

Production Company:
Dead Zone Production Corp.

THE DEAD ZONE

"INDEPENDENCE DAY"

Production #14-4014

Written by

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Directed by

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THE DEAD ZONE

"INDEPENDENCE DAY"

CAST

JOHNNY SMITH	TRUCK STOP DINER WAITRESS	
BRUCE LEWIS	JAKE PHILIPS	
	DENISE	
	HANK	
	GRIM	
	BIKER #1	
	BRIAN GRIFFITH	*
	NIKKI GRIFFITH	*
	MARVIN FELPS/FAKE OFFICER MASSEY	
	ICE CREAM TRUCK DRIVER	
	OLDIES RADIO DISC JOCKEY (V.O. ONLY)	
	REAL OFFICER J. MASSEY (1 LINE)	
	MOURNING WOMAN/MRS. PHILIPS (1 LINE)	
	FARMER (1 LINE)	
	SCRAWNY MAN/MOTORIST (1 LINE)	

NON-SPEAKING

TRUCK STOP DINER PATRONS

BIKERS #2 & #3

TEENAGERS #2, #3 & #4

MOURNING MAN/MR. PHILIPS & OTHER FUNERAL GOERS

YOUNG BOY, YOUNG GIRL & OTHER ASSORTED MOTORISTS

THE DEAD ZONE

"INDEPENDENCE DAY"

SETS

INTERIORS

TRUCK STOP DINER

VARIOUS VEHICLE INTERIORS

HOSPITAL E.R.

WAITING ROOM

EXTERIORS

TRUCK STOP DINER
PARKING LOT

I-95

MOVING

GRIDLOCK

"BAYVILLE ROAD" EXIT

FARM

HIGHWAY ROADSIDE

STATE PRISON

*

(NOTE: NO MORE RAIN, THUNDER)

ANIMALS

VEHICLES

BRUCE'S NISSAN MURANO (DENTED & CRASHED)

THE GRIFFITHS' HIPPI RECREATIONAL VEHICLE

*

DENISE'S CAR

TEENAGERS' JEEP

HANK & GRIM'S WHITE PICKUP TRUCK

MASSEY'S STATE POLICE CRUISER

REFRIGERATED CUBE (ICE CREAM) TRUCK

ASSORTED AMBULANCE, EMERGENCY & POLICE VEHICLES

ASSORTED OTHER VEHICLES STUCK IN TRAFFIC

OLD FARM PICKUP TRUCK

THE DEAD ZONE

"INDEPENDENCE DAY"

TEASER

FADE IN:

CLOSE ON a weathered light box rotating uneasily atop a rusty pole; HAPPY B-DAY AMERICA spelled out in crooked letters. SLOWLY PULL BACK to reveal the...

1 EXT. TOMMY'S DINER - DAY - ESTABLISHING 1

The quintessential American truck stop. A scorching July sun assaults the dusty parking lot. We FIND Bruce's *Nissan Murano*.

DISC JOCKEY (O.S.)

Happy fourth, friends and neighbors. Two hundred thirty and the old girl's still kickin'...

2 INT. TOMMY'S DINER - CONTINUOUS - CLOSE ON A RADIO 2

An ancient solid-state transistor; crappy speakers...

DISC JOCKEY (O.S.)

This is Jammin' Jack, keepin' you hoppin' and boppin' to the music that helped make us the land of the free, home of the brave and birthplace of the five dollar cup'a coffee! It's one o'clock and it's time to be good... Johnny B. Goode. This is Chuck Berry!

A HAND SWITCHES THE RADIO OFF just as the music is about to kick in. We PICK UP a young, attractive WAITRESS (25), MOVING through the hustle and bustle of the lunch crowd, balancing full plates above her head...

FINDING JOHNNY and BRUCE in a corner booth. Presenting Bruce with a ridiculously oversized burger.

WAITRESS

Double bacon chili cheeseburger and fries for tall, dark, and handsome.

Sliding a diminutive salad over to Johnny.

WAITRESS

Garden salad, dressing on the side for *blondie*. So, where you boys headed?

(CONTINUED)

JOHNNY

Harborfest.

BRUCE

Biggest fireworks display on the
East Coast.

WAITRESS

(smiling at Johnny)
Sounds like fun. Maybe I'll head
over with one of my girlfriends
after work.

She lingers a beat, then realizing he's not taking the
bait, sets the check down on the table.

WAITRESS

(dejected)
You can pay at the counter.

She walks away. Johnny dives into his salad under Bruce's
incredulous gaze, finally...

JOHNNY

What?

BRUCE

What? She was totally into you.

JOHNNY

(oblivious)
She was?

Bruce shakes his head.

BRUCE

Y'know, you might be able to see
everything, but sometimes you are
completely blind. Come to think,
she reminds me of a girl I used
to date in high school.

JOHNNY

Yeah?

BRUCE

(remembers fondly)
Marsha Harris. Man, that poor
girl was crazy about me. Took
her to the Junior prom.

(confident)
A night she never forgot.

They both reach for the napkin dispenser at the same

2 CONTINUED: (2)

2

moment; their hands connecting. We hear a *WHOOSH!*

JOHNNY

Is that right?

Johnny can't help but smile.

(CONTINUED)

2 CONTINUED: (3)

2

BRUCE
What's so funny?

A decisive beat. Johnny relents, the opportunity ripe...

JOHNNY
I was just wondering which part
of the prom you think Marsha
remembers most? Your Mom drivin'
you guys around in the family
station wagon or you comin' up
short on the good-night kiss?

Johnny enjoys the moment. Bruce is mortified. He sets
down the burger, rising to his feet.

BRUCE
I'll get the check.

JOHNNY
You barely took a bite.

BRUCE
Lost my appetite.

Bruce walks off. Johnny is left holding his fork...

3 EXT. TOMMY'S DINER - MOMENTS LATER - MOVING WITH BRUCE

3

as he stomps through the parking lot; Johnny trails a
half step behind.

JOHNNY
Come on... I was only kidding.
So you were a late bloomer. I
missed my prom with the flu.
Sarah still hasn't forgiven me.

Bruce stops in his tracks, spinning on Johnny.

BRUCE
It's not about the prom, it's
about you and me. You think it's
hard being a psychic? Try being
a psychic's best friend. That's
hard.

(MORE)

BRUCE (CONT'D)

I mean, it'd be nice to spend
just one day without you peeking
inside my head.

JOHNNY

Alright.

Bruce's scowl ebbs.

BRUCE

Alright?

JOHNNY

You're off limits for the next 24
hours, you've got my word.

Johnny offers his hand.

Bruce hesitates, then shakes. Something O.S. draws his
concern...

BRUCE

You can't be serious!!

JOHNNY

What's wrong?

REVERSE ON THE MURANO

a large dent in the front fender; fresh **white paint**
imbedded in the metal.

RESUME ON BRUCE

He scans the lot; the perpetrator long gone.

BRUCE

Some jerk smashes into my car and
he doesn't leave note or anything.
What is wrong with people today?

Johnny steps to the fender, surveying the damage.

JOHNNY

It's not so bad.

DEAD ZONE: "Independence Day" - TEASER - 6/6/05 - PINK 5.

3 CONTINUED: (2) 3

CLOSE ON THE FENDER

Johnny floats his palm across the damage... WHOOSH!

4 INT. MURANO - VISION 4

The car has been CRASHED, the windshield shattered. Observer Johnny, steps up to the open passenger window, as he glances over to SEE Bruce crushed down in the driver seat, still gripping the broken steering wheel; his gaze locked ahead. There's a SURREAL quality to everything, like TIME HAS SLOWED DOWN and SOUND ECHOES.

Bruce slowly turns to him... a trickle of blood escapes the corner of his mouth. Two similar streams materialize from his nostrils. His eyes flicker as he eases back in the seat, taking a final strained breath as he passes away...

Observer Johnny looks to his right, spotting an EXIT SIGN that reads, "BAYVILLE ROAD EXIT"...

5 RESUME - EXT. PARKING LOT - ON JOHNNY 5

Johnny flashes out, rattled to the core by the vision. Bruce is still checking out his bumper.

