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Dead Zone Production Corp.

**THE DEAD ZONE**

"VORTEX"

Production #21-4021

Written by

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Directed by

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THE DEAD ZONE

"VORTEX"

CAST

JOHNNY SMITH	NATHAN "CYRUS" CARTER	*
REV. GENE PURDY	MAJOR RAY SEYBOLD	
BRUCE LEWIS	WOMAN/MRS. LONDSTROM	
SARAH BANNERMAN	YOUNG GIRL/NORA CARON	
WALT BANNERMAN	VET	
	CHAIRWOMAN/SENATOR MEGAN CLEARY	
DEPUTY ROSCOE	JIMMY STYRON	
GREG STILLSON	JACOB FRANKEL	*
	ROGER	
	LUCY CARON	
	HUSBAND	
	CARJACKER 1	

NON-SPEAKING

STATE INVESTIGATING PANEL, COURT REPORTER, AIDE, OFFICIALS & PRESS

FAITH HERITAGE CHARITY VOLUNTEERS & CROWD

STATE POLICE, SWAT, SHERIFF DEPUTIES, SNIPER, MEDICS & NEWS CREW

SEEKERS: MEN, WOMEN & CHILDREN (INCLUDING AUSTRALIANS, PREGNANT MRS.  
FRANKEL, HER TODDLER SON, BURLY MAN & FRAGILE YOUNG WOMAN)

CARJACKER 2

THE DEAD ZONE

"VORTEX"

SETS

INTERIORS

SHERIFF'S STATION  
INTERROGATION ROOM

CONGRESSIONAL HEARING ROOM

RV/TENT COMMAND CENTER

SEEKERS' COMPOUND  
CARTER'S OFFICE

CAFETERIA/CHAPEL  
LUCY & NORA'S ROOM  
N.D. ROOM  
MAIN ENTRANCE/FRONT DOOR  
LOADING DOCK

OFFICE (ONE WALL)

SCUZZY BATHROOM

VEHICLES

JOHNNY'S RANGE ROVER

WALT'S CRUISER

STYRON'S BEAT UP VAN

RV MOBILE COMMAND CENTER, SWAT VAN, STATE POLICE VEHICLES,  
NEWS VAN, & AMBULANCE

SEEKERS' TAN CARGO VAN

EXPENSIVE FAMILY SUV

EXTERIORS

AUGUSTA, MAINE (STOCK)  
STATE CAPITOL BUILDING  
(STOCK)

FAITH HERITAGE  
PARKING LOT

SEEKERS' COMPOUND  
N.D. FIELD/"MINE FIELD"  
WOODED OVERLOOK  
CARTER'S OFFICE \*

STORM CELLAR DOOR

COUNTRY ROADS  
RURAL 2-LANE HIGHWAY  
DIRT ROAD/FIRE ROAD

TBD LOCATION (GUN SALE)

RUSTIC GAS STATION/GENERAL STORE

CITY STREET

RV/TENT COMMAND CENTER AREA

\*

THE DEAD ZONE

"VORTEX"

TEASER

1 OVER BLACK WE HEAR A MAN'S VOICE: 1

CARTER'S VOICE

And they went up on the breadth  
of the earth, and compassed the  
camp of the saints about, and the  
beloved city: and fire came down  
from God out of heaven... and  
devoured them.

And with those last words... WHOOSH!!!

2 A WALL OF FIRE BILLOWS OUT AT US IN SLOW MOTION 2

It's like watching the head of a match ignite in extreme  
close-up. Times a thousand.

Hungry tongues of flame devour the screen, their hurricane-  
like howls interspersed with demonic cracklings and  
hissings. A vision of the Apocalypse? For a moment, it  
seems that way, but then...

...THE FLAMES BECOME PIXILATED and we begin to pull back,  
revealing what they're feeding on: several wooden  
structures, farm buildings that have been converted into  
some kind of residential compound.

Smoke rises into the sky as our frame widens to include a  
TIME CODE. Suddenly, the image FREEZES, and we RACK FOCUS  
to a MAN'S HAND holding a REMOTE, his thumb on "pause."

The hand belongs to MAJOR RAY SEYBOLD, a uniformed, no-  
nonsense State Police supervisor in his 40s.

SEYBOLD

At this point, the structures  
were fully involved. We --

STILLSON (O.S.)

(condescending)  
"Fully involved?"

REVEAL we're:

3 INT. AUGUSTA, MAINE - STATE CAPITOL HEARING ROOM - DAY 3

GREG STILLSON sits behind a raised table with THREE other

3

CONTINUED:

3

members of an INVESTIGATING PANEL. A SEAL on the wall identifies the "Maine State Commission of Investigation." Seybold testifies from a table near a wide-screen monitor, as a COURT REPORTER and a smattering of OFFICIALS listen.

