

Production Company:
Dead Zone Production Corp.

THE DEAD ZONE

"LOTTO FEVER"

Production #17-4017

Written by

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Directed by

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THE DEAD ZONE

"LOTTO FEVER"

CAST

JOHNNY SMITH	BOYD LUMELY (pronounced LOOM-lee) *
WALT BANNERMAN	MARSHA LUMELY *
SARAH BANNERMAN	BOB WESTERFIELD
J.J. BANNERMAN	YOUNG HOTTY
DEPUTY ROSCOE	EMILY LUMELY (AGE 10 TO 11) *
	GOON 1/LENNY
	GOON 2/TEDDY
	LLOYD LUMELY *
	DEALER
	COWBOY
	HARVARD GUY/HIT MAN
	BOUNCER
	PHONE OPERATOR VOICE (1 LINE) *
	FEMALE COMPUTER VOICE (1 LINE) *
<u>NON-SPEAKING</u>	CAR SALESMAN (1 LINE)

GAS `N GO STATION ATTENDANT

TOW TRUCK DRIVER

CONVENIENCE STORE CASHIER & ARCADE GAME KIDS *

CAB DRIVER

COUNTRY CLUB MEMBERS & WAIT STAFF

ASIAN WOMAN, WAITRESS, VEGAS WANNABE, MATH WIZARD & MOBSTERS

BACK ROOM MONITORING MEN

THE DEAD ZONE

"LOTTO FEVER"

SETS

INTERIORS

SMITH HOUSE
 FOYER/FRONT DOOR *

BANNERMAN HOUSE
 KITCHEN

BOYD'S MANSION

POST OFFICE LOCKER ROOM

CLEAVES MILLS COUNTRY CLUB
 CIGAR ROOM

WESTERFIELD'S PRIVATE OFFICE

TRACT HOME
 KITCHEN

CHURCH
 CHAPEL *

SHERIFF'S STATION

BACK/POKER ROOM
 HALLWAY
 ADJACENT MONITOR ROOM

EXTERIORS

ROADS

GAS 'N' GO
 PUMP
 RESTROOMS

CAR DEALERSHIP

CLEAVES MILLS COUNTRY CLUB

UNKNOWN LOCATION

WESTERFIELD'S FRONT LAWN

TRACT HOME

CHURCH
 PARKING LOT

ALLEY

PARK

VEHICLES

BOYD'S HUMMER

TOW TRUCK (FLAT BED)

WALT'S CRUISER

GYPSY CAB

MARSHA'S VOLVO *

DARK SEDAN

THE DEAD ZONE

"LOTTO FEVER"

TEASER

FADE IN:

1 INT. JOHNNY'S HOUSE - FRONT DOOR - LATE AFTERNOON 1 *

Johnny ENTERS lugging a suitcase and a carry-on bag. He's not halfway in the door when the PHONE RINGS. He drops his bags, grabs it.

JOHNNY

Hello.

2 INTERCUT - INT. BANNERMAN HOUSE - CONTINUOUS 2

It's Sarah.

SARAH

You're home.

JOHNNY

Just walked in.

SARAH

How was Boston?

JOHNNY

Great, although I can't say the same about my flight back. You'd think a guy with psychic vision would know better than to sit between a screaming baby and a man with chronic air-sickness.

SARAH

I guess you're human after all. Listen, Walt was going to fire up the grill and rent a few movies. Interested?

JOHNNY

I'm beat. All I want is a hot shower and a soft pillow. Rain check? -- Thanks.

He hangs up, as the DOORBELL RINGS.

JOHNNY

Mister popularity.

2A FOYER

2A

Johnny OPENS the door, as we SEE a nervous-looking man, BOYD LUMELY. In his mid to late 30's, he's slightly twitchy. *

JOHNNY

Can I help you? *

He pulls a large handgun and jams it into Johnny's face.

BOYD

Back in the house. NOW! *

Johnny backs up. Boyd steps in and CLOSES the door.

BOYD

Anybody else here?

JOHNNY

No. Look, whatever you want, take it. I don't keep much cash in the house, but... You can have my watch.

BOYD

Why would I want your watch? *

(beat)

You don't remember me, do ya? *

JOHNNY

Should I?

Keeping the gun aimed, Boyd reaches out and TOUCHES Johnny. WHOOSH! *

3 VISION - INT. CONVENIENCE STORE - DAY - A YEAR AGO 3 *

Johnny's on a PAYPHONE in a small CONVENIENCE STORE - the usual aisles of junk food, kids playing arcade games and, over by the cashier, a sign reading "LOTTO: NOW \$1,000,000!"

The door chimes as BOYD bops in, clad in a POST OFFICE UNIFORM. He's not as twitchy, certainly not as desperate.

BOYD

*How's it hangin', my old friend? **

The OWNER, an older Asian man, just stares at him.

BOYD

*Y'know what you need? Y'need one'a those fancy espresso machines. Y'know espresso? Steamed milk? Tiny little cups? **

(CONTINUED)

3 CONTINUED:

3

The old man looks at him like he's from Mars.

BOYD

*Still can't speak American. That's
okay, there's plenty'a room for
every...*

*

*(as he TURNS, he SPOTS
Johnny)*

What have we got here?

*He takes particular notice of the Lotto jackpot, then back
at Johnny. He's got something on his mind.*

BOYD

(without looking back)

Take her easy.

*

As he drops the mail on the counter and heads off.

JOHNNY

(on the phone)

Thank you, operator.

*Boyd steps up in front of Johnny with a curious smile. Johnny
smiles politely and goes back to his business.*

BOYD

You're that Psychic guy.

JOHNNY

Sorry?

BOYD

Tommy Smith!

JOHNNY

Johnny.

BOYD

*Right. I never forget a face. That's
my gift.*

*

*

*

BOYD

(offering his hand)

I'm Boyd. Boyd Lumely.

*

*With one hand on the phone and the other holding the book,
Johnny just nods and smiles...*

JOHNNY

Nice to meet you.

(on the phone)

No, not you, operator.

*

*

(CONTINUED)

3 CONTINUED: (2)

3

Johnny turns back into the booth, as Boyd glances back at the Lottery sign. You can see the wheels turning.

BOYD

(leans in close)

Say, John, whadd'ya think about helpin' a brother out?

*
*

JOHNNY

Excuse me?

BOYD

You know, shoot me a peek into the future. A glimpse of the great unknown.

*
*

(off Johnny's look)

Give me the Lotto numbers. I don't know about you, but I sure as hell could use a million bucks.

*

Johnny smiles, then realizes he's serious.

*

JOHNNY

You're serious? I'm sorry, but my "gift" doesn't work that way.

*
*

BOYD

No kiddin'?

JOHNNY

(on the phone)

Yes, operator. Uh-huh. Thank you.

Johnny quickly jots down some numbers and hangs up.

BOYD

(growing agitation)

Seems like your "gift" worked well enough to get your name on TV or in some fancy magazine. But I guess I'm just a nobody, right? A crummy civil servant. Something a big shot like you might scrape off his shoe.

*
*
*

JOHNNY

That's not...

BOYD

(on a roll)

I know your type. I been gettin' my teeth kicked in by guys like you my whole life.

*

Johnny edges past Boyd, forgetting about his phone number.

(CONTINUED)

3 CONTINUED: (3)

3

JOHNNY

I really have to go. Good luck.

*

Johnny quickly heads for the door.

*

BOYD

(shouting at him)

Aaaw c'mon, John! Spare some of that mo-jo juice for the little people! Even us losers deserve a break once in a while!

Johnny glances back one last time, then he's gone.

BOYD

Jerk.

*

Boyd sucks his teeth, then notices something. He grabs the book, as we SEE A SERIES OF NUMBERS Johnny scribbled down. He looks at the Lotto sign again. Then fishes into his pocket, finding a couple wrinkled DOLLAR BILLS.

BOYD

What the hell?

As he heads to the counter to play Johnny's numbers...

4 RESUME: INT. JOHNNY'S HOUSE - LATE AFTERNOON

4

Johnny snaps out, in disbelief.

BOYD

Everything 20-20 now?

