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Dead Zone Production Corp.

THE DEAD ZONE

"INSTINCT"

Production #8-3008

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THE DEAD ZONE

"INSTINCT"

TEASER

FADE IN:

1 EXT. LAKE - DAY (STOCK) 1

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.

2 EXT. WORDEN ROAD - DAY 2

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 --

(CONTINUED)

2 CONTINUED:

2

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...

3 INT. LECTURE HALL - DAY

3

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?

(CONTINUED)

3 CONTINUED:

3

PURDY

He demands that we work hard to understand His message, the signs and wonders of the Bible, the four horsemen, the lion lying down with the lamb, few of us will recognize these signs for what they are.

Purdy pauses becoming lost in his own reverie, 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.

4 EXT. LECTURE HALL - DAY

4

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)

4 CONTINUED:

4

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.

5 A VISION - INT. PICKUP TRUCK - NIGHT

5

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:

6 INT. PICKUP TRUCK / EXT. WORDEN ROAD - DAY

6

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

WALT

You okay?

JOHNNY

Yeah.

(CONTINUED)

6 CONTINUED:

6

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

ACT ONE

FADE IN:

7 MOVING WITH A SOCCER BALL - EXT. SOCCER FIELD - DAY 7

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)
Scoooooooooooooooooore!

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?

(CONTINUED)

7 CONTINUED:

7

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:

8 VISION - HORSE 8

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.

9 RESUME - JOHNNY / J.J. - EXT. SOCCER FIELD - DAY 9

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:

10 SERIES OF QUICK VISIONS - HORSES - SOCCER PLAYERS 10

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

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

11 RESUME JOHNNY - EXT. SOCCER FIELD - ON THE SIDELINE - DAY 11

He comes out of the vision, staggered by what he's seen. Pulling himself together, he looks around, worried, shaken.

11

CONTINUED:

11

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)

11 CONTINUED: (2)

11

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.

12 PANIC MONTAGE - EXT. SOCCER FIELD - DAY

12

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)

12 CONTINUED: 12

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

13 JOHNNY 13

fighting 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 its head and turns away, suddenly running off, the other horses following his lead.

13A WHOOP - WHOOP 13A

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...

14 EXT. SOCCER FIELD - AFTERMATH - LATER 14

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.

14 CONTINUED:

14

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:

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

15

*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.*

16 RESUME JOHNNY AND WALT - EXT. SOCCER FIELD - DAY

16

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.

17 EXT. WORDEN FARM - DAY - ESTABLISHING 17

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."

18 EXT. FARMYARD - DAY - CONTINUOUS 18

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.

19 A VISION - EXT. FARM - DAY 19

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.

20 RESUME - EXT. FARM - DAY 20

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)

20 CONTINUED:

20

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.

21 OMITTED
 AND
 22

21
 AND
 22

23 INT. FARMHOUSE - DAY

23

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

(CONTINUED)

23 CONTINUED:

23

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.

24 *A VISION - EXT. FARMYARD - DAY*

24

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--

25 RESUME INT. FARMHOUSE - DAY

25

Johnny stands, looking around.

(CONTINUED)

25 CONTINUED: 25

JOHNNY

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

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

26 INT. CELLAR - DAY 26

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.

27 EXT. FARMYARD - LATER 27

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)

27 CONTINUED:

27

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?

(CONTINUED)

27 CONTINUED: (2)

27

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...

27A EXT. PURDY'S HOUSE - ESTABLISHING - DAY

27A

Big. Traditional. Gated. Bought it from Pat Robertson.

27B INT. PURDY'S HOME OFFICE - DAY

27B

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

Bellevue Estates title papers and deeds. Environmental
reports. Blueprints.

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...

(CONTINUED)

27B

CONTINUED:

27B

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.

28

EXT. PURDY'S BACK YARD - DAY

28

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)

28

CONTINUED:

28

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.

(CONTINUED)

28 CONTINUED: (2)

28

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.

29 INT. PURDY'S HOME - CONTINUOUS

29

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

ACT TWO

FADE IN:

30 EXT. HOSPITAL - DAY 30

Establishing shot. A large hospital, big enough to boast a psychiatric observation ward.

31 INT. HOSPITAL PSYCHIATRIC WARD - DAY 31

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.

32 INT. HOSPITAL ROOM - DAY 32

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...

(CONTINUED)

32 CONTINUED:

32

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)

32 CONTINUED: (2)

32

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 --

33 *A VISION - HOSPITAL ROOM - DAY*

33

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.

34 RESUME INT. HOSPITAL ROOM - DAY

34

Walt pulls Keane away from Johnny.

JOHNNY

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

Off Walt's reaction.

35 OMITTED

35

36 INT. BRUCE'S SUV - NIGHT

36

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)

36 CONTINUED:

36

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.

37 EXT. ROAD - NIGHT

37

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

38 INT. BRUCE'S SUV - NIGHT - CONTINUOUS

38

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.

39 EXT. TRAILER - NIGHT

39

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)

39 CONTINUED:

39

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.

40 INT. TRAILER - NIGHT

40

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...

