

The Dead Zone
"The Looking Glass"

TEASER

1. INT. STORE - DAY

Johnny and Bruce are shopping. Bruce wants him to get him a new look, some brighter colors. The scene is light and playful. Bruce jokes they are being tailed. A well-dressed YOUNG MAN in an OVERCOAT follows them through the store. Johnny shakes his head. Doesn't look familiar.

2. INT. THE MALL - DAY

Outside the store, the overcoat man approaches Johnny and GRABS his arm...Johnny snaps into a vision -

3. INT. BASEMENT - NIGHT

*It's terrifying, obscure. Johnny gets little bits of info - narrow stairs descend into a dark basement. A TRAIN passes, faint sounds of a girl crying, water drips from pipes. Then, quick flashes of a man wearing a **mask** STABBING a young redheaded WOMAN, her hair askew, bound and gagged in a chair, with a butcher knife.*

4. INT. THE MALL - DAY

The YOUNG MAN releases Johnny's arm, flashes an unsettling smile. Nice to meet you. I'm a fan. Then slips away, disappearing into a crowd of shoppers. Johnny is shaken. Bruce asks what he saw. Johnny looks around, panicked. Looks up. The Overcoat Man is suddenly two floors above them. How did he get up there so fast? Johnny limps toward the escalator, shoving people out of the way..

5. INT. THE MALL - THE ESCALATOR

Bruce is right behind Johnny. Confused. What the hell is going on? Johnny tells him that man is going to kill a girl. And he wanted me to see it. They fight their way up the escalator but the weekend rush of shoppers is too thick. As they ascend, the overcoat Man is on the next escalator going down. What the fuck? They backtrack down the escalator, causing a ruckus. The Overcoat Man moves quickly towards a glass elevator. Johnny and Bruce run after him but are a moment too late. The Overcoat Man smiles: "She dies in 12 hours...tick tock, tick tock." And the elevator takes him away...

ACT I.

1. INT. POLICE STATION - DAY

A b/w SKETCH of the Man in the Overcoat. A SKETCH ARTIST sits with Bruce, Johnny and Walt. Johnny seems shaken, describes the room as he remembers it - dark, wet, lit by a single light bulb, narrow stairs, and a train rolling by. As he details his vision there's another SKETCH of the schematic layout of the basement. Walt asks if he got a good look at the girl. Johnny didn't, but

she had red hair. The killer wore one of those plastic tragedy (comedy/tragedy) masks. Walt asks - so how do we know it was the same man, then? All we have to go on is his face.

2. INT. THE MALL - DAY

Quick shots: The trio walks around the mall, sketches of the mystery man in hand. They show security guards, food court employees, store workers. People shake their heads. Nobody remembers seeing him. Dead-ends everywhere.

3. INT. THE PARTY STORE - DAY

Party favors, streamers, tacky cards for every occasion and holiday. Walt shows the store CASHIER the photo. She recognizes the overcoat man, points to a wall of costumes - he bought masks. Bingo. Johnny points to the Tragedy one - that's the mask I saw him wearing. How did he pay for it? Credit card? Walt deflates after hearing he paid cash, but it turns out that he paid with a fifty, the only one in the till. Cashier pulls it out. It's Johnny time. He rolls it in his fingers -

4. INT. THE PARTY STORE - DAY

Time spins back, the store fills up with kids. The fifty is pulled out of a wallet. Frozen array shot where everything stops. A kid let go of a helium balloon that stopped floating mid-air; another kid fired a squirt gun and the water stops... Johnny walks up to the mystery man in the overcoat. Tries to read the name on the license, but can't see it - it's covered by the wallet. But he does see a red & gold university crest on a college ID. But no name. Frustrated, Johnny looks around the store, at one of those dome security mirrors and sees something odd. The reflection doesn't match up. Overcoat Man is standing in a different spot from the reflection. Johnny walks to the next aisle. There's ANOTHER MAN, dressed identically in an overcoat, his face turned the other way. Johnny walks up to this second man...it's the same face as the mystery man. There's two of them.

5. INT. THE PARTY STORE - DAY

Johnny snaps out of the vision. Informs them the mystery man has an identical twin brother. He thinks they are students. Walt replies that identical twins who are college students shouldn't be too hard to find.

6. EXT. UNIVERSITY - DAY

Establishing. NE university. Academic. Rolling greens.

