THE DEAD ZONE

"INSTINCT"

Production #8-3008

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EXT. LAKE - DAY (STOCK)

A serene glassy lake stretches out before us, surrounded by trees and mountains. Peaceful sounds of nature; birds, crickets, frogs, etc. are slowly replaced by a MYSTERIOUS GROANING HUM, almost like the sound whales make, except bigger, lower, more ominous. The sound builds, the nature sounds building with it, as if something is about to happen, then CRACK! -- and complete silence -- as a tiny vibration ripples across the surface of the lake.

EXT. WORDEN ROAD - DAY

A tree-lined country road which probably doesn't see much traffic. Nature sounds slowly return as the VIEW REVEALS:

A small TRUCK with a CAMPER SHELL, its front end SMASHED by contact with a large TREE.

Walt's cruiser is parked haphazardly on the side of the road, driver's door open, as if he's just seen the wreck and pulled off in a hurry. WALT moves towards the car, radio in hand, calling in for help.

WALT
(into radio)

Yeah, the Worden road, about two miles north of the bridge. Send an ambulance.

Walt steps closer to the car and looks inside. After a moment, he clicks the radio and speaks again.

WALT

You'd better send out the coroner instead.

WE MOVE IN to see the BODY in the front seat of the car. It's a WOMAN, her hands still clutching the steering wheel, her mouth open as if she's screaming in fright.

WALT

What the hell --
He leans in, scrutinizing the woman's face. The camera moves closer to see TINY RED SLASHES, crusted over with blood, crisscrossing the woman's face and neck. Even her clothes have been shredded.

Off Walt's look...

INT. LECTURE HALL - DAY

PURDY stands in front of a hall half-full with STUDENTS. We pick him up mid-lecture -- but this isn't the cool calm Purdy we're used to, this is a Purdy possessed by the spirit, sleeves rolled up, perspiration rolling off his forehead, talking more to himself than the students. He seems haunted, wracked with inner demons.

PURDY
...No, what I'm talking about is not at odds with a literal interpretation of Revelation as a prophecy of things to come...

He turns and looks at his audience, taking a dramatic pause. He's really holding their attention. Actually he's kind of scaring them.

PURDY
The Book of Revelation is not about some battle in a distant land, but about our own lives... today.

A pretty female student raises her hand. Purdy acknowledges her.

EAGER STUDENT
But with the war in Iraq... I mean, the Bible says a leader will invade the Middle East and impose a religion across the world --

PURDY
You're talking about the Islamists who mistake Jihad for a battle with Christendom -- Jihad - like the Apocalypse is not a battle of armies, but a holy war within ourselves, for our own soul.

EAGER STUDENT
If God wants to give humanity a sign, why not be clear and obvious?
Purdy pauses becoming lost in his own revery, his students wondering what's going on.

JOHNNY (O.S.)
What about the two prophets?

Purdy turns to see JOHNNY standing way at the back of the lecture hall. Purdy is surprised to see him there, and Johnny's presence throws him off.

PURDY
The two prophets?

JOHNNY
Revelation tells of two prophets who will become the centers of two storms... and they will speak with the voice of God.

Purdy's shaken, but tries not to show it.

PURDY
Yes, of course, the two prophets. Ordinary people chosen by God.

JOHNNY
Do you think they will be recognized when they come?

PURDY
Their time is near, but the stage has not been set.

   (then as if he's speaking about himself)
   We have much to do to prepare the way for them...

Purdy just stares at Johnny, disturbed and confused. After a moment, he turns back to the class.
EXT. LECTURE HALL - DAY

Purdy, having just collected his books and papers, hurries out to find Johnny leaning against the wall, waiting for him.

PURDY
What was that about the two prophets?

JOHNNY
Just a question. Actually, I came on more earthly matters.

PURDY
How can I help you?

Johnny levels his gaze at Purdy.

JOHNNY
The strangest thing happened the other day. I got a property tax bill in the mail.

PURDY
Nothing strange about that... You own a house.

Johnny shows Purdy a property tax statement --

JOHNNY
But this was for a piece of land out in North County. I've never even been there. Bellevue Estates. Ever heard of it?

Purdy is momentarily startled, then regains his composure.

PURDY
Must be some kind of mistake. Probably a forgotten piece of land held by the trust your mother set up for you.

JOHNNY
That's what I thought. I mean, you're the trustee, you'd know if somebody was buying land in my name...

PURDY
Let me take care of that.

Purdy tries to take the statement; Johnny holds on to it.
CONTINUED:

JOHNNY
(knows there's more
to this)
That's okay, I'll check it out.
I just thought you might know
what it was.

Johnny starts to move his hand near Purdy; before he can,
Johnny's CELL PHONE rings. Purdy gets off lucky --

JOHNNY
Hello? Hey, Walt... What? Sure,
I'll be right there...

Johnny lowers the phone and looks at Purdy.

JOHNNY
Looks like we'll have to continue
this another time.
(beat)
By the way: Don't be so sure the
stage hasn't been set....

Johnny turns and walks away, leaving behind a shaken Purdy.
A VISION - INT. PICKUP TRUCK - NIGHT

Johnny's driving. The radio's playing softly in the background. Johnny's humming along, looking as if he doesn't have a care in the world.

Behind him, the TRUCK WINDOW is half open, DARKNESS behind it. And in the darkness... a sudden FLUTTERING NOISE.

There's a break in Johnny's humming. He waits, listens, doesn't hear anything. He smiles and turns up the radio, humming again.

FLUTTER.

And this time, maybe a FLASH of something DARK darting past the back window.

FLUTTER. FLUTTER. FLUTTER.

The darkness behind Johnny seems to SWIRL, as if it has suddenly come alive. Johnny whirls, looking through the back window, and moves to close it --

But it's too late. EXPLODING through the back window, filling the cab of the truck, swirling violently around Johnny, is a flock of BATS, their wings beating. They swarm him like bees, their claws fastening into his shirt, their wings pounding his face. His arms flail, frantic, uselessly trying to beat the bats away... He skids off the road, and on the moment of impact...

CUT TO:

INT. PICKUP TRUCK / EXT. WORDEN ROAD - DAY

Johnny touching the woman. He pulls back, disturbed by his vision.

WALT
You okay?

JOHNNY
Yeah.

(CONTINUED)
CONTINUED:

He looks down at the woman.

JOHNNY
The marks on her face... she was attacked by bats.

Off Walt's skeptical look...

FADE OUT:

END OF TEASER
FADE IN:

MOVING WITH A SOCCER BALL - EXT. SOCCER FIELD - DAY

Kids feet deftly moving the ball down the field.

WIDEN TO REVEAL J.J. BANNERMAN

As he kicks a goal -- score -- his arms fly up as his teammates swarm him. He turns to the sideline looking for approval from...

JOHNNY

and BRUCE -- whooping it up.

BRUCE

(like the world cup announcer)
Scooooooooooore!

JOHNNY

Awright J.J. -- way to hustle.
Atta boy...

(then to Bruce)
Didja see that?

BRUCE

A thing of beauty.