JOHNNY

Those numbers weren't for the Lotto. It was the phone number for a Thai restaurant. I wanted some take-out, that's all.

*

*

BOYD

The point is, I played and I won - a million dollars!

*

*

Johnny looks at the gun,

*

JOHNNY

Why do I get the feeling you're not here to thank me?

BOYD

I'll thank you alright. I'll thank you after you get back everything I lost. After you get me back my life.

(CONTINUED)

4

CONTINUED:

4

Off this tense moment,

FADE OUT.

END TEASER

ACT ONE

FADE IN:

5 EXT. ROAD - LATE AFTERNOON 5
A tricked-out HUMMER zips down this daytime road. *

BOYD (V.O.)
Sweet wheels, huh?

6 INT. HUMMER - CONTINUOUS 6 *
Johnny is driving. Boyd beside him with the gun.

BOYD
This baby's got digital-response
shock absorbers, top-a-the-line stereo
with real-time GPS. And get this.
She speaks Italian!

JOHNNY
You speak Italian?

BOYD
(beat)
Not the point, John. The point is
it's the best car money can buy.
Top shelf all the way. *

We now realize that Johnny has his cellphone in his left
hand down beside the seat, as he dials without looking.

JOHNNY
Look, you have to believe me, I didn't
pick those winning numbers. And I
won't be able to do it again. *

BOYD
I don't expect you to.

JOHNNY
You don't?

BOYD
You know how many questions there'd
be if the same guy was to win the
jackpot twice? I got a better idea.

JOHNNY
To make another million dollars?

BOYD
Two-hundred thousand.

(CONTINUED)

6 CONTINUED:

6

JOHNNY

Two-hundred?

BOYD

Actually, it's closer to two-fifty
if you add the juice. *

(off Johnny's look)

After I blew the Lotto money, I had
to keep the ship afloat. So I went
out on the street. *

JOHNNY

You borrowed money from a loan shark.

BOYD

Not a shark, the great white monster
himself. *

JOHNNY

Who?

BOYD

Name's aren't important. Time is.
And he's given me until midnight
tonight to come up with the balance
or he's gonna disconnect my head
from my spinal cord. All we need is
a quick \$25 grand to get the ball
rollin'.

JOHNNY

And how do you plan to get it?

BOYD

In time, John, everything in time.

Johnny hits SEND, as we HEAR the familiar 3-TONES and...

OPERATOR'S VOICE

I'm sorry. But you must first dial
ONE...

Boyd lifts the gun.

BOYD

(agitated)

Alright, gimme the phone! GIVE IT! *

Johnny hands him the phone, which Boyd tosses out the window.

BOYD

I want you to listen to me. *

(matter-of-fact)

I have nothin' to lose by blowin'
your head off. Understand? *

(CONTINUED)

6 CONTINUED: (2)

6

JOHNNY

Yeah.

A sexy FEMALE VOICE comes through the speakers.

FEMALE COMPUTER VOICE

Avvertimento. Il livello di vostra benzina e' basso.

*

BOYD

What the hell?

JOHNNY

We're out'a gas.

BOYD

You speak Italian?

*

*

Johnny gestures to the fuel gauge, which reads near EMPTY. Boyd bites his lip, then glances up...

*

POV - SELF-SERVE GAS STATION - LATE AFTERNOON

A seemingly empty station.

*

BOYD (O.S.)

Pull in up here. And nothin' crazy.

*

7 EXT. GAS N' GO PUMP - MOMENTS LATER

7

Johnny and Boyd get out of the Hummer. There's nobody around except the STATION ATTENDANT inside his glass cubicle. Johnny checks the gas cap, but it's locked.

JOHNNY

Keys?

*

Boyd takes the keys and tosses them. As Johnny sorts through them, WHOOSH...

*

8 VISION - INT. BOYD'S MANSION - LIVING ROOM - DAY - A YEAR AGO

8*

Vision Johnny watches as Boyd uses the SAME KEY to unlock the door to the MANSION he's bought for wife MARSHA (30) and daughter EMILY (10). They step into the large FOYER.

*

BOYD

Well? Did I lie? Or is it everything we ever dreamed about?

MARSHA

*(not very happy)
It's so... big.*

*

(CONTINUED)

8 CONTINUED: 8

BOYD

And it's all for you and Em. *

He kisses her, but she doesn't seem completely sold.

9 RESUME - EXT. GAS STATION - LATE AFTERNOON 9

Johnny snaps out. Are there more glimpses of this crazy on this key-ring? Boyd is busy buffing out a fender scratch.

Johnny TOUCHES ANOTHER KEY, as... WHOOSH!

10 VISION - EXT. CAR DEALERSHIP - DAY - A YEAR AGO 10

Now Boyd is buying the Hummer. He wears a slightly gaudy looking three-piece suit. Vision Johnny OBSERVES... *

SALESMAN

*If you put down another ten thousand
I can cut those monthly payments for
you.* *

BOYD

*Do I look like the kind'a man that
can't pay his debts?
(pulls a wad of cash)
You wouldn't have change for a
thousand, would ya?* *

11 RESUME - JOHNNY 11

As he touches ANOTHER KEY, WHOOSH!

12 VISION - INT. POST OFFICE - DAY - A YEAR AGO 12

Boyd is OPENING HIS LOCKER AT WORK. Vision Johnny and a few of his co-workers watch, as he takes everything out, dumps it on the floor, squirts lighter fluid over it and LIGHTS IT ON FIRE. *

BOYD

*They can take their crummy pension
plan and their lousy medical benefits
and shove'm where the sun don't shine.
I quit!* *

He seems very full of himself... *

13 RESUME - EXT. GAS STATION - LATE AFTERNOON 13

Johnny snaps out again and touches one last KEY...

14 VISION - INT. BOYD'S MANSION - NIGHT - TWO MONTHS AGO 14

Vision Johnny watches as Boyd sneaks in through a side door. *
Marsha is waiting for him. He's obviously drunk. *

MARSHA
Where have you been?

BOYD
Out.

MARSHA
At 3 o'clock in the morning?

BOYD
I was with friends.

MARSHA
You mean, the leeches. The man from *
the bank called again about the *
mortgage payments. I told you we *
shouldn't have borrowed so much. *

BOYD *
It's nothing. I'll take care of it *
tomorrow... *

He STUMBLES, then FALLS.

MARSHA
You're drunk. You're always drunk.

15 RESUME - EXT. GAS STATION - DAY 15*

Johnny flashes out as he looks over at Boyd, who now has his *
wallet out, staring at a WORN SNAPSHOT. He suddenly looks *
less like a crazed kidnapper and more like a simple man *
overwhelmed.

JOHNNY *
Your family? *

BOYD *
Yeah. *

JOHNNY
How do they feel about all this?

Boyd's melancholy mood shifts back into kidnap mode. *

BOYD
(edgy)
Never mind how they feel. *
(MORE)

(CONTINUED)

15 CONTINUED:

15

BOYD (CONT'D) *
You don't worry about how they feel. *
(beat)
I want you to take your clothes off.

JOHNNY *
(taken aback) *
Do what? *

BOYD *
You heard me. *

JOHNNY *
Listen, you can point that gun at me *
all you want, but there's a few things
I'm prepared to die for.

BOYD
What?
(suddenly realizes)
That's not what I meant! Who do you
think I am?!

Boyd opens the back door of the Hummer and pulls out TWO
CLOTHING BAGS. He hands one of them to Johnny.

BOYD
We can change in the bathroom.

JOHNNY
We?

16 EXT. GAS STATION - A FEW MINUTES LATER

16

They both step out of the bathroom, now dressed in TUXEDOS.
Johnny wears classic black, Boyd is dressed in white.

BOYD *
Sorry you got stuck with standard *
black, but they only had one white- *
on-white left in the store.

JOHNNY *
I'll try to get over it. *

BOYD *
We need to meet a guy over at the *
country club. *

Johnny notices something in the distance.

JOHNNY *
I hope you don't mind walking? *

BOYD *
Walking? *

(CONTINUED)

16 CONTINUED:

16

Boyd TURNS to SEE...

POV - TOW TRUCK

As the DRIVER drives away with the Hummer hooked on.

