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Dead Zone Production Corp.

THE DEAD ZONE

"DÉJÀ VODOO"

Production #2016

Written by
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Directed by
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THE DEAD ZONE

"DÉJÀ VOODOO"

CAST

JOHNNY SMITH

NATALIE CONNER

BRUCE LEWIS

DR. LAWRENCE

WALT BANNERMAN

DEPUTY ROSCOE

DANA BRIGHT

WOMAN @ BOOKSTORE READING

PHONE MAN (STEMPLE)

TALL BEER DRINKER (BENTON)

NON-SPEAKING

SHORT WINE DRINKER (FOLEY)

PEOPLE IN LOBSTER RESTAURANT
AND BAR

MUGGER

WAITER IN RESTAURANT BAR

BOOKSTORE

WOMEN @ BOOK SIGNING

WAITRESS

STORE CLERK

DRIVING MUGGER

YOUNG COUPLE IN LOVE

PEOPLE IN BLUES BAR
AND BLUES BAND

SHERIFF DEPUTIES

STEVE, NATALIE'S FIANCÉ/HUSBAND
& 3 YOUNG CHILDREN

THE DEAD ZONE

"DÉJÀ VOODOO"

SETS

INTERIORS

LOBSTER RESTAURANT
BAR
DINING AREA

BOOKSTORE

SHERIFF'S DEPT.
INTEROGRATION ROOM

HOTEL

LOBBY
ELEVATOR
HALLWAY
MADDY'S ROOM

EXTERIORS

STREET IN CLEAVES MILLS
LOBSTER RESTAURANT
BOOKSTORE
TRAVEL AGENCY
BLUES BAR

USED CAR LOT

HOTEL

VEHICLES

JOHNNY'S JEEP

MUGGER'S BLACK S.U.V.

SHERIFF'S PATROL CARS

THE DEAD ZONE

"DÉJÀ VOODOO"

TEASER

FADE IN:

1 EXT. AVENUE GRILL RESTAURANT -NIGHT 1 *

JOHNNY and BRUCE hop out of the Jeep, heading into a crowded restaurant. Johnny hesitates.

JOHNNY

Busy night.

BRUCE

It'll be crowded everywhere.
It's Friday.

2 INT. AVENUE GRILL - NIGHT 2 *

Johnny and Bruce scope out the scene from in front of the lobster tank. People are waiting and the bar is almost full.

JOHNNY

(re: the bar)

I'm gonna grab us a seat.

BRUCE

I'll put our name in.

Johnny crosses into the small bar, passing a VARIETY OF DRINKERS, including FOUR YOUNG PROFESSIONALS: a nondescript GUY ON THE PHONE talking to some girl, a tall BEER DRINKER, a short WINE DRINKER, and...

A beautiful young white collar worker, NATALIE. It's after seven, but she still looks crisp and professional.

Luckily for Johnny, the only open stools are next to Natalie. As he passes her on the way to sitting down, he brushes against her, TRIGGERING...

3 A VISION - NIGHT EXTERIOR - NATALIE 3

Starting TIGHT on LIPS, locked in a steamy kiss, RAMPING OUT to reveal: Natalie kissing someone passionately under a blinking streetlight. As she surrenders herself completely to the moment, the VIEW SWEEPS AROUND HER revealing the someone she's kissing -- it's JOHNNY.

VISION ENDS:

4 JOHNNY

4

Snaps out of it. Finds himself back in the bar, just breaking contact with the girl. He tries to hide his reaction as he settles in next to her.

JOHNNY

This seat taken?

She smiles and shrugs, barely acknowledging Johnny, then turns back to her own thoughts. With a curious smile on his face, Johnny studies the object of his vision. She's even more beautiful on closer examination.

*

Off Johnny's reaction...

FADE OUT:

END TEASER

ACT ONE

FADE IN:

5 INT. BAR - PICKING UP WHERE WE LEFT OFF - NIGHT 5 *

Johnny is still checking out Natalie, unable to shake his vision of her kissing him. But something's on her mind. She's clearly with the other three, but she's not part of their conversation, instead lost in her own thoughts, staring at her wine, running her finger around the lip of her wine glass. She pulls out of her reverie and picks up the wine, her elbow *knocking her small purse off the bar. She tries to catch it, but spills her wine in the process.*

NATALIE

Watch out.

Johnny catches the purse, upside down and open, it's contents rescued in the palm of his hand.

JOHNNY

Got it.

Natalie grabs his hand a split second later, and the two of them negotiate the spilled purse back up onto the bar.

NATALIE

Sorry...

She helps Johnny drop the contents of her purse on the bar. Usual stuff. Keys, wallet, phone, and a small photograph of Natalie with some GUY, that doesn't register... yet.

NATALIE

...you okay?

(NOTE: In all, they touch five separate times, once on each line of dialog, the last time on "yeah sure".)

JOHNNY

Yeah, sure. ...Let me get you another...

Their eyes meet, an indescribable spark of attraction passing between them in the pause before she answers...

NATALIE

...Merlot.

But she quickly looks away, busy shoving her life back into the purse. Johnny flags the bartender.

(CONTINUED)

5 CONTINUED:

5

JOHNNY

Another Merlot, and I'll have a glass of the same.

NATALIE

Thank you. My mind is somewhere else tonight.

Johnny can't help staring at Natalie, and she can't help noticing. Just then Bruce returns.

BRUCE

C'mon, table's ready.

JOHNNY

Hang on, I gotta finish my drink.

BRUCE

Bring it with, I'm starving.

Johnny catches up with Bruce at the lobster tank.

JOHNNY

See the woman sitting next to me?

BRUCE

Yeah?

JOHNNY

Had a vision of her kissing me.

BRUCE

Really?

Bruce checks her out. He approves.

BRUCE

I have visions like that all the time, except mine don't come true.

JOHNNY

Think I'll hang here for a while. Finish my drink. Order me a bucket of steamers and I'll catch up with you in a sec...

*

BRUCE

...or not.

Off Bruce's encouraging look...

JOHNNY AND NATALIE - A BEAT LATER

As they try not to look at one another.

(CONTINUED)

5 CONTINUED: (2)

5

This time when Johnny catches her glancing his way, he dives in.

JOHNNY
How's your Merlot?

NATALIE
Nice. ...it's no apple martini
but it will do...

JOHNNY
You want a martini?

NATALIE
No-no-no. I'm a supervisor for
Manny, Moe, and Jack there. I
have to set a good example.
Besides, I have to get up early. *

Johnny looks at her co-workers, two-and-a-half drinks
into the evening.

JOHNNY
So what do you do? *

NATALIE
We're insurance adjusters. New
World Mutual. Auditing a big
industrial claim outside of town.
...exciting huh? How bout you,
what do you do? *

Johnny hates this part.

JOHNNY
I'm a... consultant...

NATALIE
Really? What kind of consulting?

Johnny's on a slippery slope, and he knows it.

JOHNNY
...Futures.

NATALIE
Futures? What? Like pork bellies?

JOHNNY
No... nothing like that...

Just then her co-workers interrupt, oblivious to Johnny.

(CONTINUED)

5 CONTINUED: (3)

5

SHORT WINE (BENTON) *

Hey boss... Bartender says there's
a great local band playing up the
street. We're gonna check it
out. You coming?

TALL BEER (FOLEY) *

She's not going. She never goes.

NATALIE

I've still got paperwork to do.

SHORT WINE (BENTON) *

That's why she's management...

TALL BEER (FOLEY) *

...and we're just a couple of
drunken losers.

Which suits them just fine. They slap a high-five. *

NATALIE

(dead pan)

Insurance adjusters gone wild.

Johnny laughs. Natalie notices. Her co-workers push
away from the bar.

SHORT WINE (BENTON) *

We're outta here.

The Guy on the phone stops talking long enough to check
on Natalie.

PHONE MAN

(into phone)

...hang on baby...

(then to Natalie)

Sure you don't want to go?

NATALIE

I'll walk back to the hotel. Saw
a bookstore I want to check out.

TALL BEER (FOLEY) *

Bookstore? It's people like you
who give the insurance industry a
bad name.