BRUCE

I don't see any other damage.

(checks his watch)

Oh, dude, we are seriously behind schedule.

JOHNNY

Bruce I just had a vision...

Bruce reacts, both hands going up; halting Johnny in his tracks.

BRUCE

If it's about me, or my car, I don't want to hear it. You gave me your word.

JOHNNY

But...

BRUCE

(adamant)

But nothing. Deal's a deal.

Johnny hesitates, trapped. Then...

(CONTINUED)

5 CONTINUED:

5

JOHNNY

Alright, but I'm driving.

Bruce shoots Johnny an incredulous stare. Johnny is resolute; his hand outstretched.

BRUCE

As long as we get on the road.

He tosses Johnny his keys and moves to get in the passenger seat.

Johnny palms the keys, gripping them tight. No vision. He reacts with disappointment.

Bruce looks back from beside the passenger side door...

BRUCE

You comin'?

JOHNNY

Yeah, I'm comin'.

6 OMITTED

6

FADE OUT.

END OF TEASER

DEAD ZONE: "Independence Day" - ACT ONE - 6/6/05 - PINK 7.

ACT ONE

FADE IN:

7 EXT. HIGHWAY - DAY - ESTABLISHING 7

Moderate traffic moves at a steady clip. FIND the Murano, limping along the slow lane; cars and trucks zooming by.

8 INT. MURANO - CONTINUOUS - ON BRUCE 8

watching with frustration as endless vehicles eclipse them. Shifting his attention to Johnny at the controls.

BRUCE

Dude, you think we can try and make it before July fourth of next year?

Johnny's preoccupied with the Teaser Vision; lost in his own thoughts. Bruce watches him, annoyed.

JOHNNY

(snapping back)

Huh?

BRUCE

It'd be nice if we get to the harbor today.

JOHNNY

I'm doing the speed limit.

Bruce reaches for the radio, fiddling with the controls...

CLOSE ON THE RADIO

The digital display scans through available frequencies. The first three attempts returning STATIC, then...

DISC JOCKEY (O.S.)

That was Pete Townsend and the boys with "Summertime Blues", wrapping up a thirty-minute commercial-free music sweep. One fifteen in the PM. Time for a Jammin' Jack's traffic update.

(MORE)

(CONTINUED)

DISC JOCKEY (O.S.) (CONT'D)
Looks like smooth sailin'... unless
you're headin' towards Boston on
Interstate ninety five. It's a
parking lot out there...

Bruce reacts, killing the volume.

BRUCE'S POV - ROAD SIGN

I-95.

RESUME SCENE

As he watches it shoot past them.

BRUCE
Did he say I-95 to Boston?

JOHNNY
That's what he said.

BRUCE
We have to get off this road.

JOHNNY
That might be a problem.

POV THROUGH THE WINDSHIELD

An endless sea of brake lights ahead. Multiple lanes of
traffic crawling to an eventual standstill. GRIDLOCK.

RESUME SCENE

Bruce stares out the window in disgust.

BRUCE
Could this day get any worse?

Johnny considers the question, then...

JOHNNY
Listen, I really need to tell you
about the vision I had.

BRUCE

I told you I'm not interested.
Whatever it is, I'm sure you'll
set it right. Just let it die.

JOHNNY

(sotto)
That's what I'm afraid of.

BRUCE

What's that supposed to mean?

JOHNNY

I saw you in a car accident.
(beat)
A bad one.

BRUCE

How bad?

JOHNNY

Bad as it gets.

Bruce tries to let it register.

JOHNNY

I'm sorry. I had to tell you.

A beat.

BRUCE

How does it happen?

JOHNNY

I don't know. I've been touching
the inside of the car, but I just
keep seeing the same thing over
and over.

BRUCE

(tortured beat)
Damn.

JOHNNY

Don't worry. We'll figure this
out. In the vision you were
driving, so we'll just make sure
you don't get behind the wheel.

BRUCE

Right. I just need to stay calm.
Keep cool.

We PAN OVER to the dash mounted clock... 1:20PM.

(CONTINUED)

8 CONTINUED: (3) 8

The minutes tick away before our eyes, as we TIME LAPSE
jumping ahead to 2:00PM.

9 NEW ANGLE 9

Johnny and Bruce sit in awkward silence.

BRUCE
(smashes the dash)
THIS IS GODDAMN RIDICULOUS!

JOHNNY
What happen to keeping cool?

The engine suddenly SPUTTERS.

BRUCE
What was that?

JOHNNY
(re: the gauges)
Engine's starting to overheat.
(MORE)

9

CONTINUED:

9

JOHNNY (CONT'D)

Must be the air conditioning. I
better turn the engine off.

Johnny kills the motor, simultaneously stifling the flow
of cold air into the cabin. Another beat of silence.

JOHNNY

Maybe we should get some fresh
air. Stretch our legs.

Bruce stares off. Preoccupied. Annoyed.

BRUCE

I'm staying right here. Thanks
to you, I got a few issues to
work out.

Johnny reaches for the door handle, then remembers and
takes the car keys with him.

JOHNNY

Just in case.

He shoots Bruce a comforting smile and gets out...

10

EXT. HIGHWAY - SAME TIME - MOVING THROUGH

10

the virtual parking lot. Many MOTORISTS have left the
confines of their vehicles; milling about...

A foursome of TEENAGERS pile out of an open JEEP. JAKE
PHILIPS (18) cocks back a football...

JAKE

Go long!

As he fires a spiral, we PAN OVER to FIND a gorgeous woman
in a bikini top and shorts, DENISE (30) spreading a beach
towel across the hood of her car. She hops up and proceeds
to smear suntan lotion on her bronzed legs and stomach...

11

A NEW ANGLE

11

reveals two plaid-clad country boys, HANK (40) and GRIM
(35), sitting on the tailgate of a battered white pickup
truck, sipping beers; leering at Denise.

HANK

Not bad.

GRIM

Not bad at all.

Nearby, a trio of girthy BIKERS, cloaked in black leather,
lean on their respective 3-WHEEL MOTORTRIKES; shooting
the shit.

(CONTINUED)

11 CONTINUED: 11

BIKER #1
How do you know if you're a real
hillbilly?
(beat)
Your house has more miles on it
than your car.

The bikers laugh heartily. A young BOY and GIRL run past,
trailing sparklers in their hands. We STAY WITH them as
they weave in and out of cars, right past...

12 JOHNNY 12

drinking in his new surroundings.

BRIAN (O.S.)
Dude! Watch out!

Johnny reacts, turning. His eyes go wide..

REVERSE

BRIAN GRIFFITH (28) races towards Johnny on an oversized
skateboard. They collide... nearly knocking Johnny over.
Brian wears a well worn *KILLRADIO* tee shirt.

BRIAN
Sorry man. Still gettin' the
hang of this thing.

JOHNNY
No harm done.

Brian's expression suddenly changes, recognition sets in.

BRIAN
Whoa. You're Johnny Smith.

JOHNNY
Have we met?

BRIAN
No, not officially. I'm Brian.
We're big fans.

JOHNNY
We?

12

CONTINUED:

12

BRIAN

Nikki. My wife.
(realizing)
Oh, dude, you have to meet her.
It'll blow her mind.

JOHNNY

I really should get back...

BRUCE (O.S.)

What's the rush?

Johnny TURNS to find Bruce standing behind him.

JOHNNY

Thought you were staying put?

BRUCE

You kidding? It's like an oven
in there. And you took the keys.

BRIAN

She's right over there in our
camper. It'd be a real honor.

BRUCE

Of course he'll go. Johnny Smith
never disappoints a fan.

BRIAN

Awesome!

Off Johnny's look at Bruce...

JOHNNY

(to Bruce)
You coming?

Bruce has locked his eyes on the woman in the bikini
sunbathing on her car's hood.

BRUCE

Think I'll check out the
neighborhood. Use my time
productively. What I got left.

He walks away.

BRIAN

Your friend seemed kind'a fried.

JOHNNY

He just got some bad news about
his car.

(CONTINUED)

12 CONTINUED: (2)

12

BRIAN

Bummer.