The game resumes, J.J. and the others pursuing the ball. The excitement over for the moment, Johnny and Bruce sit down on a bench to watch. Johnny shoves his hands in coat pocket, finding his forgotten tax bill. He pulls it out and looks at it, momentarily lost in thought.

BRUCE

That's it... Keep the ball moving!

Bruce notices Johnny's distraction.

BRUCE

Something on your mind?

JOHNNY

Yeah. Check this out: I own a hundred acres of land, out in Worden Township. But I never knew it until a tax bill came in the mail.

BRUCE

This a Purdy thing?
JOHNNY
Of course. Should have seen his face when I asked him about it.

BRUCE
What did he say?

JOHNNY
Said it must be some kind of mistake.

BRUCE
Only mistake is you found out about it. Let me see that.
(takes the tax bill)
You can't keep letting him slide on this stuff. That money is yours, just because he's the trustee of your mom's estate doesn't mean...

JOHNNY
I know, I know...

Bruce looks over the tax bill.

BRUCE
(re: the game)
Watch him! Stay out in front of him...
(then re: tax bill)
One of my clients works down at the Hall of Records. Want me to see what I can find out?

JOHNNY
Thanks.

BRUCE
Meanwhile don't stand too close to the good Reverend, one of these days God's gonna get hip to him and strike him down with a bolt of lightning.

Johnny returns his attention to the action as the players pursue the ball right past he and Bruce.

As J.J. passes close by, Johnny reaches out and slaps a high five with him, triggering:
A white Stallion, his face and chest stained with blood, rears his head angrily. The image is powerful; frightening, and seems totally out of context.

As J.J. continues on with the game, Johnny reels from the vision. Bruce notices.

BRUCE
You okay?

JOHNNY
Yeah... yeah...

He shakes it off as...

Another goal is scored

As J.J.'s team swarms the kid who scored the point.

ON THE SIDELINE

The rest of the team and the parents go wild. In the excitement, a few of the parents and players jostle Johnny, triggering:

SERIES OF QUICK VISIONS - HORSES - SOCCER PLAYERS

- FOUR HORSES, all bloodied and foaming, stampede onto the field, scattering the unsuspecting players

- The bloody white Stallion rearing up in all his fury.

He comes out of the vision, staggered by what he's seen. Pulling himself together, he looks around, worried, shaken.
JOHNNY'S POV - SERIES OF SHOTS

Just happy kids playing soccer, cheered on by their parents.

JOHNNY AND BRUCE

Bruce notices Johnny's frantic look. He starts looking around too.

BRUCE
What is it? What...

JOHNNY
(confused)
Horses...

BRUCE
Horses?

Johnny can't make sense of what he's saying either. He pulls Bruce close.

JOHNNY
I saw Horses. Here. Some kind of stampede.

BRUCE
A stampede?

Bruce looks around -- nothing but a soccer game.

BRUCE
Are you sure?

JOHNNY
(shouting)
Stop the game!

A few people look at Johnny like he's joking. He runs to the coach.

JOHNNY
Stop the game! Get everyone off the field -- NOW!

Now everybody is looking at Johnny -- like he's insane.

COACH
What are you talking about? What's wrong?

(CONTINUED)
JOHNNY
Stop the game! The kids are in danger!

(then yelling)
J.J. -- Get off the field! J.J.!!

J.J. turns to see what the fuss is about. Johnny starts running onto the field.

COACH
Hey, what are you doing?

Johnny is starting to grab kids, ushering them off the field, making his way toward J.J.

The coach and TWO DADS grab him. Bruce tries to intervene.

COACH
What the hell is wrong with you?

JOHNNY
These kids are in danger...

COACH
Yeah from you...

The five men start to tussle as the game comes to a stop, everyone's attention on Johnny at the eye of the storm. But then...

A SCREAM

Turns everyone around to see:

FOUR ANGRY HORSES

Running four abreast at a full gallop, scattering terrified kids in every direction.

PANIC MONTAGE - EXT. SOCCER FIELD - DAY

A more literal view of Johnny's vision...
- Kids running for their lives
- The horses splitting up, angry, pursuing terrified kids
- Parents risking their lives to pull kids out of the way of the out of control horses.
CONTINUED:

- Bruce, a kid under each arm, barely escapes being trampled.
- One of the Dads who tussled with Johnny is trampled.

JOHNNY

fights his way to J.J., frozen with fear in the middle of the field. Just as he reaches him, the white stallion singles them out, charging. Johnny pulls J.J. to the ground and covers him with his body. The horse rears up, seemingly ready to stomp Johnny to death.

IN SLOW MOTION

Johnny looks up at the horse, prepared to be crushed. The horse comes down, his front paws missing Johnny by inches. The horse tosses his angry head back and forth, their eyes meeting. It's almost as if the horse came here to deliver a message to Johnny. Then...

The horse lifts it's head and turns away, suddenly running off, the other horses following his lead.

WHOOP - WHOOP

A Sheriff's cruiser pulls right onto the field. The horses now gone, disappearing as suddenly as they appeared.

Johnny looks up, his life spared. He lets J.J. up and gives him a protective hug. Off Johnny's look after the horses...

EXT. SOCCER FIELD - AFTERMATH - LATER

Johnny, WALT, Bruce and J.J. at the cruiser. The horses, now calmed, are tied up nearby eating grass. Two ANIMAL CONTROL OFFICERS are loading them into horse trailers.

WALT

They sure don't seem crazy now.

J.J.

You should have seen them Dad. Johnny saved my life.
CONTINUED:

JOHNNY
You were pretty brave yourself young man.

BRUCE
Look at 'em now, just eating grass, not a care in the world. Never know anything was wrong ... except for the blood.

JOHNNY
Any idea where they came from?

WALT
Yeah, a boarding farm over in Worden. Ran all the way through town to get here.

Johnny steps over to the white stallion.

JOHNNY
Worden? Where the bats were?

WALT
(ahead of Johnny)
Yeah...

Johnny touches the now friendly stallion's face, triggering:

VISION - HORSE'S POV - JOHNNY AND J.J. - EXT. SOCCER FIELD - DAY

What the horse saw as Johnny covered J.J. on the ground. The screams of the kids are nearly drowned out by the STRANGE GROANING SOUND heard over the opening shot.

RESUME JOHNNY AND WALT - EXT. SOCCER FIELD - DAY

The horse nuzzles Johnny before the Animal Control officer leads him away.

JOHNNY
I want to go out to that farm with you.

WALT
I was counting on it.
EXT. WORDEN FARM - DAY - ESTABLISHING

A road leads up to a quiet farmyard containing the usual farm buildings: a small white house, a henhouse, a barn. A sign on the fence out front reads "CARTER FARM. HORSE RENTALS AND TRAIL RIDES."

EXT. FARMYARD - DAY - CONTINUOUS

A car, its driver's side door open, sits in front of the house. There are no people in sight. Walt's cruiser pulls into the yard, followed by the animal control van. Walt and Johnny get out of the car and look around. The farm is quiet. Too quiet. The only sound is the PING, PING, PING of the abandoned car, door open, keys inside. Walt indicates a shattered fence railing.

