

Production Company:  
Dead Zone Production Corp.

**THE DEAD ZONE**

"PANIC"

Production #22-4022

Written by

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THE DEAD ZONE

"PANIC"

CAST

JOHNNY SMITH	RANDY JOHNSON (AGE 16)
WALT BANNERMAN	FEDERAL MARSHAL DWIGHT CONNORS *
J.J. BANNERMAN	YOUNG RANDY (1998/AGE 10)
DEPUTY ROSCOE	STEVE JOHNSON (1998 & PRESENT)
	CABOT
	ZED
	YOUNG HERB SMITH (1940'S/AGE 10)
	YOUNG KOJI SAKURA (1940'S/AGE 10)
	MARCUS PEREZ/MAN #2
	MAN #1
	JOHN SMITH (1940'S)
	HARRIS KNOWLES (1940'S)
	PROSECUTOR (VOICE ONLY)
	RADIO ANNOUNCER (VOICE ONLY)
	F.D.R. (VOICE ONLY - ARCHIVAL)

NON-SPEAKING

SHERIFF DEPUTIES, STATION STAFF & SHADY MAN

KOJI'S MOTHER & FATHER (1940'S)

NEIGHBOR MOB (1940'S)

FEDERAL MARSHALS, PARAMEDICS, FIREMEN & NEIGHBOR LOOKY-LOOS

THE DEAD ZONE

"PANIC"

SETS

INTERIORS

SMITH HOUSE

ATTIC (1941 & PRESENT)  
FOYER  
KITCHEN  
OFFICE (1941 & PRESENT)  
MASTER BEDROOM  
CLOSET W/DUMBWAITER  
DUMBWAITER SHAFT  
BASEMENT  
VENTILATION DUCT  
PROHIBITION TUNNEL

JOHNSONS' HOUSE

LIVING ROOM  
KITCHEN

SHERIFF'S STATION

WALT'S OFFICE

FEDERAL OFFICE (WASHINGTON, DC) \*

COURTROOM WITNESS BOX

FEDERAL PENITENTIARY

VISITATION ROOM

VEHICLES

JOHNNY'S RANGE ROVER

WALT'S CRUISER

TELEPHONE COMPANY VAN

SEDANS, FIRETRUCK & AMBULANCE

EXTERIORS

SMITH HOUSE (1940'S & PRESENT)

FRONT PORCH  
TELEPHONE POLE  
ELECTRIC JUNCTION BOX

GAS STATION (1998)

MEN'S RESTROOM

JOHNSONS' HOUSE

DRIVEWAY

\*

\*

\*

THE DEAD ZONE

"PANIC"

TEASER

FADE IN:

1 EXT. SMITH HOUSE - LATE AFTERNOON - ESTABLISHING 1

The sun has started to set on the stately Victorian mansion. The CAMERA DRIFTS UP, PUSHING IN on a tiny attic window...

J.J. (O.S.)  
This isn't fair.

JOHNNY (O.S.)  
Seems completely fair to me.

J.J. (O.S.)  
That's because you're... old.

2 INT. SMITH HOUSE - ATTIC - CONTINUOUS 2

J.J. BANNERMAN stands amidst a sea of dust-covered accumulated clutter; cardboard boxes, old furniture, a rusty bicycle. Wearing an apron, he clutches a feather duster.

JOHNNY (O.S.)  
Old? Now you've done it!

JOHNNY staggers out from behind a stack of junk. He's wearing an apron and holding a bottle of Windex. He pretends to be wounded, something stuck in his back.

JOHNNY  
See if you can pull that knife out of my back. Go ahead, just yank it out.

J.J. can't help but smile.

JOHNNY  
You're lucky the attic is all you've got to clean. Walt mentioned something about public toilets and a toothbrush.

J.J.'s eye widen slightly at the thought...

JOHNNY  
You light Mrs. Nagley's garbage can on fire? Whassup wid dat?

(CONTINUED)

2 CONTINUED:

2

J.J.

It was an accident.

JOHNNY

I was born at night, but not last night. Promise me, no more fire.

J.J.

Promise.

Johnny pulls back a dusty sheet, revealing a small antique steamer trunk (1930's).

JOHNNY

Check this out. This must have belonged to my grandfather, John. He built this house.

J.J. carefully unfastening the trunk's buckles.

J.J.

It stinks.

JOHNNY

It's been packed away for nearly 60 years.

Swinging open the lid...

STEAMER TRUNK - INSIDE

Clothing, books, personal effects; relics of the 30's & 40's.

J.J. (O.S.)

No treasure.

RESUME JOHNNY AND J.J.

Johnny sorts through, pulling out an assortment of items.

JOHNNY

That depends on your definition of valuable.

J.J. finds an old pocket knife.

J.J.

Look at this!

JOHNNY

I'll hang on to that.

He reaches out and takes the knife... *WHOOSH!*

3 MOVE, MATCH, MORPH AROUND THE ATTIC

3

The LAUGHTER of children invades the space as the clutter disappears and years of dirt and debris vanish. Two boys streak past Observer Johnny -- YOUNG HERB SMITH (10) and a Japanese boy, KOJI SAKURA. Young Herb retrieves the whittling knife from his pocket.

YOUNG HERB

I got an idea. I'll carve our names  
so they'll be here forever.

KOJI

Best friends?

YOUNG HERB

Best friends.

He begins to carve, WHOOSH!

4 RESUME JOHNNY

4

As he crosses to the support beam and wipes away the dust.

INSERT - THE BEAM

**Herb and Koji. B.F.** (Best Friends)

JOHNNY

studies the message as the DOORBELL RINGS.

J.J.

I'll get it!

Johnny intercepts him.

JOHNNY

Nice try. Do me a favor and drag  
that trunk down to the basement.

J.J.

By myself?

JOHNNY

(old man's voice)

Can't expect an old codger like me  
to do it! Might break my hip!

The DOORBELL RINGS again, as Johnny heads downstairs.

J.J. starts loading items back into the trunk, then makes an exciting discovery... a tarnished ZIPPO LIGHTER. He hesitates a beat, then slips the lighter into his shirt pocket.

5 INT. SMITH HOUSE - FOYER - SAME TIME 5

Johnny's greeted by frantic KNOCKING at the front door.

JOHNNY

Okay, okay...

As he grabs the door handle... WHOOSH!

6 INT. JOHNSONS' HOME - LIVING ROOM - VISION 6

The front door flies open, as RANDY JOHNSON (16) enters; a school backpack over his shoulder.

RAND

Dad, I'm home!

He nonchalantly drops his bag in the middle of the floor, as he passes Observer Johnny on his way into the...

7 JOHNSONS' KITCHEN - CONTINUOUS 7

Randy opens the refrigerator, but the light doesn't go on...

RANDY

What happened to the power?!

Grabs phone receiver off the wall and puts it to his ear.

RANDY

Phone's dead, too!

Puts the phone back, then reaches for the carton of milk.

RANDY

I better drink the milk before it goes bad!

He grabs a full carton of milk and takes a deep chug; he turns and STOPS in mid-chug. He lowers the carton, his EYES LOCKED on something across the kitchen, as he drops it...

TIGHT ON MILK CARTON - SLO-MOTION

The carton hits floor and EXPLODES!

WIDER TO INCLUDE - STEVEN JOHNSON

The lifeless body of Randy's FATHER lies face down in a pool of blood. Randy stands frozen in terror...

RANDY

Dad?

(CONTINUED)

7 CONTINUED:

7

MAN'S VOICE

Daddy can't help you.

Randy spins, encountering CABOT (26), a wiry young man in a pair of Telephone Company work overalls.

RANDY

Who are you?

CABOT

I think you know.

He grabs for Randy but the kid strafes away, sprinting back into the next room. Cabot smiles to himself...

8 LIVING ROOM - CONTINUOUS

8

Randy bolts through the doorway, only to be confronted across the room by a bigger man, ZED (45).

ZED

Goin' somewhere, boyo?

Randy notices the pistol with a silencer in Zed's hand, and bolts towards the front door. Zed raises the gun as he takes a single step forward. As he FIRES, his foot hits the backpack on the hardwood and he slides. A volley of muted shots split the wooden door frame behind Randy as he vanishes out the front door.