JOHNNY

Yeah.

Johnny watches Bruce walk away.

DEAD ZONE: "Independence Day" - ACT ONE - 6/13/05 - YELLOW 13.

13 EXT. RECREATIONAL VEHICLE - MOMENTS LATER 13

A run-down, hand-painted recreation vehicle; a flower and rainbow motif.

13A INT. RECREATIONAL VEHICLE - CONTINUOUS 13A

NIKKI GRIFFITH (25) abundantly pregnant; lounges on a futon, perusing a magazine. Wearing a tie-dyed maternity dress, a daisy crown riding atop her head. The RV's furnishings are decidedly retro, right down to the shag carpet. She looks up as...

The side door opens to reveal Brian...

BRIAN

Baby, are you dressed? I got somebody you need to meet.

Nikki has her back to the door as she's slipping into a loose fitting shirt.

NIKKI

Brian, I'm trying to...
(TURNS, stunned)
Oh my God! No way!

REVERSE

Johnny enters behind a beaming Brian.

BRIAN

Can you believe it? It's really him.

NIKKI

(starstruck)
This is such an incredible honor. Brian and I have every article ever written about you.

JOHNNY

You do?

BRIAN

We're way into the whole spiritual nature of the cosmos thing. Man versus Nature.

Johnny nods, but isn't sure what this guy's talking about.

NIKKI

You probably already knew that... being you. Hey, why don't you sit down? We got plenty of room.

Johnny hesitates, looking back; searching futilely for an out. He finally relents; uncomfortable...

JOHNNY

Maybe just for a minute.

14 INT. RECREATIONAL VEHICLE - MOMENTS LATER

14

Johnny sits across from the young couple. They stare back at him, mesmerized. An awkward scenario as they launch rapid-fire inquiries....

NIKKI

So, do you see your visions in black and white or in color?

JOHNNY

Well...

BRIAN

Is there sound?

NIKKI

Stereo.

BRIAN

Surround!

They smile at each other as they are clearly loving this.

JOHNNY

It's not exactly like that...

NIKKI

Can you tell how something's gonna turn out? Like if there's going to be a happy ending?

JOHNNY

Happy ending?

Brian and Nikki share a conspiratorial look.

BRIAN

We don't mean to be rude or anything, but would you mind?

Nikki lifts her baggy t-shirt exposing her very ripe belly. Johnny's taken aback by such a personal gesture.

JOHNNY

Gee, I don't know...

NIKKI

We just wanna' know if everything's cool with the little one.

14

CONTINUED:

14

BRIAN

Nikki gets these feeling sometimes.
Like when something bad is going
to happen.

NIKKI

Not like you.

BRIAN

It would sure make us feel better.

Johnny hesitates, but the look on their faces is too much
for him to ignore.

JOHNNY

I guess I could give it a try.

The young husband and wife take each other's hand, then...

CLOSE ON NIKKI'S STOMACH

Johnny's fingers hover over her belly. Gentle contact...
WHOOSH!

15

MATCH, MOVE, PAN...

15

*Nikki screams in tremendous pain, a blood curdling shriek.
Sweat pours down her ashen face. Her breathing strained
and uneven. Intense labor underway... still in the RV,
still stuck in traffic.*

NIKKI

*(excruciating pain)
There's something wrong! There's
something wrong with my baby!*

16

RESUME SCENE ON JOHNNY

16

Johnny is emotionally rocked as he flashes out of the
vision...

NIKKI

Well?

BRIAN

Is everything alright?

Two sets of expectant eyes locked on him. Johnny musters
a reassuring smile...

(CONTINUED)

16 CONTINUED:

16

JOHNNY

Yeah, everything looks... cool.

BRIAN

I told you it was gonna be fine.

(CONTINUED)

16 CONTINUED: (2)

16

NIKKI
I love you, baby.

BRIAN
I love you, too.

Brian and Nikki smile and kiss; concerns assuaged. They evolve into a passionate kiss. Off Johnny's look as he feels like a third wheel at a make-out session...

BRUCE (O.S.)
It's called the sciatic nerve...

17 EXT. HIGHWAY - CONTINUOUS

17

Bruce has connected with Denise; the sunbathing beauty. She repeatedly mists herself with a spray bottle.

BRUCE
It runs from the lower spine all the way down to the bottom of the feet.

DENISE
Amazing.
(beat)
Oh, I'm Denise.

BRUCE
Bruce.

They shake hands, a mutual spark or two.

INCLUDE JOHNNY

A man on a mission as he pulls Bruce a few steps aside.

JOHNNY
We have to talk.

BRUCE
Is it about me? Maybe some good news?

JOHNNY
Not this time.

BRUCE
Then I'm kinda' busy.

He smiles back at Denise.

(CONTINUED)

17 CONTINUED: (2)

17

JOHNNY

It's important. I need your cell phone.

BRUCE

Why?

JOHNNY

Can I just have it?

Bruce goes to dig the phone from his pocket, as...

DENISE

It won't work.

They both look back at her.

JOHNNY

Excuse me?

She holds up her own phone.

DENISE

There's no signal. It's like we're in some kind of... dead zone.

Johnny and Bruce exchange a knowing look.

BRUCE

What's going on?

JOHNNY

I met a girl. She's pregnant.

BRUCE

Pregnant? You were only over there for ten minutes.

JOHNNY

Very funny. I think she might go into labor any second.

BRUCE

Out here?

JOHNNY

Exactly.

BRUCE

(thinks, then)
Maybe they can drive out on the shoulder of the road.

(CONTINUED)

17 CONTINUED: (3)

17

DENISE
Impossible.

They look back at her again.

DENISE
The shoulder is too narrow for a
car, plus there's drainage pipes
every hundred yards. I checked.

17 CONTINUED: (4)

17

Johnny hands Bruce his phone, opening the Murano's passenger door; stepping up onto the seat for a better view.

BRUCE

Hey! Watch the leather!

Johnny scans the sea of traffic. Something in the distance connects. Bingo! Johnny jumps down.

JOHNNY

Keep trying 911.

BRUCE

Where are you going?

JOHNNY

To find somebody who can help.

He takes off through the parked cars. SHOT HOLDS on Bruce.

18 WITH JOHNNY

18

TRACKING through traffic. Traversing a maze of immobile vehicles and random MOTORISTS, until he reaches a...

POLICE CRUISER - HIGHWAY PATROL

landlocked by the traffic; another victim of the congestion. Johnny rounds the driver's side -- the car is empty. As he peers in through the window...

MASSEY (O.S.)

Can I help you?

Johnny TURNS to face...

OFFICER J. MASSEY

a man in his early thirties, crewcut; substantial physique straining against the confines of his police uniform. His name tag reads J. MASSEY.

(CONTINUED)

18

CONTINUED:

18

JOHNNY

Officer, thank God you're here.
There's a woman. She's going to
need medical attention.

MASSEY

Going to need?

JOHNNY

She's going to have a baby. I
don't think we have much time.

MASSEY

You a doctor?

JOHNNY

Uh, no, I'm not.

MASSEY

Then what are we talking about?

JOHNNY

If you could just get on your
radio and call in a helicopter...

MASSEY

A helicopter? Alright, I've heard
enough. You should go back to
your...

JOHNNY

It could be a matter of life and
death.

Massey considers the look in Johnny's eyes and slips behind
the wheel of his cruiser.

JOHNNY

Thank you.

He picks up the handset. (NOTE: THERE SHOULD BE A LABEL
SOMEWHERE THAT READS "UNIT 557".)

MASSEY

Dispatch, this is Unit 557
requesting assistance... Over.

The speaker returns a volley of STATIC.

MASSEY

I repeat... This is Unit 557.
Officer needs assistance. Over.

More STATIC. He regards Johnny.

(CONTINUED)

18 CONTINUED: (2)

18

MASSEY

One of the transmission towers
must be out.

JOHNNY

Out?

MASSEY

It's micro-wave. The signal drops
offline sometimes when it gets
too hot. It should be back up
soon.

JOHNNY

You'll keep trying, right?