WALT
Looks like that's where the horses got out.

JOHNNY
They went right through the fence. Something must have really scared them...

The two of them look around. Walt nods towards the car.

WALT
It looks like somebody else was trying to get out of here fast...

JOHNNY
And didn't make it ...

Johnny touches the car door.

A VISION - EXT. FARM - DAY

Chaos. The sound of farm animals in terror. A MAN runs for the open car door, a shotgun in one hand. He turns back and forth, not sure which direction the danger is coming from. Suddenly, his eyes widen as he raises the shotgun. BOOM.

RESUME - EXT. FARM - DAY

Johnny looks around. No sign of anyone, no dead body. Nothing. He kneels down. The Animal Control Officer gets out of the van. Inside the van, the sound of horses kicking at the walls, suddenly frantic again.

(CONTINUED)
ANIMAL CONTROL OFFICER
Something is spooking these horses again. What do you want us to do?

WALT
Hang on.
(then to Johnny)
What did you see?

JOHNNY
There was a man with a shotgun... trying to get to the car... he was scared... didn't see what of... he took a shot at something...

Johnny indicates a spot on the ground. There's a small pool of BLOOD in the dirt, with a TRAIL of BLOOD DROPS heading off toward the house.

JOHNNY
Let's check the house.

Walt and Johnny move cautiously into the farmhouse. They glance down. There's blood spattered on the rug just inside the front door.
CONTINUED:

A trail of blood leads deeper into the house.

JOHNNY
What do you think happened?

WALT
I was hoping you could tell me.

Johnny follows Walt. They move forward, past tumbled furniture, and stop short as they see --

A BODY

a middle-aged MAN, bloody and still, on the other side of the couch.

WALT
moves quickly, bending over, checking the body. He looks up at Johnny.

WALT
Gone. Looks like... some kind of animal got him.

Johnny bends over and cautiously touches the body.

A VISION - EXT. FARMYARD - DAY

The man runs across the farmyard. A WOMAN and LITTLE GIRL are frozen in fear, out in the open. A SNARLING DOG, head lowered, stands between them and the car, ready to attack.

LITTLE GIRL
Daddy, something's wrong with Cody --

MAN
They've all gone crazy! Get back in the house! Run!

The man gets between his family and the dog--

RESUME INT. FARMHOUSE - DAY

Johnny stands, looking around.

(CONTINUED)
CONTINUED:

Johnny
His wife and daughter. They must still be in the house --

Walt runs, Johnny moving as quickly as he can behind him.

INT. CELLAR - DAY

A small, dark cellar. No windows. Walt creaks open the door, shining his flashlight down the stairs.

Walt
County Sheriff! Anybody down here? Hello?

He finds a light switch and clicks it on. At the bottom of the stairs, behind a stack of crates, the woman and the little girl from Johnny's vision are huddled. They're bloodied and terrified, but alive.

EXT. FARMYARD - LATER

An ambulance stands in the yard. The man's body has been covered with a sheet. The woman is on a stretcher, being loaded into the ambulance. Walt helps the little girl, into the back of the ambulance. He leans over the woman, trying one more time to get a coherent story out of her.

Walt
Ma'am. The animals. Did something scare the animals? Did they come after you and your family?

The woman just stares at him. Walt gives up. The doors close. Johnny turns to Walt.

Johnny
In the vision, he said, "they've all gone crazy" -- like it was all the animals, they just went berserk.

Walt
Could you tell why?

Johnny just shakes his head no. They glance over to where the Animal Control Officer is still waiting, clearly freaked out.

(CONTINUED)
WALT
I want you guys to take blood and saliva samples of every animal here, get it to Dr. Pratt over at the state health department. Tell him it's a priority.

JOHNNY
Have you ever seen anything like this?

ANIMAL CONTROL OFFICER
(long pause)
Hell, no. I've seen spooked horses and rabid dogs -- but nothing like this. We even found a dead fox in the hen house pecked to death by chickens.

Walt and Johnny trade a look.

ANIMAL CONTROL OFFICER (CONT'D)
This is outside my expertise. I have no idea what would make animals behave like this.

JOHNNY
Who would know?

ANIMAL CONTROL OFFICER
Well, there's the State Fish and Game guy -- he's an animal behaviorist. Last I heard he was doing some field work tracking the local bear population.

JOHNNY
What's his name?
ANIMAL CONTROL OFFICER
Keane. Ted Keane.

Walt looks sharply at the animal control officer.

WALT
Did you say Keane?

ANIMAL CONTROL OFFICER
You know him?

WALT
One of my deputies arrested a guy named Keane last night, he was running down the middle of the highway... acting crazy...

Off Johnny's questioning look...

EXT. PURDY'S HOUSE - ESTABLISHING - DAY
Big. Traditional. Gated. Bought it from Pat Robertson.

INT. PURDY'S HOME OFFICE - DAY

Purdy hunches over the desk in his office, drinking expensive scotch, pouring over files splayed across his desk. He keeps looking at the same files obsessively, as if somehow they'll change if he keeps going over them.

INSERT - THE FILES


PURDY
(mumbling)
...two prophets...

PURDY
Sweeps the papers off the desk, sending them across the room.

PURDY
Damn you Johnny Smith...

Purdy lapses into a depressed stupor, staring into the glass of Scotch in front of him. The room and Purdy, perfectly still...
EXTREME CLOSEUP ON THE GLASS OF SCOTCH

The surface of the scotch vibrating from some unseen force.

PURDY

 Begins to realize something is odd about the vibration, but is distracted by HIS DOG BARKING in the distance.

    PURDY
    Caleb... stop that damn barking...
    (then shouting)
    Caleb... come!

More insistent barking rouses Purdy from his chair.

EXT. PURDY'S BACK YARD - DAY

Purdy emerges into his backyard.

    PURDY
    Caleb!  Come!

His call goes unanswered. Puzzled, he steps into the yard and looks around.

    PURDY
    Caleb!  Here boy.  Caleb!

A low GROWL draws Purdy deeper into the yard toward some shrubbery.

    PURDY
    Caleb...

Purdy looks down at something, reacting in horror to what he sees...

PURDY'S POV

On the ground in front of him, blood and tufts of black and white fur -- the remains of a kill.

    PURDY
    (worried)
    Caleb?  Dear god...

He hears the LOW GROWL again.

(CONTINUED)
He looks around, but sees nothing, then...

A DROP OF BLOOD

lands on his hand. Then another, landing on his cheek. Hearing another LOW GROWL he looks UP to see...

A COUGAR

In the tree above him, eyes locked on Purdy, blood dripping from his mouth and paws.

RESUME PURDY

Gulp. He realizes he's standing there looking like dinner and a snack. Without taking his eyes off the Cougar, Purdy begins gingerly backing up, then freezes when the GROWLING STOPS.

THE COUGAR

watches, poised.

PURDY

Keeps backing up... back... back...

THE COUGAR

drops from the tree, now stalking him.