9 EXT. DRIVEWAY/STREET - CONTINUOUS

9

Randy sprints up the driveway, past Observer Johnny. A split second of hesitation before he runs across the street and up the driveway past a mailbox which reads, 'J. SMITH'. WHOOSH!

10 INT. SMITH HOUSE - FOYER - ON JOHNNY

10

Johnny opens the door to find Randy, his hand still gripping the opposing door handle.

RANDY

(desperate)

Help me! Please!

Off Johnny's reaction...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

11 INT. SMITH HOUSE - FOYER - LATE AFTERNOON

11

Johnny ushers Randy in, closing the door behind him (in the excitement, he forgets to lock it).

RANDY

I'm sorry... I didn't know...

(emotional)

They killed him. They came in the house and they shot my father.

(beat, suddenly)

I have to go back!

Johnny stops him.

JOHNNY

Hold on. Take a deep breath.

(beat)

You live across the street, right?

(Randy nods)

Your name is...?

RANDY

Johnson... Randy Johnson.

JOHNNY

Randy. I'm John.

RANDY

I know who you are. Everybody knows...

(he stops, sees something in Johnny's eyes)

You saw it, didn't you? You saw it all.

Johnny doesn't need to answer, it's all there in his eyes.

JOHNNY

The men in your house, have you ever seen them before?

Randy shakes his head.

RANDY

(emotional)

They murdered my father. And I'm next.

JOHNNY

Why would they want to hurt you?

(CONTINUED)

11 CONTINUED:

11

RANDY  
(sudden urgency)  
We have to get out of here!

He takes a few steps as his leg buckles in pain. Johnny notices the trail of blood behind him.

JOHNNY  
You're bleeding.

RANDY  
(slightly freaked out)  
My leg. They shot me.

Randy lifts his bloodied hand, as he struggles to keep from passing out.

JOHNNY  
It's okay.

Randy grabs Johnny in a fit of desperation.

RANDY  
You don't understand. They'll be coming. They'll kill us both. You have to call the police.

Their eyes meet as Johnny can see how terrified he is.

JOHNNY  
Okay. There's a phone in the kitchen.

12 INT. SMITH HOUSE - KITCHEN - SECONDS LATER

12

Johnny helps Randy to a bar stool, then picks up the wall phone.

RANDY  
What's wrong?

JOHNNY  
There's no signal.

As Johnny taps the connector button on the receiver... *WHOOSH!*

13 *VISION - CONTINUOUS*

13

*We are a zooming high-speed POV through the wires; transformed into electrical pulses. Racing across an intricate spider-web of connections. FLASH!*

*E.C.U. - PHONE LINE POWER PANEL*

(CONTINUED)

13 CONTINUED: 13

*as a pair of wire cutters snip through a MAIN connection.  
SHOT PULLS BACK to REVEAL...*

14 EXT. TELEPHONE POLE - EARLY EVENING - VISION 14

*Zed, the older killer, perched atop the pole disabling the telephony junction panel. He calls down to his partner, Cabot, who stands next to a Telephone Company van. Observer Johnny stands beside him watching.*

ZED

No more calls out of that house!

CABOT

Good. Now let's go get the little rat and finish this thing.

*Observer Johnny turns and realizes they are in front of his house. WHOOSH!*

15 BACK TO JOHNNY 15

*slowly lowering the phone; he looks back to Randy who watches him with expectant eyes.*

JOHNNY

Cell phone.

*He TURNS, then STOPS suddenly and looks back at Randy...*

JOHNNY

I left it in the car.

*Johnny starts past Randy, who grabs him by the shirt sleeve.*

RANDY

Wait!

JOHNNY

It's okay. I'll be right back.

*He grabs his car keys off a wall-mounted hook. UNHEARD WHOOSH!*

16 EXT. DRIVEWAY - CONTINUOUS 16

*Johnny slips cautiously out of the front door and crosses the driveway to the...*

RANGE ROVER

*He cautiously checks the area around him, then slips open the driver's side door and leans in, frantically searching*

(CONTINUED)

16 CONTINUED:

16

*the seat, the dash, the cup holders; no sign of his phone and then he finds it tucked up in the visor.*

JOHNNY

*Thank you God.*

*He steps away from the car...*

CABOT (O.S.)

*That's a damn nice truck.*

*Johnny spins around to FIND Cabot holding a silenced 9mm pointed at him.*

CABOT

*Think I'll take it with me.*

*He FIRES a single SHOT directly into Johnny's chest! WHOOSH!*

17 RESUME SCENE - INT. KITCHEN - JOHNNY

17

*coming out of the vision, Johnny still has his hand on the car keys, as we realize it was just a Vision.*

JOHNNY

*Forget the phone.*

*(suddenly realizes)*

*The front door. I forgot to lock it.*

*He takes off towards the door...*

TRACKING WITH JOHNNY - SLO-MOTION

*He slides up to it and grabs the handle as it begins to OPEN...*

*Johnny struggles against the unidentified force pushing from the other side, until he finally gets it shut and snaps the dead bolt. He rests his back against the door as a quick series of silent BULLETS RIP THROUGH THE WOOD NEXT TO HIS HEAD!*

KITCHEN

*Johnny rushes into the room and over to an alarm panel.*

JOHNNY

*We stay inside. I'll set the security system.*

*(punches the code)*

*Independent zones. Automatic locks on the doors and windows.*

(CONTINUED)

17 CONTINUED:

17

RANDY  
(reflecting)  
My father liked it here. He felt  
safe. And they shot him in the head.

Johnny can see this kid is in more than physical pain.

J.J. (O.S.)  
Who got shot?

Johnny and Randy both react; as we REVEAL...

J.J.

He stands in the open doorway. His curious eyes noticing  
the bloody trail on the floor.

J.J.  
Is that blood?

Off the moment...

18 INT. SHERIFF'S STATION - SAME TIME

18

We're TIGHT on a newspaper article that has the headline  
"PEREZ GRANTED NEW TRIAL FOR '01 MURDER" and there's a PHOTO  
of the convicted killer.

PULLING BACK as the Deputy folds the paper over, and the  
SHOT picks up ROSCOE as he MOVES towards Walt's office.

19 OMITTED

19

20 INT. WALT'S OFFICE - CONTINUOUS

20

Walt is behind his desk; taking a statement from a SHADY MAN  
handcuffed in a nearby chair...

WALT  
Okay, tell me again how the car  
magically appeared in your garage.

Roscoe STEPS IN.

ROSCOE  
Call for you on line one.

WALT  
Busy.

ROSCOE  
You'll want to take this.  
(MORE)

(CONTINUED)

20 CONTINUED:

20

ROSCOE (CONT'D)  
(to car thief)  
This way.

Roscoe escorts the guy out, as Walt picks up the phone.

WALT  
Bannerman.

INTERCUTTING WITH:

21 INT. FEDERAL OFFICE IN WASHINGTON - SAME TIME

21

FEDERAL MARSHAL CONNORS (40), behind his own desk...

\*

MARSHAL CONNORS  
Sheriff, this is Federal Marshal  
Dwight Connors.

\*

\*

WALT  
What can I do for you, Marshal  
Connors?

\*

MARSHAL CONNORS  
I'm calling in regards to a delicate  
situation... A pending operation  
we've been conducting in your County.

\*

WALT  
(sitting forward)  
What kind of operation?

MARSHAL CONNORS  
I'm not at liberty to discuss details.  
Let's just say it's in the nature of  
a long-term, low-profile relocation.

\*

WALT  
Okay.

MARSHAL CONNORS  
We wouldn't normally reach out to  
local law enforcement, but after  
running a profile check on you and  
considering the immediate nature of  
our dilemma, we decided to roll the  
dice.

\*

WALT  
Why don't we stop the word games and  
you tell me what you want?

(CONTINUED)

21 CONTINUED:

21

MARSHAL CONNORS

I need you to intercept 2 witnesses  
and sit on them until my team can  
get there.

WALT

What kind of witnesses?

MARSHAL CONNORS

The kind that don't exist. We haven't  
been able to reach them on their  
secured phone line. And we have  
strong reason to believe their  
identities may have already been  
compromised.

(beat)

Sheriff, the people involved in this  
case would do anything to make these  
two go away... anything.

WALT

I understand.

MARSHAL CONNORS

I'll ask you not to discuss the  
situation with anyone, not even your  
own people.

WALT

I understand.

