear JJ's voice:

JJ V.O.
It's a soul snatcher!

INT. MARTY'S ROOM - SAME

Marty and JJ.

MARTY
Your mother said that?

JJ
Kinda.

Marty considers things. He knows there's no monster, but things just aren't right. Starting with Bebe's sudden death, the behavior of the other residents and his grandson's obvious fear and apprehension.

MARTY
I might be crazy, but I know when somebody's yakin' my chain. There's no such thing as a demon that snatches peoples' souls. Not in this world anyway. Maybe we should...

Suddenly, they hear FOOTSTEPS in the hall outside, then an ominous SHADOW passes under the door and STOPS.

(CONTINUED)
JJ steps quickly behind his grandpa as they both watch as someone or something jiggles the door handle, then MOVES ON. Marty looks back at JJ who's frozen with fear.

MARTY
That's about enough of this nonsense.
(to JJ)
You stay here.

Marty crosses to the door and quietly OPENS it. He looks back at the kid.
CONTINUED: (2)

MARTY
(whispers)
Lock this door behind me. And don't open it to anyone but me-- understand?

JJ nods. Marty's about to go, when he has another thought. He looks around, then reaches up and grabs an iron bookend off a shelf. He checks its weight to use as a weapon, then he steps over to JJ and hands it to the kid.

MARTY
Just in case I'm wrong.

Marty pats him on the top of the head and EXITS the room. JJ quickly locks the door behind him and considers the bookend in his hand (he should mimic whatever we just saw Marty do with it) -- hoping to God that he won't need to use it.

INT. FOXGLOVE HALLWAY - CONTINUOUS

Marty heads off on the trail of the receding footsteps, just catching a glimpse of a DARK FIGURE disappearing around the corner...

MARTY
(to himself)
What the hell...?

He picks up the pace as he follows around the corner...

INT. FOXGLOVE - BASEMENT - MINUTES LATER

Marty comes around a corner and sees a light on beyond a door marked "TRASH ROOM."

He peers around the doorjamb and sees Mary Jane slip off a dark, hooded robe, bundle it and shove it into the back of an upper shelf.

Marty steps out to confront her.

MARTY
It's you.

Mary Jane jumps...

MARY JANE
My Lord, Marty, you nearly scared me to death.

(CONTINUED)
MARTY
Good. I mean, that's what you've been doing to people, isn't it?

MARY JANE
It's not what you think--

MARTY
Were you in Bebe's room last night?
Were you there when she passed?

MARY JANE
God, no. It's not like that.

MARTY
You're not going to get away with this. I'm going to tell them...
He suddenly stops, puts a hand to his chest. Short of breath and wildly over-excited.

MARY JANE
Mr. Bracknell? Are you all right?

Marty slumps against the wall. Mary Jane rushes to him.

MARTY
I can't breathe. My chest.

MARY JANE
Oh my God. You wait here. I'll get help. Oh, dear...

As she runs upstairs, Marty grimaces and tries to catch his breath...

EXT. WOODS - NIGHT

Johnny and Bruce are running...

JOHNNY
Where are we going?!

BRUCE
I have no idea! I just don't want to...

Suddenly GIANT SPOTLIGHTS on top of an OFF-ROAD PICKUP TRUCK switch on, blinding them from every direction. They shield their eyes against the light, disoriented and afraid.

VOICE ON LOUDSPEAKER
Stop where you are! You're surrounded!

Bruce and Johnny, hands up, exchange a look of fear.

BRUCE
We are going to die!

INT. FOXGLOVE - BASEMENT - NIGHT

Mary Jane leads an ORDERLY down to the place where she left Marty.

MARY JANE
He said he couldn't breathe. His daughter is on her way...

(CONTINUED)
But he's gone!

MARY JANE
He was right here... Get the others
and search the house.

He takes off, as Mary Jane hangs back and then reaches up
CONTINUED: (2)

for the dark robe, thinks about it and leaves it.

INT. SMALL ROOM - MINUTES LATER

Johnny and Bruce are locked in a creepy, empty, windowless room. The door starts to open, as Bruce is ready for the worst, then he sees...

WALT

Walt notices Johnny across the room.

    WALT
    You guys look like hell.

EXT. TRAILER - MOMENTS LATER

Walt, Johnny and Bruce are outside a trailer marked "Security".

    WALT
    It's called a body farm.

Bruce and Johnny are perplexed.

    BRUCE
    Corn. Wheat. Soybeans. Back in Indiana we don't farm no bodies.

    WALT
    It's a forensic training facility. Same as medical school, except they use dead bodies for scientific purposes, like studying rates of decomposition in natural environments. It's where FBI and police investigators come to train.