PURDY

Turns and runs the last ten yards.
THE COUGAR

springs from it's crouching position, bounding toward Purdy.

PURDY

Fumbles with the door knob...

COUGAR'S POV

Racing across the yard toward Purdy, accelerating as it's predator instinct kicks in. Time to thin the herd. The VIEW CRASHES IN ON HIS VICTIM just as...

PURDY

Gets through the door, slamming it behind him. He turns to look back out the glass paneled door -- the Cougar is gone. Vanished.

INT. PURDY'S HOME - CONTINUOUS

Exhausted, Purdy slumps against the door, closing his eyes as he catches his breath. Then something brushes against his leg, startling him --

PURDY

Caleb! You're alive!

It's only his trusty Rotweiller Caleb. Purdy reaches out to pet him, but the dog backs up -- growling at Purdy.

PURDY

Caleb what is it?

The dog just keeps staring at him, as if to say, "you know what it is" -- Caleb's piercing stare preys on Purdy's guilty mind. Purdy takes back his outstretched hand, suddenly not sure he's safe with his own dog.

FADE OUT:

END OF ACT ONE
Establishing shot. A large hospital, big enough to boast a psychiatric observation ward.

Johnny and Walt walk down a hallway behind a DOCTOR, who's consulting a file in her hand and talking as she goes.

DOCTOR
He was picked up coming out of the woods yesterday. Incoherent, delusional. Suffering auditory hallucinations. Ran a drug screen, came back negative. No history of mental illness. We're not sure what caused his psychotic episode. He's calmed down a little since he came in. But don't count on getting much sense out of him.

JOHNNY
What's he been saying?

DOCTOR
A lot of dire predictions. Something dangerous, unnatural, coming out of the darkness...

She stops in front of a doorway and unlocks the door.

DOCTOR
Like I said... nothing that makes much sense.

She opens the door and invites them to step inside.

TED KEANE, scruffy and tense, sits on a single bed, the only piece of furniture in the small room. He's mumbling to himself when Johnny and Walt enter.

JOHNNY
Mr. Keane? I'm Johnny Smith, and this is Sheriff Bannerman. We'd like to talk to you...
KEANE
No time to talk, we've got to do something...

JOHNNY
That's right... but we don't know what to do. Can you tell us what happened to you in the woods?

Keane shakes his head and looks away.

KEANE
You won't believe me. I didn't believe it myself. Only I saw it. I saw it. The natural order. Instinct unchanged since before mankind. All gone.

Johnny bends closer.

JOHNNY
(leading him)
Something's gone wrong with the animals...

KEANE
Habitats abandoned. Migratory patterns disrupted. The way they hunted. The things they hunted.

JOHNNY
Yes?

KEANE
The food chain. Predator and prey. It's all wrong.

JOHNNY
And now they're attacking people...

KEANE
Yes.

JOHNNY
Did they attack you?

KEANE
They would have. If I let them. I have a trailer. In the woods. My field lab. All my notes. Had to leave it... had to run away... I knew they were coming. And they're not going to stop...

(CONtinued)
Johnny tries to get Keane to talk sensibly:

JOHNNY
Why do you say they won't stop?

KEANE
I know how the animals think.

JOHNNY
What are they thinking?

KEANE
They're thinking, it's payback time.

Suddenly Keane rises. Walt backs away, but Keane lunges forward and grabs Johnny's arm. Johnny jerks backward --

A VISION - HOSPITAL ROOM - DAY

As Vision-Johnny watches, Keane claws at his locked room door, frantic. In the distance, we hear a roaring noise grow louder (not the mysterious noise, but the noise of destruction) -- drowning out faint shouts of "Run! It's coming! It's coming!" Then the power falters before going out, plunging Keane into darkness as the VISION ENDS.

RESUME INT. HOSPITAL ROOM - DAY

Walt pulls Keane away from Johnny.

JOHNNY
He's right. Whatever it is... it's coming.

Off Walt's reaction.

OMITTED
INT. BRUCE'S SUV - NIGHT

Bruce drives, Johnny rides, down a two-lane road.

BRUCE
What's at this trailer?

JOHNNY
Keane's field lab. Whatever drove him crazy, it's out there.

BRUCE
So of course that's where we're headed.

JOHNNY
Of course.

BRUCE
Thanks for inviting me, Johnny. I've always found sanity overrated.

JOHNNY
No problem.

BRUCE
By the way, I went to the hall of records.

JOHNNY
Find anything?

BRUCE
Yes. You are indeed the proud owner of Bellevue Estates. Or at least your trust is. According to the deed, you closed escrow four years ago.

JOHNNY
I would have celebrated if I hadn't been in a coma.
CONTINUED:

BRUCE
Don't break out the champagne yet. According to the title report, it's a swamp. They renamed it Bellevue Estates, but it's still a swamp.

JOHNNY
That Purdy... always looking out for my best interests.
(giving directions)
In about a quarter mile there's a dirt road on the right. We want to take it.

EXT. ROAD - NIGHT
Bruce's S.U.V. slows down, and turns from the two-lane highway onto a dirt road.

INT. BRUCE'S SUV - NIGHT - CONTINUOUS
Johnny peers out the windows of the car, searching. Bruce winces as a BRANCH scrapes along the car.

BRUCE
Next time we go trailblazing, how 'bout we take your rig?

JOHNNY
According to Keane, his trailer should be around here somewhere. And... there it is.

He points. The trailer glimmers in the headlights. Bruce stops the car.

EXT. TRAILER - NIGHT
Johnny and Bruce stand looking at the trailer. It looks as if it's been through a war. The sides are dented in, and the paint is scraped off as if by claws.

JOHNNY
I'd say this is the place.

(CONTINUED)
CONTINUED:

But Bruce is looking back at his car, examining it, buffing out some imagined scrapes with his sleeve. As Johnny pushes open the trailer door, Bruce locks his car, the WHOOP-WHOOP sounding weird in the woods.

INT. TRAILER - NIGHT

Johnny finds and clicks on a light. The trailer is a mess. There are papers, files, books, radio equipment and bits of clothing scattered around.

BRUCE
Not much of a housekeeper.

Johnny examines a bulletin board that's almost falling off the wall. Tacked to it are various Fish & Game documents, wildlife photos, etc.

Johnny flips through Keane's FIELD NOTEBOOK.

JOHNNY
Strange.

BRUCE
What?

Johnny shows it to him.

JOHNNY
Everything looks pretty normal. Methodical. Up until about two days ago. Then his notes start looking like this.

INSERT NOTEBOOK

Keane has carefully kept notes that eventually devolve into unintelligible line drawings. On the last page is a darkly drawn CIRCLE, with ARROWS drawn away from it. Hundreds and hundreds of arrows. As Johnny touches it...
A VISION - INT. TRAILER

Keane scribbles madly, grinding his pencil into the paper as he draws one arrow after the other.

RESUME INT. TRAILER - NIGHT

Johnny folds the book, puts it in his pocket. Bruce examines a piece of EQUIPMENT, picks up a TRACKING COLLAR.

BRUCE
So he was tracking bears?