MARSHAL CONNORS

We'll have a team on the ground with  
you inside three hours.

Suddenly, Walt's FAX MACHINE springs to life behind him.

MARSHAL CONNORS

I'm sending you the information by  
fax. Sheriff, be careful, these  
people are very dangerous.

WALT

I'll see you in 3 hours.

Walt hangs up, then he grabs the fax sheet, his jacket, and  
heads out. He passes Roscoe.

ROSCOE

What should I do with our car thief?

WALT

Park him. I need to run out for a  
little while.

(CONTINUED)

21 CONTINUED: (2) 21

ROSCOE

Anything I can do to help?

Walt considers Connors' warning... \*

WALT

No, I can handle it.

And he's out the door.

22 INT. SMITH HOUSE - KITCHEN - EARLY EVENING 22

Johnny checks Randy's leg; J.J. at his side.

JOHNNY

That should slow down the bleeding  
until we can get you to a hospital.

Randy's skin is pale. His focus drifting as shock sets in.

RANDY

(shivering)  
I feel cold.

JOHNNY

You're body's in shock.

Randy starts to fall, but Johnny quickly grabs him. *WHOOSH!*

23 EXT. GAS STATION - 1998 - VISION 23

*Observer Johnny watches STEVE JOHNSON (35) pump gas into his sedan; Nevada plates. Ten-year-old Randy emerges from the passenger side...*

YOUNG RANDY

*I gotta' use the bathroom.*

STEVE

*Okay, but do it fast. We're behind  
schedule.*

*Young Randy runs off, past Observer Johnny. FLASH!*

24 EXT. MEN'S BATHROOM - MOMENT LATER 24

*Young Randy exits the bathroom and heads for the car, when a heated O.S. argument draws his attention around behind the station... Observer Johnny takes in everything.*

MAN #1 (O.S.)

*That wasn't the deal!*

MAN #2 (O.S.)

*Well, the deal just changed.*

(CONTINUED)

24 CONTINUED:

24

*Randy is peeking his head around a corner, when his father steps up behind him...*

STEVE

*Hey, let's go.*

*Steve becomes the second witness to...*

*HIS POV*

*Marcus Perez and ANOTHER MAN face off.*

PEREZ

*You have my money or not?*

MAN #1

*I need more time.*

PEREZ

*You're time just ran out.*

*Perez pulls a .45 from his jacket and brutally shoots the other man... BANG! BANG! His attention suddenly shifts.*

*REVERSE ON YOUNG RANDY AND STEVE*

*having just witnessed the murder. FLASH!*

25 INT. COURTROOM - CONTINUOUS

25

*Young Randy sits in the witness box.*

PROSECUTOR'S VOICE

*Do you see the man that pulled the trigger in the courtroom today?*

*Randy hesitates, then points directly at us... WHOOSH!*

26 RESUME ON JOHNNY

26

*Studying Randy from a new perspective.*

JOHNNY

*You were very brave to testify in court the way you did. I know how scared you must've been.*

RANDY

*(the realization)  
Everything they say about you is true.*

(CONTINUED)

26 CONTINUED:

26

JOHNNY  
(changing the subject)  
You're still shivering. There's  
some blankets in the closet. J.J.,  
you stay here. I'll be right back.

Johnny quickly exits, leaving J.J. and Randy alone. AWKWARD  
PAUSE. Then...

RANDY  
It must be cool having a psychic for  
a dad.

J.J.  
It's okay.

RANDY  
(again reflecting)  
My dad sold fertilizer.

Off this bittersweet moment...

27 INT. SMITH HOUSE - OFFICE - MOMENT LATER

27

Johnny throws open the closet doors and grabs a couple  
blankets. As he goes to close the doors... WHOOSH!

28 VISION - CONTINUOUS

28

The room shifts, as we HEAR...

RADIO ANNOUNCER (V.O. OVER RADIO)  
We interrupt our regularly scheduled  
broadcast to bring you this late  
bulletin. We are at war with Japan!  
Yesterday's early morning attack on  
Pearl Harbor caught countless sleeping  
soldiers unaware as up to 100 Japanese  
fighter planes decimated the Pacific  
Fleet.

\*  
\*  
\*  
\*  
\*  
\*

Observer Johnny turns to see Young Herb and JOHN SMITH (40)  
huddled around the radio, riveted.

RADIO ANNOUNCER(V.O. OVER RADIO)  
As details continue to pour in, our  
only certainty is this treacherous  
act has ensured a tremendous loss of  
American lives. Earlier today,  
President Roosevelt spoke to the  
Nation...

\*  
\*  
\*  
\*

(CONTINUED)

28 CONTINUED:

28

*F.D.R. (V.O. OVER RADIO)  
Yesterday, December 7th, 1941, a day  
that will live in infamy, the United  
States of America was suddenly and  
deliberately attacked by naval and  
air forces of the Empire of Japan.  
The United States was at the moment  
at peace...*

*John Smith switches the radio off.*

*JOHN SMITH  
My God, what have they done?*

*Young Herb's expression betrays his emotion. WHOOSH!*

29 RESUME JOHNNY

29

*struggling to make sense of the vision as the lights flicker.*

*J.J. (O.S.)  
Johnny!*

30 INT. SMITH HOUSE - KITCHEN - SECONDS LATER

30

*The power shoots on and off as Johnny rushes in...*

*JOHNNY  
J.J? Randy?*

*J.J. (O.S.)  
Down here.*

*J.J. and Randy are huddled beneath the kitchen counter.*

*RANDY  
What's happening?*

*JOHNNY  
I don't know. Stay down, both of  
you.*

*Johnny checks the light switch, as his hand makes contact...  
WHOOSH!*

31 VISION - CONTINUOUS

31

*Traveling light speed across the electrical wiring...*

32 EXT. SMITH HOUSE - CONTINUOUS

32

*Observer Johnny watches as Zed kneels by an open electrical  
access panel. An impatient Cabot paces behind him...*

(CONTINUED)

32 CONTINUED:

32

CABOT

*What the hell are we waitin' for?  
Let's just burn the place to the  
ground.*

*Zed responds calm and collected; the level headed one.*

ZED

*No need to attract attention.*

CABOT

*How are we gonna' get past the  
goddamned alarm system?*

ZED

*Simple science. Electricity travels  
through a circuit in an unintended  
path, it causes a short.*

CABOT

*What are you, an electrician?*

ZED

*I was. In another life. Reverse  
the polarity and create a big enough  
short, every circuit in the series  
gets fried.*

CABOT

*And?*

ZED

*This guy's alarm system is toast,  
and we get the kid.*

CABOT

*What about the others?*

ZED

*You know the deal. No witnesses.*

*As Zed clips the final circuit wires, WHOOSH!*

33 RESUME SCENE - INT. SMITH HOUSE - KITCHEN - ON JOHNNY

33

*Jolted out of the vision, as the outlets and lighting fixtures  
spark then die, bathing the house in a soft blue moonlight.  
Johnny watches as the...*

ALARM PANEL ARMED LIGHT

*flickers then goes out. The system is dead.*

(CONTINUED)

33 CONTINUED:

33

NEW ANGLE - AT THE COUNTER

Randy is up on his one good leg, supported by J.J.

RANDY

They're coming in, aren't they?

Johnny's expression is answer enough...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

- 34 EXT. JOHNSONS' HOME - EVENING 34  
Walt's cruiser pulls into the driveway. Emerging from the car, he notices a PHONE COMPANY van parked out on the street. He considers it, then crosses up the walk to the front door.  
His first knock pushes the unlatched door inwards. Walt notices the splintered door frame, and draws his weapon.
- 34A INT. JOHNSONS' FOYER - EVENING 34A  
Walt tries the light switch, but the power's dead, so he draws a flashlight off his belt and snaps it on. He makes his way across the darkened living room, towards the kitchen...  
WALT  
Sheriff's department. Anybody home?  
Getting no response, he slips inside...
- 35 INT. JOHNSONS' KITCHEN - MOMENTS LATER 35  
Walt enters cautiously. He immediately notices the spilled carton of milk on the floor. His attention suddenly shifts O.S; eliciting a grimace.  
HIS P.O.V. - THE DEAD BODY  
The late Steve Johnson; his face down in a shallow pool of blood.
- 36 EXT. WALT'S CRUISER - MOMENTS LATER - WALT 36  
Stands at his open driver's side door, tethered microphone in hand...  
WALT  
Dispatch, this is Bannerman. Over.  
A beat.  
ROSCOE (V.O. OVER RADIO)  
Walt, it's Roscoe. Dispatcher went home sick.  
WALT  
Listen, I need you to connect me to a Federal Marshal Connors in Washington. Tell him one of his packages has been opened. He'll know what I mean. And get a crime scene unit out... \*
- Walt's focus is suddenly robbed by something he sees.