They start to leave.

NATALIE

Hang on I'll walk out with you.

(MORE)

(CONTINUED)

5 CONTINUED: (4) 5

NATALIE (CONT'D)
(turns to Johnny)
Thanks again.

JOHNNY
No problem...

Johnny watches her go, intrigued. As she exits, Natalie glances back over her shoulder, giving Johnny a second look. Always a good sign.

6 INT. RESTAURANT BOOTH - DUSK 6

Johnny slides into the booth across from Bruce. *

BRUCE
So? What happened?

JOHNNY
She left.

BRUCE
She left? That's it?

JOHNNY
She's... an insurance adjuster.

BRUCE *
A damn cute insurance adjuster. *
...So what are you doing here?

Johnny shrugs it off and starts to shuck his clams.

JOHNNY
Eating a bucket of clams.

BRUCE
Listen Johnny. I'm down with using your powers for good. But once in a while it's okay to use them for your own good. Your visions always come true. If you saw yourself kissing this woman, then you know and I know, that's what's going to happen...

6 CONTINUED:

6

JOHNNY

Exactly. And there's nothing I can do that won't screw it up somehow. If I just sit here and eat my clams, she will be back.

BRUCE

Not necessarily. You could be changing the future just by deciding to sit on your ass and do nothing. Just the fact that you know she's going to kiss you changes everything. The ball is already in play my man. Time for you to get in the game.

*
*
*
*
*
*
*

JOHNNY

What are you, the Vince Lombardi of existentialism?

*
*

Bruce rips the bucket from in front of Johnny.

BRUCE

Gimme those clams. You got a woman to go kiss.

6A EXT. BOOKSTORE - NIGHT

6A*

Johnny exits the restaurant just in time to see Natalie saying goodnight to the Pep Boys as they go their separate ways. Natalie enters the bookstore and Johnny crosses the street, following her.

*
*
*
*

7 INT. BOOKSTORE - NIGHT

7 *

Johnny enters a hip little independent bookstore and discovers a SMALL CROWD, all women, has gathered for a book signing. In front of the crowd stands the man they all came to see...

DR. LAWRENCE

Author of the best selling book, "What Women Really Want" (subtitled: "The Woman Inside the Woman"). He's sincere. He really knows how to listen. He's a pompous ass. We hate him on sight.

He has a woman standing with him in front of the group. She's crying softly, finishing up some kind of talk show like confession.

(CONTINUED)

7 CONTINUED:

7

WOMAN ONE

...that's when I realized, it
wasn't the inner me that wanted
to eat that chocolate cake... it
was the outer me...

(CONTINUED)

7 CONTINUED: (2)

7

DR. LAWRENCE
(to the audience)
Haven't we all been there?

Everyone nods empathetically.

DR. LAWRENCE
In chapter seven of my book, I go
into greater detail about the
"inner" you and the "outer you"...

JOHNNY

reacts to the doctor with bemusement, keeping a low profile
as he looks for Natalie. Spotting her, he ignores the
book signing hub-bub and begins to shadow her from several
aisles over.

*

*

*

*

NATALIE

Looks at the stack of books surrounding a lifesize cut-
out of Dr. Lawrence, dismisses it, and starts browsing.

*

SCANNING A ROW OF BOOKS

All "Women Making Choices" themed: "Smart Women - Stupid
Choices," "The Complete Idiot's Guide to Handling a
Breakup," etc. Natalie flips through them, but can't
seem to concentrate on the contents, other things on her
mind.

*

*

JOHNNY AND NATALIE

He's watching from behind the Dr. Lawrence cut-out as
Natalie flips through a book from the self help section.
She shuts the book and continues looking. Uh-oh. She's
coming his way. Quick, do something before she sees you...
Johnny grabs the closest book to him, pretending to read
as Natalie discovers him.

*

*

*

*

*

*

NATALIE
Hello there.

(CONTINUED)

7 CONTINUED: (3) 7

Johnny looks up from his book, feigning surprise. *

JOHNNY

Oh hey. We meet again.

She reacts to the book he's holding. *

NATALIE

Here to get your book signed? *

JOHNNY

Huh?

Johnny doesn't know what she means at first, having forgotten the book he grabbed. He follows her eyes to the book in his hand, "What Women Really Want."

JOHNNY

I have no idea how that got in my hand.

NATALIE

Uh-huh. "What Women Really Want?"
Last thing I want is some fifty
year old man telling me what I
really want. *

Behind them, the reading is over, Dr. Lawrence signing books for the women in attendance while a waitress circulates with a tray of hors d'oeuvres. *

JOHNNY

What about you, what are you reading? *

7 CONTINUED: (4) 7

Before she can answer, a familiar VOICE interrupts. *

DANA *
Johnny Smith? What are you doing
here?

Johnny instantly recognizes the voice; it's DANA BRIGHT.
The sound of her triggers an attack of awkwardness for
Johnny. You don't have to be psychic to see these two
have slept together.

JOHNNY
Dana... I could ask you the same
thing.

DANA
I'm doing a profile on Dr. Lawrence
for the Sunday edition. I see
you're reading his book.

JOHNNY
Actually... I uh...

DANA
(to Natalie)
Even if he is a psychic, he's
still a man and they can all use
a little help... I'm Dana. Dana
Bright. *

NATALIE
Natalie Connors. *

There's an awkward beat. Johnny wishes his abilities
included teletransportation.

DANA
So... first date?

JOHNNY AND NATALIE
No. No... no.

NATALIE
We just met.

JOHNNY
...at the bar... she spilled her
drink on me.

DANA
Awww. A cute meet? I thought
the internet had pretty much done
away with that.

(CONTINUED)

7 CONTINUED: (5)

7

NATALIE

What did you mean, "even for a
psychic?"

Johnny's busted. Dana realizes she's blown his cover.

DANA

Ohhh. She didn't know?

Johnny just shakes his head "no."

NATALIE

Didn't know what?

JOHNNY

(how do I put this)
Before, when I said I was a futures
consultant? I was being a little
vague...

NATALIE

You still are.

DANA

Oh just tell her Johnny, she's
going to find out soon enough.
He's got a gift. He can see a
person's future. One touch, that's
all it takes.

Natalie looks at Johnny, a little suspicious.

NATALIE

This isn't some kinda Candid Camera-
bad reality tv show thing is it?

Johnny shakes his head "no" again.

DANA

Oh it's no joke. I'm a card
carrying skeptic, but Johnny's
made a believer out of me. I've
seen him save a lot of lives,
including mine. He's the real
thing.

Natalie gives Johnny a look, seeing him in this new light.
Johnny shrugs it off like Gary Cooper might.

DANA

...And you, what do you do?

NATALIE

Insurance. I'm a claims adjuster.

(CONTINUED)

7 CONTINUED: (6)

7

DANA
Oh... how interesting.

NATALIE
It can be.

Before Johnny can say anything, Dana grabs him by the arm and starts pulling him toward the book signing.

DANA
Let's get your book signed.

*

Probably the last thing in the world Johnny wants to do.

JOHNNY
No... Dana... I gotta...

Dana waves Dr. Lawrence over as he finishes signing a book for the crying woman.

*

*

DR. LAWRENCE
Dana! How was I tonight?

*

He kisses Dana on the cheek. We get the feeling their relationship is more than professional.

*

*

DANA
Enlightening as always. I want you to meet your biggest fan...

Johnny is horrified at being identified as such. He looks to Natalie, who gives him a sympathetic smile as she steps back from the group, continuing her browsing.

*

*

*

7 CONTINUED: (7)

7

DR. LAWRENCE
(recognizing him)
...Johnny Smith? Well, I must
say this is a pleasant surprise.

He puts out a hand to shake. Johnny hesitates, looking back and forth between Dana and Dr. Lawrence -- he does not want to touch this guy and see Dana and the good doctor naked.

JOHNNY
Sorry. I don't shake hands...
it's not personal... you
understand...?

DR. LAWRENCE
(sincerely)
Of course. Dana has spoken to me
about your troubles with intimacy.

Dana coughs. Johnny gives her a look.