7. INT. REGISTRAR'S OFFICE - DAY

Walt, Johnny and Bruce hold the sketch in front of a smile-y and bubbly school CLERK in the registrar's office who dead ends them - she can't give away personal information on the students. Walt reasons with her - they're trying to prevent harm to one of the students. The Clerk looks at his badge and back at Walt. She comments that he is too cute to be a cop. Walt blanches. Johnny

and Bruce exchange looks. Is she flirting with him? Clerk informs them that the Niven brothers are T.A.s in the law department. They're both in seminar all afternoon in the law library.

8. INT. LAW LIBRARY LECTURE HALL - DAY

Our mystery man GEORGE NIVEN and his twin brother LENNIE NIVEN stand in front of a massive class of first year law students. A whiteboard projects detailed outlines for class. Lennie transcribes as George lectures on civil procedure - they work as a team. Both seem respected, brilliant, calm, certainly not capable of committing brutal homicide.

Walt interrupts, flashes his badge. Can we speak to you outside? George asks him if he is under arrest? Johnny appears in the doorway. At the sight of him, George and Lennie light up, Johnny Smith in the flesh. George (who's clearly the more talkative of the two) treats Johnny like a celebrity. He points his laser pointer at him and Walt, condescendingly. Asks the class what law enforcement might be doing with a 'psychic'? Running out of leads? Annoyed, Walt tells him and his brother to come out into the hallway.

9. INT. THE HALLWAY

Walt questions them about the mall, do either of you know a red-haired girl, the store, etc. with the answers leading up to - are you seriously asking us whether or not we were at the mall buying masks yesterday? Is that against the law? Johnny, stone-faced makes the accusation: I had a vision and saw you murder someone. George and Lennie laugh at the absurdity. Even Walt starts doubting this. Johnny: You said she was going to die in 12 hours. George: Who? Lennie shrugs, smiling: I don't remember saying that. Johnny unfolds the sketch they have been walking around with. George and Lennie joke about it - can we keep this sketch? Good likeness. That's when Johnny leans in and touches George -

10. INT. BASEMENT - NIGHT

The same basement from the teaser. Johnny catches a glimpse of George and Lennie laying out a large black plastic tarp on the ground. Then, George pulls out a butcher knife and says something cryptic and nefarious like: "What we're doing is gonna be epic."

11. INT. HALLWAY - DAY

George jerks away from Johnny. We're done here. He marches into -

12. INT. CLASSROOM - DAY

George holds the sketch in his hand and addresses the class: since we understand what Mr. Johnny Smith can do, is having him touch you without consent an invasion of your personal rights? Funny. I believe this is the kind of excess that the law protects us against. He continues to embarrass Johnny and Walt in front of his class, discussing due process of the law, harassment. How our tax dollars may be spent more wisely following actual non-psychic

leads. The class snickers, laughing at Johnny. Bruce pulls Johnny away.

13. EXT. THE UNIVERSITY - DAY

Walt storms out, angry. He doubts Johnny - are you sure it was them? Bruce questions why they might be doing this? Are they really that psychotic that they would parade themselves when accused of a crime? Johnny doesn't have the answers, but he does know that they're about to pull off a crime to which he is the only witness. The red-haired WOMAN is still in danger, and we only have a few hours to figure this out. Johnny appeals to Walt - he knows Walt has other cases, but they should at the least go seek out the girl. Bruce volunteers to tail the brothers. Walt - and how do you suggest we find this redhead?

14. INT. REGISTAR'S OFFICE - DAY

Walt and Johnny head back to the flirty Clerk: Did you find the Niven brothers okay? Or did you come back for me? Walt has to play the flirt. Actually, I need your help in finding a red-haired woman. Clerk: Any idea what she looks like? Her name for starters? Walt: Not sure. We think she might be a student here. Clerk: Sure. Anything for you..

15. EXT. VARIOUS - DAY/NIGHT

Meanwhile, Bruce follows George and Lennie across the campus quad...

16. EXT. FRAT PARTY - NIGHT

George and Lennie pull out their tragedy/comedy masks and enter a LOUD party. Bruce goes around the back and enters a door without having to deal with a bouncer.

17. INT. FRATERNITY PARTY - NIGHT

Bruce enters the party searching for the masked brothers, but to his surprise (and ours), the entire party is filled with students ALL WEARING VARIOUS MASKS. It's a Shakespeare theme party. There's no way to find George and Lennie - especially in this sea of grotesque masks.