RESUME JOHNNY AND BOYD

Boyd freaks out and sprints across the lot.

BOYD

Aw, geez! Hey! What are you doin'?!
That's my car!

*

Boyd helplessly watches as the truck drives away up the street
with his Hummer.

*

*

BOYD

WHY ME?! I mean, can this day get
any worse?

*

*

Boyd TURNS and notices...

POV - POLICE CAR

As it swings into the far side of the station heading their
way.

*

*

BOYD

(to himself)

I had to open my big mouth.
(hurries back to Johnny)
Alright, you play it straight or
somebody gets hurt. Got it?

*

*

*

*

Boyd reminds him by opening his jacket and showing him the
gun tucked in his waist band. As the car pulls up we SEE
it's Walt.

*

*

WALT

John?

JOHNNY

Walt. This is a surprise.

WALT

Back at ya. Sarah said you just got
back from Boston.

JOHNNY

That's right.

*

WALT

She said you were gonna take a shower
and crash.

*

*

*

(CONTINUED)

16 CONTINUED: (2)

16

JOHNNY *
That was the plan. *

WALT *
What's with the monkey suit? *

BOYD *
(friendly smile)
I'm afraid it's my fault, officer. *

WALT *
Who are you? *

Boyd hesitates slightly as he looks at Johnny, *

JOHNNY *
(quickly covering)
This is an old friend from... high *
school. Boyd Lumely. Walt Bannerman. *

Boyd shoots Johnny a look of disbelief, as he shakes hands
with Walt.

BOYD *
Sheriff. *

WALT *
High school, huh? You must know my *
wife then. Sarah Bannerman. *

BOYD
Sarah Bannerman?

WALT
It used to be Bracknell.

BOYD *
Oh, Sarah Bracknell! Sure. Great *
gal. Quite a looker, as I recall. *

Johnny can only bite his cheek and hope this ends soon. *

WALT
Where you guys headed?

BOYD *
Charity event. Up at the country *
club. *

JOHNNY *
Slipped my mind. *

Walt glances around the empty lot.

(CONTINUED)

WALT

Where's your car?

Johnny and Boyd exchange a quick look, then...

BOYD

Uh, we had engine trouble. Tow truck
just hauled the damn thing away.
Isn't that right, John?

JOHNNY

Yeah, a tow truck.

WALT

I was just on my way to the video
store. I can give you a lift.

BOYD

No! We appreciate the offer, but we
already called somebody. He should
be here any second.

WALT

Well, if you're sure. You fellas
stay out'a trouble.

BOYD

We will.

Walt gives them one last curious look, then DRIVES OFF.
Boyd's smile vanishes as soon as the patrol car is out of
sight.

BOYD

What the hell was that?! You told
him my name.

JOHNNY

I was just trying to make
conversation. If there's a rule
book to all this, I'd be happy to
read it.

BOYD

You better pray that cop doesn't
come back.

JOHNNY

(beat)

How are we going to get out of here?

Just then, a GYPSY CAB pulls into the station. The DRIVER
hops out and heads into the bathroom, a large NEWSPAPER tucked
under his arm. Boyd looks at Johnny and GRINS...

17 EXT. GYPSY CAB - DAY 17*
Cruising along. *

JOHNNY (V.O.) *
Guess it shouldn't surprise me you
know how to hot-wire a car.

17A INT. GYPSY CAB - DAY 17A*
Johnny at the wheel. Boyd sitting beside him. *

BOYD *
Old trick from the P.O. Everybody's
always losin' their truck keys.
Hell, if it weren't for the wire,
nobody'd ever get their mail.

JOHNNY *
Your wife and daughter must be very
proud of you.

Boyd reacts, as Johnny sees an opening. *

JOHNNY *
That's what all this is about, isn't
it?

BOYD *
You wouldn't understand.

JOHNNY *
Try me.

BOYD *
(beat) *
After I hit the jackpot, I kind'a
lost control. Bad investments.
Gamblin'. Too many bills. Next
thing I know I'm sleepin' in the
back seat of my car. What used to
be my car. *
(bitter laugh) *
Guess I wasn't so sexy with empty
pockets, cause I come home one day
and they're gone. *

JOHNNY *
Did you try to talk to her? *

BOYD *
Sure, I tried. But she wasn't... *

(MORE) *

(CONTINUED)

17A CONTINUED:

17A

BOYD (CONT'D)
(stops, quickly puts
up the wall) *
Look, all you need to worry about is *
how you're gonna get me 25,000 *
dollars. That's it. Just drive. *

18 INT. BANNERMAN HOME - KITCHEN - LATE AFTERNOON 18

Sarah and J.J. are in the kitchen as Walt returns.

J.J.
Did they have it?

WALT
Last copy.

J.J. takes the DVD and runs off.

SARAH
What else did you get?

He pulls out another box (we don't need to see the cover). *

SARAH *
A western? *

WALT *
What's wrong with westerns? *

SARAH *
I don't know. I thought you might *
get something we could watch together. *
A romantic comedy. Boy meets girl. *

WALT *
This story has a boy and a girl. *
It's just that the boy carries a six- *
shooter and guns down half of Arizona *
before he finds her. *

SARAH *
Gee, that sounds heartwarming. *

WALT *
Oh, I ran into Johnny while I was *
out. *

SARAH *
At the video store? *

WALT *
Gas station. And get this, he was *
wearing a tuxedo. *

(CONTINUED)

18 CONTINUED:

18

SARAH

What?

WALT

Apparently, he forgot about some charity event he was supposed to go to. He was with an old friend from high school. Some guy named Lumely. Boyd Lumely. Said he knew you. Said he remembered you as 'quite a looker.'

*

He grabs a cookie and walks away.

SARAH

Lumely? Doesn't ring a bell.

She grabs the burgers and follows.

19 OMITTED

19*

20 INT. CIGAR ROOM - LATE AFTERNOON

20*

Boyd and Johnny study the crowd of MEN IN TUXEDOS and WOMEN IN COCKTAIL DRESSES. A sign on the wall reads, CHARITY AUCTION - MEMBERS ONLY.

*

*

*

BOYD

Marsha and Emily used to love this place.

*

*

*

Boyd snags a couple GLASSES OF CHAMPAGNE off a passing tray.

BOYD

You know how much it cost to be a member here?

JOHNNY

How much?

*

BOYD

Put it this way, if you have t'ask, you ain't gettin' in.

*

(makes a toast)

*

Here's to the future. May you be alive to see me prosper!

He clinks glasses with Johnny's, as WHOOSH!

20A VISION - EXT. ND LOCATION - NIGHT

20A

Boyd is on his knees in the grass, his hands behind his head as a GUN WITH A SILENCER eases into FRAME and FIRES!

21 RESUME - INT. COUNTRY CLUB - NIGHT

21

Johnny snaps out of this disturbing and unexpected Vision.

JOHNNY

Boyd, it's not too late to do the
right thing. I mean, this thing
might turn out very bad...

*

BOYD

(cutting him off)
There he is!

JOHNNY

Who?

BOYD

(points)
Him!

Boyd gestures across the room to a rather large looking man
with silver hair.

BOYD

He holds the key.

JOHNNY

What key?

BOYD

Exactly! Move.

*

Boyd shoves Johnny forward,

ANOTHER ANGLE

As Boyd and Johnny step up to BOB WESTERFIELD. He searches
through the case for a perfect cigar, as Boyd slaps him on
the back.

BOYD

How's it hangin', Bobby boy?!

Westerfield TURNS, regarding Boyd like an annoying bug.

WESTERFIELD

Lumely. I heard your membership had
been revoked.

*

BOYD

Suspended. And currently under
appeal, thank you very much.

(awkward beat)

John, I'd like you to meet Maine's
wealthiest CPA, Robert Westerfield.

(CONTINUED)

21 CONTINUED:

21

WESTERFIELD

Hello.

JOHNNY

Nice to meet you.

Johnny hesitates, then shakes hands with Westerfield, WHOOSH! *

22 VISION - INT. WESTERFIELD'S PRIVATE OFFICE - NIGHT - ONE MONTH AGO 22

A party at Westerfield's home. Vision Johnny sees Boyd standing alone, looking through stuff on top of the desk.