DR. LAWRENCE
Here, let me sign that for you.
(as he signs)
I think you'll find chapter nine
will resonate particularly well
considering your special "problem".

JOHNNY
...great...

DR. LAWRENCE
I've taken the liberty of adding
my phone number, in case after
finishing the book you'd like to
discuss anything further.

Johnny briefly considers killing Dr. Lawrence with his own book, then thinks better of it.

JOHNNY
Thanks.

As Dr. Lawrence hands the book. Johnny sees out of the
corner of his eye --

*
*

NATALIE

*

leaving the store.

*

(CONTINUED)

| | | |
|---|--|---|
| 7 | CONTINUED: (8) | 7 |
| | JOHNNY | * |
| | starts to follow her, but is interrupted when... | * |
| | THE WAITRESS | * |
| | Trips on the carpet, trying desperately to catch her balance before the whole tray of hors d'oeuvres lands on top of Dr. Lawrence. | * |

7 CONTINUED: (9) 7

JOHNNY

reflexively catches the tray just as the waitress goes down, averting disaster. It's all done very smoothly, not slapsticky. *

DANA *

(proud)

You saw that coming didn't you?

Johnny hands her the tray as the waitress picks herself up. Johnny looks back and sees Natalie is gone. *

JOHNNY

Thanks for the book. Gotta run.

Johnny chucks the book back in the pile as he heads out the door.

8 EXT. BOOKSTORE - NIGHT 8

Johnny dashes out of the store, looking both ways for Natalie. He spots her up the street and gives chase.

9 MOVING WITH JOHNNY - EXT. STREET - NIGHT 9

He tracks Natalie up the street. She's a block ahead, window shopping. As he follows her, he passes (but does not notice) TWO MEN sitting in a car, one smoking, the other talking on the phone. *

10 EXT. TRAVEL AGENCY - NIGHT 10*

Natalie is looking at the window display of a Travel Agency, the maps, posters, and ticket prices for exotic destinations beckoning to her. *

NATALIE - REFLECTED IN THE WINDOW

Lost in thought, she looks radiant in the glow of the travel display. She notices Johnny approaching in the reflection.

10 CONTINUED:

10

NATALIE

I'm beginning to think you're following me.

JOHNNY

What makes you think that?

NATALIE

Ohh... the fact that you're following me.

JOHNNY

Sorry. I didn't mean to spook you.

NATALIE

You didn't.

JOHNNY

(re:the display)
Going somewhere?

NATALIE

Nah. Just day dreaming. I keep telling myself someday I'm going to just buy a ticket and go. No plan. Don't even pack. Buy whatever I need when I get there.

JOHNNY

Where would you go?

NATALIE

Someplace warm. Italy. I've always wanted to see the Amalfi coast. Doesn't matter really.

JOHNNY

Sounds great.

NATALIE

(can hear the ocean)
Hmm...

She starts walking.

JOHNNY

Mind if I walk with you?

NATALIE

That would be nice actually. You're friend seemed to think you were an okay guy. ...You know she has a thing for you.

*
*

(CONTINUED)

10 CONTINUED: (2)

10

JOHNNY

...had a thing. Past tense.
Listen, I'm sorry about being
mysterious before, when you asked
me what I do. It's not something
I tell many people.

*

NATALIE

So how does it work? What, do
you read palms, tarot cards or
something?

JOHNNY

Nothing like that. I'm not really
a "psychic", I hate that word.
(thinks about how to
put this)

You know how they say we only use
ten percent of our brains? And
what the other ninety percent
does is a mystery? Well, I was
in this terrible car accident,
shoulda killed me. Instead, it
turned something on inside that
uncharted part of my brain. Now,
when I touch a person, or an
object, I see things.

*
*
*
*
*
*
*

NATALIE

What kind of things?

JOHNNY

Bad things mostly. Usually in
the future, sometimes in the past.
Once in a while it's good.

NATALIE

...wow... That must be hard. To
know...

JOHNNY

Not exactly what I had in mind
for my life.

She thinks silently for a beat, letting it soak in.
Then...

NATALIE

...wait a minute. Back in the
restaurant. You touched me.
When I spilled my drink...

(MORE)

(CONTINUED)

10 CONTINUED: (3)

10

NATALIE (CONT'D)
(wheels turning, not
afraid)
That's why you're here... Why
you're following me... you saw
something... didn't you?

*
*

JOHNNY
Yes... but don't worry. It wasn't
bad.

*

NATALIE
What did you see?

10 CONTINUED: (4)

10

Johnny hesitates. How does he put this?

NATALIE

Tell me.

JOHNNY

Well, it was just a quick flash
of you in the future... not far
in the future... like... right
now in the future. You were
standing right about... here.

He gently moves her a foot closer to a streetlight. We
recognize it from the vision.

JOHNNY

...and I was right about here.

He steps in closer. She starts to backup, then decides
to stick it out.

NATALIE

Then what happened?

JOHNNY

You really want to know?

NATALIE

(a little nervous,
but excited)

No... yes... I dunno. Do I want
to know?

*
*

JOHNNY

You kiss me.

NATALIE

What? No way. I knew this was
some kind of line.

JOHNNY

No really. I know how it sounds.
But it's the truth. I swear.
I've never done anything like
this before. When I see something,
it's always for a reason. That's
why I followed you. I had to
find out.

*
*

NATALIE

Find out what?

JOHNNY

What happens next. After I kiss
you.

(CONTINUED)

10 CONTINUED: (5)

10

NATALIE

You really think I'm going to
kiss you?

JOHNNY

I don't think so. I know so.

NATALIE

And you saw this when you touched
me?

JOHNNY

I saw it, and I'm never wrong. *

NATALIE

How do I know you're not just
making this up?

JOHNNY

You want proof? *
(thinks) *
Wait a minute... hang on... see *
that street light? *

NATALIE

Yeah...

JOHNNY

In the vision, while we were
kissing, it was blinking, like it
was about to burn out... but that
hasn't happened yet.

NATALIE

So?

JOHNNY

So when it does, you're going to
kiss me.

Johnny steps closer -- and she lets him, curiosity getting
the better of her. Face to face, they both watch the
streetlight out of the corner of their eyes. A long beat
passes.

NATALIE

This is ridiculous.

JOHNNY

Wait...

Just then, the light flickers like summer lightning. *

(CONTINUED)

10 CONTINUED: (6)

10

EXTREME ON NATALIE

As the realization that something incredible is happening fills her eyes. She turns from the light, to Johnny, their eyes locking. She kisses him. It's just a peck. *

JOHNNY
(sweetly)
That's not what I saw.

She doesn't need anymore convincing. This time he kisses her... and she kisses back. It's the soulful passionate kiss from the vision.

THEN SHE SLAPS HIM!

JOHNNY
Ow! That I didn't see.

NATALIE
I don't know why I did that.

JOHNNY
Kiss me or slap me?

NATALIE
Both... Did you see anything that time?

Before Johnny can answer, they are interrupted by...

MAN'S VOICE (O.S.)
Excuse me.

WIDER VIEW REVEALS

A MAN approaches Johnny and Natalie, catching them off guard.

MAN
Sorry to interrupt. You have the time?

Johnny checks his watch, wary of this guy.

JOHNNY
Yeah. Nine thirty. *

MAN
Thanks. Now give me the watch.

The man pulls a gun out of his windbreaker.

(CONTINUED)

10 CONTINUED: (7) 10

MAN
NOW! And don't look at me. DON'T
LOOK AT ME!

Johnny and Natalie look down at the ground.

JOHNNY
Okay. Okay. Be cool. It's all
yours...

MAN
...the wallet too.
(turns gun on Natalie)
You. The purse. Now!

Johnny and Natalie stay cool, hand everything over. Johnny
tries to sneak a glance.

MAN
Don't look at me.

Johnny complies, staring at the ground.

JOHNNY'S POV - THE GROUND

He notices the Man's shiny black work boots, glinting in
the headlights of an approaching car.