(CONTINUED)

36 CONTINUED:

36

WALT

Hold on.

He drops the microphone on the seat and steps out of FRAME.  
The radio crackles back on...

ROSCOE (V.O. OVER RADIO)

Say again, I didn't catch that last  
transmission?

NEW ANGLE - WALT

kneeling in the driveway, examining the asphalt with his  
flash light.

CLOSE ON THE ASPHALT

Fresh footprints. Walt rubs his finger across the impression.  
It's freshly spilled blood.

WALT

stands, instinctively tracking the footstep trajectory across  
the street. He freezes, looking up; his expression fraught  
with concern.

REVERSE

Walt stands directly in front of the Smith house; the only  
one on the block without a single light on.

ON WALT

His expression hardened.

WALT

(ominous, to himself)

J.J.

He draws his gun, again, and moves quickly towards the house.

RESUME PATROL CAR

As we HEAR...

ROSCOE (V.O. OVER RADIO)

Sheriff? Do you copy? Over.

37 INT. SMITH HOUSE - LIVING ROOM - SAME TIME

37

Johnny and Randy slink quietly through the shadows; Randy's  
arm over his shoulder to help support his weight.

(CONTINUED)

37 CONTINUED:

37

RANDY

I'm sorry I got you mixed up in this.

JOHNNY

What's a neighbor for?

RANDY

There's no way I can outrun them.

JOHNNY

(thinks, then)

Upstairs. We'll be safer there.

J.J., you help...

Johnny turns to find that J.J. isn't behind him anymore.

JOHNNY

(whispers)

J.J.?

CABOT (O.S.)

Lose somebody?

They turn...

CABOT

steps out into the open as he controls a squirming J.J. with one arm, his left hand covering his mouth. In his right hand, a pistol...

CABOT

(grins)

I'm disappointed. You guys didn't even put up a fight.

Cabot raises his gun at Randy, as J.J. suddenly bites Cabot's hand; hard. He screams, releasing the boy immediately. Johnny immediately rushes forward, driving his shoulder into Cabot's chest and powering him back at full force into the wall, Cabot's head striking a heavy wooden shelf...

Cabot goes down hard, his pistol skittering across the floor.

JOHNNY

(turns)

Run!

J.J. and Randy don't need to be told twice. They take off.

Johnny sees the gun and starts for it as Zed suddenly appears from across the kitchen and FIRES several shots, missing Johnny and ripping holes into the refrigerator.

(CONTINUED)

37 CONTINUED: (2) 37

Johnny decides to forget the gun, and scrambles around the corner.

Zed picks up the gun and looks down at Cabot.

ZED

You're a real killer, aren't ya?

He tosses the gun to him and takes off after Johnny.

38 RESUME JOHNNY 38

As he finds Randy and J.J. near the stairs.

JOHNNY

Everybody upstairs! Now!

Johnny helps Randy scramble up the stairs.

ANOTHER ANGLE - STAIRCASE

As Johnny and Randy reach the top of the stairs, Zed appears at the bottom and FIRES SEVERAL SHOTS, missing their target by inches. He then barrels up the steps after them.

39 INT. MASTER BEDROOM - CONTINUOUS 39

Our guys fly into the room, as Johnny slams the door shut behind them, locking it.

They retract into a far corner, staring at the...

DOOR

The knob twists several times, then stops. A beat of eerie silence. Calm before the storm.

BAM! The door bucks violently. BAM! Another powerful blow from the outside.

BACK TO THE CAPTIVES

the boys cowering. Johnny does his best to comfort them.

JOHNNY

They can't get in. That door is made of solid oak.

RANDY

The hinges aren't.

Johnny's expression tightens; the kid is right. Shifting his attention back to the door...

(CONTINUED)

39 CONTINUED:

39

THE DOOR HINGES

brass fixtures secured with four small screws, straining with every brute force assault. They flex at the strain, ready to give at any second.

ZED (O.S. THROUGH DOOR)  
Open the door and we won't hurt you!

RANDY  
Screw you!

ZED (O.S. THROUGH DOOR)  
Have it your way!

BOOM! BOOM! As the big man begins to power kick the door again.

JOHNNY

jams his body up against the door. J.J. and Randy join him, offering whatever resistance they can muster.

BAM! Another powerful blow. Then it all stops. Silence.

RANDY  
Maybe they decided to give up.

JOHNNY  
I doubt it.

J.J.  
What do they want?

RANDY  
(reflective)  
Me. They want... me.

Johnny tries to regain the moment...

JOHNNY  
Listen, we're going to get out of this. All of us. We just have to stick together. Right?

J.J. nods, then Randy.

JOHNNY  
Okay. Now, let's think...

40 EXT. SMITH HOUSE - FRONT DOOR - SAME TIME - ON WALT

40

flashlight in hand, sweeping the bullet riddled front door... Walt decides to go around back.

40A EXT. SMITH HOUSE - BACK DOOR 40A

Walt approaches the back door, redirecting his light to illuminate the busted door jamb; the forced point of entry.

With his pistol drawn, he goes for the door...

41 INT. SMITH HOUSE - KITCHEN - CONTINUOUS 41

Dead calm. Walt inches his way in, gun poised for action. Scouring the room with his flashlight...

HIS P.O.V.

as the circle of light dances across the walls; the coast seemingly clear. He tries the light switch to no avail, then notices an unsettling discovery... the track of Randy's blood, the open first aid kit, a pile of bloody bandages. Then he sees the shot-up refrigerator door.

BACK TO WALT

he's seen more than enough. His anxiety overwhelming as he TURNS and his flashlight beam FINDS Cabot's face.

WALT

Don't you move or I'll shoot!

Cabot slowly raises his hands.

CABOT

Take it easy, officer.

WALT

Put the gun down. Now!

CABOT

I'm afraid I can't do that, sir.

WALT

Why not?

CABOT

Because my partner'll have my ass.

WALT

Partner?

Before Walt can react, the butt of a pistol streaks through FRAME, connecting with base of Walt's skull. THUNK! He instantly drops, his flashlight rolls across the floor and stops, shining back on Walt's unconscious face.

(CONTINUED)

41 CONTINUED:

41

CABOT AND ZED

Cabot steps up and points his gun at Walt's head preparing to fire, as Zed suddenly kicks it away.

CABOT

What the hell? You said no witnesses.

ZED

I know. But a cop might come in handy later on. Tie him up.

Zed starts away as Cabot grabs him...

CABOT

Where you goin'?

Zed looks at the hand grabbing his arm...

ZED

Don't ever touch me.

Cabot can tell he's not kidding and releases his grip.

CABOT

Fine. Where are you going?

ZED

To get my ax out of the van.  
(looking up)  
It's time to finish this thing.

42 INT. SMITH HOUSE - MASTER BEDROOM - SAME TIME

42

Randy is on the bed; he doesn't look good. Johnny rewraps the leg wound.

RANDY

I can't keep my eyes open.

JOHNNY

You've lost a lot of blood.

J.J.

What about the window? We can jump.

Johnny's gaze shifts to the window; a flash of hope.

JOHNNY

It's too high, but maybe we can call for help.

(crossing he rubs

J.J.'s head)

Good job.

(CONTINUED)

42 CONTINUED:

42

But their triumph is short lived... Johnny tries the window; it's jammed. Forcing it with all his strength. It doesn't budge. He turns back to the boys...

JOHNNY

Security dead bolts are still engaged.  
Without power I can't get it open.

J.J.

Can't we break it?

JOHNNY

Reinforced glass. Shatter resistant  
and sound proof.

(off J.J.'s look)

I figured it'd keep people out, not  
us in.

As his hand goes to close the wood shutter... WHOOSH!