Johnny looks up from the notebook.

JOHNNY
According to this, the bears shifted their territorial behavior abruptly, suddenly abandoning their habitats. If I remember my high school biology properly, bears don't usually leave their established territories. Unless something big is happening. Like a fire, or --

BRUCE
Yeah. "Or."

(beat)
Look, why don't we just grab this stuff and take it back to town with us. This place is creeping me out.

Johnny picks up the tracking collar.

A VISION - EXT. TRAILER - NIGHT

A BEARCAM POV rushes towards the trailer, impossibly fast.

RESUME INT. TRAILER - CONTINUOUS

Johnny drops the collar, throws himself at the open door and SLAMS it... just as the trailer is HIT hard, by something very angry. A bear ROARS furiously. The trailer rocks.

There's a HOWL of rage from outside.

JOHNNY
Bear.

BRUCE
No kidding.

(CONTINUED)
CONTINUED:

BAM!  BAM!  BAM!

The trailer SLAMS to one side, as if it's been hit by a train. There's something frighteningly machinelike and relentless about the bear's attack... as if its normal instincts have been erased by its rage.

EXT. TRAILER - NIGHT

A huge bear rocks the trailer like it was a toy, howling with rage.

INT. TRAILER - NIGHT

The trailer is SLAMMED again, almost tipping over this time. Johnny grabs the counter, trying to stay upright. He looks at Bruce.

JOHNNY
I think we need a bigger trailer.

BRUCE
You're killing me.

There's a moment of silence. It lengthens. Johnny and Bruce look at each other hopefully.

BRUCE
Maybe it gave up.

There's a huge THUD from the other side of the trailer. And, after a moment... the sound of ripping claws, tearing at the trailer.

EXT. TRAILER - NIGHT

Now on the opposite side from the door, he bear rips away a piece of the trailer, like he was opening a bee hive for honey.

INT. TRAILER - NIGHT

BRUCE
It's on the other side. I'll get the car, pull up here, you be ready to jump in --

JOHNNY
You can't go out there --

(CONTINUED)
BRUCE
I'm not going to wait for it to come in here. Bastard better not have messed with my ride...

And he's out the door.

EXT. TRAILER - NIGHT

Johnny can hear the bear scramble around the side of the trailer. He throws himself at the back wall, pounding on it.

JOHNNY
Hey, Yogi! Back over here!

The bear ROARS and throws itself at the trailer, nearly knocking Johnny to the floor. It swipes at the trailer, pulling it apart like a can opener. But Johnny's got it occupied. He hears Bruce's car screech up and THROWS open the door just as --

BRUCE'S SUV

SLAMS into the trailer. Johnny throws open the back door and hurls himself inside.

And Bruce hits the gas, screeching away from the trailer...

THE BEAR

Rears up on his hind legs, howling with rage as his prey escapes.

INT. BRUCE'S SUV - NIGHT

Bruce drives, fast, down the road as Johnny peers out the windows into the darkness.

BRUCE
What are you looking for?

JOHNNY
Whatever happens next...

Off Johnny's gaze --

CUT TO:
DEAD ZONE: INSTINCT - ACT TWO - 3/3/04 - YELLOW  34.

51  INT. SHERIFF'S OFFICE - NIGHT

It's chaos in here. People are milling around, clearly upset, others sitting still as if in shock. Johnny moves through the crowd, finding Walt.

    JOHNNY
    Walt, what's going on?

    WALT
    World's gone mad. Pets attacking their owners. Wild animals invading homes. We even had a family attacked by a deer.

    BRUCE
    What the hell is going on?

    WALT
    We had so many dog attacks I had to start stacking their cages up down in the basement. The pound is full to capacity.

    JOHNNY
    What can I do to help?

    WALT
    There's an emergency meeting in about an hour to inform the public of what's happening. Maybe I'll know more by then.

Walt splits off, hailed by a Deputy. Johnny hears BARKING; walks out into the hallway, following the sound.

52  INT. INTERROGATION ROOM - NIGHT - CONTINUOUS

Johnny and Bruce enter to find a dozen barking dogs in separate cages, ROSCOE guarding them. They look like ordinary pets: retrievers, terriers, various mixed breeds.

    BRUCE
    These dogs? These fluffy cocker-spaniel types? They attacked their owners?

    ROSCOE
    Hard to believe, huh?
    (quiet)
    I had to shoot a golden retriever.

    BRUCE
    Really?

(CONTINUED)
52 CONTINUED:

ROSCOE
Friendliest dog in the world, but
he was coming at me, ready to
kill.

Johnny ignores Bruce and Roscoe, staying focused on the
dogs.

JOHNNY
It's like thousands of years of
breeding and training have been
stripped away to reveal their
basic instincts --

Suddenly, the barking subsides. The dogs begin to growl,
low in their throats. And they all crouch in the backs of
their cages. It's unsettling.

Johnny bends down to look into one cage. A small fluffy
DOG growls at him. Johnny puts his hand up. The dog,
still growling, slowly comes forward, giving Johnny's
hand a half-hearted sniff. Johnny touches the dog,
triggering --

53 A VISION - EXT. YARD - DOG'S POV - DAY

From the dog's P.O.V. -- his jaws clamped down on his
FRIGHTENED OWNERS ARM -- as the owner tries to shake him
off. The owner's screams are drowned out by THE STRANGE
SOUND again.

54 RESUME SCENE - INT. INTERROGATION ROOM

Johnny winces, puts his hands to his ears. The dog SNARLS
and snaps at Johnny, like it knows what Johnny saw. Off
Johnny's reaction.

55 EXT. COMMUNITY CENTER - NIGHT

The Cleaves Mills Community Center as a meeting gets
underway inside. A letterboard reads: "EMERGENCY MEETING
9:00 P.M."

56 INT. COMMUNITY CENTER - NIGHT

Walt and Reverend Purdy stand in front of the assembled
townsfolk, trying to be heard over everyone talking.

(CONTINUED)
Johnny and Bruce stand in the back, watching.

**PURDY**
Everyone, please, one at a time.

**SCARED WOMAN**
What's going to happen to our pets? I heard they were going to be quarantined then killed...

Purdy looks at Walt. He steps forward.

**WALT**
Nobody is going to kill your pets. The most important thing right now is that we don't panic.

**DOUG**
Don't panic? There's been dozens of attacks. Who's going to protect us?

**PURDY**
God will not forsake us in our hour of need.

Walt gives Purdy a quick glance -- his dire tone is not helping.

**WALT**
(Off Purdy) Everything possible is being done to insure public safety.

**SCARED WOMAN**
But what's happening? Why are the animals doing this?

**WALT**
We're still investigating all the possibilities --

One man, STAN, rises. Stan's a hunter.

**STAN**
I heard there was some crazy bear loose in the woods. It could have spooked those horses, sent them running into town --

His friend Doug nods.
DOUG
-- spread whatever disease it's
got to our dogs and cats --

STAN
I say me and Doug and anybody
wants to come with us, should go
out and kill that bear.

WALT
That's the last thing we need,
more people in harm's way.

Bruce shouts from the back.

