

THE DEAD ZONE

“Into the Heart of Darkness”

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TEASER

INT. JOHNNY’S HOME – NIGHT

A blood-curdling scream! Johnny watches a horror movie on his couch, munching popcorn, eyes glued to the TV. He interacts with the film: *“Are you insane? Don’t open that door.”* The haunting music builds. Johnny tenses. Then, BZZT. His cell phone vibrates, startling him. Johnny picks up. *“Hey Walt. What’s up? What? I’ll be right there.”* We SEE the concern in Johnny’s eyes.

INT. BANNERMAN HOME – NIGHT

Walt thanks him for coming over so quick. Sarah took JJ to his little league practice, but that ended hours ago. Walt tried her cell, but he couldn’t get through. Walt’s called the other parents, who were already home. Johnny tries to put Walt at ease. Sarah and JJ are probably stopped for ice cream. Walt shows him the note Sarah left.

As Johnny touches Sarah’s note, we SPIN around him –

INT. UNIDENTIFIED ROOM – NIGHT

We’re in a dark room. A flickering TV offers the only light. It’s the SAME horror movie that Johnny was watching. A MAN sits quietly in a chair, his back to Johnny. Completely still. We don’t see his face. He’s wearing a pressed suit. Johnny notices something in the bedroom and steps towards the half-opened door. He looks in and SEES Sarah, on the bed, either unconscious or dead.

INT. BANNERMAN HOME - NIGHT

Johnny spins out of this nightmarish vision. Walt slowly lowers the phone. *“John? Is it Sarah? Did you see her?”* OFF Johnny’s tortured look...

ACT ONE

EXT. NICHOLS BASEBALL FIELD – NIGHT

Blue and reds light up the parking lot. Cops sweep the field. Walt is in high-octane mode. He wants the whole area combed for any leads. Johnny stands looking at the empty field. He finally sits down in the empty bleachers.

EXT. NICHOLS BASEBALL FIELD – EARLIER THAT DAY

Whack! The stands are nearly empty except for a few scattered parents and other kids watching practice. JJ hits a line drive between 1st and 2nd. He takes off running. Sarah stands, excited - “Go JJ, run!” She’s so excited she doesn’t notice as a HAND reaches up through the bleachers into her purse and steals her cell phone. Johnny can’t clearly see the THIEF, as he vanishes around a corner...

EXT. BASEBALL FIELD – NIGHT

Johnny tells Walt that someone stole Sarah's cell. Was it a man or a woman? Johnny doesn't know. Johnny continues to 'feel around', but gets nothing. Tension builds between them. Walt wants every available unit to backtrack all roads back to Cleaves Mills, every possible route to and from the field.

EXT. RURAL HIGHWAY ROAD – NIGHT

Walt and Johnny drive down a dark, lonely stretch of road searching for some sign of Sarah and JJ. Walt continues to pepper Johnny with questions about his original vision. It's pretty obvious he's scared and frustrated. They get into a bit of an argument, then Johnny spots Sarah's car parked off the side of the road. They stop quickly and get out. No sign of Sarah or JJ. Walt's even more rattled than before. Johnny tries the driver's side door. Unlocked. He gets in; the car keys are still in the ignition. Odd. He turns the car on, it won't start. Walt goes back to his cruiser to call Roscoe, they need a search team right away. Johnny walks around the car. He notices a dark pool of fluid collecting underneath the car. Is that blood? "*Walt?! I need a flashlight!*"

Walt shines his flashlight beam. It's radiator fluid. Johnny pops the hood. "*See those holes? Someone punctured the radiator.*" Johnny reaches in, touches the punctured radiator when -

INT. SARAH'S CAR – EARLIER THAT NIGHT

Whoosh. Sarah and JJ driving. JJ is telling her that it's embarrassing when she cheers during practice. It's a fun moment between mother and son, then.... BAM! Steam begins to spew from the front of the engine. She steers the car off the road and stops. She tries to turn the engine, but it won't give. Sarah reaches into her purse. Where is the cell phone? JJ notices how dark it is around them. He's a little uneasy. Sarah tells him there's nothing to be afraid of. Suddenly, a pair of HEADLIGHTS appears behind them. Sarah squints into the rear-view mirror. A truck approaches. "See?" Sarah tells JJ to stay in the car. She gets out and waves the truck down. We stay TIGHT on Sarah and Johnny's faces as the bright light blows out the frame...