Johnny leans into the car, resting the palm of his hand
on the doorframe. A blast of STATIC erupts from the
speakers... WHOOSH!

19 EXT. DIRT ROAD - MORNING - VISION

19

*Johnny has taken Officer Massey's place, wearing his
uniform. Speaking into the same handset; standing
alongside his parked cruiser. Just ahead... an old farm
pickup; askew in a ditch.*

OFFICER JOHNNY

*Unit 557... I've got an abandoned
pickup on Potters Road. Maine
tags... Delta-Nancy-8-8-4.*

DISPATCHER (O.S.)

*Roger 557. Proceed with caution.
Suspect is considered armed and
dangerous.*

OFFICER JOHNNY

Copy dispatch.

*Officer Johnny drops the radio, replacing it with his
service 9mm. He approaches the truck with caution, the
powerful pistol leading the way...*

JOHNNY'S POV - INSIDE OF THE CAB

*A beam of light dances across the tattered upholstery.
Drops of blood stain the fabric. Shards of shattered
glass everywhere. Otherwise empty.*

BACK TO OFFICER JOHNNY

*heading back to his cruiser, holstering his weapon. Back
to the radio...*

(CONTINUED)

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19 CONTINUED:

19

OFFICER JOHNNY
Dispatch, this is 557... all clear.
Suspect is gone. Contact CSU to
gather evidence. Over.

FOOTSTEPS from behind draw Johnny's attention. He TURNS...
A pipe swings through the air... our world goes BLACK!

20 RESUME SCENE

20

Johnny flashes out of the vision to more static.

MASSEY
I'll let you know when I make
contact. Until then, I suggest
you return to your vehicle.

On Johnny, considering what he just saw.

The police officer raises an eyebrow, studying him curiously.

MASSEY
There something else on your mind?

Off Johnny's hesitation, a long conflicted beat...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

21 CLOSE ON A CAR RADIO 21

DISC JOCKEY (O.S.)
It's three o'clock in the east.
I'm Jammin' Jack with a prime
time news flash...

22 EXT. HIGHWAY - CONTINUOUS - MOVING 22

through the gridlock and motorists. The festive mood has ebbed, replaced by long, frustrated faces. The oppressive combination of boredom, helplessness, and sweltering heat taking a toll.

DISC JOCKEY (O.S.)
Police activity has a ten-mile
stretch of interstate ninety-five
completely shutdown. No word yet
on what's going on. For all you
unfortunate souls stuck out
there...

(sarcastic)
Happy fourth of July! This is
'The Boss' Bruce Springsteen...

As a HAND reaches in and kills the radio...

NEW ANGLE

Johnny and Bruce lean on the Murano's fender. Both down to undershirts. Hot, sweaty and uncomfortable.

BRUCE
What did the cop say when you
told him about the vision?

*
*

JOHNNY
He looked at me like I was nuts.
Can't really blame him. Why should
he believe a total stranger?

*

A beat.

22 CONTINUED:

22

JOHNNY

I'll try talkin' to him again later, right now we got bigger problems. I've asked around and you're the closet thing to a doctor we've got.

BRUCE

Me?

Bruce reacts; the pressure and heat getting to him.

BRUCE

I can't believe this! My last day on earth and I'm stuck out here in the middle of nowhere playing midwife to some Dead-head wannabes!

JOHNNY

Look, it's hot and it's uncomfortable, but you are not gonna' die today. Not if I can stop it.

A silent beat. Then...

BRUCE

Y'ever wonder if bad things happen for a reason? Like maybe there's a plan for each of us and when we mess with it, it throws the whole thing off balance.

JOHNNY

You mean, when I mess with it?

(CONTINUED)

DEAD ZONE: "Independence Day" - ACT TWO - 6/6/05 - PINK 24.

22 CONTINUED: (2)

22

BRUCE

I just wonder if it has
consequences we haven't considered.

JOHNNY

Trust me, I've considered them.
Besides, if there is a cosmic
plan, my dead zone must be a part
of it, right?

Bruce nods, as...

JAKE (O.S.)

HEADS UP!

Johnny reacts, looking up just in time to catch an incoming
football... WHOOSH!

23 EXT. CEMETERY - DAY - VISION

23

*Lush rolling hills, a sprawling expanse dotted with
headstones. Observer Johnny stands alongside a MIDDLE
AGED COUPLE, the woman sobs; her husband doing his best
to comfort her.*

*She kneels down at a grave marker, laying out a bouquet
of flowers. Addressing the stone through tears...*

MOURNING WOMAN

*It doesn't make sense. He was
only eighteen. Nobody should die
at eighteen.*

Johnny comes around...

THE HEAD STONE

*"IN LOVING MEMORY OF OUR SON" Jake Philips. June 8,
1988 - July 4, 2006*

(CONTINUED)

23 CONTINUED: 23

WHOOSH!

24 BACK TO JOHNNY 24

Bruce is watching him as he flashes out of the vision.

JOHNNY
(to himself)
July fourth... that's today.

JAKE

hovers by the Jeep, flanked by his friends; all staring at Johnny.

JAKE
Hey, mister! Little help!

JOHNNY

stares back at Jake. Bruce can tell there's something wrong.

BRUCE
What now?

JOHNNY
That kid is going to die today.
I just saw his parents standing
over his grave.

BRUCE
How?

JOHNNY
I don't know. But I'm starting
think we both should have stayed
in the car.

With that he launches the football back.

Jake leaps for a perfect catch. Lateralizing the ball to an unsuspecting friend. The football skims off his friend's fingertips, skittering end over end...

SLAMMING off the windshield of the white pickup.

25 CLOSE ON THE PASSENGER SIDE DOOR 25

as it opens... a few spent beer cans cascading out, as

(CONTINUED)

25

CONTINUED:

25

Grim wobbles from the cab; clearly intoxicated. He picks the football up off the pavement.

JAKE
Sorry about that.

GRIM
This belong t'you?

JAKE
Yeah. Can I have it back?

HANK
Give the kid his football.

GRIM
Sure thing, little brother.

He pulls a significant hunting knife from his belt sheath, driving it mercilessly into the pigskin. HISS! He tosses the deflated ball back to Jake.

GRIM
Here ya' go.

JAKE
(angry)
What's your problem?

Jake steps towards the big man holding the hunting knife.

JOHNNY

JOHNNY
Oh, no.

He rushes in, intercepting Jake before he can reach Grim.

JOHNNY
Whoa! Take it easy!

JAKE
Guy just stabbed my football to death!

GRIM
Bring it on, college boy!

JOHNNY
It's not worth it, Jake. He's looking for a fight.

(CONTINUED)

25 CONTINUED: (2)

25

JAKE
(taken aback)
Who are you? How'd you know my
name?

JOHNNY
Walk away and I'll explain.
Please? Just walk away.

Jake hesitates, his anger waning. Grim watches them go; popping open a new brew.

GRIM
That's right! Go have yourself a
nice cry... bitch!

BRUCE
Don't you think you've had enough
to drink?

Grim turns to face him.

GRIM
What's it to you, bro?

BRUCE
Alcohol doesn't mix too well with
the sun.

GRIM
Hear that, little brother? My
new friend thinks I've had too
much to drink.

HANK
He's right.

He regards Bruce with a look.

HANK
It's okay, I'll keep an eye on
him.

Bruce starts away, when something catches his eye...

BRUCE
Son of a... it was you guys!

PICKUP'S FENDER

badly dented, scuffed with paint from the Murano.

(CONTINUED)

25 CONTINUED: (3)

25

BACK TO BRUCE

anger burning in his eyes. Approaching Hank.

BRUCE

You sideswiped my car back at the truck stop.

Before Hank can respond, Grim intercedes.

GRIM

Your beef is with me. I was driving.

BRUCE

Then you're gonna' pay for the repairs.

GRIM

Hell I am.

Grim pushes Bruce; hard. Bruce gathers himself, puffs his chest and charges...

26 NEW ANGLE

26

Johnny leads Jake to the Jeep, looking back; shocked...

JOHNNY

(to Jake)
Stay here.

Johnny rushes back to Bruce's side, helping him up.

JOHNNY

What's going on?