Suddenly, Boyd HEARS someone coming, and ducks back behind the curtains.

Westerfield and a woman (22) bang in, drunk and laughing. Boyd sneaks a peek as Westerfield tries to put the make on the YOUNG HOTTY.

YOUNG HOTTY

Nobody keeps that kind'a money in their house.

WESTERFIELD

I do.

YOUNG HOTTY

Show me.

WESTERFIELD

Okay, but you can never tell anyone... not even your priest.

YOUNG HOTTY

I don't go to church.

WESTERFIELD

*You don't say!
(they laugh)*

Westerfield takes a KEY out of a secret hiding spot. Boyd cranes, trying to see where the key came from. He can't... but Johnny does. Westerfield OPENS THE SAFE. The Woman oohs sexily. Boyd's eyes widen with envy.

Off the stacks of ILLEGALLY-SKIMMED CASH inside...

WESTERFIELD

How's that for creative bookkeeping?

23 RESUME - INT. COUNTRY CLUB - NIGHT

23

Johnny snaps out. Boyd can tell he's seen something.

WESTERFIELD

If you'll excuse me, I see a client.

BOYD

Westerfield.

WESTERFIELD

Lumely.

They sneer at each other as he walks away,

BOYD

Greedy bastard.

(to Johnny)

Well?

JOHNNY

What?

BOYD

I saw that look on your face.

JOHNNY

If you think I'm stealing that guy's money, you're crazier than you look.

BOYD

That guy happens to be a crook!
And, I look crazy for a very good reason.

Boyd puts his hand on the gun.

JOHNNY

Why don't I just tell you where he keeps the key, and you can go get the money yourself.

BOYD

And find an army of cop's waitin' for me? No thanks. Besides, I'm beginnin' to enjoy your company, John.

As he puts his hand on Johnny's shoulder, WHOOSH!

24 VISION - EXT. ND LOCATION - NIGHT

24

Johnny gets another vision of BOYD on his knees. Oddly, this time we can hear a PIANO being played nearby.

(CONTINUED)

24 CONTINUED: 24

*It's a heavenly sound... but the vision is pure hell as a
HAND WITH A GUN enters frame, and FIRES!*

25 RESUME - INT. COUNTRY CLUB - NIGHT 25

Johnny snaps out.

BOYD

Let's go! I got a schedule to keep.

As Boyd ushers Johnny away, we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

26 OMITTED 26

27 INT. GYPSY CAB - NIGHT 27

The ALARM SOUNDS. Suddenly, we SEE Johnny and Boyd jump into the Cab. Boyd has the gun in one hand, and a canvas bag in the other.

BOYD
Y'call yourself a psychic!?

JOHNNY
I wasn't the one that tripped the alarm!

BOYD
You could'a warned me!
(gun in hand)
Come on, let's get out of here!

27A JOHNNY 27A*

Starts the cab, throws it in gear and TEARS AWAY from the curb. *

JOHNNY
I can't believe it. I just committed armed burglary.

Boyd digs through the bag.

BOYD
Relax. Besides, I was the one with the gun. Holy Mother of Mercy! There must be close to thirty G's here!

JOHNNY
Congratulations. Now you can just drop me off at my house.

BOYD
Nobody's goin' anywhere. This is just seed money.

JOHNNY
'Seed money'?

BOYD
I told you how much I owe. What good's a lousy 30 grand? It's time for Phase Two.

(CONTINUED)

27A CONTINUED:

27A

JOHNNY

I'm afraid to ask.

BOYD

First, we need to get back into our regular clothes. Then, I have a little errand to run.

Johnny fumes, *but what can he do?*

28 OMITTED

28

29 EXT. FRONT OF TRACT HOUSE - NIGHT

29

A TRACT HOUSE in a run-down neighborhood. Three bedrooms, peeling paint... but the flowerpots have been planted with care.

It's dark, as Johnny and Boyd stumble around outside a large front window.

JOHNNY

This is great, now they can add peeping Tom to my rap sheet.

BOYD

Just move.

JOHNNY

This is pathetic. A grown man sneaking around in the dark.

BOYD

Yeah, yeah, whatever. Wait.

Boyd peers in through the front window...

POV - EMILY (11)

As she practices on an old, second-hand piano.

BOYD

There's my sweetie.

(scowls)

Geez, I hate to see her have to play that crummy old piano. At the big house, she had a brand new baby grand. The sound would rip your heart out.

Just then, HEADLIGHTS wash over them. They turn to see a late-model VOLVO pulling into the driveway. They're literally * caught in the act.

(CONTINUED)

29 CONTINUED:

29

BOYD

Oh, geez.
(aside)
Alright, just let me do all the
talkin'.

JOHNNY

Like I have a choice.

Boyd's Wife, MARSHA, gets out.

MARSHA

Boyd? Is that you?

BOYD

(trying to act normal)
Hey. What's goin' on?

MARSHA

What are you doin' sneakin' around
in the dark?

JOHNNY

That's what I said.

MARSHA

Who the hell are you?

BOYD

Never mind. We were just leavin'.
(to Johnny)
Move!

They start for the cab.

MARSHA

You don't want to see Emily?

Boyd STOPS in his tracks, as we see real emotion in his eyes.

30 INT. TRACT HOUSE - KITCHEN - NIGHT

30

The interior is like the exterior, a bit run-down but
maintained with care. Johnny sits at the breakfast table,
Boyd next to him. Emily is showing him some school work.

EMILY

This is my last report card.

BOYD

Aw, Em, this is great. You take
after your mother, because I sure
never got grades like this.

(CONTINUED)

30 CONTINUED:

30

Marsha is putting away groceries.

MARSHA

That's not true.

JOHNNY

Really?

Boyd shoots him a look.

MARSHA

After the baby was born. Boyd had this idea that he wanted to get into radio. Said he wanted to be the next Howard Stern, God forbid.

JOHNNY

(looks over at Boyd)

Is that right?

MARSHA

He enrolled in night classes at the Community College. Three full semesters. All A's and B's.

JOHNNY

How come you didn't finish?

BOYD

I don't remember.

MARSHA

I'll tell ya why. Same reason he never finished anything, he lost interest.

BOYD

That's not true.

(beat)

I just changed my mind, that's all. It's a free country, isn't it?

It's obvious she's hit a nerve.

MARSHA

(to Johnny)

So how do you two know each other?

JOHNNY

Actually, we...

BOYD

John's a business associate.

(CONTINUED)

MARSHA

Business?
(amused)
That's a good one.

BOYD

For your information, we're workin'
on a very big deal, as we speak.

EMILY

Are you comin' to my recital tonight?
It's a special midnight show at the
park.

BOYD

Actually, sweetheart, I can't.

Marsha sets her dish towel down and cuts him a look.

BOYD

Daddy has something very important
he has to take care of.

MARSHA

For cryin' out loud. It's at
midnight.
(beat)
Emily, go get some rest. Grandpa's
pickin' us up later.

EMILY

Okay. Bye, Daddy.

She starts off.

BOYD

Don't I get a hug?

She comes back and hugs him.

BOYD

Good-bye baby. I love you so much.
You remember that, alright? You
remember how much your daddy loved
you.

He holds her tight. Johnny has a sense that there's something
strange about the moment. Something very... final.

MARSHA

Go on now. I'll be there in a minute.

After Emily leaves, Marsha just stares at Boyd. It's obvious
these two have a lot to talk about and Johnny's in the way.

(CONTINUED)

JOHNNY
(getting up)
I'll just wait outside.

BOYD
(hard)
Sit!

JOHNNY
(sits back down)
Or I could stay here.

Boyd notices a pile of loose coins on the counter.

BOYD
What's with all the silver?

MARSHA
Tips.

BOYD
Tips? Don't tell me you went back
to the Waffle Shack?

MARSHA
I have bills to pay.

BOYD
I sent you money.

MARSHA
I like to work!

BOYD
No wife of a millionaire should be
slingin' pancakes!

MARSHA
You're not a millionaire! You're a
mailman with a mental condition!

Boyd swallows his anger, then...