EXT. RURAL HIGHWAY ROAD – NIGHT

Johnny tells Walt what happened, about the other vehicle. Walt goes into cop mode – "*What color was the truck? Make and model?*" Johnny isn't sure. Walt asks Johnny if he saw who was driving it. Did Sarah say anything to them? Was there a passenger? Johnny isn't sure. Walt flares – "*Well, what the hell did you see?!*" It gets a bit heated as emotions rule the day.

INT. FBI FIELD OFFICE, BANGOR – NIGHT

Walt sits across from Special Agent ROB BLOCK. Johnny's here, too. Agent Block grills Walt with questions: *Any ransom notes? Enemies? Marital difficulties?* Walt is taken aback. "*Are you saying I had something to do with this?*" He wants to put Sarah out on the wire, issue an Amber alert for JJ, etc. Block puts it into perspective. All they are working with is a deserted car, broken down on the side of the road. No proof or indication of foul play. Maybe she set this up herself. Block knows that JJ isn't Walt's biological son. Walt tells him to f__ himself. They're interrupted by a phone call – the Highway Patrol just found a kid matching JJ's description wandering interstate 12...

EXT. GAS STATION - NIGHT

Walt's patrol car skids to a stop at a gas station off the highway. Roscoe is already there. Johnny watches as JJ runs out of the office into Walt's arms. Walt asks him if he knows where Mom is? JJ shakes his head. Johnny asks if he saw the person who took Sarah? "*I couldn't see his face.*" Walt thinks it was too dark, but JJ corrects him. "*It wasn't the dark, it was the mask.*" Walt and Johnny share a knowing look. "*He was wearing a mask?*" JJ shakes his head, yes. "*What kind of mask?*" JJ hesitates, then points to an empty water bottle on the counter across from him. Johnny picks up the plastic bottle. "*It was clear? The mask was clear plastic?*" Again, JJ shakes his head, yes. Walt and Johnny both know who they're dealing with now.

This is no random kidnapping. This is about revenge. The masked person Johnny saw was the Collector. And he's back to haunt them in a very personal way...

ACT TWOINT. HOSPITAL HALLWAY – DAY

JJ is in the examination room, as Walt and Johnny speak quietly to a DOCTOR outside. There were traces of dichloromethane in his lungs – chloroform. "*Sonofabitch,*" Walt mutters. Aside from a couple of abrasions, he's fine. "*He's a tough little kid.*" Agent Block wants to know about this Collector character. Walt and Johnny fill him (and our new audience) in on the Collector's past and his M.O. Case was closed because he was presumed dead. We SEE in FLASHBACKS the giant explosion that they thought killed this maniac.

Block wonders why the Collector released JJ. "*He's taunting us,*" Johnny says. Walt wants Johnny to go back to the soap factory. Maybe he can get some visions there that will help. Block doubts the kidnapper, if it really were the guy, would bring Sarah back there. The best course of action is to canvas the area where they found Sarah's car. Walt says they should split up.

INT. SOAP FACTORY – DAY

Walt and Johnny re-visit the burned remains; the place the Collector kept his previous victims. The place is a burnt out mess. Johnny and Walt retrace their steps. They parked their car, walked through these double doors – Johnny braces himself against a burned wall, this room is where the shootout occurred...

INT. SOAP FACTORY – NIGHT

Johnny gets a (past) vision of himself, mid-Mexican standoff. (We are replaying the climax in the original episode.) A man known as "the Collector," trains a 12-gauge shotgun at Johnny. Walt levels his sidearm back at The Collector. LINDA, his abductee, stands alongside the Collector. A fire begins to build around them. Then, a gas container breaks; a burst of FIRE burns the Collector's face. Linda screams. The Collector cries out in pain.

INT. SOAP FACTORY – DAY – INTERCUT

While Johnny and Walt saved the girl in the basement, Linda stayed here with the Collector. Johnny touches the blackened remains of the kitchen counter -

INT. SOAP FACTORY - NIGHT

Johnny is now standing amidst a full-blown fire. Flames rise up the walls; the whole place is burning up around him! Smoke fills the room. The Collector clutches his badly burnt face and arm; Linda pulls him to his feet as the beams above them come crashing down. Johnny follows them, watching Linda pull The Collector away through a secret doorway. Vision Johnny FOLLOWS them as the final explosion topples the factory. OUTSIDE, Linda guides the badly injured Collector to a late model Ford van. Johnny takes notice of the license plate number. He gets a partial number -

INT. SOAP FACTORY - DAY

Johnny tells Walt that the Collector and Linda did indeed escape together. In a van. Johnny gives Walt the partial license plate from the vision. It's a break they intend to keep to themselves for the time being...