BRUCE

These jerks smashed up my car.

GRIM

I'm gonna smash more than that, you keep runnin' that mouth!

BRUCE

Bring it on, Jethro!

26 CONTINUED: 26

JOHNNY
Okay, it's over. There's
nothing...

Bruce reacts.

BRUCE
John, look out!

Johnny turns... right into Grim's left hook. As it catches
his chin... WHOOSH!

27 VISION 27

*Grim, battered and bruised, stands over Hank's bloodied
body; lying unconscious on a gurney, his face caked in
blood; wearing the same plaid shirt. His body is loaded
into the back of an ambulance. The doors slam shut to
reveal Observer Johnny watching... WHOOSH!*

28 RESUME SCENE - ON JOHNNY 28

as Grim's punch follows through; rocking his jaw. The
street brawl continues around him; Bruce, Grim, Hank, and
now Jake in the mix.

NEW ANGLE

As a police baton SLAMS down across the hood of Bruce's
car, stealing everyone's attention.

REVEAL OFFICER MASSEY

glaring back at the combatants.

BRUCE
(wounded)
My car.

MASSEY
Next idiot throws a punch is gonna
spend the afternoon locked in the
back seat of my cruiser... with
the windows up!

JAKE
(pointing at Grim)
He started it.

GRIM
That's garbage!

JAKE
You're garbage!

(CONTINUED)

Officer Massey slams his stick down again.

MASSEY
THAT'S ENOUGH!

Everyone goes quiet.

MASSEY
Traffic's going to start moving
soon. Until then, I want everybody
back to their cars... now!

One by one, people shuffle back to their vehicles;
MUTTERING frustrations under their breath.

Massey turns away, as...

JOHNNY
Officer?

Massey keeps moving as Johnny catches up with him.

MASSEY
That includes you, Doctor.

JOHNNY
Doctor, that's funny. There's
something happening here. People
are going to get hurt. Some of
them are going to die.

This brings Massey to a stop.

MASSEY
I checked on your pregnant girl.
She's fine.

BRUCE
My friend knows things, Officer.
You can call Sheriff Bannerman in
Cleaves Mills.

MASSEY
Can't call anyone right now.

JOHNNY
Then you'll just have to trust
me.

As Massey considers the problem, A WOMAN'S SCREAM breaks
the silence.

28 CONTINUED: (2) 28

JOHNNY
Nikki.

29 INT. RECREATIONAL VEHICLE - MOMENTS LATER 29

Bruce and Brian try to comfort a panting Nikki; suffering through painful contractions. Labor underway.

BRUCE
(checking his watch)
Contractions are fifteen minutes
apart and getting stronger.

NIKKI
(panting, in discomfort
and sweating)
Is that good?

BRUCE
Means you have time.

Bruce looks over his shoulder; heightened concern.

BRUCE
She's okay... for now.

REVEAL JOHNNY AND MASSEY

side by side, watching things unfold from the doorway.

MASSEY
How could you know this was going
to happen?

Nikki interjects through the pain...

NIKKI
He's psychic!

Massey scoffs; a non-believer.

BRIAN
It's true. See for yourself...

He hands Massey a folder with some of Johnny's press clippings. Massey studies them, then...

MASSEY
Can I talk to you outside?

29A EXT. RECREATIONAL VEHICLE - CONTINUOUS

29A

Massey leads Johnny out of prying earshot.

MASSEY

Maybe you are what you claim, or
maybe you're just lucky.

JOHNNY

Lucky?

MASSEY

Woman's nine months along. Baby
was bound to come out one of these
days. I know how the con works...
law of averages and such.

JOHNNY

It doesn't matter. The fact is
we have to get that girl to a
hospital.

Massey wavers. An uncertain beat.

MASSEY

I'll try my radio again. Anything
changes, you let me know.

Massey notices something...

MASSEY

Better watch your step.

Massey walks away, as Johnny looks down...

HIS SNEAKER

smearred with a black substance; slick motor oil.

JOHNNY

leans down curiously, wiping some of the oil onto his
bare finger... *WHOOSH!*

30 MATCH, MOVE, MORPH...

30

*Johnny stands, now clad in an orange prison jumpsuit; **Maine State Penitentiary** stenciled across the chest.*

30 CONTINUED: 30

He gasps for air, sweating profusely; concealed in a thicket of tall grass and heavy brush. Moonlight the only illumination. A beat of silence, then bloodhounds BAY in the distance; on his scent. Johnny reacts, darting off into the night...

31 FLASH! 31

Fugitive Johnny runs through an open field at dawn, repeatedly checking back over his shoulder. He reaches a post and rail fence, pausing to catch his breath...

JOHNNY'S POV

just beyond the fence, an old working farm. A beat up truck parked alongside a barn...

32 FLASH! 32

FARM TRUCK

the driver's door open. Johnny works beneath the dash, fiddling with the exposed wiring. A beat. The engine RUMBLES to life. Johnny sits upright, sporting a triumphant smile, until...

FARMER (O.S.)

Don't move!

Johnny reacts, going for the door handle...

NEW ANGLE

a pudgy FARMER levels an antiquated shotgun and fires. BANG!

JOHNNY

gets the door shut as the window explodes and races off. The Farmer chases his truck for a few steps, then trails off; exhausted.

33 INT. FARM TRUCK - VISION - CONTINUOUS 33

Johnny drives frantically, pedal pinned. He slowly looks down, grimacing in pain...

(CONTINUED)

33 CONTINUED: 33

HIS HAND

*comes away from his side, revealing a smear of blood.
He's been shot. FLASH!*

34 *EXT. HIGHWAY - VISION - DAY* 34

*Observer Johnny, still in his prison orange, stands amidst
a sea of gridlocked cars; present day. WHOOSH!*

35 RESUME SCENE ON JOHNNY 35

floored by the vision. He takes off after Massey...

JOHNNY

Wait!

Again, Massey stops and turns.

MASSEY

What now?

JOHNNY

The traffic jam. They're looking
for an escaped convict. That's
why the road is shut down. I'm
right, aren't I?

Massey's expression changes. He considers Johnny, then...

MASSEY

His name's Marvin Felps. He broke
out of the State Penitentiary
late last night.

JOHNNY

How dangerous is he?

MASSEY

Extremely.

JOHNNY

He's here.

MASSEY

What?

JOHNNY

Felps... he's here with us.

Off Massey's reaction...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

36

THE SUN

36

burning brightly in a perfect, cloudless sky. Beating down; mercilessly.

DISC JOCKEY (O.S.)
Hour three and no end in sight
for you tortured souls stranded
out on interstate ninety-five.
Jammin' Jack knows just how you
feel.

A DASHBOARD

the vinyl baking away; discarded crayons melting in the heat; oozing off the dash...

DISC JOCKEY (O.S.)
Hang in there folks. Sweet relief
is on the way... this is the Voodoo
child himself, Mister Jimi Hendrix.

Someone slams the car door shut just as the music starts.

37

EXT. HIGHWAY - DAY

37

Johnny and Bruce WALK quickly past the parked car.

JOHNNY
The oil I stepped in must've
dripped from whatever car Felps
was riding in.

As they pass random PEOPLE, Bruce eyes them suspiciously.

BRUCE
Any idea what he looks like?

JOHNNY
No. But he's got a gunshot in
his side.
(pointing)
Right here.

BRUCE
Then he shouldn't be hard to spot.
What's the cop doing about it?

(CONTINUED)

37 CONTINUED:

37

JOHNNY

He's checking ID's. Making sure everyone's who they say they are.

BRUCE

This day just keeps getting weirder.

JOHNNY

(disturbed)

And the body count keeps rising.

BRUCE

You think it has something do with me... with what you saw happen to me?

Johnny considers the question, then...

BRIAN (O.S.)

Bruce! Mister Smith!

REVEAL Brian, he's frantic and scared.

BRIAN

Something's wrong with Nikki!

38 INT./EXT. RECREATIONAL VEHICLE - CONTINUOUS

38

A frantic Brian wipes the matted hair from Nikki's perspiration drenched forehead.

BRIAN

She just stopped talking.