BOYD
You're gonna change your tune after
tonight.
(to Johnny)
Let's go.

Johnny gets up. They start out, as Boyd hesitates...

30 CONTINUED: (4)

30

BOYD

(softer, reflective)

I'll never forget the first time I saw you. You were ridin' the roller coaster with Shin Shimosawa. Remember?

MARSHA

I remember.

BOYD

You were the most beautiful girl I ever saw. Still are.

(kisses her cheek)

Take care of our little girl.

Johnny and Boyd walks out, as the SHOT HOLDS on Marsha's face. Something isn't right with this.

31 EXT. VOLVO - NIGHT

31*

Tearing away from the house.

JOHNNY (O.S.)

I just don't see why you couldn't have asked her to borrow the car, that's all?

32 INT. VOLVO - NIGHT

32*

Johnny is now behind the wheel of their new ride. Boyd, with the gun, rides shotgun.

JOHNNY

I don't see why we had to steal it?

BOYD

You saw the look in that woman's eyes. She wouldn't spit on me if I was on fire. Besides, the cops'll be lookin' for the cab by now.

JOHNNY

(beat)

You have a nice family. A little high strung, but... nice.

As Boyd considers the comment, then...

BOYD

LOOK OUT!

A dark sedan pulls out in front of them. He locks up the brakes as the SCREECH TO THE STOP!

(CONTINUED)

32 CONTINUED: 32

ANOTHER ANGLE - TWO MEN

TWO BIG GUYS wielding baseball bats get out of the sedan and approach the Civic.

33 INT. VOLVO - CONTINUOUS 33*

Johnny tries to restart the Volvo, but can't. *

BOYD
Start the car!

JOHNNY
I'm trying!

BOYD
Oh, boy.

Johnny continues to crank the starter, as the MEN approach.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

34 INT. VOLVO - NIGHT

34*

RESUME SCENE. Johnny still trying to START the car, as the MEN stand on either side of the Volvo. *

GOON 1/LENNY
Outta the car, Lumely! *

GOON 2/TEDDY
Get out or we'll drag y'out!

GOON 1/LENNY
Have it your way!

Suddenly they start SMASHING the hood of the car. Boyd screaming at Johnny.

BOYD
Quit screwin' around!

JOHNNY
The engine won't start! I think
it's flooded!

Johnny grinds the engine, as Boyd seems to have a curious look of frustration on his face. Actually, more annoyed than frightened. Finally, one of the Goons SMASHES THE FRONT WINDSHIELD. When it's clear the car won't start...

BOYD
Okay, that's enough!

Boyd throws OPEN the car door and gets out.

BOYD
(checking the
windshield)
What the hell is wrong with you guys?!

Surprisingly, the TWO MEN immediately back off.

BOYD
What did I tell you? Wave the bats!
And look scary! Wave and look! Did
I say anything about smashin' up the
car?! Well, did I?!

These 2 seemingly dangerous MEN, suddenly appear like overgrown children being scolded by their father.

(CONTINUED)

34 CONTINUED:

34

LENNY

Sorry, chief.

TEDDY

Sorry.

BOYD

Look at that windshield. Do you know how much that's gonna cost to replace? And that fender? Who's gonna pay for that?

Johnny watches from behind the wheel with confused disbelief.

LENNY

(points)

It was Teddy's idea!

TEDDY

Me?! You're the one that went crazy!

Johnny's heard enough, as he gets out.

JOHNNY

Hold on.

(to Boyd)

What's going on? Who are these guys?

Boyd hesitates, realizing the charade is up.

JOHNNY

I asked you a question. Who are they?

BOYD

(reluctantly)

This is Lenny Bitmore. And Teddy Carmichael. They worked with me down at the Post Office.

JOHNNY

Why are they smashing up your wife's car?

BOYD

(awkward beat)

Because I paid'm each a hundred bucks to make it look like I was in danger. Just in case you didn't believe me.

Johnny can hardly believe what he's hearing.

(CONTINUED)

34 CONTINUED: (2)

34

JOHNNY
(to the guys)
Get out of here. Go on. Show's
over.

The guys look at Boyd, who nods.

TEDDY
Sorry again about the Volvo. *

They AD-LIB an argument as they walk back to their car.

BOYD
(checks his watch)
Well, we better get goin', too.
It's gettin' late.

JOHNNY
Going? I'm not going anywhere. No,
check that, I'm going home. And
then I'm going to call the police.

Boyd reaches for the gun. Johnny sees it and walks towards
him.

JOHNNY
What? You gonna shoot me? Is that
how it is?

Boyd raises the gun and points it at him. Johnny hesitates,
then decides to call his bluff.

JOHNNY
Go ahead, shoot me. Show me what a
big and bad man you are. Because at
this point, a bullet through the
head would be a huge relief.

Boyd continues to point the gun, then SQUEEZES THE TRIGGER --
CLICK! Then CLICK, CLICK, CLICK, CLICK, CLICK! Johnny shoots
him a hard look, then walks back to the Volvo. *

BOYD
What did you think? I was a cold-
blooded killer? I was Charlie Manson?
I'm a mailman for Chrissake!

Johnny gets in behind the wheel of the Volvo and tries to
start the engine. Boyd walks around in front of the car. *

BOYD
You want me to say I'm sorry? Okay,
I'm sorry. I wasn't sure you'd
believe me, that's all.
(MORE)

(CONTINUED)

34 CONTINUED: (3)

34

BOYD (CONT'D)

I was never gonna hurt anybody.
Especially not you.

Johnny keeps trying to start the engine, then finally it STARTS.

BOYD

Okay, you want me to beg?! Okay,
I'm beggin'! I'm on my knees!

Boyd drops to his knees in the street, the headlights shining directly on him.

JOHNNY

Get out of the way!

BOYD

Not until you promise to help me.
(offers him the gun)
Or shoot me. Because if you leave
me here, I'm a dead man.

Johnny can see the genuine pain and fear in Boyd's eyes.

35 QUICK FLASHBACK - MEMORY FLASHBACK

35

A STUTTER CUT of Johnny's vision of Boyd being SHOT by an UNIDENTIFIED GUNMAN.

36 RESUME JOHNNY

36

He shakes off the vision memory. He throws the Volvo in REVERSE, backs up and drives away in the other direction. Boyd remains on his knees in the road, watching the car drive away. Then about 75 yards away, we SEE the Volvo's BRAKE-LIGHTS FLASH. The car STOPS. IDLES a moment. Then BACKS UP. *

ANOTHER ANGLE - BOYD

Johnny backs up alongside him and levels a glare at him.

JOHNNY

Lie to me again and you're on your
own. Get in.

Boyd climbs into the car.

BOYD

(climbing in)
I really appreciate this, J. I knew
you couldn't leave me in the street
to die.

(CONTINUED)

36 CONTINUED:

36

JOHNNY

Yeah. What made you so sure?

BOYD

Because you're the hero, John. And the hero never leaves his sidekick behind.

JOHNNY

You are not my sidekick.

BOYD

I could be.

As the Volvo DRIVES AWAY, we HEAR them...

*

BOYD (O.S.)

Listen, John, I need to make one quick stop. It's really important.

JOHNNY (O.S.)

I'm sure it is.

The car disappears around the corner.

37 INT. BANNERMAN HOME - NIGHT

37

Walt is getting a drink of water, as the PHONE RINGS.

WALT

Bannerman. -- Roscoe, what's up?

Sarah steps in carrying some plates and dishes.

WALT

(on the phone)

Have you seen the surveillance footage? -- No, I'll meet you at the station. -- Alright.

Walt hangs up.

SARAH

Trouble?

WALT

There was a cab stolen from the Gas'n Go around seven o'clock. The same cab was spotted during a residential robbery less than an hour later.

SARAH

That's strange.

(CONTINUED)

37 CONTINUED: 37

WALT
Yeah. You know what's even stranger?
That's right about the time I saw
Johnny there. *

SARAH
That is weird. Maybe he saw
something. *

WALT
(something isn't right) *
Maybe. *
(kisses her) *
I won't be long.

He EXITS.