INT. WALT'S POLICE CRUISER - LATER

Walt gets off the radio. There was a 1982 Ford Econoline Van matching that partial license plate number found deserted a few months ago, about an hour and a half north of Cleaves Mills, a place called Shawnee Peak.

EXT. SHAWNEE PEAK HOSPITAL - DAY

Johnny and Walt walk back to their car. There's been no burn victims admitted to the local hospital in the past 6 months. But Johnny is sure that the Collector was severely burned. He saw it happen. There's no way anyone could have survived that trauma without intense medical attention. If Linda didn't take him to a hospital, she'd have to take care of him on her own. But how? And where?

INT. MEDICAL SUPPLIES – WHOLESALE – DAY

Johnny and Walt have been to nearly every pharmacy and supply store in the area. Johnny and Walt speak with MR. TAN, a seller of wholesale medical supplies. He says he doesn't sell medical supplies directly to the public; it's against the law considering the kind of product he handles. Just bulk orders to hospitals and private care facilities. Walt presses him hard for any information. Mr. Tan can't help them, but he seems nervous and twitchy...

As they head for their car, a teenage KID follows Johnny and Walt outside. He works as a stocking clerk at the company. He tells them there was a woman who came in a few months ago, wanted some stuff: antibiotics, gauze, cyanoacrylate. What was that last thing? A type of medical glue solvent used in cases of severe burns. She paid ten times the retail cost – in cash. Tan knew if he admitted that he'd sold to a private citizen he'd be risking his license. The kid delivered the stuff himself. Walt wants to go back in and rip Tan a new one. Johnny tells him to keep his eye on the prize. There'll be plenty of time to deal with this dirt bag after Sarah is safely back at home. Walt knows he's right. Johnny asks the kid for the address of his delivery.

EXT. CABIN MOTELS – DAY

A row of shoddy rental cabins. The manager doesn't recall a couple checking in, especially one that looked like a toasted marshmallow. There was a pretty blonde that rented the lakeside cabin, by herself. Johnny asks how long ago she left. *"She hasn't left. She's still here."* Johnny and Walt can't believe their luck. They take off towards Cabin #5.

EXT. CABIN #5 – DAY

A tiny cabin overlooking the lake. They hear a TV as they peek in through the side window. A MAN sits, watching television with his back to them. He's wearing a brown suit. Hair combed over. The same exact scene Johnny saw in the teaser vision. Johnny tells Walt this is where he saw Sarah being kept. He thinks they should call Agent Block and seal off the area. There are other people, families in the area. Walt's already checking his weapon. If Sarah's in there, he's going in to get her now. Johnny can't change his mind. Walt then draws a small revolver from an ankle holster and offers it to Johnny. *"You know what this guy's capable of. I don't want you going in there with nothing but your hat in your hand."* Johnny reluctantly takes the gun. *"Just don't shoot me, okay?"* Johnny nods, as they move around and enter through the back door. The dark cabin lit only by the flickering light of the television.

INT. LIVING ROOM – DAY

They creep into the darkened living room. Walt raises his gun, tells the man... *"Police! Put your hands on top of your head!"* The man doesn't move. *"I'm not playing with you. Put those hands up or I'm going to turn your head into a canoe!"* The man remains motionless. Something's wrong. As they move towards him, they finally see it. The man's face is hidden behind a clear plastic mask. Walt reaches forward and slips the mask up off the guy's face. It's horrifying. His face is sagging, his eyes nothing more than holes filled with mush. This guy is stone cold dead, and from the looks of it he's been gone for a long time. From the multiple burns on his face and body, it's clear they've found the Collector. Then Johnny realizes his face has actually been preserved with glue. Walt calls out for Sarah, does a quick sweep of the house. Nobody here. The body suddenly slumps forward, as Johnny nearly jumps out of his skin. As he gently pushes the body back against the chair, *WHOOSH..*

INT. LIVING ROOM – DAY

Sarah is pushed down to the floor, as she looks up at the dead man's face. Crying. We see a DARK FIGURE behind her, "Look at his face. Now do you understand?" The Dark Figure steps into the light wearing a similar plastic mask and a dark raincoat. When she slips the mask off we see it's Linda, the woman that Johnny delivered to the Collector in the first episode. "See what they did to me? To everything I loved. Now I'll show them the true meaning of revenge." She has a bizarre look of calm resolve.