BRUCE

It's burning hot in here.

BRIAN

The engine overheated. I had to turn it off.

Bruce places his hand on Nikki's forehead.

BRUCE

Nikki, can you hear me?

(CONTINUED)

38 CONTINUED:

38

Nikki's eyes ease open; distant.

NIKKI

Something's wrong with my baby.

BRUCE

The baby's fine. It's you. You're dehydrated.

(to Brian)

You have anything to drink?

BRIAN

Just diet soda. We were gonna' stock up at the next rest stop.

BRUCE

No good. The sodium'll only make things worse. I need some...

He turns back to Johnny... but he's already gone.

39 EXT. HIGHWAY - SAME TIME - MOVING WITH JOHNNY

39

as he weaves through cars, calling out...

JOHNNY

Water! We need water!

Most people turn away; ignoring his plea. The lead Biker stops Johnny, blocking his path. Serving up an intense glare, punctuated by a nasty scar on his leather cheek.

BIKER #1

What's the problem chief?

JOHNNY

There's a pregnant woman. She needs fluids.

The biker's snarl curls into a slight smile.

BIKER #1

(to his pals)

You heard the man. Let's find the lady some H2O.

The bikers immediately span out...

Banging on peoples windows; hitting them up for whatever they can spare.

40 NEW ANGLE 40

the lead Biker approaches a scrawny MAN sitting behind the wheel of his car, sipping from a bottle of water...

BIKER #1
You done with that?

MAN
No.

The biker yanks the bottle out of his hand.

BIKER #1
Now you are. Have a nice day.

41 NEW ANGLE - MOVING WITH JOHNNY 41

through cars and random motorists. He rounds an SUV, coming face to face with Hank. A tense beat.

JOHNNY
I don't want any trouble.

HANK
Grim's sleepin' it off. He's not a bad guy, just lets his temper get the best of him.

JOHNNY
Day hasn't been easy on anyone.

HANK
Tell your friend I'm sorry about his car. I'm good for the repairs.

JOHNNY
He'll appreciate that.

Hank retrieves the infamous cooler from the truck bed.

HANK
(offering it to Johnny)
Some ice. For the girl.

JOHNNY
Thanks.

Denise, the sunbather, approaches. Offering Johnny her spray bottle.

DENISE
It might help cool her off.

41

CONTINUED:

41

JOHNNY

Thanks.

The Young Boy and Girl with the sparklers step up next, presenting Johnny with two candy bars.

One by one, other motorists approach, offering whatever they can. Piling stuff into his hands...

BIKER #1 (O.S.)

Hey chief!

REVEAL THE BIKERS

each balancing a dozen or so bottles of water in their hands. Sporting tremendous grins.

BIKER #1

Somebody say they need a drink'a water?

42

INT. RECREATIONAL VEHICLE - CONTINUOUS

42

Bruce wipes a wet cloth across Nikki's forehead. Her condition has clearly worsened.

Bruce climbs out of the RV, joining Johnny.

BRUCE

Any sign of Felps?

JOHNNY

No. How's Nikki?

BRUCE

Burning up, which means the baby is, too. We have to get her temperature down.

JOHNNY

There's some ice.

BRUCE

It's not enough.

REVEAL THE LEAD BIKER

eavesdropping from the doorway.

BIKER #1

How about some rocky road?

(CONTINUED)

DEAD ZONE: "Independence Day" - ACT THREE - 6/6/05 - PINK 40.

42 CONTINUED: 42
Johnny and Bruce share a slightly confused look.

42A EXT. HIGHWAY - ESTABLISHING 42A
A refrigerated cube truck immobilized on the other side of the median; **Hendersons Home Made Ice Cream** stenciled on the side.

43 INT. ICE CREAM TRUCK - CONTINUOUS 43
The DRIVER sits in the cab, perusing an open newspaper. He looks up... alarmed by what he sees.
Johnny approaches on a direct intercept course; followed by a swarm of other motorists led by the Bikers.

44 EXT. ICE CREAM TRUCK - CONTINUOUS 44
The driver climbs down, meeting Johnny and his entourage.

DRIVER
(nervous)
What do you want?

JOHNNY
Your freezer still working?

DRIVER
Sure. It's got its own compressor.

JOHNNY
We need to put a woman in there.

DRIVER
Come again?

JOHNNY
She's pregnant. If we don't get her body temp down, her baby might be in danger.

DRIVER
Freezer's full. I can't account for the inventory, it'll mean my job.

Johnny looks around at the surrounding crowd; haggard faces. He reaches for his wallet, offering the driver his credit card...

JOHNNY
You take plastic?

(CONTINUED)

44 CONTINUED: 44

Off the driver's curious reaction.

45 NEW ANGLE - MOMENTS LATER 45

Two Bikers stand in the freezer tossing two-gallon drums of ice cream out to a huge jubilant crowd...

BIKER #1

Cherry vanilla? How 'bout rum
raisin?

PAN OVER to the rear of the freezer compartment to FIND Nikki laying out across some cardboard boxes; a direct flow of cool air blowing across her body. Brian kneels at her side, holding her hand.

BRIAN

It's gonna' be okay, baby.

Bruce climbs out of the truck, joining Johnny.

BRUCE

Ten minutes in there and her body
temp'll come right down.

JOHNNY

It's not going to stop the baby
from coming.

BRUCE

No, but at least they have a
chance.

JOHNNY

(overwhelmed)

What about you... and the rest of
these people? How do I help them?

BRUCE

This all started with me, right?

JOHNNY

So?

BRUCE

So, go back to the beginning.

Bruce offers his hand. Johnny hesitates, reluctant.

BRUCE

I trust you.

45 CONTINUED: 45

A beat. Johnny reaches out, making contact... WHOOSH!

46 MATCH, MOVE, MORPH... 46

Another section of highway. Observer Johnny stands amidst the aftermath of a multiple car pile-up... cars and trucks SMASHED and TWISTED. Smoldering, twisted metal. Survivors mill about in a daze. Johnny moves through, passing by familiar faces...

A battered Grim tries to free Hank's body from the overturned pickup...

Jake lies on the side of the road; thrown from the open Jeep...

Then Johnny SEES the Murano..

OBSERVER JOHNNY

Bruce!

He runs over to the crumpled car; it's torn open like a tin can...

47 INT. MURANO - CONTINUOUS - VISION 47

Bruce sits in the driver seat, gripping the wheel; his hazy gaze locked ahead. Johnny leans in through the open passenger side window.

OBSERVER JOHNNY

Bruce, hang in there. You gotta' fight.

Bruce slowly turns to him... a trickle of blood escapes the corner of his mouth. Two similar streams materialize from his nostrils. His eyes flicker as he eases back in the seat, taking a final strained breath as he passes away. Johnny takes it in; horrified. He TURNS and again sees the highway sign that reads, BAYVILLE ROAD EXIT... WHOOSH!

48 RESUME ON JOHNNY 48

clarity; the pieces falling into place.

JOHNNY

It's a pile-up.

BRUCE

What?

JOHNNY

Some kind of chain reaction
accident.

BRUCE

How?

JOHNNY

I don't know.

A stream of people move past Johnny, slowly returning to their cars. He reacts with concern, stopping the Biker as he passes...

JOHNNY

What's going on?

BIKER #1

Radio's sayin' the highway's about
to reopen. We're goin' home.

The Biker moves off. Bruce reads Johnny's concern.

BRUCE

Cops must've caught Felps.

JOHNNY

(decisive beat)

I have to find Massey. You start
warning everyone. Keep them out
of their cars as long as you can.

BRUCE

What do I tell them?

JOHNNY

How 'bout the truth?

Bruce hesitates at the suggestion, then relents and runs off.

JOHNNY

(calling out)

Bruce!

Bruce stops, looking back.

DEAD ZONE: "Independence Day" - ACT THREE - 6/6/05 - PINK 44.

48 CONTINUED: (2)

48

JOHNNY
Whatever you do... don't leave
without me.