18. EXT. CAMPUS HOUSING - NIGHT

Johnny and Walt knock on the door. Walt is drained: We've been at this all night. This girl is the last student on the list. She better have red hair...NICOLE, a dark-haired and very annoyed student answers - clearly she just woke up. Johnny and Bruce ask her questions. Nicole tells them that her roommate Fernanda is the redhead they are looking for and that she has no idea where she went. Nicole comments that she will be glad when Fernanda finally moves out; maybe then, things will be quieter. She closes the door. Johnny touches the doorknob - and snaps into a vision:

19. INT. A HOUSE - DAY

George takes FERNANDA LAUER, the red-haired girl's hand, they kiss.

20. EXT. CAMPUS HOUSING - NIGHT

Johnny tells Walt that George knows Fernanda. He lied to us. Johnny's cell rings. It's Bruce. Tells him he lost the brothers at the party. Johnny gets a sinking feeling in his stomach as he realizes that they might be too late...

21. EXT. GEORGE & LENNIE'S HOUSE - NIGHT

Johnny and Walt pull up to George and Lennie's house. They debate whether to go in or not. Johnny insists that they're running out of time. Small argument here. A TRAIN passes by. Johnny tells Walt that it's the same train he heard in his vision. Walt retorts that he doesn't have grounds to just break into the home, he doesn't have a warrant. Johnny crescendos: Walt...she's going to die. And it's happening right now.

22. INT. THE HOUSE - NIGHT

They break the front door open. Walt leads with a gun and a flashlight. They walk around the dark home. Slowly. Cautiously. The TV is BLARING. Johnny points - the basement. Walt opens the door. Looks down. It's the same staircase Johnny saw in the teaser. It's dimly lit. We hear the faint sounds of a girl SCREAMING. Water drips from pipes...all the same bits from Johnny's original vision. Walt and Johnny descend the narrow stairway. As they turn the corner...

23. INT. BASEMENT - NIGHT

A single light-bulb illuminates a pony-tailed, red-haired girl bound, gagged, bloody and limp, in a wooden chair. Johnny's face fills with dread: we're too late. Walt shines his flashlight on her face. As they approach her, their feet CRUNCH from the black tarp, they turtle towards her, unsure...then her eyes SNAP open and she LAUGHS. Bright lights FLICK ON. George and Lennie jump out from the shadows, masks on, and scream SURPRISE. George holds a DV cam and films the entire thing...It's all been a hoax. Excited, Fernanda and George engage in a celebratory kiss. They laugh. Johnny and Walt are pissed and the last thing we see is Johnny's hand covering their camera, taking us to black...

ACT II.

1. A TV NEWSCAST

A local Bangor REPORTER: Seems there's a bit of curiosity over an incident that took place in Cleaves Mills where two PhD students have raised an odd legal challenge to a local psychic's ability to foretell a crime...

2. INTERNET

Streaming video of the hoax. George and Lennie speak into camera, as if doing a behind-the-scenes expose on how they are going to dupe Johnny. This will be the core research in their PhD thesis. They showcase fake blood, a retractable knife, the masks from the mall, taping down garbage bags onto the basement floor; creating the perfect mood lighting, and they introduce...our beautiful assistant and George's girlfriend, Fernanda. The red-haired 'victim'.

3. Other DV cam shots include Johnny showing up at their law class, all interspersed with a commentary from George that Johnny Smith's psychic intervention is the ultimate invasion of privacy. That the law has become trivial, that they no longer depend on the facts. Do we want to live in a world where a man who has suffered brain damage from a car crash can lead the police to harass you, or even break down your door, and enter your home illegally? This psychic is backed by the power of the law. And if he's wrong about this, what else, who else, is he wrong about? And how far would he go to prove he's right? Wasn't it just a few months ago that Johnny Smith himself was accused of murder? The streaming video ends with the money shot of Johnny clumsily entering the basement, freaked out...they made a complete fool out of him. Hold on the image.

4. INT. POLICE STATION - DAY

Johnny and Bruce at the computer. Johnny is flustered. He doesn't know how this could've happened. Walt comes out in his dress blues. Doesn't look happy. Just sat down with the county prosecutor. Tells Johnny it was messy, but he was able to wrestle them out of it. No harm, no foul. Basically, Walt downplays the consequences. Johnny thanks him; he places his hand on Walt's shoulder.