BRUCE
We don't know the bear is
responsible for anything --

DOUG
Something is spooking all the
animals. If it's not the bear,
then we'll find out what it is,
and we'll kill that!

Stan turns to leave, Doug with him, clearly more excited
by the prospect of going out into the woods and killing
something than afraid of some killer bear disease.

PURDY
Instead of killing God's creatures,
we should be begging for his
forgiveness...

Walt tries to blow past Purdy's personal darkness.

WALT
...the best thing for everybody
is to just go home, stay off the
streets, and let us do our job.

People start to file out, Johnny the only one paying
attention to Purdy as he lowers his head in prayer.

Walt joins Johnny and Bruce, the three of them watching
the crowd exit, leaving Purdy behind.

WALT
(re: Purdy)
What's up with him?
JOHNNY
(wondering himself)
I don't know.

Walt and Bruce follow the last of the people outside, leaving Johnny alone with Purdy -- his head still bowed in prayer.

JOHNNY AND PURDY

Johnny carefully approaches Purdy -- he's never seen him like this -- scared, the pretentiousness stripped away.

JOHNNY
Gene? ...Gene? What's going on? You okay?

PURDY
I've been thinking about what you said Johnny... about the stage being set. The two prophets. Your visions, the things you've seen... what if this isn't just some local anomaly? What if it's something we've done... something I...

Purdy hesitates, almost seems ready to spill his guts, then pulls himself back from the brink.

PURDY
Pray with me...

Purdy unexpectedly reaches out for Johnny, grabbing his arm, triggering:

OMITTED

A VISION - INT. FAITH HERITAGE CHAPEL - DAY

Empty... except for Purdy, who kneels piously at the altar. Praying. He's praying so fervently that his words tumble over each other so that he's out of breath. From outside... the RUMBLE that we heard before in the Keane vision, growing louder and louder.
PURDY
"Thou, O king, art king of kings,
unto whom the God of heaven hath
given the kingdom, the power, and
the strength, and the glory..."

Just as whatever is coming sounds ready to breach the
chapel walls...

RESUME JOHNNY AND PURDY
Johnny comes out of the vision.

JOHNNY
You're going to have to pray alone
Reverend. I'm running out of
time.

PURDY
What is it Johnny? What have you
seen? Tell me...

Johnny turns and walks away, leaving behind a shaken Purdy.

FADE OUT:

END OF ACT TWO
ACT THREE

FADE IN:

INT. HOSPITAL - DAY

Johnny's talking to Keane, who is slightly calmer.

KEANE
It started with the smaller vertebrates.
(beat)
Moles refusing to go underground, birds eating their own eggs, herbivores becoming carnivorous...

Keane's getting unsettled again, just thinking about it.

KEANE
Once I started to pay attention, I saw that the insects and spiders were displaying the same kind of aberrant behavior.
(beat)
Then the bears started to react...

JOHNNY
You realized that whatever was affecting the animals was working its way up to the larger animals.

KEANE
Eventually it worked its way up the entire food chain until it began effecting me.
(beat)
I didn't realize that until I got here.

Johnny pulls out Keane's field notebook.

JOHNNY
(off Keane's stare)
Rescued it from a friend of yours.
(beat)
I was curious about this last page.

(CONTINUED)
Keane takes the book, opens it to the page with all the arrows on it.

JOHNNY
It seems kind of specific.

Keane nods.

KEANE
I remember this now. Before I completely lost it, I had this flash of insight -- something all the animals had in common. They were abandoning their habitats.

JOHNNY
All running away from the same area?

KEANE
Yes.

JOHNNY
Can you show me where that is on the map?

KEANE
I can do better than that. Get me out of here and I'll take you right to it.

Off Johnny thinking it over...
Keane leads Johnny, Walt and Bruce deeper into the woods. They aren't really following a trail, instead crashing through thick vegetation.

WALT
(to Johnny)
You sure this guy knows where he's going?

JOHNNY
No.

WALT
I hope you're right about this, Johnny. I really don't have time for this.

(then to Keane)
Hey, Keane, we've been hiking for two hours, how much further?

KEANE
Are you feeling it?

BRUCE
Feeling what?

KEANE
(twitchy, like before)
An edginess. A sense of anticipation. Like the animal instinct inside all of us is being awakened by something. We're getting close.

Walt and Bruce exchange a look -- this dude is nuts.

JOHNNY
Meanwhile is feeling it. Or something... He holds his hands out in front of him, almost like they were antennas picking up a distant radio signal. The view RAMPS INTO HIM, crashing tight into his ear as HE HEARS THE MYSTERIOUS * SOUND.

JOHNNY
That sound... what is that?

RESUME WIDER

Suddenly a GUNSHOT snaps Johnny out of his vision as it echoes through the forest from nearby. Followed by another and another. Then the BOOM of a shotgun.
BRUCE
(to Keane)
I'm feeling it now...

WALT
That gunshot came from just up ahead. Watch yourselves.

They move off, following Walt, who pulls his gun.

The four men run through the silent woods. Another CRACK-BOOM ahead of them. Walt switches direction, running towards the sound.
The others tear off after Walt, and round a bend.

Walt is kneeling down next to a moaning Doug. Beside him hover an anxious Doug and another HUNTER. Johnny comes over. Doug has been SHOT in the leg. Walt looks up.

WALT
What the hell happened?

Stan looks at him, eyes wide.

STAN
I shot him. I didn't mean to...

Bruce breaks a first aid kit out of his pack.

BRUCE
He's okay, just a couple of pellets grazed him.

WALT
Damn stupid fools.

DOUG
We got separated. Something was out there... I heard it.

JOHNNY
What was it?

STAN
I didn't see anything... I just... I don't know... I just was sure something was there...

DOUG
Me too. Never heard anything like it. I couldn't tell where it was coming from, but it was big...

Johnny and Bruce help Doug to his feet.

A VISION - STAN AND DOUG - EXT. WOODS - DAY

Are running, terrified, looking behind them. Stan, Doug and the other hunter all go separate ways.

STAN
What is that?

DOUG
Can't tell. Listen! Over there...
STAN
No... over there...

Stan stops, breathing hard, listening, turning in circles as he tries to place the sound. Paranoid and half crazy, he raises his gun and listens. WE HEAR THE STRANGE OMINOUS GROAN AGAIN -- then a CRACK!

Freaked, Stan fires nervously. BOOM! We hear a YELL. Stan crashes through the brush toward the yell, only to discover -- Doug, lying on the ground, wounded.
Johnny lets go of Doug.

JOHNNY
What were you shooting at?

STAN
I told you, I don't know. Never heard anything like it before. It seemed to be everywhere.

WALT
You guys think you can get him back to the trailhead on your own?

STAN
Hell yeah. I want to get out of here before whatever that was comes back.

Johnny pulls Walt aside.

JOHNNY
The sound he's talking about? I heard it before. Just a little while ago, and in the visions I got off the animals.

WALT
What do you think it is?

JOHNNY
I don't know. But it might be the common factor we're looking for. It scared these guys enough, they wound up attacking each other. Maybe it's doing the same thing to the animals.