*As the room shifts, and Observer Johnny is looking out the same window, which is now open.*

43 THROUGH THE GLASS - THE DRIVEWAY - VISION (1940'S)

43

*A group of random NEIGHBORS materialize in the front drive; dressed 1940's appropriate. The mood tense, many toting makeshift weapons. They confront Johnny's grandfather, John.*

*NEW ANGLE - THE CROWD*

*HARRIS KNOWLES (40) is in the front of the pack, the clear leader. He shouts...*

KNOWLES

*We know they're in there, Smith, and  
we're not leaving without them!*

*The crowd VERBALIZES its support.*

KNOWLES

*Either you send those dirty Japs  
out... or we're coming in to get  
'em!*

*Someone hurls a bottle and rocks, shattering the window; the situation growing increasingly volatile.*

43A INT. SMITH HOUSE - MASTER BEDROOM

43A

*The closed bedroom door bursts open, as Young Herb leads Koji and his MOTHER and FATHER in, locking the door behind them. Koji and his parents huddle together; riddled with fear and desperation.*

(CONTINUED)

43A CONTINUED:

43A

YOUNG HERB

*This way! It's a secret way down to  
the basement!*

*He crosses to the closet, yanking open a back panel to reveal  
a service DUMBWAITER.*

YOUNG HERB

*Hurry, please. My father will be  
here any minute!*

*Observer Johnny takes it all in... WHOOSH!*

44 BACK TO REALITY

44

Johnny releases the window frame, crossing purposefully to  
the closet...

JOHNNY

J.J., give me a hand.

He throws open the closet door; it's packed with clothing  
and other assorted possessions. He proceeds to empty it.

J.J. joins in. They clear a path, exposing the back wall;  
covered in wood panels.

Suddenly, KABOOM! As the ax smashes the bedroom door from  
outside. Then again, as the razor sharp blade penetrates  
the door. It won't be long until they're through.

Johnny looks around, then goes to the night stand and rips  
through the bottom drawer and draws out a claw hammer. He  
hurries back and begins smashing at the wood.

JOHNNY

It has to be here.

Prying it back to reveal a section of dumbwaiter. He quickly  
rips out the remaining boards.

J.J.

What is it?

JOHNNY

It's a dumbwaiter. Like a mini  
elevator.

J.J.

How'd you know it was there?

JOHNNY

My father showed me.

(CONTINUED)

44 CONTINUED: 44

KABOOM! As the ax blade cuts deeper into the door again and again!

JOHNNY  
We don't have much time.

45 NEW ANGLE - MOMENTS LATER 45

Johnny helps a fading Randy into the cramped dumbwaiter. J.J. crawls in behind him. As he does, the antique Zippo lighter falls from his pocket; landing at Johnny's feet.

Johnny picks it up. His eyes meet J.J.'s.

JOHNNY  
We'll talk about this later.

J.J.  
What about you?

JOHNNY  
I'll come down next.

Johnny puts his hands on the control rope.

J.J.  
Johnny...  
(beat)  
Be careful.

Johnny offers a reassuring smile as he slowly lowers the car, the precious cargo descending down the shaft, glancing back as Zed and Cabot are closer to smashing through the door.

46 DUMBWAITER - CONTINUOUS 46

The boys take a jerky ride down the dark and musty shaft, the car eventually coming to rest. J.J. hollers up...

J.J.  
We're down!

JOHNNY (O.S.)  
Where does it come out?

J.J. lifts door. The exit has been covered.

J.J.  
I can't tell! It's boarded up!

47 JOHNNY 47

calling back down...

JOHNNY

Kick it out!

J.J. (O.S.)

I can't!

JOHNNY

J.J., you can! I believe in you!  
Kick as hard as you can!

48 DUMBWAITER 48

J.J. braces himself, mustering his strength and KICKS!

49 INT. SMITH HOUSE - BASEMENT - CONTINUOUS 49

A section of plaster wall explodes out, a child's sneaker sticking through. Retracting a beat, followed by a tiny fist enlarging the opening. J.J. pokes his head through, getting his bearings...

J.J.

It's the basement!

50 MASTER BEDROOM - CONTINUOUS - JOHNNY 50

Reacts, some good news for a change. Calling down...

JOHNNY

Help Randy out of the car and I'll  
pull it back up!

Zed and Cabot can nearly get their arm through to unlock the bedroom door.

J.J. (O.S.)

Okay, go!

Johnny pulls the dumbwaiter up with the rope. BAM! Johnny reacts...

BEDROOM DOOR

Zed reaches his arm in through the opening and unlocks the door, bursting in with fire in his eyes. Scanning the room... no signs of life.

He crosses to the CLOSED closet doors, and throws one OPEN... EMPTY. Turning his back.

(CONTINUED)

50 CONTINUED:

50

The instant he does, Johnny throws OPEN the other door and drives the whittling knife down hard between the big man's shoulder blades. Zed SCREAMS in intense pain, flailing wildly forward in an effort to dislodge the blade.

Johnny jumps into the dumbwaiter, hastily lowering himself down; disappearing into the shaft.

Cabot suddenly enters the bedroom, surveying the scene. A grimacing Zed signals towards the closet...

ZED

In the closet!

Cabot quickly throws OPEN the closet door and grabs the lowering pulley rope...

CABOT

Not so fast!

Zed, having pulled the knife out, joins him as both men pull hard trying to raise the dumbwaiter.

51 DUMBWAITER

51

Johnny's nearly down as he feels the resistance on the rope. As he fights to keep the car moving. As both men grab the rope at the same time... WHOOSH!

52 INT. FEDERAL PENITENTIARY - VISITATION ROOM - VISION

52

Zed and Cabot sit in a corner cubicle, where Marcus Perez sits alone; wearing his prison jumpsuit.

ZED

*We found them.*

CABOT

*He and his old man are stashed away up in Maine.*

PEREZ

*Those two are the only things keeping me in this rathole. Without them, the prosecution doesn't have a case and I'm a free man.*

ZED

*We'll take care of it.*

PEREZ

*You better.*

*He leans closer; menacing eyes. Cold and intense...*

(CONTINUED)

52 CONTINUED: 52

*PEREZ*

*If they live to see my trial... you  
two won't.*

*WHOOSH!*

53 RESUME ON JOHNNY 53

in the dumbwaiter, struggling to lower himself down. A losing battle, the car starts to ascend...

54 CLOSET 54

The two men easily pulling Johnny up.

55 DUMBWAITER 55

Johnny has only seconds to act. He remembers and pulls the Zippo from his pocket. Flicking it... nothing. He tries again... it flickers weakly, then lights as Johnny holds the flame to the rope, burning through century-old fibers.

The car continues to RISE, where a certain fate awaits Johnny.

*JOHNNY*

*Come on. Burn!*

Just as they are about to reach down and grab Johnny, the rope finally burns through...

56 NEW ANGLE 56

As the dumbwaiter drops away down the shaft in free fall, crashing violently at the bottom.

57 BASEMENT - SAME TIME 57

A powerful explosion of dust and debris explodes from the fresh opening...

*J.J.*

*Johnny?*

As he finds Johnny lying injured; beaten and battered amongst the debris...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

58 INT. SMITH HOUSE - BASEMENT - EVENING 58

J.J. digs through the debris, finally unearthing Johnny. He is covered in dust and dirt, his arm injured and his head is bleeding down his forehead as he stirs...

J.J.  
Are you okay?

Johnny does what every good father would do, he lies.

JOHNNY  
Yeah. Let's do it again.

J.J. smiles; an instant of much-needed levity. As he turns, we see Johnny wince and hold his left side as he's helped out of the opening.

RANDY  
That was close.

JOHNNY  
Too close. They busted through that door just as...  
(turns)  
The door!

He staggers across the debris, crossing the basement...

59 FOYER - SAME TIME 59

Zed and Cabot running down the stairs...

ZED  
Basement! Hurry!

60 BASEMENT - SECONDS LATER 60

Johnny reaches the heavy basement door; it's OPEN.

HIS P.O.V. ZED AND CABOT

Zed and Cabot come charging down the stairs.

ZED  
I'm gonna shoot you in the face!

JOHNNY  
Not tonight you're not!

(CONTINUED)

60 CONTINUED: 60

JOHNNY

slams the door shut at the very last second, securing the deadbolt and cross brace.

61 OUTSIDE THE BASEMENT DOOR 61

Zed reaches the closed door, his frustration finally bubbling to the surface. He smashes his fist into the heavy wood...