Bruce nods and takes off as Johnny considers his next
move...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

- 49 EXT. HIGHWAY - DAY 49
Johnny approaches the police cruiser... no sign of Massey.
He steps around to the rear of the car.
Resting his open hand on the rear deck. WHOOSH!
- 49A VISION - PASSING THROUGH THE SHEET METAL 49A
into the trunk compartment, to reveal AN UNCONSCIOUS MAN, tied and bound; in his boxers and undershirt. Dried blood on his forehead. FLASH!
- 49AA DIRT ROAD - MORNING - VISION 49AA
The Real Officer Massey (the unconscious man) speaks into his hand-held radio...
REAL MASSEY
Dispatch, this is 557... all clear.
Suspect is gone. Contact CSU to gather evidence. Over.
FOOTSTEPS from behind draw his attention. He turns...
Felps, in his prison jumpsuit, strikes him across the head with a pipe. The Real Massey drops. FLASH!
- 49AB FROM INSIDE THE TRUNK - PITCH BLACK 49AB
The lid swings open, flooding the compartment with light. The Real Massey's bound and tied body (in boxers) is dropped in with a sickening THUD; obscuring our view. FLASH!
- 49AC DIRT ROAD - MOMENT LATER 49AC
Felps, wearing Massey's unbuttoned police shirt, grimaces as he wraps gauze around his gunshot wound. The Real Massey's MOANS and MUFFLED PROTESTS draw him back to the open trunk...
REAL MASSEY'S POV
Felps leans over him, glaring down; conjuring a sadistic grin.
*He cocks back a clenched fist, unleashing a violent attack! **

(CONTINUED)

DEAD ZONE: "Independence Day" - ACT FOUR - 6/20/05 - GOLD 45A.*

49AC CONTINUED: 49AC

PAN OVER to REVEAL Observer Johnny standing over Felps' shoulder; watching. Cringing at the brutality. FLASH! *

49AD *INT. POLICE CRUISER - VISION* 49AD*

The rear passenger door flies open, dumping Massey into the back seat. *

He rights himself, pulling the door shut; yanking the gun from its holster, resting it on his leg in ready position. His breathing erratic, his skin pasty and pale; sweating profusely. Glancing down at his side, grimacing... *

CLOSE ON MASSEY'S MIDSECTION *

as he unbuttons the lower section of his shirt to reveal the blood soaked gauze; profuse bleeding. Substantial blood loss. *

RESUME ON MASSEY - CLOSE *

His eyes slip closed, then flutter open as he fights the impulse; hovering on the edge of consciousness. Finally succumbing as his eyes ease shut and he slumps over. WHOOSH! *

49B RESUME SCENE - ON JOHNNY 49B

reacting to the shocking ramifications of the vision.

50 EXT. ANOTHER SECTION OF HIGHWAY - SAME TIME 50

A steady stream of people file past Bruce, moving purposely. He bucks the current like a proverbial salmon. Trying futilely to get their attention...

BRUCE
Excuse me... Pardon me... Sir?
Lady?

Nobody stops.

BRUCE
You can't go yet... Please, just listen... It's dangerous...

Bruce burns with uncertainty; this is hopeless.

51 INT. POLICE CRUISER - THROUGH A REAR SIDE WINDOW 51

Johnny peers in.

(CONTINUED)

51

CONTINUED:

51

REVERSE

Massey is lying across the back seat of the cruiser; unconscious. His gun tightly in hand, folded across his chest. A pool of blood has seeped through the fabric of his uniform.

JOHNNY

reacts; Massey is Felps.

He tries the driver's door... unlocked. He slips in.

52 INT. POLICE CRUISER - CONTINUOUS

52

Johnny eases into the driver's seat. He casts a look back at Massey, then goes for the car keys. They're not there. He turns his attention to the radio, fiddling with the dials... more STATIC. Something O.S. draws his attention...

JOHNNY

What the...

He reaches under the dash...

CLOSER

the radio's wiring harness has been disconnected.

RESUME ON JOHNNY

He reconnects the wiring, then sits back as we see the barrel of a pistol press against the nape of his neck.

REVEAL MASSEY

glaring at him from behind.

MASSEY

I warned you.

53 EXT. RECREATIONAL VEHICLE - SAME TIME

53

Brian is behind the wheel. Bruce looks up through the window...

BRUCE

Go straight to the emergency room.
Don't stop for anything. And not
too fast.

BRIAN

Will do.

NIKKI

Thank you. For everything.

53 CONTINUED:

53

BRUCE

Good luck.

Bruce watches as the camper pulls away, the caravan of bikers trailing directly behind. The lead biker shoots Bruce a triumphant thumbs up as they pass...

54 INT. POLICE CRUISER - MOMENTS LATER

54

Johnny behind the wheel. Massey now riding shotgun, the pistol held low; trained on Johnny.

JOHNNY

Felps.

MASSEY

(sarcastic)

Wow, you really are psychic.

JOHNNY

The radio was never broken. You could've called for an ambulance at anytime.

MASSEY

Drawing police attention was not in my best interest.

JOHNNY

The real Massey is tied up in the trunk.

MASSEY

You should take your act on the road.

JOHNNY

Every law enforcement officer in the State is looking for you.

MASSEY

True. But now I have an insurance policy... a genuine clairvoyant. That's gotta' count for something.

Massey grimaces in pain, shifting uncomfortably. Holding his wounded midsection. Johnny takes note...

JOHNNY

You need a doctor.

Massey tightens his grip on the gun.

(CONTINUED)

54

CONTINUED:

54

MASSEY

I need you to start this car and
drive. Now!

Johnny starts the engine as we hear a cacophony of car
HORNS...

55

EXT. HIGHWAY - SAME TIME

55

Bruce stands beside the Murano. (The other lanes have
started to move.) The drivers trapped behind him lay on
their horns.

BRUCE

Come on, Johnny, where the hell
are you?

At that moment, the police cruiser slowly rolls past;
Johnny behind the wheel.

EYE CONTACT

Bruce stares in disbelief as he and Johnny make eye contact
as the police cruiser rolls past; *what the hell is going
on?* Then something else catches his attention, drawing a
stunned reaction...

BRUCE'S POV

Massey's drawn gun pointed at Johnny.

RESUME BRUCE

He looks around, then jumps in behind the wheel...the
keys are gone.

BRUCE

He took my keys.

Then he suddenly remembers something and jumps out of the
car and moves quickly to the front bumper. He reaches
his hand up under the bumper and retrieves a spare key
connected to a small magnet.

BRUCE

Looks like all those times I locked
myself outt'a my car are gonna
pay off.

He hesitates a half beat...

55A FLASHBACK 55A

Johnny and Bruce.

JOHNNY

Whatever you do... don't leave
without me.

55B RESUME BRUCE 55B

Making a heroic decision to tempt fate and try and save
his best friend, Bruce jumps in the car and starts the
engine.

BRUCE

He'd do it for you.

He throws the car in gear and takes off.

56 EXT. HIGHWAY - DAY - HIGH ABOVE 56

as the free flowing traffic picks up speed. We FIND the
police cruiser in the mix....

JOHNNY (O.S.)

Where are we going?

57 INT. POLICE CRUISER - CONTINUOUS 57

Massey scans the horizon; pure desperation.

MASSEY

Let me worry about that.

JOHNNY

This isn't gonna' end well. I know, I've seen it.

MASSEY

Just keep that foot on the gas.

Johnny's eyes scan the horizon. His expression falls...

57A JOHNNY'S POV - HIGHWAY SIGN 57A

It reads, BAYVILLE ROAD EXIT 1 Mile.

57B MEMORY FLASHBACK - BRUCE'S DEATH VISION 57B

Observer Johnny looks back and sees the highway sign that reads, BAYVILLE ROAD EXIT.

57C RESUME JOHNNY 57C

appealing to Massey with an impassioned urgency...

JOHNNY

There's going to be a bad accident.
Innocent people are going to die...
you can prevent it.

Massey lashes out, grabbing Johnny's arm; tight...

57D VISION 57D

MASSEY

(resolute)

I can't go back to prison.

Johnny stares back him; utter disdain. Then his eyes shift beyond Massey, registering alarm.

JOHNNY

Bruce, no.

Massey takes note, turning...