BRUCE
Hey what happened to Keane?

WALT
He was just here. Keane? Keane!

JOHNNY
He must have gone ahead. We better find him.

They head off after Keane.
EXT. WOODS - DAY - LATER

Johnny, Bruce, and Walt tramping through the woods.

WALT
Keane! Keane!

JOHNNY
According to his map, we're not far from the area all the animals seem to be fleeing.

BRUCE
That fool just led us out to the middle of nowhere and now he's gone.

Johnny stops, cocking his head to listen.

JOHNNY
Do you hear that?

BRUCE
What?

JOHNNY
Listen.

They all stop. Listening intently.

WALT
I don't hear anything.

JOHNNY
Now it's gone.

BRUCE
Everything's gone, no birds, nothing. Like they all left.

WALT
Maybe they know something we don't.

(shouting)
... Keane!

His voice echoes through the silence. Then drifting back from a distance...

(CONTINUED)
CONTINUED:

KEANE
...over here...

WALT
That way.

EXT. DRY RIVERBED - DAY

Keane stands looking down at the ground as Johnny, Walt, and Bruce find him.

JOHNNY
Keane, what are you doing?

KEANE
This used to be trout filled stream.

THEIR POV - THE GROUND

A muddy trickle. Dead fish half buried where water once flowed.

JOHNNY
What happened?

KEANE
A new dam cut off the river that fed all these streams. They started filling the reservoir a while back. Since then this whole watershed has dried up.

Johnny leans down and touches the trickle of water.

A VISION

As Johnny's POV moves down into the murky water, rocketing faster and faster... snaking through the algae choked remnants of the river until the view suddenly shifts UPWARDS, breaking the surface to reveal a smooth cement WALL -- THE DAM.

VISION JOHNNY stands knee deep in a small pool at the base of the dam, looking up at the wall of cement in front of him. Suddenly, he HEARS THE GROANING SOUND from his earlier visions. This time LOUDER. He looks for the animal making the strange sound -- but then a realization dawns on him -- it becomes clear the sound is not an animal, but the sound of concrete and steel being stressed beyond the breaking point.

(CONTINUED)
CONTINUED:

The whale-song like groan is suddenly punctuated by a THUNDEROUS CRACK as the damn suffers a catastrophic failure, the concrete wall exploding outward as millions of gallons of water consume Vision-Johnny in a heartbeat.

RESUME DRY RIVERBED - DAY - CONTINUOUS

Johnny comes out of the vision, gasping for air, reacting as if he's just been crushed by a million acre-feet of water.

BRUCE
Johnny, what is it? What did you see?

JOHNNY
The sound... the one from my visions... the one that's been terrifying the animals... it's not another animal... it's the dam... the sound of the dam failing... and it's going to flood Cleaves Mills.

Off everyone's stunned reactions...

FADE OUT:

END OF ACT THREE
FADE IN:

EXT. WOODS - DAY

With Johnny leading the way, he, Walt, Bruce and Keane emerge into a clearing, and look up, where --

THE CLEAVELAND DAM

looms above them; its spillway dry.

ON THE FOUR MEN

JOHNNY
I can see the offices. On the right side of the dam.

BRUCE
Let's go.

EXT. DAM - LATER - DAY

Johnny, Walt, Bruce and Keane walk across the top of the dam, stopping to look at the serene lake forming behind the dam as it fills.

BRUCE
Looks solid enough.

JOHNNY
That doesn't mean anything.

The four men double their pace, finding their way to a door marked "DAM CONTROL ROOM - AUTHORIZED PERSONNEL ONLY." They burst through the door to find SCOTT (thirties, engineer).

SCOTT
Hey! You can't come in here.

WALT
Sheriff's department. We'd like to talk to you.

INT. DAM CONTROL ROOM - DAY

A couple other engineers work at control panels in the engineering room; Scott leads Johnny, Bruce, Walt and Keane toward his own work station.

(CONTINUED)
SCOTT
What can I do for you?

Walt nods to Johnny -- you field this one.

JOHNNY
This dam is going to fail within twenty-four hours and flood everything downstream.

SCOTT
What?

JOHNNY
There's some kind of weird sound coming from the dam, some kind of vibration...

SCOTT
I know.

JOHNNY
You know?

WALT
What's causing it?

SCOTT
The barrier rock tends to slake upon submersion, developing vibrational frequencies which increase in amplitude in proportion to the water load.

WALT
English, please.

BRUCE
I understood him: the more water you put in the dam, the louder the vibrations, right?

SCOTT
Yes, but they're inaudible.

KEANE
The animals hear them. And it's making them attack people --

SCOTT
Are you saying this dam has something to do with the animal attacks I've been hearing about on TV?

(CONTINUED)
CONTINUED: (2)

WALT
Yes. It's causing them.

SCOTT
Even if that were true -- it doesn't mean the dam is going to fail.

JOHNNY
I'm telling you this dam is going to burst and flood Cleaves Mills if you don't stop filling the reservoir and lower the water level now.

SCOTT
This dam is perfectly safe. If I did what you're suggesting, I'd be fired.

Johnny touches Scott, triggering --

VISION - INT. CONTROL ROOM - DAY

The room begins to RUMBLE and SHAKE uncontrollably; Scott hangs on tight to his chair; ALARMS roar; the other engineers stand behind Scott's work station --

SCOTT
The dam is going down. It's going down! Save yourselves!

Scott and the others run --

EXT. NEAR DAM - DAY (VFX)

As Scott and the others run, behind them the dam crumbles. A wall of water approaches, then overtakes the camera.
Johnny stops in his tracks, turns to face Scott --

JOHNNY
You know who I am?

SCOTT
Oh, yeah. You're Johnny Smith. The psychic, right?

JOHNNY
I see things. I saw this dam fail. A lot of people are going to die... including you.

SCOTT
You saw me die?

Johnny nods.

SCOTT
(scarred)
I wish I could help you. But I can't. For me to release the amount of water you're talking about... the governor would have to declare an emergency.

Walt looks to Johnny who is already dialing his cell phone.

WALT
Maybe Reverend Purdy can call in a favor...

JOHNNY
I'm on it...

(beat)
He's not answering.

WALT
(to Scott)
I need one of your vehicles. We've got to get back to town and prepare to evacuate.
(then to Johnny)
You can keep trying Purdy from the road.
INT. SCOTT'S VEHICLE - DAY
Walt floors it away from the dam. Johnny slams his phone shut.

JOHNNY
Purdy's still not answering.

Something out the window catches Bruce's attention.

BRUCE
Johnny, look! Bellevue Estates -- the property you own.

THEIR POV - EXT. ROADSIDE - AS THEY DRIVE PAST
A billboard stands above a swampy bog, it reads "FUTURE HOME OF BELLEVUE ESTATES - If you lived here, you'd be home by now."

RESUME INT. VEHICLE - CONTINUOUS
JOHNNY
You were right, it's just worthless swamp.

KEANE
Maybe it's a swamp today, but once the reservoir is full, that's all going to be lakefront property... You're going to make a killing.