WIDER

As a car pulls up, the Mugger shoves his loot into his
jacket. Then without warning, he calmly shoots Natalie
point blank in the chest. It's stunningly real, played
very naturalistic, almost ordinary. Johnny just has time
to see her hit the ground before turning back to find the
gun pointed at his face.

JOHNNY'S POV

As the night is obliterated by the muzzle blast.

SMASH CUT TO:

11 OMITTED 11

12 BACK IN THE BAR 12

As a startled Johnny finds himself back where the night
started -- right *after* Johnny has caught the purse.

(CONTINUED)

12 CONTINUED:

12

JOHNNY

Got it.

Natalie grabs his hand a split second later, and the two of them negotiate the spilled purse back up onto the bar.

NATALIE

Sorry...

NATALIE

Helps Johnny drop the contents of her purse on the bar. Usual stuff. Keys, wallet, phone, and a small photograph. *

NATALIE

... you okay?

Johnny steadies himself, looking around to get his bearings. He's just woken up from a nightmare to find everything is okay. Except it wasn't a nightmare -- it was vision of his future. He looks into Natalie's eyes, horrified to see there's not even an inkling of recognition.

Off Johnny's reaction...

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

13 INT. AT THE BAR - PICKING UP WHERE WE LEFT OFF 13

The bartender is wiping up Natalie's drink, while Johnny puzzles over what to do next.

JOHNNY

Yeah... sure... Let me get you
another drink... Apple Martini?

Natalie registers mild surprise. She hesitates, then...

NATALIE

Sure. Why not. You must be
psychic.

JOHNNY

So I've been told.

Bruce returns.

BRUCE

C'mon, table's ready.

Johnny turns to Natalie.

JOHNNY

Save my seat?

She shrugs yes, then turns back to her co-workers. Johnny grabs Bruce urgently and hauls him out of earshot over by the lobster tank.

BRUCE

Something wrong?

JOHNNY

Yeah. I just had the strangest
vision. It was like I lived a
whole night, but when I came out
of it, only two seconds had gone
by. See the woman at the bar?

*
*
*
*

BRUCE

Oh yeah... I saw her.

13

CONTINUED:

13

JOHNNY

I had a vision of us kissing.

*

BRUCE

That's good.

JOHNNY

Then we get robbed and shot by a mugger.

BRUCE

That's not good. ...What do you want to do?

*

JOHNNY

Call Walt. Dial 911 if you have to. Have them send a patrol car to look for a suspected mugger. Six foot, dark hair, dark jacket. Near Fourth and Main. And be sure to tell them he's armed.

*

*

BRUCE

Got it. What about you?

JOHNNY

I'm sticking with her. Keep her away from that corner.

BRUCE

What are you going to tell her?

JOHNNY

I gotta be careful. What do you think, the truth?

BRUCE

What always happens when you tell people the truth? She either won't believe you or she'll panic and make it worse.

JOHNNY

You're right... you're right. Low profile it is.

*

Bruce walks away, dialing.

*

BACK AT THE BAR

Johnny slides onto the barstool next to Natalie as she sips her drink.

(CONTINUED)

13 CONTINUED: (2)

13

JOHNNY
How's the martini?

NATALIE
Too good. Stop me if I order
another one.

Johnny hails the bartender.

JOHNNY
Club Soda please.

NATALIE
What? No Martini?

JOHNNY
Not tonight. Thought maybe I'd
hit the bookstore, crash early.

Natalie pauses mid sip, registering his remark about the
bookstore.

JOHNNY
How bout you, big night out?

NATALIE
Not for me. Have to get up for
an early flight. How is that
bookstore?

JOHNNY
Great. You should check it out.
They're having a book signing
tonight. Not a good book though.
That Doctor Larry guy.

NATALIE
I hate that guy.

JOHNNY
You and every man in America.
Maybe we should go heckle him.

Natalie laughs.

JOHNNY
Here on business?

NATALIE
Yeah. We're Insurance adjusters.
Auditing a big industrial claim
outside of town. Exciting huh?

(CONTINUED)

13 CONTINUED: (3)

13

JOHNNY

Never know. Someone has to be
there when bad things happen to
good people.

*
*
*

Just then her friends interrupt, oblivious to Johnny.

SHORT WINE (BENTON)

Hey boss... Bartender says there's
a great local band playing up the
street. We're gonna check it
out. You coming?

*

TALL BEER (FOLEY)

She's not going. She never goes.

*

NATALIE

I've still got paperwork to do.

SHORT WINE (BENTON)

That's why she's management...

*

TALL BEER (FOLEY)

...and we're just a couple of
drunken losers.

*

Which suits them just fine. They slap a high-five.

JOHNNY AND NATALIE

(together)

Insurance adjusters gone wild.

Natalie cracks up.

NATALIE

Took the words right out of my
mouth.

If only she knew. Her co-workers push away from the bar.

SHORT WINE (BENTON)

We're outta here.

*

The guy on the phone stops talking long enough to check
on Natalie.

PHONE MAN

Hang on baby.
(then to Natalie)
Sure you don't want to go?

NATALIE

Think I'm going to check out the
bookstore.

(CONTINUED)

13 CONTINUED: (4) 13

TALL BEER (FOLEY) *
Bookstore? It's people like you
who give the insurance industry a
bad name.

NATALIE
Hang on I'll walk out with you.

Johnny watches them go, then scans the bar for Bruce, who
is just flipping his cell phone shut. He gives Johnny a
thumbs up.

14 OMITTED 14

15 INT. BOOKSTORE - NIGHT 15

Johnny pauses just inside the door, looking for Natalie
who he sees in the self-help section. Before she can see
him, he dashes to the TRAVEL section, careful to avoid...

DANA

Standing at the back of the audience for the book reading,
where Dr. Lawrence is doing his shtick, making the same
poor Woman cry again. Dana seems to sense someone passing
behind her, but turns around too late to see Johnny.

THE TRAVEL SECTION

Johnny quickly scans down the row of books. Finding what
he's looking for, he grabs a couple of books, strikes a
casual pose, and begins reading -- or at least pretending
to.

JOHNNY'S POV - NATALIE

Natalie walks the row of psycho-babble tomes, occasionally
looking for Johnny but not seeing him.

NATALIE *

Picks a book and starts reading, just as Johnny steps up
behind her.

15 CONTINUED:

15

JOHNNY

Hello again.

She's startled, clutching two books to herself so Johnny can't see them.

NATALIE

Oh... hello.

JOHNNY

You aren't stalking me are you?

NATALIE

Just picking up something for the plane. How 'bout you?

JOHNNY

Travel books. Thinking about going on a trip.

NATALIE

Really? Where to?

JOHNNY

I don't know. Italy maybe. I've always wanted to see the Amalfi Coast.

Natalie is so taken aback, she drops her books.

JOHNNY

Here, let me help you.

NATALIE

It's okay, I've got it.

But Johnny is there first, picking up her books. Natalie cringes with embarrassment as he reads them.

JOHNNY

(reading)

Breaking Up For Idiots? ...you're blushing.

God she's beautiful.

NATALIE

No... I am? ...must be the martini.

She laughs shyly. Johnny's thinking how great it would be to kiss her again.

*

JOHNNY

So... breaking up with somebody?

(CONTINUED)

15 CONTINUED: (2)

15

NATALIE

(blathering nervously)

Me? oh...no-no-no it's for a friend... she's engaged... actually she's not "engaged" engaged... this really great guy asked her, but she hasn't said yes yet... she's not sure if she's ready... he's a really nice guy and all... her parents love him... everybody loves him... but...

JOHNNY

But what?

NATALIE

...I don't know... I guess... I guess she just wonders if that's all there is... you know... married... two kids... a house in the suburbs... an S.U.V.

JOHNNY

You left out the dog and the picket fence...

NATALIE

I'm allergic to dogs...

Ooops.

JOHNNY

You mean your friend is.

NATALIE

Yeah... right... whad-I-say? ... my *friend* is allergic... anyway, enough about her. The Amalfi coast? That's like my dream trip. When are you going?

JOHNNY

Don't know... I don't like to plan too much... you know, just go, figure it out when I get there.

Natalie reacts.

NATALIE

Are you for real?

JOHNNY

What do you mean?