5. INT. WALT'S OFFICE - DAY

What really happened: the COUNTY PROSECUTOR reams Walt out. We play this MOS. The guy is furious, and Walt just stands there and takes it.

6. INT. POLICE STATION - DAY

Johnny apologizes. Walt tells him to go home, nothing more he can do now. Bruce reasons to Johnny - look, you've never had a silly vision before. What these guys were doing was a joke. You can make mistakes, but not your visions. Johnny knows Bruce is right. Whatever doubt he had swirling in his head from embarrassment just got pulled out by his friend's boost of confidence. Bruce - you gotta step up man, if you saw something wrong, or feel like this is unresolved, let's resolve this.

7. EXT. HOUSE - DAY

Johnny and Bruce walk up to George's door. As they do, some COLLEGE KID shouts out and laughs with his buddies as he passes

in a hazy, smoke filled car: Catch any killers, Johnny? Bruce: Higher education, huh? George answers - You guys broke my door the other night, you gonna pay for it? Johnny asks him if they could talk.

Johnny and Bruce walk through the home. They notice a fish tank with two fish. There's a half-finished jigsaw puzzle on the table, being worked on from opposite ends, heading toward the middle. As Johnny walks to the study, he asks George straight up, what the point of the hoax was. George smiles: Our PhD thesis on psychics and the law - our big chance to finally become published. It was genius, really - all such a well calculated plan, it was one of my best. Johnny: How did you know so much about me? George has been dying for Johnny to ask him that. George admits that they studied him and his powers, and how the public viewed and feared Johnny, extensively. He points to tall stacks of research, books, the internet, oh, wait - you're Johnny Smith, what am I telling you for? Let me just show you. And George touches Johnny, sending him into:

8. INT. LIVING ROOM - DAY

A WOMAN, mid-40s, in a worn bathrobe, sits zombie-like in front of the TV, watching a Reverend Purdy telecast. George and Lennie, college-age, stare at her, a little frightened at the catatonic state of their mother. Purdy (on TV) evangelizes that miracles do happen. Just look at Johnny Smith. Without turning away from the television she mumbles "So handsome." Purdy continues his pitch: Please, pick up the phone to call in a pledge. The woman reaches out to the phone and dials..

9. INT. HOUSE - DAY

Back with George smiling at Johnny, waiting for an answer. Johnny tells George he didn't have anything to do with his mother... George's smile dissolves, grows angry. It's clear that George expected Johnny to have a different vision than the one he got, his challenge to Johnny's ability backfired. George: leave her out of this, she gave you and Reverend Purdy everything. You're the source that pushes Purdy's archaic philosophy and agenda...she was a disciple for you, and you know where she is now? Johnny nods yes I do. George: She died with nothing. Probably more so from the regret than the cancer. Johnny apologizes sincerely. The front door opens.

Lennie comes home, wants to know what Johnny and Bruce are doing in the house. Doesn't want Johnny to come close to, or touch him. Lennie joins George, they stand side-by-side, a living diode. Lennie then speaks to George, as if Johnny isn't even there, "What does he want?" George: "Looking for reasons, I guess." Lennie: "Let's ask him to leave." George: "Good idea." Bruce and Johnny exchange glances - this is weird. Lennie says, "We would like you to leave now." Johnny nods okay. Bruce picks up a picture of the boys as children. Identically dressed. He places

the picture back, but askew. Lennie moves it back to its original spot. As Johnny and Bruce walk out, both brothers seem apologetic - we're really sorry. Hope we didn't put you out. It was just a joke. But as Johnny shuts the door behind him, he catches a glimpse - one of them is smiling, one of them bears a cold look on his face...comedy and tragedy.

10. INT. JOHNNY'S HOUSE - DAY

Bruce consoles Johnny over beers while they watch a FOOTBALL GAME on TV. Johnny's not really interested in the game. We hear from the TV that a play is too close to call. They need to go to an instant replay.

ON TV

In slow-motion, a football player catches the ball in mid-air and lands out-of-bounds. The network shows the replay again. The on-air talent decides - "it's out of bounds." Something about this replay fascinates Johnny, then the realization hits him like a Mack Truck. As Bruce is talking mid-sentence, Johnny springs up and goes to his computer.