Johnny and Bruce exchange a look.

JOHNNY
It's all starting to make sense.

EXT. PURDY'S HOUSE - DAY
Scott's vehicle pulls up, Walt slowing down just long enough for Johnny to jump out.

BRUCE
You need some help?
80 CONTINUED:

JOHNNY
You guys go ahead. I need to talk to him alone. Just be ready to evacuate if we don't get through to the governor in time.

80A EXT. PURDY'S FRONT DOOR - A FEW SECONDS LATER
Johnny bangs on the front door. No answer.

JOHNNY

Bangs harder. Still no answer. He touches the doorknob triggering:

80B OMITTED

80C VISION: PURDY
A tight flash of him defending himself from an unseen attacker, his arms lacerated and bloody.

80D RESUME JOHNNY
He comes out of the vision, worried.

JOHNNY
Gene!

He heads off, looking for a way into the house.

81 INT. PURDY'S KITCHEN - AT THE BACK DOOR - SECONDS LATER
Johnny finds the backdoor open. Remembering the couger story, he steps inside cautiously. The room is a mess, obvious signs of a struggle of somekind. There's blood on the floor.

JOHNNY
Gene?
(then louder)
Gene!

Johnny follows the trail of blood deeper into the house.
INT. PURDY'S HOUSE - STUDY - DAY

Johnny pushes open the door to the study revealing:

REVEREND PURDY

Sitting at his desk, reading his Bible, turning the page with his bloodied left hand, his forearm lacerated, bleeding. The room is a mess, papers and files scattered; furniture knocked over, signs of a struggle everywhere.

PURDY

(reading)
I looked, and behold, an ashen horse, and he who sat on it had the name death, and Hades was following with him. Authority was given to them over the earth, to kill with a sword and with famine and with pestilence, and by the wild beasts of the earth...

Purdy raises his right hand which has been hidden under the desk, revealing a GUN. He sets it on the desk in front of him.

PURDY

(resigned)
Johnny...

JOHNNY

Gene... What's the gun for?

Purdy doesn't answer. Maybe he was going to shoot himself. Maybe he'll shoot Johnny.

JOHNNY

(gently)
Gene... Gene... are you all right? What happened?

PURDY

My dog... Caleb... I killed him... He gave me no choice...

JOHNNY

I'm sorry.

PURDY

I loved that dog... and he loved me...

Purdy drifts away, lost in thought as he looks through his Bible. Then without looking up...

(CONTINUED)
PURDY
Why are you here?

JOHNNY
My visions... I know what's wrong with the animals... It's the dam.

PURDY
The dam?

JOHNNY
Filling the dam is causing some kind of weird vibration... the animals can hear the sound of the rock beneath the dam being stressed... it's going to cause the dam to fail.

Purdy smiles weirdly, turns to his Bible.

PURDY
Of course. It's all right here...
(reading)
...Then the lamb broke one of the seven seals, and one of the four living creatures said as with a voice of thunder, "Come."

Johnny sees that Purdy is losing it.

JOHNNY
Gene... I need you to call the governor. There's still time to release the water, drain the reservoir before the dam breaks...

Purdy just laughs.

PURDY
Don't you see Johnny? It's too late for that.

Purdy looks at the gun.

JOHNNY
Why don't you give me the gun, Gene. We need to call... there's not much time.

PURDY
(resigned)
It doesn't matter now.

Purdy picks up the gun. He's oddly serene.

(CONTINUED)
Like somebody at peace with his fate. Like somebody about to shoot himself.

JOHNNY
It does matter, Gene. If the dam fails a lot of people are going to die...

Johnny eases over to the desk, puts his hand out for the gun. Purdy just stares at the gun.

JOHNNY
You asked me what I've seen... If my visions have shown me Armageddon... I can't tell you everything... because I don't know everything... but I do know... it doesn't end here.

Purdy looks up from the gun, meeting Johnny's eyes. Johnny doesn't want to give any of this up, but right now he'll say anything to get Purdy to put down that gun and call the governor.

JOHNNY
You asked me about the two prophets... maybe the two prophets are you and I... but if you don't call the governor and convince him to drain the reservoir... if you do what you're thinking of doing... Everything you've worked for... Everything thing I've seen... won't matter...

(a beat)
So if you believe in me... If you believe in yourself... give me the gun...

Purdy looks into Johnny's eyes for a long time, then reluctantly holds out the gun for Johnny to take.

PURDY
I should have known God wouldn't let me off so easily...

Johnny takes the gun, triggering:

VISION - INT. MEETING ROOM - DAY

Architects, engineers and businessmen sit around a conference table. Purdy tosses a thick, bound environmental impact report down on the table --
CONTINUED:

PURDY
I've read this report, and gone
over it personally with the best
engineers and biologists in the
field who assure me the impact on
the local habitat can be mitigated.
The dam has been built, the master
plan for our development has been
approved. We need to fight these
frivolous lawsuits and move forward
with filling the reservoir...

RESUME - INT. PURDY'S STUDY - DAY

Purdy looks to Johnny, wondering about what he's just seen.

JOHNNY
Bellevue Estates. There was a
lawsuit to stop construction of
the dam...

PURDY
The courts threw it out...

JOHNNY
Because of your influence. Because
you couldn't let anything stop
your plans.

Purdy collapses back into his chair, exhausted, wrung out.

(CONTINUED)
PURDY
(quietly)
You have no idea what this will do to me... to what I've built at Faith Heritage... There will be an investigation... It will be the end of my ministry...

JOHNNY
Maybe it's only the beginning.
Pick up the phone Gene.

Off Purdy's look.

91 EXT. CLEAVELAND DAM - DAY
Water roaring out of the spillway as the reservoir is drained. The VIEW WIDENS TO REVEAL:

JOHNNY AND PURDY
Watching the cascade of water. Purdy is cleaned up, but that's not the only difference. He's been stripped of his arrogance as well.

PURDY
I started out with a tiny congregation in an abandoned movie theater. But God had bigger plans for me, or so I thought. He rewarded my ambitions, led me here to Cleaves Mills.
(MORE)
PURDY (CONT'D)
Called on me to do great things for him. Faith Heritage was the answer to that call. But somehow, maybe I was too busy building a monument to him to hear his warnings, let my pride get in the way. Before I knew it, everything I had built was in danger of being lost... I took risks... Risks that God chose not to reward...

JOHNNY
And Bellevue Estates was your plan to make it all back?

PURDY
The marina was going to be over there. The hotel there. Hundreds of homes and condos. Thousands of jobs. Even a lakeside chapel. All of it, washed away... along with millions of dollars of Faith Heritage's money...

(a beat, then to himself)
Why has he done this to me...?

JOHNNY
You asked me if I thought the animal's behavior was a sign from God... I'm not a believer like you... but I think you got your answer.

Purdy, watches the water, lost in thought.

PURDY
They'll crucify me...

Off Johnny watching Purdy, wondering what lies ahead for them.

FADE OUT:

END OF ACT FOUR
THE END

(CONTINUED)