    JOHNNY
    How come all the secrecy?

    WALT
    This kind of place tends to attract... Weirdos.

They look at each other. Like them? The MANAGER enters with a folder.

    MANAGER
    I have Mrs. Anderson's paperwork. Everything seems in order.

(CONTINUED)
JOHNNY
I think you'll discover those release forms have been forged.

BRUCE
By some of your own people. Big guy in a green step van.

The Manager knows exactly who Bruce is talking about.

MANAGER
(to his assistant, not happy)

Find Elliot. I need to speak with him. Right now.

WALT
Don't tell him why.

The guy nods and hurries out.

JOHNNY
Apparently your man was in business with a guy named Spyder.

WALT
The orderly at Foxglove.

BRUCE
Among other things.

MANAGER
(alarmed)
Are you saying--?

JOHNNY
Spyder didn't kill anybody. No one did. These people all died of natural causes. Spyder was supposed to cremate or bury the bodies. Instead, he was selling them out the back door of the funeral home.

WALT
I don't get it. You can't get very much money for a dead body.

JOHNNY
Enough for your garage band to cut a demo tape.

MANAGER
This is all very disturbing...
CONTINUED: (2)

On Johnny: that's the word for it...

INT. FOXGLOVE - HALLWAY - NIGHT

Sarah races down a hallway to Marty's door. It's locked.
CONTINUED:

SARAH
Dad?  Dad?

INT. MARTY'S ROOM

JJ is on the other side of the door. Grandpa told him not to open it to anybody.

INT. FOXGLOVE - HALLWAY

As Sarah tries to open the door, Mary Jane comes up.

MARY JANE
Is your father in there?

SARAH
You don't know?
(off Mary Jane's guilty look)
What's going on?

MARY JANE
It was all a misunderstanding. You father thought I was the Shadow Man.

SARAH
What?

MARY JANE
I swear, I never meant to hurt anyone. It's just that they never sleep. Old age. The residents get out of bed in the middle of the night. Do you know how many broken hips we had last year? I had to find a way to keep them in bed. I didn't mean any harm.

SARAH
You made them believe there was something trying to steal their souls?

MARY JANE
No, I would never... That was something they created themselves. I was just trying to help...

As she breaks down, an ORDERLY rushes up.

(CONTINUED)
CONTINUED:

ORDERLY
They saw someone outside.

SARAH
You better hope nothing happened to my father.

Sarah hurries off with the Orderly, followed closely by Mary Jane. A BEAT, then a CLICK of the lock as JJ OPENS the door. He cautiously leans out to make sure the coast is clear, then HAULS BUTT up the darkened corridor, dropping the heavy bookend to the floor as he RUNS...

EXT. FOXGLOVE - NIGHT

Sarah searches the grounds. She has a flashlight and we see the sweep of several other flashlight beams across the grounds in the distance.

(Continued)
SARAH
Daddy!
She hears a faint sound...
MARTY
Here!
SARAH
Daddy?
She rushes over to FIND --
MARTY, lying on the ground. He's got a small cut on his forehead and appears to have taken a pretty good fall.
SARAH
Oh my God. Are you alright?
MARTY
I was trying to get some help. Got lost. I think my leg might be broken.
SARAH
Okay, you just lie still. Try not to move.
MARTY
JJ's in my room. I told him not to open the door.
SARAH
It's okay, Dad, we'll find him. You just stay still.
(checking his leg)
I know you blame me for Mom's death. I won't be blamed for yours, too.
Marty seems taken aback by the comment.
MARTY
I never blamed you.
Now it's Sarah's turn to be confused.
SARAH
You didn't? Then how come you shut me out? Pushed me away.
He hesitates, it's finally time for the truth...

(CONTINUED)
MARTY
I was ashamed.

SARAH
(presuming)
Of me.

MARTY
Of myself.
(beat)
I fell in love with your mother
the very first time I saw her.
Sixty years ago. And in all those
years, she was always there for
me. Always.

Sarah knows where this is going.

SARAH
Daddy, you don't have to...

MARTY
Yes, I do.
(beat, trying not to
break)
No matter what it was, Margie was
always there to protect me. To
love me. Then, when she needed
me the most...

Sarah looks at him, it's only in this moment that she
realizes they've both been blaming themselves for the
same thing all these years.

SARAH
I know...

MARTY
(emotional beat,
regrouping)
It was easier to push you away
than admit my failures. As a
man, and a husband... and a father.
(beat)
I should have been there for her.
And I should have been there for
you. I'm sorry for that. I hope
you can forgive me.

The tears well up in both their eyes, as...