38 EXT. CHURCH - NIGHT 38

The beat-up Volvo sits parked out front. A sign says, "Bingo
Tonight!" *

JOHNNY (V.O.)
Now it's all clear to me. You're
going to win the million dollars
playing bingo.

BOYD
Very funny. *

JOHNNY
What are we doing here, then? *

39 INT. CHURCH BASEMENT - NIGHT 39*

Boyd STOPS, as we SEE an OLD JANITOR emptying wastebaskets.

BOYD
Hey, Pop.

LLOYD LUMELY, 70, hard-working, dependable - in short, *
everything Boyd isn't. He sees Boyd and goes back to his
work.

BOYD
Not even gonna say hello?

LLOYD
Hello.

He walks off carrying 2 cans.

40 INCINERATOR ROOM

40

As he empties a series of waste cans.

BOYD

Pop, this is John. Friend a mine.

LLOYD

I hope you didn't lend him any money?

JOHNNY

I wish it had been that easy.

BOYD

How come you're workin' so late?

LLOYD

A man doesn't quit 'til his work's done. I tried to teach you that.

BOYD

Why should a guy with money work at all? Who wants to be a sucker, right?

The old man TURNS and looks at Boyd for the first time.

LLOYD

I been workin' all my life. Two, sometimes three jobs to put food on the table. That make me a sucker?

BOYD

That's not what I meant. It's just I got plans, ya know. Big plans.

LLOYD

You got a wife and daughter. There's nothin' bigger than that.

He goes back to work. Boyd hesitates, then pulls out an envelope and sets it on the table in front of his father.

BOYD

I just came by to give you this. That's four thousand dollars. You can take some time off. Enjoy yourself for a change.

LLOYD

I don't want time off. And I don't want your money.

Lloyd goes back to his work.

(CONTINUED)

40 CONTINUED:

40

BOYD

Fine. Put it in the poor box. Burn
it. I don't care.

Boyd's about to leave, but instead, he grabs his father and
hugs him tight. It clearly surprises the old man.

BOYD

So long, Pop.

Boyd kisses his father on the cheek and hurries away. Johnny
locks eyes with the old man. This is getting weirder.

41 INT. SHERIFF'S STATION - NIGHT

41

ON A MONITOR

Grainy, B & W SURVEILLANCE FOOTAGE from Westerfield's House.

ROSCOE (V.O.)

I'll have to scan the footage back
to the beginning.

The footage is SCANNED IN REVERSE, as we finally SEE Boyd
stepping backwards against an outside wall. We FREEZE on
Boyd, as he sneaks along dressed in his white tuxedo.

WALT AND ROSCOE

As they watch the monitor.

WALT

That's the guy I saw at the gas
station. Lumely.

*

ROSCOE

It gets better.

He hits REVERSE, AS...

ON THE MONITOR

The FOOTAGE SCANS BACKWARDS, until we SEE Johnny stepping
backwards into frame. We FREEZE on Johnny, also in his tux.

ON WALT

As his chin hits the desk.

WALT

What the hell?

Roscoe pops in another video tape.

(CONTINUED)

41 CONTINUED: 41

ROSCOE

This is footage from the Gas'n Go. *

He hits PLAY.

ON MONITOR

Similar type SURVEILLANCE FOOTAGE from the Gas'n Go. We watch as Johnny and Boyd steal the cab.

WALT (O.S.)

I don't get it.

ROSCOE (O.S.)

Take another look. *

Roscoe REWINDS the tape and PLAYS it FORWARD.

ROSCOE (O.S.)

Watch Lumely's hand when he turns towards the camera. *

The SHOT FREEZES, as we clearly SEE Boyd holding a gun.

WALT (O.S.)

He's got a gun.

ON WALT AND ROSCOE

ROSCOE

Which helps explain why Johnny Smith is part of a 2-man crime spree. *

WALT

I knew something wasn't right about that guy. I want an APB on both of them. And see what you can find out about Lumely. *

ON MONITOR

The SHOT PUSHES TIGHT on the grainy image of Boyd Lumely's face. *

42 INT. CHAPEL - NIGHT 42*

PANNING OFF the alter. *

JOHNNY (O.S.)

Okay, Boyd, it's time to come clean.

43 INT. CHAPEL - CONTINUOUS

43*

Johnny paces up and down the aisle, as Boyd sits in the front
pew staring up at the cross above the altar. He seems to be
praying to himself. *

JOHNNY

No more games. I've been taken out
of my house at gun point, forced to
steal 2 cars, robbed a house and was
nearly beaten to death by 2 overweight
mailmen. What's really going on
here? *

BOYD

I told you, I owe money.

JOHNNY

That's not what I'm talking about
and you know it. You've been dragging
me all over town like some kind of
one-man farewell tour. Why? *

Boyd hesitates, then still staring up at the cross... *

BOYD

It's my "fail-safe" plan.

JOHNNY

"Fail-safe?" What the hell does
that mean? *

Boyd turns and looks Johnny straight in the eyes. *

BOYD

If I couldn't get the money I owed,
I needed to figure a way to make
sure my family would be taken care
of.

JOHNNY

So?

BOYD

So... I hired a guy to kill me. *

JOHNNY

(dumbfounded)
You did what? *

Boyd gets up and steps towards the altar and kneels. *

BOYD

It was the only way to make sure
they'd collect the life insurance
money.

(CONTINUED)

43 CONTINUED:

43

JOHNNY
You're certifiabile.

BOYD
A million dollars. Payable at the
time of my death.

His eyes locked on the cross of Jesus.

*

JOHNNY
Do you seriously think Marsha and
Emily want the money bad enough to
see you dead?

BOYD
You should'a seen their faces when I
first showed'm that big house.

Johnny grabs him and stands him up.

*

JOHNNY
(flares)
Would you shut up about that damn
house!
(thinks, then)
This guy you hired, when was he
supposed to finish the job?

*

*

*

*

BOYD
Right after midnight. He was supposed
to call me and see if I had the money,
if I did, the deal would be canceled.

*

*

*

*

JOHNNY
Do you have his number?

*

*

Boyd shakes his head, as his eyes fill with tears and the
reality seems to come crashing down on him in the moment.
He leans his head against Johnny's chest and begins to cry.

*

*

*

JOHNNY
Don't cry. I can't take it if you
start to cry.

*

*

BOYD
I'm such an idiot! I just wanted to
finish somethin'. For once in my
life. Now, look what I've done.

*

*

Johnny awkwardly pats him on the back.

*

JOHNNY
It's not that bad. I mean, you've
got until midnight, right?

*

(CONTINUED)

43 CONTINUED: (2) 43

BOYD
(head down)
So?

JOHNNY
So you said the \$25,000 was 'seed
money'.

*

BOYD
(head down)
Yeah.

*

JOHNNY
'Seed money' for what?

Boyd slowly lifts his head and looks at Johnny, we hear a
SECURITY BUZZER...

*

44 INT. BACK ROOM - HALLWAY - NIGHT 44

Johnny and Boyd ENTER through a SECURITY DOOR, as they follow
a well-dressed ASIAN WOMAN down a narrow hallway.

BOYD
I realize this is a bad time to ask,
but you do know how to play poker,
don't ya?

Before Johnny can respond, they step around a corner into...

45 BACK ROOM 45

The room is smoky, as we SEE a single poker table under a
powerful overhead light. At the table sit an assortment of
strange and dangerous-looking characters. Off Johnny's
apprehensive look...

END OF ACT THREE

ACT FOUR

FADE IN:

46 INT. POKER ROOM - NIGHT

46

The game is about to begin. The other players are a motley crew including a COWBOY, a VEGAS-WANNABE, a geeky MATH WIZARD, a preppie HARVARD-TYPE and a couple COLD-EYED MOBSTERS. A DEALER (45) shuffles the cards, as a WAITRESS (22) serves. *

BOYD

Just play tight for the first couple hours. And don't chase any flushes or inside straights. Questions? *

JOHNNY

What's an inside straight?

BOYD

(grimaces, then)

You're a psychic, right? Hell, you'll probably see their cards before they do. *

JOHNNY

I told you, it doesn't always work...

DEALER

Gentlemen, let's begin.

Boyd slaps him on the back.

BOYD

Go get'm, killer!