ZED

Son-of-a... I'm gonna kill every one of ya! Y'hear me?! Everyone!

Zed starts back up the stairs...

CABOT

What now?

ZED

Now we talk to the cop.

HARD CUT TO:

62 WALT 62

Tied to a chair as he's punched hard in the face by Cabot, who flinches and grabs his hand.

CABOT

Damn! This cop's got a hard head! I need a drink.

Cabot steps away. From the looks of Walt's face, they've been beating on him for a while. Zed grabs him by the hair.

ZED

Hick Sheriff, that what you are? A hick sheriff?

WALT

(spits blood)  
Go to hell.

ZED

And I was just startin' to like you.

Zed punches Walt again in the face.

ZED

(flexing his hand)  
Cabot's right, you have got a hard head.

(CONTINUED)

62 CONTINUED:

62

He grabs a dining chair, spins it around backwards a few feet away from Walt.

ZED

The question is what were you doin'  
sneakin' around this house in the  
dark?

CABOT (O.S.)

This is why.

REVEAL CABOT

As he steps in holding a framed photograph, which he hands to Zed.

INSERT - PHOTOGRAPH

Walt, Sarah, J.J., and Johnny; a banner behind them reads, FATHER/SON OLYMPICS.

ZED

studies the faces. A twisted smile easing across his lips.

ZED

(looking up)

Maybe we shouldn't call him Sheriff...  
maybe we should call him Dad?

Zed inspects a wall-mounted INTERCOM unit.

ZED

(to Cabot)

Get my tool box. I need to have a  
talk with that one in the basement.

CABOT

Through that thing? The power's  
dead.

ZED

I know, I'm the one who killed it.  
And now I'm going to turn it back  
on... part of it anyway.

Off the moment...

63 BASEMENT - SAME TIME

63

Johnny tries to revive Randy...

JOHNNY

Randy! Can you hear me?

(CONTINUED)

63 CONTINUED:

63

A tense beat.

J.J.  
Is he... dead?

Another excruciating beat; a virtual eternity. Randy's eyes slowly ease open.

RANDY  
(weak)  
I miss anything?

Johnny and J.J. both breathe a sigh of relief. But the moment fades fast as they HEAR Zed's VOICE suddenly crackle through the wall-mounted intercom unit.

ZED (V.O. OVER INTERCOM)  
Can you people hear me down there?

64 ON ZED AND WALT

64

Zed has finished his jerry-rig on the intercom unit, which now hangs out of the wall by multiple wires and connected to a 16-volt battery. We suddenly HEAR Johnny's VOICE crackle through the intercom speaker...

JOHNNY (V.O. OVER INTERCOM)  
We can hear you! What do you want?

Cabot seems very impressed by Zed's hot-wired communication device.

CABOT  
Damn. You're like that guy on T.V.  
Mister Wizard!

Zed clearly has no patience for his partner.

ZED  
Bring me the cop.

Cabot frowns as he grabs Walt out of his chair and hustles him to where Zed is standing. Zed cues the TALK button then speaks into the unit.

ZED  
I've got somebody here that wants to say hello.  
(aside to Walt)  
If you want this to end without your kid getting killed, I suggest you convince your friend to do the right thing.

(CONTINUED)

64 CONTINUED:

64

He then cues the Talk button again and holds the speaker up for Walt to speak into it. Walt hesitates as he eyes his two captors and considers what's at stake. Finally,

WALT  
(pretty beat up)  
John, it's Walt. No matter what  
they do to me... stay where you are!

65 BASEMENT

65

J.J. reacts to the voice...

WALT (V.O. OVER INTERCOM)  
They've got me hand-cuffed upstairs.

J.J.  
Dad?

Johnny grabs him and holds him tight.

WALT (V.O. OVER INTERCOM)  
John... NO MATTER WHAT YOU HEAR, DO  
NOT OPEN THAT DOOR!

65A RESUME KITCHEN

65A

As Walt continues...

WALT  
YOU HEAR ME? DO NOT...

That's all Walt can get out before he's drilled in the face again by Zed's fist.

ZED  
That was really stupid.

Zed cues the Talk button again:

ZED  
(into intercom unit)  
That's right, it seems now we're all  
one big, happy, dysfunctional family!

65B RESUME JOHNNY AND THE BOYS

65B

Listening in the basement/cellar.

ZED (V.O. OVER INTERCOM)  
Now the way I see it, the situation  
has two possible outcomes.  
(MORE)

(CONTINUED)

65B CONTINUED:

65B

ZED (V.O. OVER INTERCOM)  
(CONT'D)

A... you send the kid out and we  
walk out of your lives forever.

(beat)

Or B... you insist on breakin' my  
balls and the Sheriff here gets a  
new hole in his head.

J.J. listens as Johnny holds him tight in his arms.

66 RESUME KITCHEN

66

Zed pops a cigarette into his mouth, lighting up. Taking a  
deep puff; letting the smoke fill his lungs.

ZED

Either way, my associate and I aren't  
leaving until we get what we came  
for. You've got ten minutes to  
decide. Clock starts now.

67 INT. BASEMENT - SAME TIME

67

Johnny paces, as he notices J.J. in the corner; crying. He  
notices the old steamer trunk he had J.J. drag down from the  
attic and retrieves an old tweed top coat. He crosses to  
J.J., wrapping the coat around him for warmth.

J.J.

We have to do something.

Johnny swallows him tenderly into his arms... WHOOSH!

68 EXT. SMITH HOUSE - FRONT PORCH - VISION

68

*John Smith steps onto his porch, wearing the very same tweed  
top coat; the angry mob awaits. Observer Johnny is standing  
beside him. John Smith carries a rifle.*

JOHN SMITH

*I'm not going to tell you people  
again. Get off my property!*

*The crowd returns angry JEERS. Harris Knowles steps forward.*

KNOWLES

*Where are they, Smith?*

JOHN SMITH

*I don't know what you're talkin'  
about.*

(CONTINUED)

68 CONTINUED:

68

KNOWLES

You're a traitor and a liar! We know you're hidin' the enemy in there.

JOHN SMITH

Enemy?

KNOWLES

Roosevelt says we're at war with the Japs. Can't trust any of 'em. Cowards ambushed our boys, murdered my only son!

JOHN SMITH

My deepest condolences.

KNOWLES

Keep your condolences, I want justice. Eye for an eye.

The crowd CHEERS, rallying behind their leader.

KNOWLES

You sendin' them out or not?

Smith stares out at the crowd, weighing his limited options. FLASH!

69 INT. SMITH HOUSE - OFFICE - VISION

69

John Smith is seated in a chair. Young Herb stands at his side.

JOHN SMITH

How dare you bring those people into our home? Force me to lie to my friends. My neighbors.

\*  
\*  
\*

YOUNG HERB

Koji and his parents had nowhere else to go.

\*

JOHN SMITH

Don't you understand? Our family name will be ruined. My business destroyed.

YOUNG HERB

For doing what's right? Isn't that what you always taught me?

John Smith rises, placing a comforting hand on young Herb's shoulder. Observer Johnny takes it in, moved by the noble exchange. WHOOSH!

70 RESUME SCENE - BASEMENT - ON JOHNNY

70

as a loud THUD draws his attention back across the room as we SEE Randy has collapsed on his way towards the basement door. Johnny and J.J. quickly cross to where he's lying.

JOHNNY

What are you doing?

RANDY

This isn't about you, it's my problem.  
Let me go.

Johnny realizes he's being guided and protected by the spirits in the house.

JOHNNY

Nobody's going anywhere. We're in  
this thing together, right?

J.J. considers the question, then...

J.J.

Right.

JOHNNY

Come on.

Johnny helps Randy back to the couch, then turns and stares at J.J.

JOHNNY

We've got water and plenty of air...  
(suddenly struck with  
an idea)  
Air. That's it.

Johnny climbs up a stack of boxes; yanking away some junk that's covering a large air vent.

JOHNNY

These air ducts are original design  
and they crisscross the entire house.  
They're bigger than modern vents. I  
might be able to crawl through them  
and find Walt.

J.J. looks down, nervous...

JOHNNY

What's wrong?

J.J.

What if they catch you? Then I'll  
lose both my fathers.

(CONTINUED)

70 CONTINUED: 70

Johnny grabs him gently by the shoulders.