INT. LIVING ROOM – DAY

Johnny tells Walt that Sarah was definitely here. And the person who kidnapped her was the Collector's previous victim, Linda. They were right, this is about revenge. But it's directed at Johnny, not Walt.

ACT THREE

INT. THE MORGUE – NIGHT

The Collector's body is covered by a plastic sheet. A CORONER catches everyone up, including Agent Block. *"Third degree burns covering fifty percent of his body, his right arm was nearly burnt off at the shoulder. Infection must have set in. Doesn't look like he sought any serious medical attention. He must have been in agonizing pain."* Preliminary evidence shows he's been dead between two and three months. According to dental records, his name is STEPHEN SUSK, aged 37, a former dentist from Milwaukee. *"Whoever preserved the body did it with great care and affection."* Agent Block says he'll follow up on the Susk angle. Johnny has other ideas...

INT. RICH & LINDA'S HOME - NIGHT

Walt and Johnny visit RICH, Linda's estranged husband. Walt shows Rich a PHOTO of Sarah. Asks him for his help. Rich is distant, the house that was once neat and tidy, is now a scattered mess of empty pizza boxes and empty beer cans. *"Why should I help you? Nobody offered to help me after my wife vanished. After she was taken away by you two."* Walt presses Rich – *"Your wife lied to us. She wanted to be with that twisted bastard, mine doesn't!"* Rich points to Johnny, *"You think you help people, but you hurt them, too. Who knows, maybe your wife will learn to love the monster, too."* Angry, Walt SLUGS him in the jaw, as Johnny pulls him away.

EXT. RICH'S HOUSE – NIGHT

Outside, Johnny gives Walt the *"what the fuck are you doing?!"* speech. It's clear that Walt's coming apart at the seams. He knows the stats concerning kidnap victims and it scares him. The pat answers and hollow pep talks he's given previous family members are now the same things that Johnny and the FBI are saying to him. Walt clutches the photo of Sarah in his hand. Johnny puts his hand on Walt's shoulder and –

INT. WALT & SARAH'S BEDROOM – NIGHT

Walt hugs Sarah. It's a tender, loving moment. Walt says he can't believe this is happening. Sarah has made him the happiest man alive. Sarah looks deep into Walt's eyes, "You think we're ready for another baby?"

EXT. RICH'S HOUSE – NIGHT

Johnny is floored – *"Sarah's pregnant?"* Walt says they were going to wait until the first trimester to tell everybody. Walt almost breaks down. Sarah is his whole life. And if she dies, so will he. Johnny convinces him to go home, take a shower and talk to JJ. They'll meet back at the sheriff's office in a couple hours. He makes Walt believe there's still a chance, but we see Johnny's own self-doubt beginning to creep in.

INT. JOHNNY'S HOME - NIGHT

Johnny comes home, drained. A new message blinks on his answering machine. Presses play. It's Linda. *"If you want to know what happened to her, go back to the place she was taken. Come alone. Or she dies..."* Johnny considers calling Walt, and then grabs his jacket and splits...

EXT. ROAD – NIGHT

Johnny's Range Rover pulls over where they found Sarah's car. He gets out. Johnny notices a small box sitting in the center of the crime scene. It certainly wasn't there before. He looks around into the darkness, then leans down and opens the box REVEALING a small TAPE RECORDER. There's a note taped to the recorder that reads, PLAY ME! Johnny hesitates, then hits PLAY, as we HEAR Linda's VOICE -- *"If you're hearing my voice that means you've been smart enough to believe my warning. Good for you, and even better for Sarah. First, I want you to know that she has suffered no permanent injury. How long she remains unharmed is entirely up to you. You need to know that I am watching you at this very moment."* Johnny looks around in the darkness, it's impossible to tell if anyone's ten feet away or ten miles. *"I've had several months now to reflect on our brief, but eventful association and it occurred to me just what a special individual you are. Special in the way your 'gift' allows... no, in the way it demands you to take on the pain and suffering of another human being. It also occurred to me that you are a fraud of monumental proportions, operating in the safe knowledge that you inhabit only as an observer, a voyeur free from danger and consequence. That's why I've decided to strip away that safety net and let you fly. I not only want you to know what happened to Sarah, I want you to experience it. For real. Understand that if you don't do exactly what I tell you, you will never see or hear from either one of us again. Alright then... I want you to take the box and the tape machine and get into the passenger seat of your car. Push pause until you're ready."*

Johnny hits PAUSE, his hand trembling slightly. He picks up the box and moves towards the car. Once inside the passenger seat, he hits PLAY again.