11. INT. JOHNNY'S HOME - NIGHT

Johnny sits in front of the computer downloading the streaming (hoax) video, Bruce behind him. Bruce asks Johnny if it's better to just let this go, that Johnny can't drive himself crazy over this. Johnny dismisses him, tells him he's going to compare the images of the hoax video to what he saw in his initial vision. There was something different between the two. (Grainy) HOAX INTERNET FOOTAGE: ...rewinds...plays it again.

12. INT. BASEMENT - NIGHT

Very quick B/W Flashes from his memory. Note: this memory will not be shown 'in motion', more like still photographs. Bits and pieces from the murder vision. Dark stairs. Light bulb. The knife FLASHES.

13. INT. JOHNNY'S HOME - NIGHT

Johnny rewinds the hoax video sensing that there was something different. He plays it again. Stops at her Fernanda's hair - it's in a ponytail.

14. INT. BASEMENT - NIGHT

A b/w still of Fernanda's hair - it's wild, as if she struggled. Certainly not in a ponytail.

15. INT. JOHNNY'S HOME - NIGHT

Johnny stiffens as he tells Bruce about Fernanda's hair - it was different. In the hoax, it was brushed and pulled back; there was no sense of a struggle. But in his vision, she tried to escape, but couldn't. Johnny saw a real murder and it's still going to happen.

ACT III.

1. EXT. CAMPUS HOUSING - NIGHT

Johnny sits in his car outside of Fernanda's home. Tired. He's been there all night. Waiting. A light turns on in the house. The blinds open just a bit. Nicole, Fernanda's roommate looks outside. Then quickly shuts it.

A moment later, Fernanda emerges at the door - frustrated. Johnny gets out of his car. Fernanda confronts Johnny, she knows he has been sitting outside of her house all afternoon and night and it's freaking her and her roommate out, and that if need be, she will call the cops.

Johnny tells her why he's there - he warns that she's in danger and to stay away from George Niven tonight. Fernanda's not buying it. She thinks Johnny can't accept being duped. Fernanda apologizes sincerely for what they did to him, but it was only a joke. George is nothing but sweet to me. We're planning on moving in together. Now please leave or I will call the police. Johnny doesn't have a better way to prove it to her, so he just grabs her arm -

2. INT. CHURCH FUNERAL - DAY

Into a vision. He sees Fernanda's funeral in vivid detail. She lies dead, in an open casket. Before they close it, her bereaved mother can barely hold herself together, she fixes her daughter's collar, and gently opens a gold locket necklace on her chest, so it displays a picture of her with her mother. She wants her to look perfect. Then she breaks down, stumbling backwards, emotions overbearing her...

3. INT. CAMPUS HOUSING - NIGHT

Johnny tells Fernanda that he saw her own funeral, and gives her vivid personal details that only she would know. Fernanda is spooked. For the first time she realizes Johnny may be the real deal. This may no longer be a joke. Nicole emerges, tells Johnny to leave. That he is freaking them both out. Johnny tells Fernanda that he knows she believes him, don't risk it - she shuts the door, not wanting to hear any more from him.

4. EXT. STREET - LATER

Fernanda sits in her car, idling. She seems scared, rattled. Thinking. She touches the gold locket on her necklace. Then she kills the engine...

5. EXT. THE BANNERMAN HOME - NIGHT

Johnny waits on the porch as Walt and JJ return from a night out. Walt: you look terrible, have you been getting any sleep? Johnny shoots Walt a look. We need to talk...

6. INT. THE BANNERMAN HOME - NIGHT

Johnny sits at the kitchen table as Walt circles him. Johnny tells Walt the difference in the two scenarios, that what Johnny saw was a real murder. The vision wasn't the same one that they staged for the hoax. Walt tells Johnny that Fernanda and Nicole called the police about Johnny. Johnny admits that he staked her out, he didn't want to take chances. Walt comments to Johnny that maybe he should consider his vision was wrong? All based on one detail that you may or may not remember. Come on, Johnny. I can't get a surveillance team over there on another psychic hunch. My job is on the line. Play the scene where maybe Johnny even begins to doubt himself. Phone RINGS. Walt answers, listens, his face drops: a homicide at the Niven home.