JOHNNY

They won't catch me. Haven't you ever seen 'DIE HARD'? If Bruce Willis can do it, so can I. Come on, help me get this grate off.

As they both go to work,

71 INT. KITCHEN - SAME TIME 71

Zed inspects the contents of Johnny's refrigerator. Cabot paces impatiently; a ball of energy. A bloodied, battered Walt tracks him with his swollen eyes, utter disdain.

CABOT

How much longer are we gonna play games?

ZED

(checks his watch)

They still have four minutes.

Cabot points his pistol at Walt's face.

CABOT

Then you're mine, law dog.

ZED

I'm gonna' go check the garage. Don't do anything until I get back.

CABOT

Whatever.

ZED

I'm serious. It's just as easy to kill six as it is five.

Cabot glares at Zed as he exits.

72 INT. SMITH HOUSE - BASEMENT - SAME TIME 72

Johnny stands below the open grate; last-second preparations with J.J.

JOHNNY

Okay, you know what to do. One hundred Mississippi and then you open that door. Not one Mississippi before.

J.J. nods.

(CONTINUED)

72 CONTINUED:

72

JOHNNY

Where's your wrench?

J.J. lifts a giant plumbers wrench from behind his back. Johnny grabs a can of Quick Fix lubricant and heads into the vent.

J.J.

Good luck.

JOHNNY

You, too.

Johnny smiles back, then slips into the vent.

73 INT. VENTILATION DUCT - CONTINUOUS

73

A long metallic tunnel. Labored GRUNTS precede Johnny's appearance around a corner.

JOHNNY

(muttering to himself)

Next time the kid wants to go bowling,  
just go bowling! No, you've gotta  
play Mister Mom and punish the kid.  
Now who's getting punished? You're  
a real genius!

He turns left, squeezing himself around the elbow.

74 KITCHEN - SAME TIME - ON WALT

74

His face swollen and cut from the beating, the area around his eyes already discolored; it's painful to look at him.

Cabot is busy making himself a sandwich, as Walt HEARS a muted TAPPING that draws his gaze upwards...

HIS P.O.V. - THE VENTILATION GRATE

Johnny's EYES are just barely visible just behind the metal.

BACK TO WALT

his eyes drift over to Cabot. Suddenly a loud BANG from another room. BANG! BANG!

CABOT

What the hell... ?

75 BASEMENT - SAME TIME

75

J.J. is at a thick vertical pipe wailing on it with the plumbers wrench. BANG! BANG!

76 KITCHEN - SAME TIME

76

BANG! BANG! Cabot checks Walt for a beat, then exits to investigate. As soon as he's gone, Johnny pops the grating vent and lowers himself out. He grimaces, his left arm clearly injured. Checking around, he rushes to Walt and removes the gag.

JOHNNY  
(seeing Walt's face)  
My God.

WALT  
You should see the other guy.

Johnny goes to work untying him.

JOHNNY  
Sorry I'm late. Traffic was a bitch.

WALT  
J.J.?

JOHNNY  
He's fine.

WALT  
I screwed up, John. Rushing in here by myself. I just had this horrible feeling...

Johnny gets the final rope undone.

JOHNNY  
It's called being a father. I would've done the same thing.

Cabot steps up from behind.

CABOT  
I'm touched.

Johnny remains kneeling, his back to Cabot.

CABOT  
Stand up. Slow.  
(Johnny obliges)  
Turn around.

(CONTINUED)

76 CONTINUED:

76

Johnny slowly turns around to face him, now less than ten feet apart. Cabot looks Johnny up and down.

CABOT

You're the guy causin' so much trouble?

JOHNNY

I'm the guy.

CABOT

Don't look like much to me.

JOHNNY

Maybe you aren't looking close enough.

Johnny suddenly raises both hands, one holding the Zippo lighter and the other the full can of Quick Fix. Before Cabot can react, Johnny sprays the Quick Fix and strikes the lighter just beneath the stream as a powerful fireball engulfs Cabot's face. His hands go up as he SCREAMS IN PAIN!

Johnny quickly helps Walt out of the chair and they scramble out of the room.

Zed quickly enters from the other direction.

ZED

What happened?

CABOT

(clutching his face  
in agony)

The guy in the basement... he burned my eyes... I can't see!

ZED

Idiot.

Zed pulls out his gun and goes after them.

77 INT. BASEMENT - CONTINUOUS

77

J.J. stands next to the door, counting aloud...

J.J.

Ninty-three Mississippi, ninty-four  
Mississippi, ninety-five  
Mississippi...

78 OUTSIDE THE BASEMENT DOOR

78

Johnny and Walt rumble down the steps to the door and begin banging on it.

(CONTINUED)

78 CONTINUED: 78

JOHNNY  
(looking behind him)  
J.J.! Open up!

79 ON THE OTHER SIDE 79

J.J. hovers with his hand on the lock, counting...

J.J.  
Ninety-six Mississippi. Ninety-seven  
Mississippi...

80 RESUME JOHNNY AND WALT 80

Johnny looks back as Zed rounds the corner, powering down towards them; raising his pistol to fire.

JOHNNY  
OPEN THE DOOR NOW!

81 RESUME J.J. 81

His hand on the door handle.

J.J.  
Ninty-nine Mississippi, one hundred!

He opens the door, as Johnny and Walt explode through just as bullets WHIZ by, slicing into the plaster behind them. Once again, the door is slammed in Zed's face.

ON ZED

He's had all he's going to take as he kicks the door hard.

ZED  
(raging)  
That's it! Now I'm serious!

We see renewed rage in his eyes, as he rushes back up the steps.

82 INT. BASEMENT - CONTINUOUS 82

Walt and J.J. hug; a heartfelt reunion.

J.J.  
(shocked)  
Your face.

(CONTINUED)

82 CONTINUED:

82

WALT  
(covering)  
I've cut myself worse than this  
shaving.

Walt looks around at Randy on the couch, Johnny's bloodied shirt and injured arm and J.J. holding the giant wrench...

WALT  
Well, we're quite a bunch, aren't  
we?

As he hugs J.J. again.

Johnny goes to the door and presses his fingers against it...  
WHOOSH!

83 *BOTTOM OF THE BASEMENT STEPS - VISION*

83

*We PASS THROUGH the door to FIND Zed standing on the other side, he holds a can of gasoline.*

ZED  
You wanna' play games? Let's play!

*He douses the door with gasoline. He steps up on the third step, lights a cigarette, takes a drag then flicks it...*

*SLOW MOTION: The lit cigarette tumbles through the air and it hits the gas soaked door as it EXPLODES INTO FLAMES!*  
WHOOSH!

84 RESUME JOHNNY

84

Reacting to the vision and it's deadly implications.

JOHNNY  
They're going to burn us out.

WALT  
When?

As a massive fireball shoots out from under the jam and around the frame. The door is instantly engulfed in flame.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

85 INT. SMITH HOUSE - BASEMENT - EVENING

85

The door continues to BURN, sending smoke into the basement. Johnny tries smashing out the small window, but the wrench bounces off the reinforced glass.

JOHNNY

It's no use.

Walt notices Randy lying on the couch, unconscious.

WALT

That's the kid that witnessed the Perez murder?

JOHNNY

Perez?

WALT

Big time drug dealer in Nevada. Killed a local businessman over a land deal. They put him away for life, but he just got a new trial granted.

JOHNNY

That's why they killed Randy's father.

WALT

Without their testimony, Perez walks.

JOHNNY

That's why you were in the neighborhood?

WALT

The Feds got tipped about the contract. They called me to see if I could bring in the father and son until they got here. Bang up job I did.

JOHNNY

You had no way of knowing.

WALT

Won't take long for that door to burn through.

86 OUTSIDE THE BURNING DOOR - SAME TIME 86

Zed stares at the flames. Cabot stumbles in behind him; blinded.

CABOT  
You gotta' get me to a doctor!

Zed doesn't acknowledge him; gaze fixed on the door.

ZED  
Later.

CABOT  
(losing it)  
You're not hearin' me! I'm blind!

He grabs Zed, who pins him hard against the wall.

CABOT  
I can't do this anymore!

ZED  
Fine.

As Zed SHOOTs his partner in the gut at point blank range. Cabot GASPS, then drops to the floor.

ZED  
(intense)  
I told you not to touch me.