"Put the key in the ignition, but don't start the engine." Johnny does as he's told. *"I want you look in the box, underneath the cardboard bottom and take out the small, leather case."* Johnny reaches into the box and removes the cardboard bottom. He reaches in and lifts out a black leather container about the size of an eyeglass case. *"Open the case and remove the contents."* Johnny catches his fingers trembling again, as he slowly opens the case, revealing a single glass vial containing a bluish liquid. *"This is the important part. I want you to take the cap off the vial and drink the contents. You have thirty seconds. As Linda's VOICE counts down the seconds, Johnny's mind is flooded by FLASHES OF MEMORY, memories of Sarah... Twenty – fifteen – ten – nine, eight, seven, six, five, four, three, two..."* The last memory flash is Sarah's dead body, her newborn baby crying beside her. *"Time is up. What will it be, Johnny?"* Johnny has no choice and quickly drinks the contents of the vial. Johnny hesitates, then slumps forward in the seat unconscious.

INT. TRUCK - NIGHT

Johnny wakes up, groggy. He is bound, gagged, in the back of a truck. He doesn't know where he is. He rolls over and realizes that Sarah is lying right next to him. *She's scared. Also bound and gagged. She looks around the back of the truck frantically. Suddenly, she's grabbed and dragged out, as she ghosts away.* Johnny realizes it was just a vision. That Sarah must have also been kept in the back of this very same truck. He blacks out again.

INT. ROOM – NIGHT

Johnny wakes up again in a dark room, now untied. The walls drip with water. He can't really see too much. A candle is all the light he has in here. He picks up the candle and shines it around, and realizes he is in a small cavern. Perhaps a cave? There's a bed. Dresser. Small vanity mirror. And a heavy wooden door. Johnny tries the door, it's locked – WHOOSH!

INT. ROOM

Sarah pounds against the same door. She's crying and scared. Bright lights suddenly blast down on her from above, as she shields her eyes against them. A scratchy, monotone voice comes through on an intercom. A pressed and folded dress comes sliding into the room through a slot in the door. "Put the dress on. And the wig. I'll be back soon." Sarah stares down at the dress, confused. Crying. "What do you want from me? Where is my son?! Who are you?!" She pounds against the door, until her hands ache. She slumps to the ground, her hands clutching her stomach as she cries.

INT. ROOM - NIGHT

Match CUT to Johnny screaming, *"Where is she? What did you do to her? It's me you want!"* But there's no answer. Just silence. Johnny takes the candle, shields the flame from going out. He waits...

Time cut. The candle burns down to nothing. Johnny sits on the floor. When the door SUDDENLY UNLOCKS. Johnny pushes the heavy door open.

INT. MINE SHAFT – NIGHT

He's in a mineshaft. It's dark. Nobody around, but he feels like he's being watched. *"I know you're out there. Why don't you just tell me what you want?"* Johnny tells Linda he knows her pain. The loneliness. The isolation. *"You're not this person."* As he walks, WHOOSH— Sarah appears next to him on her knees. *She's now dressed in the brightly colored party dress and wearing the shoulder length wig. Linda holds a SHOTGUN on her...*

INT. MINE SHAFT – NIGHT

Sarah pleads for her life – for the life of her unborn child. It's a woman appealing to another woman in the most personal way. She has a life inside of her. A life that isn't responsible for any of this. Linda looks at Sarah as if she's everything that Linda could never be. And what Sarah thought would help her, has now backfired. The thought of bringing a new life into this God forsaken world disgusts Linda. And this scares Johnny...

Linda gestures to a trap door in the floor beside Sarah. She tells Sarah to open it and get inside. Sarah says no. Linda chambers a round and screams at her. Sarah cries. "Please. Don't do this, I'm begging you." Off her tears.