He shoots him a double thumbs-up, as Johnny reluctantly takes his place at the table. He gets nothing but dead-eye stares and indifferent grunts. It's obvious he hasn't got a friend at this table.

DEALER

The game is no-limit, Texas Hold 'Em. Good luck.

THE GAME BEGINS. It's a QUICK-CUT MUSICAL MONTAGE as hands are dealt, bets are made... and Johnny starts losing his ass.

He even resorts to subtly touching other players, getting QUICK FLASHES off ASHTRAYS and DRINK GLASSES...

BEHIND HIM, Boyd downs a few stiff drinks, as his "only hope" blows every deal, as his stack of chips sinks faster than the Titanic.

(CONTINUED)

46 CONTINUED:

46

Finally, mercifully...

DEALER

Five-minute break!

Johnny sits, a little woozy from the beating. The guy next to him, a big man wearing a string tie and a cowboy hat offers his not-so-heart-felt condolences.

COWBOY

Partner, I've seen some tough poker beats. But I believe you take the prize.

He chuckles to himself and moves off, as Boyd rushes up.

BOYD

What the hell's goin' on? You're gettin' slaughtered!

JOHNNY

Y'think?

BOYD

I don't get it. Aren't you gettin' any info off the other players?

JOHNNY

Plenty.

BOYD

And?

JOHNNY

Let's see... the guy in the leather jacket is cheating on his wife. The kid with the pocket protector earned his buy-in selling copies of his chemistry mid-term. Oh, and the thug with the cigar has webbed feet.

*

*

BOYD

Really?

*

JOHNNY

I told you, my visions don't always show me what I want to see, just what I need to see.

*

Johnny turns and bumps into another player, the preppie looking HARVARD GUY. WHOOSH!

47 VISION - EXT. ND LOCATION - NIGHT 47

Johnny gets the MURDER VISION again: Boyd being shot, on his knees in the grass as the PIANO MUSIC plays in the B.G. Only this time we SEE a 2nd VICTIM - JOHNNY!

And when we PULL BACK, we SEE the killer is none other than the HARVARD GUY!

48 RESUME - INT. POKER ROOM - NIGHT 48

Johnny snaps out of the vision, as the now REVEALED SHOOTER moves away with a curious glance back.

JOHNNY
I don't believe this. *

BOYD
What? D'you see a royal flush? *
Four of a kind?

JOHNNY
Better than that. I saw your hit man.

BOYD
(head pops up) *
What?

JOHNNY
Let me guess. You've never met the guy. *

BOYD
Everything was handled over the phone. *
Why?

JOHNNY
Why? Because he's here, that's why. *

BOYD
(spins) *
Where?!

JOHNNY
Could you be a little more obvious? *
(nods subtly)
The guy at the buffet.

Boyd steals a quick look, *

BOYD
Mister roast beef? *
(MORE)

(CONTINUED)

BOYD (CONT'D)

(disbelief)

I'm gonna be killed by a guy with a sweater tied around his neck.

*

JOHNNY

How could he know where to find you?
Did you mention this game to anybody?

*

*

*

BOYD

You kiddin'? What do I look, an idiot?

*

*

*

(off Johnny's stare)

*

I might've mentioned it in passing.

*

JOHNNY

*

I knew it!

*

BOYD

*

Look, it's my fault this happened.
I'll just have to face it like a man.

*

*

*

*

Johnny is suddenly inspired.

*

JOHNNY

*

Wait a second. Maybe this is a good thing.

*

*

*

BOYD

*

A good thing?

*

JOHNNY

Think about it. Now that you know where the guy is, you can just go over and tell him you changed your mind.

*

*

*

*

BOYD

I can't do that.

JOHNNY

Sure you can. You just walk over there and you tell him.

*

*

BOYD

We don't have enough money.

JOHNNY

Money? What's that got to do with anything?

*

*

It's becoming obvious that Boyd has the last wild card he hasn't put on the table.

*

*

(CONTINUED)

BOYD

That was the deal. If I decided to cancel the contract, it would cost me double. Ten grand times 2. And best I can tell, you've got less than three thousand in chips.

*
*
*

JOHNNY

Why would you do that?

*

BOYD

I was afraid I might chicken out. Hell, I figured with you playin' cards for me, there'd be no way I wouldn't have the extra cash to pay him off.

*
*
*
*
*

(beat)

I guess now you have to win. Or I really am dead.

*
*

Before Johnny can reach out and strangle him,

DEALER

Gentlemen, we're back.

*

JOHNNY

You better hope I lose, because if he doesn't kill you, I will.

*
*

QUICK-CUT MONTAGE of turning cards and clinking chips.

JOHNNY RESUMES his losing streak.

BOYD chews his nails and watches his future get shorter with every hand played.

At one point, The HARVARD HIT MAN catches his eye and WINKS at him.

Then, as JOHNNY is down to his last thousand dollars in chips, something amazing happens: He is dealt 2 KINGS in his hand! He can't believe it, as the FLOP is A, 7, 5, J and finally, K! Johnny has 3 KINGS, with no apparent straights or flushes possible!

DEALER

It's on you, sir.

Johnny and Boyd exchange a look, then Johnny and the Hit Man...

JOHNNY

(beat, confident)
I'm all in.

(CONTINUED)

48 CONTINUED: (3) 48

Boyd nearly chokes, as Johnny slides his entire stack in. *
One-by-one, everyone else FOLDS, except the COWBOY.

COWBOY
Considerin' you're current losin'
streak. I'm gonna have t'call. *

DEALER
The all-in bet has been called.
(to Johnny)
Cards, please. *

Johnny confidently lays his cards down. *

JOHNNY
Three kings.

Everyone at the table is impressed.

BOYD
(pumps his fist, low) *
Yes!

COWBOY
That's a damn good hand. *
(slow rolls) *
But not good enough. *

He lays down his cards. *

COWBOY
Three aces. *

The other players groan. Johnny can't believe it. Even the Dealer shakes his head. Boyd can't believe it, as he looks over at the Harvard Guy, who isn't winking anymore.

DEALER
(to Johnny)
Not your night, sir.

As the Dealer reaches to rake the chips, his hand brushes against Johnny's and - WHOOSH! *

49 VISION - INT. POKER ROOM - AN HOUR AGO 49

Johnny gets a VISION of the Dealer setting up before the game: hiding TINY CAMERAS up in the edges of the table, fixing ANOTHER in the Waitress' EYEGLASSES, placing EAR PIECES in one of the player's ear.

An adjoining room filled with SMALL VIDEO MONITORS and MEN speaking into FIBER OPTIC MICROPHONES.

50 RESUME - INT. POKER ROOM - NIGHT

50

Johnny comes out. Holy shit. The game is rigged!

HIT MAN
(to the Dealer)
Deal me out.

He stares at Boyd as he stacks his chips. Johnny steps over to where Boyd is standing.

BOYD
Three aces? What are the odds? *

Johnny knows it's now or never. *

JOHNNY
Get ready to go. *

BOYD
What? *

Johnny steps back to the table and reaches under the table and RIPS OUT ONE OF THE PLANTED CAMERAS. *

JOHNNY
What the hell is this?! It's a camera! And there's another one right here! The game is rigged! *

The Cowboy reaches for the cable in Johnny's hand. *

COWBOY
He's right! It's a set up!

The room erupts in INSTANT CHAOS! People yelling and pointing fingers as the table is flipped over. Amid the melee, Johnny grabs Boyd and hauls him towards the security door. *

JOHNNY
Act sick. *

BOYD
What? *

JOHNNY
You want to get out of here alive? *

Boyd nods. *

JOHNNY
Then act like you're dying. *

Boyd finally gets it as they approach the Bouncer. He clutches his side and begins to MOAN. *

(CONTINUED)

50 CONTINUED:

50

BOYD
Awwwww! I feel like I'm gonna die!

*
*

BOUNCER
What's wrong with him?

*
*

JOHNNY
(on the fly)
Uh, it was the... cheese. He's
lactose intolerant.

*
*
*

BOYD
(playing it up)
I shouldn't have eaten the cheese!
Awwww!