87 INT. BASEMENT - SAME TIME 87

Johnny rummages through the trunk of his grandfather's belongings, touching everything; searching desperately for a psychic hit. He finds a rusty skeleton key... WHOOSH!

88 MOVE, MATCH, MORPH 88

*Swinging around the basement as it resets, sixty years in the past.*

*Koji's frightened PARENTS are huddled in a corner. The angry CHANTING of the mob audible even down here. REVEAL Young Herb and Koji nearby...*

KOJI  
*Why do they hate us so much? What did we do wrong?*

*Young Herb takes a beat to consider the question.*

(CONTINUED)

YOUNG HERB

*I think they're afraid and angry.  
They just want someone to blame.  
Someone who looks different than  
they do.*

*Koji shakes his head in confusion.*

KOJI

*Grown-ups do crazy things sometimes.*

*They share a knowing smile. Sudden FOOTSTEPS on the basement stairs draw their frightened attention, as the DOOR swings OPEN to REVEAL John Smith; sporting a severe scowl.*

*Koji scurries into his parents' arms. The family huddles closely together; petrified.*

*Young Herb meets his father's eyes. A beat of silence between them. An unspoken understanding. Herb turns to the family...*

YOUNG HERB

*Don't be afraid, my father's here to help.*

*John Smith retrieves a shiny new skeleton key from his breast pocket and crosses to a brick wall. Removing a loose brick to reveal a concealed key hole. Observer Johnny watches intently.*

*A turn of the key and a hidden door reveals itself. John Smith pulls it open, exposing a tunnel.*

JOHN SMITH

*This tunnel was built during the Prohibition. To smuggle illegal whiskey. It'll take you out to the woods. You'll find a car waiting there.*

*He pulls a wad of money from a pocket and offers it to Koji's father.*

JOHN SMITH

*This should buy you safe passage to anywhere you want to go.*

*Young Herb hands the Mother a full canvas bag.*

YOUNG HERB

*Food and water. Enough for three days.*

*The Japanese man shares a concerned look with his wife. He seems prideful and reluctant to take the money.*

(CONTINUED)

88 CONTINUED: (2)

88

*Finally, John Smith forces it into his hand.*

JOHN SMITH

*I'm not a righteous man. If it'd been up to me, I'd have handed you over and never looked back.*

*(looks at Young Herb)*

*I guess we don't always teach our children... sometimes they teach us.*

*Koji's father locks eyes with him, formally bowing his gratitude; tremendous respect. Young Herb and Koji share a tortured look, then a hug...*

YOUNG HERB

*Good-bye Koji.*

KOJI

*Good-bye.*

*The family heads for the opening of the tunnel...*

YOUNG HERB

*Koji?*

*The boy turns.*

YOUNG HERB

*Best friends forever.*

*Koji hesitates, then stiffens and bows towards his friend and then they're gone. WHOOSH!*

89 RESUME SCENE - ON JOHNNY

89

*Yanked from the vision; Johnny crosses the basement to a bank of metal shelving units covering the wall. Smoke now fills the basement.*

JOHNNY

*Give me a hand!*

*Walt helps him yank down the shelving, exposing the now familiar brick wall. Johnny finds the right brick, slides it out and uses to the key to open the secret tunnel.*

WALT

*I'll be damned.*

JOHNNY

*Everybody in! Hurry!*

*Walt hoists the barely conscious Randy over his shoulder, following J.J. into the tunnel. Everyone is COUGHING.*

(CONTINUED)

89 CONTINUED:

89

Johnny takes a last glance back, just as the burning door BURSTS OPEN; Zed appearing through the smoke and fire. Their eyes meet, as Johnny disappears into the tunnel. Zed cowers away from the flames, as he jumps through the opening in pursuit...

90 INT. PROHIBITION TUNNEL - CONTINUOUS

90

Walt, Randy and J.J. lead the way through the dark tunnel. Johnny brings up the rear...

ZED

Closing the gap.

WALT, RANDY AND J.J.

They reach the end of the tunnel, a ladder leading up to a grate; the moon visible above.

Walt climbs up first, powering the heavy iron grate open.

WALT

J.J., you're first!

J.J. scrambles up the ladder.

WALT

Run into the woods, we'll be right behind you.

J.J. takes off, as Walt goes down and helps Randy up the ladder, Johnny arrives supporting him from behind. It's slow going, the injured teen repeatedly losing his footing.

JOHNNY

Just a few more feet.

Walt reaches down, grabs Randy's jacket and pulls him up the final few feet to the surface. Walt looks down the hole at Johnny.

WALT

Gimme your hand!

Johnny starts up the ladder, as a bullet suddenly RIPS into the rocky wall just above his head, driving him down the ladder as Zed quickly approaches...

JOHNNY

(up at Walt)

Go! Take the boys and get out of here!

(CONTINUED)

WALT

John...

Another bullet EXPLODES above Johnny's head, as he ducks down...

JOHNNY

(pointed)

Get J.J. out of here! Now!

Walt knows he's right, as Walt grabs Randy and takes off. Johnny starts up the ladder again, as Zed appears from the darkness behind him.

INCLUDE ZED

He levels the gun at Johnny, now a mere fifteen feet behind him in the tunnel.

ZED

End'a the line, mister!

JOHNNY

Seems that way.

ZED

This is for my partner.

He squeezes the trigger, but the gun goes CLICK! CLICK! CLICK! As both men realize he's out of ammunition.

Johnny takes the opportunity to scramble up the ladder, as Zed tosses his gun and rushes forward, grabbing Johnny's ankle. There's a brief struggle, as Johnny loses his grip and both men crash down off the ladder with a powerful THUD! There's a scramble, a few PUNCHES are thrown, as Zed overpowers Johnny and knocks him down on his back with a powerful right hand. The night has taken its toll on Johnny, his injured left arm, lacerated head and, now, bloody nose.

Johnny lies groggy on the stone floor, as Zed notices a large rock and picks it up with both hands. He steps up over Johnny, who is now helpless to stop him.

ZED

You should have sent the kid out when you had the chance.

JOHNNY

I couldn't.

ZED

Why not?

(CONTINUED)

90 CONTINUED: (2)

90

JOHNNY

It isn't in my blood.

Zed raises the rock and is about to smash Johnny's skull, as we HEAR a single GUN SHOT! Zed drops the rock and falls face down next to Johnny, as several men in suits step out of the darkness, they carry guns and a certain air of efficiency about them.

MARSHAL CONNORS

(helping Johnny up)  
Sheriff Bannerman?

\*

JOHNNY

John Smith.

MARSHAL CONNORS

I'm Connors, Federal Marshals Service.  
Looks like you folks had some excitement?

\*

\*

JOHNNY

Just another quiet night at home.

DISSOLVE TO:

91 EXT. SMITH HOUSE - LATER

91

The SHOT PANS emergency vehicles filling the driveway. The late Cabot is wheeled out on a stretcher, as several FIREMEN head in.

\*

\*

MARSHAL CONNORS (O.S.)

You're lucky the fire didn't spread from the basement.

\*

REVEAL Walt, Johnny, J.J. and Connors standing together. Walt's wounds have been bandaged and Johnny's arm is in a sling.

\*

MARSHAL CONNORS

That's a great old house.

\*

JOHNNY

You have no idea.

Two Marshals escort Randy's stretcher into a waiting ambulance.

JOHNNY

What'll happen to him after the new trial?

MARSHAL CONNORS

He'll be relocated until he's of legal age.

\*

(CONTINUED)

91 CONTINUED:

91

JOHNNY

We won't see him again?

MARSHAL CONNORS

I'm afraid not. It's in his best interest. Gentlemen.

\*

Connors climbs into Randy's ambulance and it speeds away.

\*

JOHNNY

Why do I get the feeling that none of this is in that kid's 'best interest'?

WALT

I still can't figure out how we got out of this in one piece.

Johnny's gaze drifts across the porch, as *WHOOSH!*

92 *JOHNNY'S POV - FAR SIDE OF FRONT PORCH*

92

*He SEES YOUNG HERB and JOHN SMITH standing together.*

93 RESUME JOHNNY, WALT AND J.J.

93

Johnny can't help but smile.

JOHNNY

I think we had a little help from the past.

Walt and J.J. aren't sure what he's talking about, as the SHOT PULLS WIDE to include them all.

FADE OUT.

THE END