- 57D CONTINUED: 57D
- THROUGH THE PASSENGER WINDOW*
- Bruce races alongside in the Murano. Locked on them with a determined glare.*
- MASSEY
- reacts; angered.*
- MASSEY
- What the hell?*
- He jams the gun through his open window. Aiming at Bruce, he fires. BANG! BANG!*
- 58 NEW ANGLE - THE MURANO 58
- Bruce's window explodes in a hailstorm of projectile glass. One of the slugs catches him in the shoulder. He swerves hard, losing control of the car...*
- The Murano bucks wildly, spinning around to a jarring halt; across lanes. Blocking the road. Horns BLARE and tires SQUEAL with urgency, as fast approaching cars swerve past.*
- (NOTE: INCLUDE QUICK SHOTS OF FAMILIAR GRIDLOCK CARS TAKING EMERGENCY EVASIVE MANEUVERS; HANK, DENISE, ETC.)*
- 58A INT. MURANO - CONTINUOUS 58A
- Bruce is slumped behind the wheel, wounded; confused. The tremendous roar of a HORN calls his attention...*
- 58B BRUCE'S POV 58B
- A tractor trailer (or other large vehicle) barrels towards him, a violent tee-bone collision imminent. The massive truck grill seconds from impact... WHOOSH!*
- 59 OMITTED 59
AND AND
60 60
- 61 RESUME SCENE - INT. POLICE CRUISER - DAY 61
- Johnny snaps back to reality; the accident was a vision. Massey is still gripping Johnny's arm.*

(CONTINUED)

61 CONTINUED:

61

MASSEY

I can't go back to prison.

Johnny's eyes shift beyond Massey...

THROUGH THE PASSENGER WINDOW

Bruce races alongside in the Murano.

RESUME ON JOHNNY

a beat; the moment of truth.

JOHNNY

And I can't let this happen.

He reaches across his body, securing his seatbelt. Massey takes curious note, cocking the gun; jamming it at Johnny...

MASSEY

What are you doing?

A decisive beat.

JOHNNY

This!

Johnny slams hard on the brakes. The car jerks, thrusting the unbelted Massey into the dash; jarring the gun from his hand.

Bruce shoots past in the Murano, clearing the cruiser. Johnny yanks the wheel hard right...

62 EXT. POLICE CRUISER - CONTINUOUS

62

The car SCREECHES across three lanes, narrowly avoiding other traffic...

It smashes through a steel guardrail, careening over an embankment...

Bumping violently over uneven terrain. Soaring skyward into a violent barrel roll, finally SMASHING to a halt; upside down.

63 INT. POLICE CRUISER - CONTINUOUS

63

Johnny leans back into FRAME; scratched and bruised but without serious injury.

(CONTINUED)

63 CONTINUED: 63

Massey lays prostrate through the side window, bloodied and immobile.

64 EXT. POLICE CRUISER - CONTINUOUS 64

Johnny crawls through the driver side door and stumbles quickly out of the car, still dazed.

Bruce's car skids to a stop on the shoulder of the highway. He jumps out and runs down the steep drop-off to where Johnny is sitting on the ground.

64 CONTINUED:

64

BRUCE

You okay?

JOHNNY

I think so.

BRUCE

That was crazy. You could have been killed.

JOHNNY

Better me than everybody else.

They watch as cars seem to move past them in a slow, safe manner.

JOHNNY

(suddenly remembers)

Massey.

Johnny hurries around to the now-open trunk REVEALING...

INSIDE THE TRUNK

the tied and bound REAL OFFICER MASSEY looks up at Johnny as he removes the duct tape from his mouth...

JOHNNY

Hang on, help's coming.

REAL MASSEY

(strained)

Thank you.

Johnny can finally relax a little bit, as...

TIME DISSOLVE TO:

65 EXT. HIGHWAY - LATER

65

An army of POLICE and EMERGENCY PERSONNEL have now arrived on scene.

Bruce and Johnny watch as Felps is handcuffed to a gurney and loaded into an ambulance.

Bruce checks his watch...

BRUCE

Y'know, if we hurry, we can still make it for the fireworks.

(CONTINUED)

65 CONTINUED:

65

JOHNNY
Okay, but I'm driving.

BRUCE
Whatever you say.

Bruce tosses him the 'safety' key.

DISSOLVE TO:

66

A WALL CLOCK

66

It reads 11:45. We PAN DOWN to REVEAL a...

HOSPITAL WAITING ROOM - CONTINUOUS

Johnny, bandaged and cleaned up; writes something on a piece of paper. Bruce paces back and forth, surrounded by a few other familiar faces from the traffic jam.

The lead Biker enters, balancing a stack of coffee cups on a tray as he rounds the corner...

BIKER #1

Who needs a jolt of hot Java?

As the others reach in for a cup, something just behind them catches Bruce's eye...

BRUCE

Brian?

REVEAL BRIAN

Standing in the doorway, cloaked in surgical scrubs; his face looks emotionally spent.

NEW ANGLE

the concerned crowd awaits his first words.

BRUCE

Well? What is it?

BRIAN

(big smile)

Twins! A boy and a girl!

They ALL CHEER; relieved laughter, hearty hugs and handshakes for the new father. We LINGER in the celebration, as...

BRUCE (V.O.)

It's hard to believe such a lousy day could end so great.

67

EXT. HOSPITAL PARKING LOT - MOMENTS LATER

67

The CAMERA FINDS Johnny and Bruce walking away from the hospital.

JOHNNY

It was one for the books.
(MORE)

(CONTINUED)

67 CONTINUED:

67

JOHNNY (CONT'D)
(remembering)
Oh, that reminds me, I have
something for you.

Johnny hands him a folded sheet of paper.

BRUCE
What's this?

JOHNNY
It's a list. My deepest, darkest
secrets. Stuff I'd only want my
very best friend to know. It
might make things even between
us.

They STOP at the end of the sidewalk leading to the parking
lot. Bruce seems deeply touched by the gesture.

BRUCE
John, you don't owe me anything,
not after what happened today.

JOHNNY
Does that mean you aren't going
to read it?

BRUCE
(amused)
Not read it? Are you crazy? I'm
gonna memorize it!

Bruce, having fun, starts off towards the car. Johnny
quickly FOLLOWS.

JOHNNY
Bruce?

BRUCE
(screwing with him)
Maybe I'll put it to music!

JOHNNY
Alright, give it back.

BRUCE
The Ballad of Johnny Smith!

JOHNNY
I'm serious, hand it over.

BRUCE
Could go platinum!

(CONTINUED)

67 CONTINUED: (2)

67

JOHNNY
Alright, have your fun.

As they reach the car, Johnny pulls out the keys.

JOHNNY
Hey, I have another good idea.

BRUCE
(still laughing)
Yeah, what's that?

JOHNNY
Why don't you drive?

The smile suddenly falls away from Bruce's face.

BRUCE
(not so amused)
That's not funny.

Now it's Johnny's turn to rub it in. Bruce walks around to the passenger side.

JOHNNY
It's a little funny.

BRUCE
It's demented, that's what it is.
Twisted!

They both get in the car.

DEAD ZONE: "Independence Day" - ACT FOUR - 6/6/05 - PINK 54.

67A OMITTED 67A

67B EXT. MURANO - HIGH AND WIDE - CONTINUOUS 67B

The car starts and backs out of its parking spot.

JOHNNY (V.O.)
Okay, then how about we just go
home and pretend this day never
happened?

BRUCE (V.O.)
That works for me.

A BEAT, then...

JOHNNY (V.O.)
You're sure you don't want to
drive?

BRUCE (V.O.)
Turn on the damn radio!

JOHNNY (V.O.)
Have it your way.

We HEAR the car radio turned ON, as the car drives away...

DISC JOCKEY (O.S.)
Well, rock 'n' rollers, it's time
for this fat cat to catch some
z's. I'm Jammin' Jack wishing
you and yours health and happiness.
And remember, *'the love to take,
is equal to the love you make.'*

FADE TO BLACK.

DISC JOCKEY (O.S.)
These are the Beatles...

END CREDITS

THE END