7. EXT. NIVEN HOUSE - NIGHT

The Niven house swarms with activity - police, ambulances, and medical examiners. A small crowd of bystanders. Fernanda's body is wheeled out the front door. Dead. George and Lennie watch her body roll by, both upset. Flash Flash. The press is everywhere - this is a clutch story. A well-publicized hoax turns into deadly reality....

A cop briefs Walt, who is visibly shaken by the horror show he found: victim was discovered in the basement - bound, gagged, stabbed repeatedly. They also found a mask, the same drama mask from the teaser next to the body. One more thing. There was a note left by the killer. It reads: 'I don't like what you did to Johnny Smith.' Introduce the idea of a copycat killer - signs of a break-in, mud tracked footsteps, etc. Walt: who phoned it in? Cop points to the brothers...upset, George and Lennie approach Walt, tells him they will cooperate, and answer any questions he may have for them.

8. INT. INTERROGATION ROOM - NIGHT

The box. Walt interrogates George and Lennie. George is devastated, distant. Lennie comforts him. Walt asks the brothers if they want a lawyer. George becomes concerned - why, are you accusing us of something? Walt tells them that he isn't ruling anything out just yet. They are still suspects. George questions him right back: are you for real? Why would we do this? It's ridiculous. We set up an elaborate documentary on the making of how we are going to fake this very same murder. What is the logic behind actually going through with it? How does that make sense? Someone broke into our house and killed...my girlfriend. Walt asks, where were you two tonight? Lennie is about to answer when George cuts him off: Don't talk to them, Lennie. I see what they are trying to do. Don't say a word. Play the scene where George seems guilty.

9. INT. OBSERVATION ROOM - NIGHT

Johnny and the DISTRICT ATTORNEY wait, watching. Walt enters, shakes his head - they're right. This story has been all over the

media - papers, TV, the net. Anyone could have broken into their home and done a copycat murder given the well-publicized blueprint. Johnny wants to touch one of them to get a vision, but Walt won't let him - at this point given the hoax, it would be inadmissible. The District Attorney admits there's not much of a case, there's no usable evidence against them. We can hold them for a few hours, tops.

Walt has no choice but to let George and Lennie go. Johnny is clearly upset, stressing that releasing them would be a mistake: I only got the vision when they touched me. Johnny theorizes that there is chance this whole murder could have been pre-calculated. What if it was planned from the beginning? What if the hoax was only the first half of a bigger plan? An elaborate way to pull off the perfect murder. He comments on how they toyed with him at the mall. I saw it in their eyes, they are capable. The D.A. says we have no evidence other than your 'psychic' hunches. I won't have this department be made fools if they are wrong, and hold these two without evidence. Johnny tells them they are overlooking the obvious - overtly planted clues they led us around with, and now they're using this hoax as an alibi. They killed her, and they used me to do it. Walt, losing trust in Johnny's instincts and siding with the DA with this one - stresses they should start with processing the killer's note. Lets do this forensically and find out who this copycat killer might be.

10. EXT. POLICE STATION - NIGHT

Johnny watches as George and Lennie walk right out the front door. They are met by a media circus. A REPORTER asks them about the murder. George pulls an O.J. and says he wants the man who did this to be brought to justice. Hopes that Johnny Smith will use his abilities to find the real killer. Lennie remains silent. And they get into a cab. Cameras continue to flash, confusing our eyes as to which twin brother is which. Before pulling away, Johnny catches the faintest glance of one of the twin brothers glaring back at him - one of them smirks at him. But he's not sure which one. Johnny knows these guys have committed the perfect murder and he's determined not to let them get away with it.

ACT IV.

1. INT. CHURCH - DAY

Fernanda's funeral. The scene is played identically to Johnny's previous vision. But this time Johnny and Bruce watch from the doorway. Among the sad and somber mood, Johnny is furious. This shouldn't have happened. Walt approaches them, he took pictures during the service to see if the real killer is here. Johnny replies that the real killers are here pointing out George and Lennie. Walt sustains they still have no solid evidence against

them. The brothers are being more than cooperative. They even volunteered to stay in a hotel so a search of their home can be conducted. Initial forensic tests came up with nothing. Johnny watches as the twins excuse themselves and walk off.