Before Natalie can answer, Dana interrupts.

(CONTINUED)

15 CONTINUED: (3)

15

DANA (O.S.)
Johnny Smith?

Johnny cringes slightly -- he forgot about her.

WIDER TO INCLUDE DANA

Behind her the book reading is ending.

DANA (O.S.)
I thought I heard your voice.

JOHNNY *
(been here before)
Dana! Hey, what a surprise... I *
want you to meet a friend of mine. *

She smiles apologetically at Natalie, who nods back. *

DANA
Special friend?

NATALIE
We just met.

JOHNNY *
Natalie Conner, this is Dana
Bright. She's a reporter for the *
Bangor Daily. *

(CONTINUED)

15 CONTINUED: (4) 15

DANA
Nice to meet you. Listen, I need
to borrow Johnny for a second. *

JOHNNY
Dana... no... I can't do this...

DANA
Just a little cross promotion for
a friend... Here, take a book. *

Johnny turns to Natalie. *

JOHNNY
Don't go anywhere. Promise? *

Natalie nods in the affirmative. *

DANA
Don't worry, you'll have him back
in a second. *

Dana waves Dr. Lawrence over. *

NATALIE

Watches Johnny and Dana, surprised to feel a tinge of
jealousy toward Dana. Then something occurs to her. *

NATALIE
(to herself)
...how did he know my name?

CUT TO: *

16 JOHNNY, DANA AND DR. LAWRENCE - A BEAT LATER 16*

Johnny suffers through a beat of Deja-Voodoo as Dr.
Lawrence signs his book. He exchanges a looks with Natalie
who is still watching from a few feet away. *

DR. LAWRENCE
Here, let me sign that for you.
(as he signs)
I think you'll find chapter nine
will resonate particularly well
considering your special "problem".

JOHNNY
...great...

16A NATALIE 16A

Looks from Johnny, to the book in her hand, "Smart Women, Stupid Choices". Suddenly wondering what she's doing here, she puts the book back on the shelf and turns to go.

16B RESUME JOHNNY 16B*

As Doctor Lawrence finishes signing.

DR. LAWRENCE
I've taken the liberty of adding
my phone number, in case after
finishing the book you'd like to
discuss anything further.

Johnny briefly considers killing Dr. Lawrence with his own book. *

JOHNNY
Thanks.

Johnny turns to look for Natalie, BUT SHE'S GONE! *

JOHNNY
I gotta go. *

Johnny takes off in pursuit of Natalie, JUST AS THE WAITRESS TRIPS... *

Except this time, Johnny doesn't save the day, letting a full tray of wine and hors d'oeuvres land on Dr. Lawrence. *

DR. LAWRENCE *

Covered in hors d'oeuvres. It's a thing of beauty. Blowing his sincere cover, he yells at the poor waitress.

DR. LAWRENCE
You stupid IDIOT! Look what you've
done...

Everyone is horrified. You could here a pin drop. The Oprah ladies start putting their books back. *

17 OMITTED 17*

18 EXT. BOOKSTORE - NIGHT 18

Johnny dashes outside, spots Natalie up the street, standing in front of the Travel Agency. He calls to her...

JOHNNY

Natalie!

But she doesn't hear him.

MOVING WITH JOHNNY

As he starts moving fast up the street. He doesn't get very far when something stops him cold.

JOHNNY'S POV

Halfway between himself and Natalie, he sees TWO MEN sitting in a car, one smoking, the other on the phone. The man riding shotgun snaps his phone shut and gets out of the car. Johnny instantly recognizes his shiny black work boots.

JOHNNY

Instinctively starts running toward Natalie, but only takes a few steps before he gets an idea. *

19 EXT. TRAVEL AGENCY - NIGHT 19

In a repeat of the earlier shot Natalie gazes past her

19 CONTINUED:

19

reflection at the travel display -- except this time, instead of Johnny stepping into her reflection, the Mugger does.

MUGGER

Excuse me Ma'am, do you have the time?

She turns to face him.

NATALIE

(guarded)

No... sorry.

MUGGER

That's okay, doesn't matter.

He pulls out his gun. Natalie freezes. Headlights sweep across her terrified face as the Mugger's accomplice pulls up, screeching to a halt...

But it's not the accomplice, it's Johnny. He lays on the HORN.

Caught in the blinding headlights, the Mugger pockets the gun and turns to run.

JOHNNY

Get in!

Natalie is still frozen, confused, a deer caught in the headlights.

JOHNNY

It's me. Johnny Smith. Get in the car.

Natalie is still frozen, when the STREETLIGHT behind her goes on the fritz. It's just enough distraction to snap her out of her state of shock.

Natalie's feet kick in before her brain does and she runs to the car, jumping in as Johnny steps on the gas.

20 INT. CAR - MOVING

20

Natalie grabs onto Johnny, looking out the back window at her attacker as they leave him behind.

NATALIE

O-my-god-o-my-god he had a gun.
He was going to shoot me.

(CONTINUED)

20 CONTINUED: 20

JOHNNY
I know. Stay down.

She ducks, then peeks back over the seat.

NATALIE
...He just jumped in a car...
THEY'RE FOLLOWING US.

JOHNNY
Hang on.

Johnny throws the wheel hard right, tossing Natalie into his lap.

JOHNNY
Get your seatbelt on.

She fights centrifugal force, trying to get back to her seatbelt, then Johnny throws the wheel hard left, tossing her back against the passenger door. Finally she wrestles on her seat belt -- head spinning to look back at their pursuers.

NATALIE
Things like this don't happen to me.

JOHNNY
They do now.

The Mugger's car falls just one turn behind. Johnny, sees an opportunity ahead. Kills his headlights and slams on the brakes.

21 EXT. USED CAR LOT - NIGHT 21

The Mugger's car burns around the corner and keeps going. After a long beat, one of the cars on the lot comes to life --- Johnny's Jeep pulls out of the lot and off the curb, heading in the opposite direction of their pursuers.

22 INT. CAR - NIGHT 22

Natalie involuntarily grabs Johnny and shakes him with excitement.

NATALIE
It worked! It worked! You did it. I can't believe it...

Johnny steers with one hand, speed dialing his phone with the other.

(CONTINUED)

22 CONTINUED: 22

JOHNNY
(into the phone)
Give me Sheriff Bannerman...

23 EXT. HOTEL - NIGHT 23

Johnny's car rolls to a stop in the loading zone in front of the hotel.

24 INT. JOHNNY'S CAR - NIGHT 24

As the car stops, Natalie is just starting to come down from her adrenaline rush. *

NATALIE
So... that was... different.

JOHNNY
Welcome to Cleaves Mills. You okay?

NATALIE
I don't know. I guess so. I've never been robbed before.

JOHNNY
Sheriff's on the way. He's a friend of mine... don't worry, they'll get these guys.

Their eyes meet.

NATALIE
You saved my life. Thank you.

JOHNNY
You're welcome. Just glad I caught up with you in time. I thought you were going to wait for me.

Natalie gives Johnny a long-long look, then starts shaking her head.

NATALIE
(more to herself)
...wow... ummm... Sometimes I wish I was a different person...
(then to Johnny)
Listen... I... lied to you, back there, in the bookstore.

(CONTINUED)

24 CONTINUED:

24

JOHNNY

Yeah?

NATALIE

When I was talking about my friend?
The one with the great guy who
asked her to marry him but she
can't make up her mind? ... That
was me...

JOHNNY

Let me guess, handsome insurance
agent?

NATALIE

How'd you know? *

JOHNNY

Just a guess. So you haven't
said yes? *

NATALIE

Not yet.

JOHNNY

Why not?

NATALIE

It's complicated.

They've been drawn closer and closer together throughout
this exchange. A kiss seems imminent.

JOHNNY

Actually there's something I need
to tell you...

But before he can, headlights sweep across his face.
Johnny looks, eyes widening at what he sees.

THE MUGGERS

Shudder to a stop, pulling up alongside Johnny, window
open, gun ready, drive-by style.

RESUME JOHNNY AND NATALIE

JOHNNY

Get down!