41 *A VISION - INT. TRAILER* 41

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

42 RESUME INT. TRAILER - NIGHT 42

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.

43 *A VISION - EXT. TRAILER - NIGHT* 43

A BEARCAM POV rushes towards the trailer, impossibly fast.

44 RESUME INT. TRAILER - CONTINUOUS 44

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)

- 44 CONTINUED: 44
- 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.
- 45 EXT. TRAILER - NIGHT 45
- A huge bear rocks the trailer like it was a toy, howling with rage.
- 46 INT. TRAILER - NIGHT 46
- 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.
- 47 EXT. TRAILER - NIGHT 47
- 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.
- 48 INT. TRAILER - NIGHT 48
- 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)

48 CONTINUED:

48

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.

49 EXT. TRAILER - NIGHT

49

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.

50 INT. BRUCE'S SUV - NIGHT

50

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:

51 INT. SHERIFF'S OFFICE - NIGHT

51

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

52

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:

52

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

53

*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

54

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

55

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

56

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

(CONTINUED)

56 CONTINUED:

56

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.

(CONTINUED)

56 CONTINUED: (2)

56

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?

(CONTINUED)

56 CONTINUED: (3)

56

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:

57 OMITTED

57

58 A VISION - INT. FAITH HERITAGE CHAPEL - DAY

58

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.

(CONTINUED)

58 CONTINUED: (2)

58

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..."*

The RUMBLE increases. The chapel SHAKES.

PURDY

*"...and wheresoever the children
of men dwell, the beasts of the
field and the birds of the heavens
hath he given into thy hand, and
hath made thee to rule over them
all --"*

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

59 RESUME JOHNNY AND PURDY

59

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:

60 INT. HOSPITAL - DAY

60

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)

60 CONTINUED:

60

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...

61 OMITTED
AND
62

61
AND
62

63 EXT. WOODS - LATER - DAY

63

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.

(CONTINUED)

63 CONTINUED: 63

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. *

64 OMITTED 64

65 EXT. WOODS - CONTINUOUS - DAY 65

The four men run through the silent woods. Another CRACK-
BOOM ahead of them. Walt switches direction, running
towards the sound.

(CONTINUED)

65 CONTINUED: (2)

65

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.

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

66

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...

(CONTINUED)

66 CONTINUED:

66

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.

67 RESUME - EXT. WOODS - CONTINUOUS - DAY

67

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.

68

EXT. WOODS - DAY - LATER

68*

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)

68 CONTINUED:

68

KEANE
...over here...

WALT
That way.

69 EXT. DRY RIVERBED - DAY

69

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.

70 A VISION

70

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)

70 CONTINUED:

70

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.

71 RESUME DRY RIVERBED - DAY - CONTINUOUS

71

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

ACT FOUR

FADE IN:

72 EXT. WOODS - DAY

72

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

THE CLEVELAND 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.

73 EXT. DAM - LATER - DAY

73

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.

74 INT. DAM CONTROL ROOM - DAY

74

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)

74 CONTINUED:

74

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)

74 CONTINUED: (2)

74

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 --

75 VISION - INT. CONTROL ROOM - DAY

75

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 --

76 EXT. NEAR DAM - DAY (VFX)

76

As Scott and the others run, behind them the dam crumbles. A wall of water approaches, then overtakes the camera.

77 RESUME - INT. DAM CONTROL ROOM - DAY

77

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

(scared)

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.

78 OMITTED 78
AND AND
79 79

79A INT. SCOTT'S VEHICLE - DAY 79A

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.

79B THEIR POV - EXT. ROADSIDE - AS THEY DRIVE PAST 79B

A billboard stands above a swampy bog, it reads "FUTURE HOME OF BELLEVUE ESTATES - If you lived here, you'd be home by now."

79C RESUME INT. VEHICLE - CONTINUOUS 79C

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.

80 EXT. PURDY'S HOUSE - DAY 80

Scott's vehicle pulls up, Walt slowing down just long enough for Johnny to jump out.

BRUCE
You need some help?

(CONTINUED)

80 CONTINUED: 80

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 80A

Johnny bangs on the front door. No answer.

JOHNNY
Gene? Are you in there? Gene!
It's Johnny Smith. Open up.

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

80B OMITTED 80B

80C *VISION: PURDY* 80C

*A tight flash of him defending himself from an unseen
attacker, his arms lacerated and bloody.*

80D RESUME JOHNNY 80D

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 81

Johnny finds the backdoor open. Remembering the cougar
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.

82 INT. PURDY'S HOUSE - STUDY - DAY

82

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)

82 CONTINUED:

82

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)

82 CONTINUED: (2)

82

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 profits... 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:

83 *VISION - INT. MEETING ROOM - DAY*

83

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

(CONTINUED)

83 CONTINUED:

83

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...

84 RESUME - INT. PURDY'S STUDY - DAY

84

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)

84 CONTINUED:

84

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.

85 OMITTED
THRU
9085
THRU
90

91 EXT. CLEVELAND DAM - DAY

91

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)

(CONTINUED)

91 CONTINUED:

91

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)