INT. MINE SHAFT - NIGHT

Johnny spins out. He is now standing above the door in the ground. He's afraid to open it. He gathers his courage, takes a breath. Opens it. He looks in. It's a ladder, leading down into a deep cavern, not the shallow grave of his one true love. Suddenly a VOICE from behind him. *"Are you ready to die, Johnny?"* Johnny turns quickly, as Linda fires a tranquilizer dart into his

left shoulder. He only has time to look back at her. *“It’s nearly over.”* He collapses to the ground.

INT. MINESHAFT – NIGHT

Johnny regains consciousness, as a shaft of bright light shining down on him from above. Suddenly, he sees Linda’s slightly distorted face looking down at him, smiling a strange, vacant smile. He asks Linda what happened to Sarah? Linda replies, *“She’s dead. Just like you’ll be very soon.”* Johnny passes out again.

ACT FOUR

INT. MINESHAFT – NIGHT

Johnny staggers to his feet. There are different tunnels leading off into various directions. Frustrated, he yells Sarah’s name. But his echoes are met with no reply. Johnny is upset, confused, and desperate. Sarah can’t be dead. She’s stronger than that. Surely, this must be a bad dream. Johnny backtracks the way he came, as he walks through the dark tunnel, he sees something on the ground. It’s scratched into the stone. It reads, *“Help me”* Johnny touches it...

INT. MINESHAFT – NIGHT

Match/ Cut/ Morph. Sarah appears next to him, kneeling. She scratches the words “help me” into the stone. She looks tired, worn. She speaks directly to Johnny, as if she knows he will someday find this message. “Johnny, this may be crazy, but if you hear this, months, maybe years from now... I want you to tell Walt how much I love him.” It’s an emotional scene as Sarah tells Johnny to take care of Walt and JJ. Then she makes a confession. “I want you to know that I’ve been so blessed to have you in my life. That I never stopped loving you, not even for a minute. I think about the way things might have been, how we could have had each other and I ache. I just want you to know how much I love you and always will.”

Johnny tries to touch the vision of Sarah, but he can’t. Sarah ghosts away. As we see Johnny beginning to lose it, as he screams at Linda and threatens to kill her if he gets the chance.

INT. MINESHAFT TUNNEL – NIGHT

Filled with pain and rage, Johnny follows the direction Sarah was walking... it’s a steep, downhill, rocky path. He braces himself against rocks so he doesn’t slip. *Whoosh. Sarah appears next to him. She’s alone, scared. She slips and hurts her hand, she cries. Johnny urges her to keep moving, saying that he’ll find her.* It’s obvious he’s talking to himself as much as he is to her. Johnny continues forward...

INT. TUNNEL – NIGHT

Suddenly he trips an unseen wire, which causes a huge rockslide behind him and seals off his exit through the tunnel. He moves forward only to find a dead end. How could this be? Johnny begins to scream, *“Sarah!”* Nothing but darkness... Johnny tries everything to hold back tears. But can’t. He crumbles to the floor, mentally, emotionally and physically exhausted. It appears that Linda has won. She’s got her revenge. Johnny collapses on his back.

INT. TUNNEL – DAY – LATER

Johnny lies on his back, as he's suddenly stirred by a drop of water on his forehead, then another and another...

Johnny hacks the wall of the chamber and finds water trickling down a wall. He finds a way and climbs up towards the water's origins. He finds a small rock and smashes it against the top of the wall. He chips a piece of the rock away... He smashes it, again. More chips fall. Hits again and again. A portion of the wall breaks as more water trickles in, then becomes a stream, and finally a gushing crack... Suddenly, a thin shaft of light splits the darkness from above. He smiles to himself as he realizes there might be a way out after all. He begins to pull away at the opening, as...

EXT. FOREST – DAY

Near the mouth of a river, fingers emerge from the dirt. Johnny pushes himself out of the small crack in the ground. He's dirty, exhausted, and nearly delirious from the double dose of drugs and the emotional journey through the darkness. His eyes squint as they adjust to the sunlight streaming down through the treetops. It's good to be alive, even if the feeling only lasts a few seconds. He has to find Walt, as he drags himself up off the ground...

EXT. HIGHWAY – DAY

Johnny staggers up the empty logging road, until he sees a semi-truck coming his way. "*Thank God.*" He steps into the center of the road and begins waving his arms. As the truck gets closer, Johnny sinks to his knees.