The window explodes in a hail of gunfire.

SMASH CUT TO:

25 INT. BACK IN THE BAR

25

Johnny is snapped back to the bar, just as he and Natalie negotiate the contents her spilled purse back onto the countertop.

NATALIE

Sorry.

The glimmer of recognition is gone from her eyes. Johnny notices the PHOTO OF NATALIE AND SOME GUY as she sweeps it back into her purse

NATALIE

You okay?

Johnny manages an odd smile, but no, he's not okay.

JOHNNY

Yeah... sure...

Off his reaction...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

26 INT. BAR - PICKING UP WHERE WE LEFT OFF 26

The bartender is bringing Johnny and Natalie their apple martinis.

NATALIE

Thanks...

And she turns back to her co-workers. Johnny opens his mouth to say something, then hesitates, not sure where to start. Just then Bruce returns.

BRUCE

C'mon, table's ready...

JOHNNY

(to Natalie)

Save my seat?

She shrugs yes and turns away again. Johnny pulls Bruce away from the bar.

BRUCE

Don't you want your drink?

JOHNNY

It's okay, it's my third one tonight. C'mon, we've got to talk...

27 JOHNNY AND BRUCE - AT THE LOBSTER TANK - TWO MINUTES LATER 27

Johnny has just finished updating Bruce, who looks over Johnny's shoulder, trying to get a better look at Natalie.

BRUCE

...an insurance adjuster? Why would anybody be trying to kill her?

JOHNNY

I don't know. All I know is I touched her twice at that bar and each time I had a vision of a night with her that ends with us getting killed.

BRUCE

Well this is not a vision. We better do something.

*

(CONTINUED)

27 CONTINUED:

27

JOHNNY

Call Walt. Tell him there's two
armed men in a black S.U.V. parked
just up the street who are planning
to kill a woman named Natalie
Conner.

BRUCE

What are you going to do?

JOHNNY

Same thing I've been doing all
night, try to keep her from getting
killed. Except this time, we're
not leaving this bar.

*

28 BACK AT THE BAR

28

Johnny slides onto his stool next to Natalie.

JOHNNY

How's that apple martini?

NATALIE

Too good. Stop me if I order
another one.

JOHNNY

Here on business?

NATALIE

Yeah. We're insurance adjusters.
Auditing a big industrial claim
outside of town... Exciting huh?
...and you, what do you do?

JOHNNY

I... how do I put this... I have
abilities.

NATALIE

Abilities?

Johnny leans in and talks low, not wanting to be overheard
by her co-workers.

JOHNNY

Psychic Abilities. Now hang on,
before you tell me to get lost,
hear me out. I see things...
when I touch someone... I get
visions, mental images of their
lives... sometimes even their
futures...

(CONTINUED)

28 CONTINUED:

28

NATALIE

You're serious?

JOHNNY

Completely. ...I can see you don't believe me. Maybe this will help. Somebody has asked you a very important question. Maybe the most important question of your life... and you don't know the answer yet.

The VIEW HONES IN on Natalie's eyes as she realizes what he's talking about.

NATALIE

How'd you know that?

JOHNNY

I bumped into you a moment ago, when you spilled your drink. Sometimes that's all it takes.

NATALIE

I'm not sure I like this. What else do you think you know about me?

JOHNNY

Your name is Natalie Conner. You're allergic to dogs. And you've never been to the Amalfi Coast.

Natalie stares at Johnny for a beat in astonishment, then takes a big sip from her martini.

NATALIE

Do you pick up a lot of women this way?

JOHNNY

That's not why I'm telling you this. It's about something else I saw when we touched.

NATALIE

(apprehensive)
...yeah?

JOHNNY

Don't go to the bookstore.

(CONTINUED)

28 CONTINUED: (2)

28

NATALIE

What? How did you know... why not?

JOHNNY

They um, don't have the book you want. ...Anyway, it doesn't matter, in a few seconds, you're co-workers are going to invite you to a club down the street. When they do, say no.

NATALIE

Why?

JOHNNY

Because you're going to stay here and shoot pool with me.

Natalie refuses to give up her disbelief.

NATALIE

You think so huh?

JOHNNY

Then they're going to say, "We're just a couple of drunken losers," and slap a high five.

*
*
*
*

Just then her friends interrupt, oblivious to Johnny.

SHORT WINE (BENTON)

Hey boss... Bartender says there's a great local band playing up the street. We're gonna check it out. You coming?

*

TALL BEER (FOLEY)

She's not going. She never goes.

*
*

Natalie looks straight at Johnny, stunned, not sure what to make of all this.

NATALIE

(haltingly)

No... I've still got work to do.

*
*

SHORT WINE (BENTON)

That's why she's management...

*

TALL BEER (FOLEY)

...and we're just a couple of drunken losers.

*

Which suits them just fine. They slap a high-five.

(CONTINUED)

28 CONTINUED: (3)

28

JOHNNY
Insurance adjusters gone wild.

*
*

28 CONTINUED: (4)

28

The GUY ON THE PHONE turns around.

PHONE MAN
(into phone)
Hang on baby.
(then to Natalie)
Sure you don't want to come?

NATALIE
You guys go ahead. I'll get myself
back to the hotel.

The guys all groan as they move toward the door, Natalie hanging back with Johnny.

NATALIE
So, you know all kinds of things
about me, but I don't even know
you're name. I'm not psychic, I
have to find out the old fashioned
way.

JOHNNY
Sorry. Johnny Smith.

NATALIE
All right Johnny Smith. You break.

CUT TO:

28A RACK OF BALLS

28A

Breaking across the table. The VIEW WIDENS TO REVEAL:

INT. BAR POOL TABLE - NIGHT

Johnny and Natalie watch the balls scatter, but nothing drops.

JOHNNY
There. I spread them around for
ya. Maybe we should bet a little
money, just to make it interesting.

NATALIE
It's already interesting.

Natalie sinks two balls in a row.

*

NATALIE
I should warn you. I grew up
with three older brothers and a
pool table in the garage.

(CONTINUED)

28A CONTINUED:

28A

JOHNNY

Thanks for the warning.

Natalie sinks another.

JOHNNY

Would you miss already?

She does, finally.

JOHNNY

Thank you.

Johnny lines up a shot. Sinks it. When he rises up from the table, Natalie is there next to him, leaning on her cue, something on her mind.

NATALIE

When you told me before that someone had asked me an important question, what did you mean?

JOHNNY

You know what I meant...

*

NATALIE

I know. But I want to hear it from you.

JOHNNY

Somebody asked you to marry him.

NATALIE

How do you know that?

JOHNNY

You told it to me.

Johnny takes another shot, leaving Natalie to wonder what the hell he's talking about.

NATALIE

When? Have we met before?

JOHNNY

Not exactly. I told you, I have these...

NATALIE

...abilities... yes, that's what you said.

(studies Johnny for a long beat)

Why is it I don't think you're a psycho?

(CONTINUED)

28A CONTINUED: (2)

28A

JOHNNY

Because you know in your heart
when somebody is telling you the
truth.

NATALIE

I don't think I've ever met anyone
like you.

JOHNNY

That's probably a good thing.

Natalie is a smart girl, she's starting to sense more is
going on than she knows.

NATALIE

Why are we shooting this game of
pool?

JOHNNY

Two reasons. First, I just wanted
to get to know you better.

NATALIE

You seem to know me already.
What was the second reason?

*

*

JOHNNY

I can't tell you yet.

NATALIE

Why not?

*

Just then something behind Natalie draws Johnny's attention
to the front door.

JOHNNY'S POV

Bruce ducks in from outside, looking worried, already on
the phone. Making eye contact with Johnny, he nods toward
the exit door.

*

*

NATALIE AND JOHNNY

She turns around to see what Johnny is looking at.

NATALIE

Isn't that a friend of yours?

JOHNNY

Yes.... uh-oh.

(CONTINUED)

DEAD ZONE: DÉJÀ VODOO - ACT THREE - 5/23/03 - BLUE 45A.

28A CONTINUED: (3)

28A

NATALIE
What is it?