SARAH
Oh daddy.

(CONTINUED)
Sarah falls into his arms, as they both begin to cry.

MARTY
I miss her so much.

SARAH
Me, too. Me, too.

They hold each other as the SHOT PULLS HIGH AND WIDE.

TIME DISSOLVE TO:

EXT. FOXGLOVE - NIGHT

Walt and Johnny come up as Marty is being loaded into the ambulance. JJ is there too.

WALT
JJ? What are you doing here?

He sees Sarah, as she holds Marty's hand while PARAMEDICS load him into the ambulance.

WALT
Sarah?

She steps away for a second.

WALT
Is your dad okay?

SARAH
He hurt his leg. They're taking him to the hospital. I'm going to ride with him.

JOHNNY
What happened?

Sarah glances over at JJ.

SARAH
Why don't you ask your son?
Johnny and Walt both look at JJ as Sarah climbs into the back of the ambulance. They close the doors and drive away, leaving JJ to answer a lot of questions. Off his sheepish smile, we...

OMITTED

DISSOLVE TO:

EXT. FOXGLOVE GROUNDS - DAY - A COUPLE OF DAYS LATER

CAMERA FOLLOWS Sarah as she strolls over to where Johnny, JJ, Walt and Marty (his leg in a cast) are having a picnic on the lawn under the big trees, foxglove blowing in the breeze.

SARAH
Sorry I'm late.

JOHNNY
Don't make it a habit.

She and Johnny exchange a smile.

WALT
I was just telling these guys that they picked up Spyder in Boston. He was trying to pawn his drum set for a bus ticket to Mexico.

MARTY
He wasn't a bad kid. Not very bright, but not bad either.

He locks eyes with Sarah, maybe for the first time ever.

MARTY
People make a lot of bad choices when they're confused. You just hope that the people who love you will still be there when you finally figure things out.

Sarah smiles back at him.

(CONTINUED)
WALT
If Johnny hadn't busted up Spyder's little operation, you would've ended up at the body farm, too.

MARTY
I'm still gonna end up there.

They all stare at him.

SARAH
What are you talking about?

MARTY
Signed myself up as a body donor. Place makes a lotta sense. Besides, a man wants to be useful when his time on Earth is over.

Dead silence as they all digest this.

MARTY
Once the spirit leaves the body, what's it really matter? Mummified or eaten by wolves, in the end, who really cares?

A long BEAT, then...

JOHNNY
I do!

WALT
Me, too!

SARAH
Daddy!

JJ
Cool!

Marty gets a kick out of this, as he grabs JJ around the neck...

MARTY
I'm starving, who wants to eat?

As Sarah shakes her head and starts passing out food, and they all enjoy this new day in sun.

FADE OUT.

(CONTINUED)
CONTINUED: (2)

ALTERNATE ENDING

EXT. FOXGLOVE GROUNDS - DAY - A COUPLE OF DAYS LATER

CAMERA FOLLOWS Sarah as she hurries up with a large picnic basket where Johnny, Bruce, JJ, Walt and Marty (his leg in a cast) are preparing to have a blanket picnic on the lawn under the big trees, foxglove blowing in the breeze.

SARAH
Sorry I'm late.

JOHNNY
I hope this isn't going to be a habit?

She and Johnny exchange a smile. Sarah gives Walt a kiss on the cheek.

SARAH
Hello.

WALT
I was just telling these guys that they picked up Spyder in Boston. He was trying to pawn his drum set for a bus ticket to Mexico.

MARTY
He wasn't a bad kid. Not very bright. But not bad.

He locks eyes with Sarah, maybe for the first time ever.

MARTY
People make the wrong choices when they're confused. You just hope that the people you love will still be there when you finally figure things out.

Sarah smiles back at him.

MARTY
What's in the basket?

SARAH
Chicken, potato salad and... (lifts out a sealed plastic container) Navy bean soup.

Marty can't help but smile.
MARTY
Your mother's recipe?

SARAH
Yeah, it's Mom's.

MARTY
Well, I don't know about the rest of you, but I'm starving. Let's eat!

Marty grabs JJ around the neck playfully.

SHOT PULLS HIGH AND WIDE

As Sarah starts passing out food. Ad-LIB something FUN and NATURAL as the SHOT PULLS OUT. Something like...

WALT
I'll take some of that salad.

BRUCE
I want some chicken.

SARAH
Wing or a breast?

JOHNNY
Be careful, there's a child present.

BRUCE
Hear that? He might be psychic but his mind is always in the gutter.

JOHNNY
My mind? Look whose talking.

BEAT, then...

MARTY
Could somebody get me a fork?

FADE OUT.

THE END