2. INT. CHURCH BATHROOM - DAY

George and Lennie enter the bathroom. Johnny follows them in. They turn and face him. Symmetrically. George and Lennie tell Johnny they find it inappropriate that he is here. That he should leave. Johnny accuses them: I know you killed Fernanda, you sick f*cks (in so many words). George shoots Johnny a shallow look: How could you take it this far? This is sick. We deceived you, opened you up to public scrutiny. The only way for you to seem credible anymore is to believe your own bullshit. But this isn't the time for your crusade. Have some respect, this is a funeral.

Walt and Bruce interrupt. Walt tells Johnny that he's not supposed to be here. George thanks Walt for actually doing his job for once. Walt bites his tongue as he pulls Johnny away: this is still a murder investigation. Let me do the investigating. Johnny catches Lennie smile and wave a snide goodbye, that same dark smirk he has flashed to Johnny in the past..."Good luck, Mr. Smith."

Johnny pulls away from Walt and BAM! punches Lennie in the face. George quickly goes to his brother's aid and helps him off the floor. (Lennie will now be recognized by a black eye.) Bruce and Walt yank Johnny back.

CLOSE on Johnny as he stares down at his fist. He had a vision when he punched Lennie.

Johnny glares at Lennie: You killed her...and you made sure it hurt. George seems confused. What is he talking about? Lennie quickly dismisses it. Johnny goes on, tells George that while Fernanda was being murdered, Lennie pretended to be his brother. That Fernanda called out George's name. Fernanda thought you killed her...George processes this possibility, pale with fright. Lennie: It's a trick. He's just trying to get us to turn on each other! Walt and Bruce pull Johnny away, but not before he shoots the brothers a challenging look: One of you is going to be in custody in 12 hours. Tick, tock. Tick tock.

3. EXT. THE CHURCH - DAY

Walt: Hopefully Lennie won't press charges for assault. Bruce: Never knew you to be such a brawler. Guy is gonna have a nice shiner after a hit like that. Johnny: Exactly. Now we can differentiate one from the other....

4. INT. HOTEL - DAY

George and Lennie's hotel room. From the point of view of the hallway, we watch as each of the twins, identically dressed, walk

between rooms, changing out of their suits. In and out, back and forth as they argue with one another. It's fast, blurry, visually confusing as to who is who. But up close, we notice Lennie's cheek is bruised from the punch.

George seems upset: "What was Johnny talking about back at the funeral?" Lennie: "That kook was trying to find a way to split us up." George: "He said she called out my name..." Lennie: "He referenced the hoax tape. It's the basic divide-and-conquer cop strategy, he fabricates a story so we turn on one another." George: "But...the internet footage didn't have audio."

They finally stop moving, meeting each other in the hallway, mirroring each other - a looking glass. George: "Tell me the truth. Did you kill her?" Lennie: "No." George sinks. Lennie: "But they might think we did. You understand? They will look for reasons to blame us. We need to stick together." A flood of emotion overcomes George as he detects the worst...a tear rolls down his cheek. Then George storms away. Off Lennie - it's clear that he hasn't told his brother everything...

5. INT. JOHNNY'S HOUSE - NIGHT

Johnny sits, alone, drinking a beer. The doorbell rings, he answers it. It's George, eyes filled with despair - he wants to know what Johnny really saw in his vision. Johnny asks George, why the sudden interest? George: Just tell me what you saw. George seems distraught, like he's falling apart: "Lennie and I have always been close. But if he killed her, I have to know..." Johnny asks him inside to talk.

6. INT. JOHNNY'S HOUSE - NIGHT - LATER

George breaks down, crying, barely holding it together. He can't believe his brother Lennie killed Fernanda. Can't believe that his own brother has betrayed him. Johnny tries to comfort him, but there's little he can do.

7. INT. POLICE STATION - NIGHT

Johnny enters the station with George. Not a lot of people left here at this hour. Walt eyes George, suspicious: what's going on? Johnny tells Walt that he should listen to what George Niven has to say. Walt assumes he's here to accuse his brother Lennie of the murder? Johnny: Yeah, how did you know? Walt points into the interrogation box, where Lennie sits. Walt: Because Lennie Niven just walked in and accused his brother George of the same crime...

8. INT. WALT'S OFFICE - NIGHT

Walt: The problem is, if these two point their fingers against one another - a jury would never be able to convict either one. Reasonable doubt will fall on each suspect separately if they accuse one another, and because they are identical twins, the jury won't decide one can be more guilty than the other. And we've come up with nothing that ties either brother forensically

to the crime. Johnny thinks for a moment...gets an idea. He asks Walt if he could get Johnny into the evidence room from the Niven home? Walt: Sure. Why?