(CONTINUED)

28A CONTINUED: (4)

28A

JOHNNY'S POV

The two Muggers come into the restaurant, passing Bruce on their way in. A HOSTESS leads them right past Johnny and Natalie, to a booth in the back.

RESUME

Natalie picks up that Johnny is reacting to the muggers.

NATALIE

You know those guys or something?

JOHNNY

I was going to ask you the same thing.

Natalie looks at the Muggers who nonchalantly peruse their menus.

NATALIE

(turning serious)

What's going on?

Johnny thinks a beat. Then leans in close and whispers to Natalie.

JOHNNY

The real reason I asked you to stay is...

And the rest of the scene is played on Natalie's face, Johnny's dialog buried by the bar ambiance and music. But her face tells us everything -- including the exact moment she hears that two men are planning to kill her.

Natalie suddenly begins backing away from Johnny, the horror of what is going on starting to sink in. We can see the panic taking hold in her body as she begins instinctually to head for the front door, never taking her eyes off the two muggers.

JOHNNY

Natalie, Natalie wait. Don't go out there... not yet... Natalie...

But the urge to flee is too great for Natalie, and she turns and bolts for the door, Johnny following after her. He throws a look to Bruce as he passes him on the way out.

(CONTINUED)

28A CONTINUED: (5)

28A

THE MUGGERS

Watch all this over this over their menus, then start to get up.

29 EXT. RESTAURANT - NIGHT

29

Johnny pursues Natalie out into the street. She's freaking out, just like Bruce predicted. She's on the verge of tears, terrified.

JOHNNY

Natalie wait. It's not safe.

Natalie finally stops and turns back toward Johnny, letting him catch up. Something she sees fills her eyes with terror.

NATALIE'S POV

Looking past Johnny, where the muggers are exiting the restaurant. Bruce follows a beat later, calculating what kind of move he could make.

*
*

JOHNNY

Sees danger in Natalie's eyes and turns in time to see the Muggers crossing the street toward him and Natalie. Johnny turns back to Natalie, wrapping himself around her.

JOHNNY

Look out!

The Muggers make their move, reaching into their jackets, when suddenly, headlights sweep across them, freezing them in their tracks. Car tires screech to a halt. A siren WOOPS. Police Flashers light up every shadow.

WIDER VIEW --

Several patrol cars have penned in the muggers, who are swarmed by Walt and SEVERAL DEPUTIES, guns drawn.

*

WALT

Drop the weapons. Now!

*
*

Off Johnny and Natalie's reaction...

*

DEAD ZONE: DÉJÀ VODOO - ACT THREE - 5/23/03 - BLUE 47A.

30 OMITTED
THRU
32

30
THRU
32

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

33 EXT. AVENUE GRILL - NIGHT 33*

Natalie, Johnny, Walt, and Bruce watch the two muggers sitting in the back seat of a patrol car. *

WALT
...and you're sure you don't know them?

JOHNNY
Take your time.

Natalie looks again, racking her brain.

NATALIE
I'm sure. I've never seen either one of them before.

Walt and Johnny exchange a look.

NATALIE
(shaken)
Why would they be trying to kill me?

WALT
That's what we'd like to know. Why don't you get some sleep... if that's possible. We can interview you in the morning.

JOHNNY
I'll drive you back to your hotel.

Natalie looks at Johnny, still not sure just who this guy is. *

33A EXT. HOTEL - NIGHT 33A*

Johnny's Jeep pulls up in the same spot as before. *

34 INT. CAR - NIGHT 34*

Natalie thinks before getting out. *

NATALIE
Could you come up? I'm afraid to be alone.

JOHNNY
Of course.

(CONTINUED)

34 CONTINUED: 34

Johnny notices she's trembling, the evening's events
finally soaking in. He reaches out and wraps his arms
around her. She squeezes him tight. *

JOHNNY *

Some night huh? You okay? *

She nods yes, resting her head against his chest. *

NATALIE *

By the way, thanks for saving my
life. *

JOHNNY *

You're welcome. *

Their chemistry kicks in and the hug develops into a
passionate kiss. *

35 OMITTED 35*

36 OMITTED 36*
AND AND
37 37

38 INT. HOTEL ROOM - NIGHT 38

As the door is banged open, they enter hot and heavy, careening their way into the room after Johnny kicks the door shut behind them. They fall back onto the couch, knocking some old room service dishes noisily onto the floor.

Things develop quickly, both of them more than ready to take a chance on each other. She rips open his shirt, he's tugging at her bra, just when it starts to get good...

There's a KNOCK on the door.

JOHNNY
Expecting somebody?

Natalie shakes her head no. More KNOCKING. A muffled voice becomes discernable. It's one of her co-workers, the PHONE MAN from the bar. Call him STEMPLE.

PHONE MAN/STEMPLE (O.S.)
Conner? You in there? It's me,
Stemple. Just wanted to check
and see if you're okay. We're
all worried sick. Natalie? You
in there? *

38 CONTINUED:

38

JOHNNY
(whispering)
Maybe he'll just go away.

STEMPLE (O.S.)
Conner? Everybody just wants to
know if you're okay. I know you're
in there, open up.

NATALIE
(whispering)
You don't know Stemple. Let me
get rid of him.

She gets up and motions for Johnny to hide in the bathroom.
Reluctantly he gets up.

AT THE FRONT DOOR

Natalie unlocks the door, opening it a crack to reveal
Stemple, who rushes in excitedly before she can say no.

NATALIE
(sarcastic)
Come on in...

STEMPLE
Are you okay? We were all worried.
But I told 'em, Natalie's a rock,
she's probably still up working...

39 JOHNNY

39

Listening at the door, shaking his head... he can't get a
break with this girl.

40 OMITTED
THRU
41

40
THRU
41

42 NATALIE AND STEMPLE

42

Natalie straightens herself, surreptitiously redoes a few
buttons.

NATALIE
Listen Stemple, it's late...

STEMPLE
(cuts her off)
Nobody can believe it...
(MORE)

(CONTINUED)

42 CONTINUED:

42

STEMPLE (CONT'D)

Natalie Conner, targeted by
killers... world's gone crazy...
just crazy... Do they have any
idea why these guys would want to
kill you?

NATALIE

Not yet. Probably just a random
thing... just looking for a woman.

STEMPLE

Yeah, makes sense... the creeps...
thank God you're okay...

NATALIE

...Look Stemple, I'm fried, I
really need to get some sleep...

STEMPLE

Sure-sure-sure. No problem.
(then remembering)
...Oh yeah, before I forget, can
I get those McKinsey files? Still
got some loss figures to reconcile.

NATALIE

All I've got is the originals, I
can't release them until we have
copies.

STEMPLE

I'll go make some copies.

NATALIE

Now? It's the middle of the night.
Can't this wait till morning?

STEMPLE

(turning dark)
Actually no. I need those files.

43 JOHNNY

43

Is getting suspicious. He opens the door a crack so he
can see Stemple and Natalie.

44 RESUME NATALIE AND STEMPLE

44

Stemple steps toward Natalie, invading her comfort zone
as he *pulls a small gun*.

(CONTINUED)

44 CONTINUED:

44

NATALIE

What the hell are you doing?

STEMPLE

Well, you know what they say, if you want something done right, do it yourself.

NATALIE

What are you talking about?

STEMPLE

You had to be so smart didn't you? You couldn't just send Foley and Benton, two useful idiots... no you had to come along yourself. Anybody else and I could have covered my ass.

NATALIE

Please, Stemple, don't do this. Whatever it is you did, it's not worth killing somebody...

STEMPLE

Easy for you to say, you're not the one who would be going to jail.

*

He points the gun at her.

STEMPLE

So, for the last time, where are those files?

JOHNNY MEANWHILE

Has eased out of the door and is creeping up behind Stemple.

NATALIE

Frozen in terror, facing the gun. Her eyes involuntarily dart toward Johnny.

(CONTINUED)

44 CONTINUED: (2) 44

WIDER VIEW

Stemple catches Natalie looking behind him. HE turns, just in time to see Johnny diving at him.