*
*
*
*

BOUNCER
I'm not supposed to --

Boyd GROWLS like a rabid dog.

*

BOYD
I think I'm gonna hurl!

*
*

JOHNNY
For God's sake, you don't want to
have to clean that up, do you?

*
*

The Bouncer finally hits the BUZZER,

JOHNNY
Oh, and I'm pretty sure the guy in
the sweater has a gun.

*
*

The Bouncer hurries away, as Johnny and Boyd glance back --

*

HIT MAN

He's caught in the commotion, but clearly COMING AFTER THEM.

JOHNNY and BOYD take off.

*

51 EXT. UNDERGROUND GARAGE - NIGHT

51*

Johnny and Boyd come busting out of the stairwell door.

*

JOHNNY
Which way?

*

BOYD
To the car!

*

Johnny grabs him by the arm,

(CONTINUED)

51 CONTINUED: 51

JOHNNY

No. He'll look for us there. This way. *

They take off across the darkened garage. *

52 EXT. PARK - A FEW MINUTES LATER 52*

Johnny and Boyd round another corner and STOP. They bend over, panting and trying to catch their breath.

BOYD

Do you see him? *

JOHNNY

(looking back) *

No. *

BOYD

Maybe we lost him. *

Johnny suddenly realizes that they're standing ON THE GRASS, exactly like in his previous visions of Boyd's death. Then, we HEAR some familiar sounding PIANO MUSIC. *

BOYD

You hear that? *

JOHNNY

Yeah.

BOYD

That's Emily. That's my daughter. *

As he TURNS, *Whaack!* A GUN-BUTT KNOCKS HIM DOWN on to his knees in the grass. Johnny TURNS to find a gun with a silencer pointed at him. *

REVEALING the HIT MAN.

HIT MAN

That was quite a show you two put on. Too bad you got involved mister, but I can't leave a witness. *

BOYD

Wait! You don't have to do this! I changed my mind! *

HIT MAN

You got the rest of the money?

BOYD

No.

(CONTINUED)

HIT MAN

Then we got nothin' to talk about.
(to Johnny)
Get on your knees.

*
*
*

JOHNNY

Didn't you hear what he said? He
doesn't want to die.

*
*
*

HIT MAN

We have a contract. Besides, I have
a professional reputation to protect.
I go around breakin' deals and I'm
out of business. Now get on your
knees!

*
*
*
*
*

Johnny and Boyd exchange a look, Johnny sinks to his knees
next to Boyd.

*
*

JOHNNY

Just my luck, you hire a cold-blooded
killer with ethics.

*
*
*

BOYD

I'm sorry, John. You didn't deserve
this.

JOHNNY

You're right, I don't.

*

He reaches over and puts his hand on Johnny's shoulder,
WHOOSH! Johnny SEES something that we don't.

*
*

JOHNNY

But maybe our luck is about to change.

*
*

Boyd isn't sure what he means, as the Hit Man cocks the pistol
and prepares to fire. Just as we think it's too late, the
scene is suddenly FLOODED WITH BRIGHT LIGHT FROM EVERY
DIRECTION --

*
*

Johnny, Boyd and the Hit Man shade their eyes against the
brightness of the lights, as...

*
*

WALT (O.S.)

THIS IS THE SHERIFF!! DROP YOUR
WEAPON AND PUT YOUR HANDS ON TOP OF
YOUR HEAD!

*

It's a stunning eleventh hour reprieve, as the Hit Man
realizes he has no choice and tosses his gun away. WALT,
ROSCOE and OTHERS MOVE IN from all around them with their
weapons drawn. The Hit Man is quickly hand-cuffed and hustled
away, as Johnny and Boyd get to their feet.

*
*
*

(CONTINUED)

WALT

You guys okay?

JOHNNY

We are now. Another thirty seconds
and it would have been a different
story. How did you know where we'd
be?

*
*

WALT

After I ID'ed Mister Lumely from the
gas station security tape, I contacted
his wife. She said if there was any
chance of finding him, it'd be at
his daughter's recital. Which is
going on right across the street.
We staked out the area and hoped for
the best.

*

*
*
*

Boyd notices Marsha, his father and Emily appear just off
behind the lights.

*

WALT

You 2 have had a quite a night.

JOHNNY

You have no idea.

*
*

WALT

(a hard look at Boyd)
I have some.

*
*
*

Walt nods to Roscoe, who places a set of cuffs on Boyd.

*

WALT

You have a lot of explaining to do,
Mister.

*
*
*

Boyd looks at Walt and Johnny, then back at his family.

*

BOYD

Sheriff, I know I'm in trouble, but
if you could give me a minute?

*
*
*

Walt exchanges a look with Johnny, then over at the family...

*

WALT

Sixty seconds.

*
*

BOYD

Thank you.

*
*

Roscoe escorts Boyd over to where his family is standing.

*

(CONTINUED)

52 CONTINUED: (3)

52

EMILY

Why are you wearing those handcuffs?

Boyd and Marsha exchange a look, then...

BOYD

Daddy made a big mistake, baby. He did something very, very stupid. But everything's okay now.

EMILY

Did you hear me play?

Boyd tries to hold back his tears.

BOYD

I heard, sweetie. Sounded like angels singing.

He smiles at her, then looks up at his father.

LLOYD

C'mon, Princess, let's see if you can help grandpa find his car.

BOYD

Thanks, Pop.

LLOYD

You're still my son. Nothin'll ever change that.

The old man walks off with Emily. There's an awkward LULL, then...

MARSHA

I guess you won't joining us for pie?

BOYD

(nervous laugh)

Not tonight.

(beat, serious)

I want you to know how sorry I am. For bein' such a horse's ass.

MARSHA

You still don't get it, do you? You were a horse's ass when I married you. It's this other person I couldn't live with.

We get the strange feeling that the foundation for some kind of future reconciliation has just been laid.

(CONTINUED)

52 CONTINUED: (4) 52

BOYD *
(tears in his eyes)
Y'know, I still remember that *
beautiful young girl on the roller *
coaster. *

MARSHA *
(getting emotional) *
Yeah? I wonder what ever happened *
to her? *

BOYD
I heard she married a frog and they
lived happily ever after.

They both smiles through the tears, as Roscoe leads him away. *

DISSOLVE TO: *

53 OMITTED 53*

54 EXT. JOHNNY'S HOUSE - TWO MONTHS LATER 54*

Johnny walks to the end of the driveway to check his mail. *
The box is EMPTY, as we SEE Boyd, now dressed in his mailman *
uniform, jump out with his index finger pointed like a gun. *

BOYD *
Put'm up!

JOHNNY *
(taken aback)
Boyd? What are you... How are you?

BOYD *
I'm good. I'm gettin' there, anyway. *
I was just in the neighborhood and I *
thought I'd drop off your mail.

Hands Johnny his mail.

JOHNNY *
You're back in uniform.

BOYD *
Yeah. It's all because'a you. Those *
things you said in court. They went *
a long way with the judge. He let *
me off with probation. Even let me *
have my old job back with a slight *
cut in pay.

JOHNNY *
What about the loan shark?

(CONTINUED)

54 CONTINUED:

54

BOYD

All the attention I got, it was in
his best interest to keep a low
profile. He let me work out a payment
program. 20 bucks a week for...
ever.

*
*
*
*
*
*

JOHNNY

Sounds like a plan.

*
*

BOYD

(beat, emotional)

Best part is, I'm back home with my
family. I hate to think what I almost
lost, ya know?

*
*
*

JOHNNY

I'm happy it all worked out.

*

BOYD

Yeah, well, I better get goin'.
Schedules. I just wanted to say
thank you, John. For everything.

*
*
*
*

They shake hands. It's oddly moving. Boyd turns, then...

*

BOYD

Oh, listen, I was gonna have a little
poker game over at my place next
week. Some'a the boys from the
office. I was wonderin' if you might
want'a play?

*
*
*
*
*

Johnny stares at him for a BEAT, then simply WALKS AWAY.

*

BOYD

John? Aw, come on, don't be that
way! It's just a friendly game!
We'll even let you use your super
powers! John!?

*
*
*

We FADE OUT as Johnny continues walking away...

*

THE END