INT. MINE – HOURS LATER

A HIVE of activity. Police, agents, etc., scour the grounds. Generators, connected to bright spotlights. Johnny, wrapped in a blanket, stands with Walt. Johnny's filled them in on what happened. Linda has become The Collector. She made Sarah re-enact what the Collector put Linda through. Walt asks, "*Why didn't you tell me?*" Johnny tells him about the recorded instructions that Linda was going to kill Sarah if Johnny went to the authorities.

Johnny tells Walt that Sarah told him to tell Walt and JJ how much she loves them. "*You spoke with her?*" Johnny says not quite.

INT. THE MINESHAFT CREVICE – HOURS LATER

A search team spelunkers down into the hole, shining spotlights and lowering a body-detecting dog. Block suggests to Walt that he go home, get some rest. Walt can't leave, not yet.

Johnny comes clean. He tells Walt that Linda told him Sarah was dead.

Walt grabs Johnny. Other agents have to break it up. "*Why didn't you tell me?*"

Walt walks away, but not before he says, "*She better hope these people find her, because if I do... I'm going to kill that bitch.*"

EXT. BANNERMAN HOME – NIGHT

Walt is dropped off by Roscoe. As Walt approaches the front door, he sees Johnny waiting on the steps. He apologizes – for everything.

Walt's got nothing to say. He just wants to be alone.

Walt reaches for the door, but it's open. Strange. He asks Johnny if he opened the door. Johnny says he didn't. Walt draws his gun. He and Johnny enter.

INT. BANNERMAN HOME – NIGHT

Walt and Johnny find Linda sitting calmly in a chair. Walt locks the gun on her. *"I was beginning to think you were never coming home."* She looks at Johnny. *"You are a survivor, aren't you Johnny?"* Walt can barely control himself. *"Where's my wife? What did you do to Sarah?"* Linda looks up, smiles and says, *"Didn't Johnny tell you? Sarah is dead. I pushed her down the crevice. It'll take days for them to find her body, if they ever do. I want you to know that she begged for her life. For the life of her unborn child. It was quite... touching."* Walt pulls back the hammer. He's going to kill her right here, right now.

Johnny tells Walt that it's not worth it. *"She took everything from me."* Johnny tells Walt to think of JJ. Johnny asks Linda why Sarah? If she wanted revenge, why not just come after him? Linda tells him that killing him would have been too easy. *"That would have been too easy. I want you to live the rest of your life knowing my pain."*

Walt's finger tenses, everything in him wanting to pull the trigger again and again...

Johnny suddenly realizes there's something wrong here, and just before Walt shoots her, Johnny grabs her by the shoulders and says, *"Tell me why you did this?"* WHOOSH—

INT. CABIN - NIGHT

Linda is with the Collector when he dies. Upset and alone, she picks up a gun and tries to kill herself. Ultimately, she can't do it and breaks down in tears. She's in so much pain, but she's unable to end it with her own hand.

RESUME JOHNNY, WALT AND LINDA

"She wants you to kill her. She couldn't do it herself. You do this and you'll be giving her exactly what she wants."

In a tense moment, we aren't sure which way it's going to go. Then, finally, Walt lowers the gun. *"You have the right to remain silent..."*

Linda looks at Johnny, *"This isn't the way it was supposed to be. This isn't the way it needs to be!"* Then she lunges for Walt's gun. As Johnny grabs her, we hear a Whoosh, as he says,

“Sarah’s upstairs.” Walt seems stunned. “She’s locked in the upstairs bathroom.” Walt seems stunned and confused, as Johnny says, “Go!” Walt takes off upstairs, calling Sarah’s name as he goes. Linda looks at Johnny, “How can you let another man have the most important thing in your life?” Johnny considers the question, and then says, “It’s something you’ll never understand.”

IIN. HOSPITAL – LATER THAT DAY

Sarah is reunited with JJ . Walt tells Johnny that the doctor says the baby is fine. It’s a girl. Johnny congratulates him. Walt apologizes for the way he acted. Johnny says he understands. Walt takes a phone call, as Sarah steps up to where Johnny is standing. He congratulates her on the baby girl news. Sarah mentions the things she said to Johnny in his visions in the cavern. “I just want you to know that I would never do anything to hurt Walt, and I don’t want to hurt you either...” Johnny stops her. “You don’t have to explain anything to me. You never have. I know the reality of my life. And I know the reality of yours. So why don’t you go take of your family.” Sarah turns to see JJ and Walt standing together. When she turns back to say something else, Johnny is already halfway down the hallway on his way out. It’s not easy being Johnny Smith. FADE OUT.

THE END