Johnny tackles Stemple, his momentum carrying them crashing to the ground, the gun knocked loose. As they tussle, Natalie sees the gun, and starts moving toward it, but Stemple breaks free and beats her to it, shoving her aside.

Stemple picks up the gun and starts to turn back, but Johnny is right on him, tackling him again, this time his momentum carrying them CRASHING THROUGH THE WINDOW.

45 EXT. HOTEL - JOHNNY AND STEMPLE - DAWN 45

They crash through the window and hurtle toward the ground.

JOHNNY'S POV

The ground racing up to meet him. Just as he makes contact...

SMASH CUT TO:

46 BACK IN THE BAR 46

Johnny snaps forward, like waking up from a falling dream just before impact, his hands slapping against the bar as if to stop himself. His eyes are wild, still very much in the heat of the fight.

NATALIE

You okay?

Johnny looks at her, groaning at the lack of recognition in her eyes. Then he sees...

STEMPLE

Still talking on the phone, except now we know who he's talking to. So does Johnny.

MOVING WITH JOHNNY

As he jumps off his barstool, pushing past Natalie and the other two Adjusters to get to Stemple, who he spins around to face him before, COLD-COCKING HIM with a single punch.

(CONTINUED)

46 CONTINUED: 46

NATALIE

Oh my God!

Short Wine and Tall Beer try to grab Johnny, but he's still so amped from the fight, he shrugs them off like the hulk. Bruce joins the fray, pulling Johnny free.

BRUCE

Johnny what's going on?

NATALIE

What the hell is your problem?

Johnny gives Natalie a look...

CUT TO:

47 OMITTED 47

48 EXT. AVENUE GRILL - NIGHT 48*

In a repeat of the previous scene, the two muggers now sit in the back of one patrol car, while Stemple is loaded into the back of another. Walt looks on. Natalie looks at her would-be killers, a gobsmacked expression on her face. *

NATALIE

All this over the McKinsey files? *

WALT

You're lucky to be alive. If that fire claim you were auditing turns out to be arson, your "friend" had a few million dollars worth of motive. We'll need a full statement from you in the morning. *

Natalie turns to Johnny.

NATALIE

You saved my life. ...because of something you saw when you touched me?

JOHNNY

...that's ...uh ...yeah.

NATALIE

What else did you see?

48

CONTINUED:

48

JOHNNY

Long story.

*

NATALIE

Tell me.

*

- 49 MONTAGE - COOL DANCE GROOVE MUSIC 49
Johnny walks Natalie through the evening that never was
but was --
- 50 -- THE BAR 50
sipping Martinis
- 51 -- THE BOOKSTORE 51
everyone gone - Johnny miming the waiter gag.
- 52 -- THE LIGHTPOST 52
He's kissing her, but just for story purposes, the instant
the kiss breaks, he mimes the slap, then he's telling her *
how they got robbed, his hand suddenly a gun.
- 53 -- THE JEEP 53
laughing as they sit in their spot in the used car lot,
Johnny pointing out where the muggers drove by.
- 54 -- THE POOL TABLE 54
She's looking at the table, listening to Johnny tell the
story of her beating him, as he points to the pockets she
sunk shots into. She is completely blown away by
everything he's saying.
- 54A -- EXT. HOTEL 54A*
He's showing her where he fell. *
- 55 -- BACK AT THE HOTEL - THE MUSIC ENDING 55
As Johnny shows Natalie where he crashed out the window
with Stemple.

NATALIE
You tackled Stemple and crashed
through this window? For me? *

JOHNNY
Yup.

Natalie studies Johnny. Sexual gravity begins drawing
them together, slowly.

55 CONTINUED:

55

NATALIE
I don't think I've ever met anyone
like you.

(CONTINUED)

55 CONTINUED: (2) 55

JOHNNY

Not the first time you've told me
that.

*
*

Natalie thinks for a beat, wondering about something.

*

NATALIE

What were we doing up here before
Stemple showed up?

JOHNNY

I was kissing you.

NATALIE

What was I doing?

JOHNNY

Kissing me back.

NATALIE

(takes her time)
What was that like?

But Johnny can't answer, his lips are busy.

56 THE BEDROOM - SECONDS LATER 56

They tumble onto the bed together, a jumble of skin and
inconvenient clothes. A few quick cuts and most of the
clothing is gone.

*

Their hands sample unfamiliar territory, their eyes explore
each other, finding only beauty. They pause to catch
their breath, eyes locking, the calm before the storm.
Then he kisses her as their bodies melt into one another.

*
*
*

FADE OUT:

FADE IN:

57 INT. BEDROOM - HOURS LATER - DAWN 57*

Johnny wakes up, finding himself alone in the tousled
bed. A sound slowly becomes discernable - NATALIE CRYING
SOFTLY.

Johnny pulls on some pants and follows the sound to the

57 CONTINUED: 57

bathroom, a slash of light spilling out of the cracked open door. Inside, Natalie sits on the edge of the tub in her hotel robe, cell phone in one hand, the picture of her and her boyfriend in the other. She wipes her eyes and blows her nose on the sleeve of her robe, pulling herself together for what she is about to do. Taking a deep breath, she hits speed dial on the phone.

NATALIE
(into phone)
...hey... it's me... did I wake
you?

JOHNNY

Is listening intently when he suddenly reacts, a feeling starting to grip him as the VIEW RAMPS INTO HIS EYES with a DEAD ZONE WHOOSH ripping us back to...

58 JOHNNY AT THE BAR (FORMERLY PART OF SCENE 47) 58

The same stunned look in his eyes. He verrrrrry slowwwly lets his mind catch up with his body this time, getting his bearings.

NATALIE
You okay?

Johnny turns to look at her. God she's beautiful, but this just isn't meant to be.

JOHNNY
Yeah, sure... sorry about your
drink.

Johnny looks at the contents of her purse spread out in front of him.

59 INSERT: THE PHOTO 59

He picks up the picture of Natalie and her BOYFRIEND, triggering:

60 FLASH - A VISION 60

A STREET - SOME DAY IN THE FUTURE *

*Natalie and her Fiancé, now her husband, walk along,
holding hands with their two young CHILDREN, all of them
laughing, eating ice cream cones.* *
*

(CONTINUED)

60 CONTINUED: 60

VISION ENDS: *

61 RESUME JOHNNY (FORMERLY PART OF SCENE 47) 61

Setting the picture back down with the rest of Natalie's life spilled out on the bar. Johnny watches her as she sweeps everything back into her purse.

A wry smile comes to his face as he realizes this just isn't meant to be.

JOHNNY
(then to bartender)
Another Merlot please?

NATALIE
Thanks...

Their eyes meet. His eyes full of recognition and a pang for what might have been... her eyes full of, "why is this guy staring at me like that?"

NATALIE
What?

JOHNNY
Sorry. I didn't mean to stare.
You just remind me of somebody.

NATALIE
Old girlfriend?

JOHNNY
Not exactly.

Natalie smiles and turns back to her friends. Just then, Bruce returns.

BRUCE
C'mon man, table's ready.

JOHNNY
Hang on a sec.

Johnny leans over to Natalie and whispers in her ear.

(CONTINUED)

61 CONTINUED:

61

JOHNNY

Marry the guy, he's going to make
you very happy.

*

Natalie whips around to look at Johnny.

NATALIE

What did you say?

JOHNNY

Marry the handsome insurance agent,
but make sure he takes you to the
Amalfi Coast for your honeymoon.

*

Johnny pushes away from the bar, leaving Natalie behind
with his words ringing in her ear.

BRUCE

What was that all about?

JOHNNY

Tell you in a minute.

Johnny flips open his phone and speed dials Walt.

JOHNNY

Sheriff Bannerman please...

As he passes Stemple, Johnny gives him a Cheshire grin.
Still on the phone, Stemple nods back in acknowledgement.

JOHNNY

Catch ya later pal.
(then into phone)
Yeah Walt? Johnny. Got a little
situation here...

As they walk to the lobster tank, Johnny watches Natalie
back over his shoulder, knowing he's done the right thing,
but still wondering what might have been.

*

*

*

FADE OUT:

END ACT FOUR

THE END