9. INT. HOLDING AREA - NIGHT

Lennie sits, bruised cheek, sipping a cup of coffee. Calm as a cucumber. The door opens and Johnny walks in with an evidence box. Lennie smiles: You working for the police now? Johnny sits down across from him: Your brother George just walked in, claims you're the one who murdered Fernanda. Lennie smirks - I knew he would.

Johnny dumps the contents of the box in front of him. Items from the hoax - the retractable knife. The rope that was used to tie Fernanda up, the videotape, etc. Johnny: I know you did it, Lennie. But I am here to offer you a choice. All it takes is for me to touch each of these items until I can tie one of you to the scene. Then you'll both go down for the murder. Are you going to let your brother suffer for something you did? Lennie rolls his eyes. Go for it, champ. You got nothing. What are the cops going to do if you do get a psychic hit, admit a half-baked 'vision' as evidence? Please. If that were to happen, you will validate our entire thesis. You can't have clear visions. We just showed the world that..

George appears in the doorway, tears in his eyes, Johnny seems confused. George: Did you hate her, Lennie? Was she not good enough for you? Lennie remains calm, as long as they accuse each other, they are both in the clear. Johnny stiffens: George! What are you doing in here?! Get out...George looking considerably distraught SCREAMS at Lennie: Were you jealous?! Just give me a reason?! The scene builds, play George as if he is on edge, an emotional car-wreck. Shaking, crying. Johnny: Walt! Get him out of here! Walt appears in the doorway: George, what're you doing? Come with me. Then George pulls out a GUN. Everyone flips out.

Walt draws his own weapon. George starts shaking: I can't live with myself, with you, knowing what you did.. Walt: George! Drop it, right now! Lennie sees how pained George is, this is no act. Lennie (scared): George...what are you doing? George: We're not brothers anymore..

And George sticks the gun into his mouth. Lennie stands up: George?! George, with one last, crazed, wild-eyed look at Lennie, backs out the door and BAM. Fires! BLOOD flies up against the glass. Lennie FREAKS out, runs towards George. But Walt TACKLES him: Don't go near him! Lennie cries out, breaks down in tears. Stares at George's lifeless legs through the door..

Walt quickly escorts Lennie out of the room.

10. INT. THE BOX - LATER

A mirrored window. A table. Lennie sits across from Walt, crying. Mumbling: I just wanted us to be together. Walt: It's all over. You're better off. You told us that George killed her. Now it's done. Lennie gets up and walks towards the mirrored window.

He looks at his reflection (pained): There's only half of me now. George meant everything. Walt: I'm sorry about how this went down, but from where I sit, your brother got what he deserved. Walt continues to slam George. How he was deceptive, how he used Lennie. Lennie grows angry, defensive: Fernanda was gonna move in with George - but really, with the two of us. I never saw him anymore - he was always with her. We hate John Smith. But beyond the hoax, George had nothing to do with this. He was a good man... I got rid of her because she was a nuisance, got in the way of us...but now - George and I can never be together. My brother's gone...because of me. I'm so sorry for what I did.

As Lennie looks at his own reflection, the mirrored window disappears. Lights go up in the next room and the mirror becomes opaque...to reveal George standing next to Johnny on the other side of the glass. The shooting was all a hoax to entrap Lennie to confess. Lennie is shocked. George and Johnny enter through a side door. George pulls out the fake bloodbag from his shirt and plops it on the table. Squibs from our hoax. That's all this was supposed to be. I wanted our work to be published. You wanted to kill her.

Lennie feels betrayed: How could you do this? To me. We could've gotten away with it. George: I loved her. She meant everything to me. Lennie: but she was just a girl. We're brothers. George: I loved you, too. But when you did this, we stopped being us. You're not my twin anymore.

And George leaves. Lennie looks shocked, betrayed. Walt places a pair of handcuffs on Lennie. Lennie: George...don't leave me...George? What am I going to do without you?! George! But George is gone...leaving Lennie alone, for the first time in his life.

11. EXT. POLICE PRECINCT - NIGHT

Johnny walks out with Walt. Walt offers to contact the papers, this is going to be some story. But at least your reputation will be set straight. Johnny tells him not to bother. People will always believe what they want to...let them. We know the truth.

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