SEYBOLD

It means the entire compound was completely on fire.

STILLSON

So rescue efforts...?

SEYBOLD

...were impossible. I didn't want to risk more lives.

Stillson eyes the time code.

STILLSON

All this within twenty minutes. Major, how do you account for the rapid spread of the fire?

SEYBOLD

Incendiary devices. If you'd like to hear from the head of our forensics team, he's right over --

STILLSON

No. Right now, I want to hear from the man responsible for this disaster.

(beat)

This panel calls Johnny Smith.

ON THE DOORS as they open and Johnny is ushered inside. Off Johnny, as he takes in the scene...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

4 EXT. AUGUSTA, MAINE - STATE CAPITOL BUILDING - DAY 4  
(STOCK)

STILLSON (V.O.)  
Madame Chairman, for the record I  
would like to state my belief  
that these hearings should be  
open to the press.

5 INT. HEARING ROOM - DAY 5

Stillson may be addressing the panel, but his eyes remain  
on Johnny, and they betray a personal animus.

STILLSON  
The citizens of Maine don't deserve  
to be kept in the dark about the  
progress of this investigation.

The 50ish CHAIRWOMAN, State Senator MEGAN CLEARY, nods,  
her tone diplomatic.

CHAIRWOMAN  
Nor will they be, Congressman,  
once this panel establishes all  
the relevant facts. And for the  
record I would like to express my  
gratitude that you have volunteered  
to help us in that important task.  
(turns to Johnny)  
Mister Smith, will you please  
state your full name?

JOHNNY (V.O.)  
John Robert Smith.

CHAIRWOMAN  
Your occupation?

When Johnny hesitates, Stillson seizes the opportunity to  
retake control of the hearing, and get another dig in.

STILLSON  
I'm afraid Mister Smith may find  
that a sensitive question.

Johnny eyes Stillson coolly; clearly, there's no love  
lost between these two. Then, to the Chairwoman:

JOHNNY  
I was a science teacher.

(CONTINUED)

5

CONTINUED:

5

STILLSON

Why be disingenuous, Mister Smith?  
It's well known that you're a  
professional psychic.

JOHNNY

"Professional" implies I make  
money at it. I don't.

(CONTINUED)

5 CONTINUED: (2)

5

STILLSON

This panel needs to know how you became involved with the religious cult known as "The Seekers."

A beat as Johnny considers how best to explain.

JOHNNY

I had a vision.

STILLSON

And this "vision," what did it tell you?

JOHNNY

That a child was going to die.

And as an expectant hush falls over the room, we PUSH IN on Johnny... begin to hear a woman's voice --

WOMAN'S VOICE

The bomb went off right next to my son's convoy.

6 EXT. FAITH HERITAGE - DAY

6

A charity fund-raiser in progress. Volunteers, including Sarah, sell donated clothing from behind folding tables. But right now they're just listening. Panning across their rapt faces as we continue to hear --

WOMAN (O.S.)

His face was lacerated and he lost two fingers on his left hand, but his body armor saved his life.

REVEALING a 50ish WOMAN holding a mic as she speaks from a small portable stage.

WOMAN

The Army wouldn't pay for that armor, so our church did. That's why I'm so grateful to the Desert Storm Veterans of Maine. Maybe we can save another mother's son. Thank you.

APPLAUSE as she hands the mic off to Reverend Purdy.

(CONTINUED)

PURDY

Thank you, Mrs. Londstrom. A reminder: Faith Heritage will match every dollar raised today, so please, help our young men and women, who are fighting the good fight in a country that desperately needs their help.

During which, camera finds Johnny and Bruce sorting used clothing donations at a table in the back. Bruce can't seem to get into the spirit of things.

BRUCE

The "good fight." It's more like a lottery -- only the winners get to go home in body bags.

Johnny gives him a look, sensing there's more to this. A beat, then Bruce sighs, admits what's been eating him.

BRUCE

A good friend of mine from high school, career soldier, just bought it over there. Suicide bomber.

JOHNNY

I'm sorry.

Bruce grabs a shirt, angrily folds it.

BRUCE

He had no chance, man. But I guess we're all in the same boat.

JOHNNY

We still talking about the war?

Bruce gives him a look.

BRUCE

It's not easy sharing your secrets, John, if you know what I mean.

JOHNNY

Armageddon.

BRUCE

Yeah, Armageddon. I mean look at these people. One foot in the grave, only they don't know it. And only you can save them.

JOHNNY

(attempting lightness)  
Hey, don't put it all on me.  
(MORE)

6 CONTINUED: (2)

6

JOHNNY (CONT'D)

We're a team, remember?

Bruce just shakes his head as Sarah approaches.

SARAH

How we doing?

JOHNNY

We're a sorting and folding machine.

SARAH

If you find any more of those camouflage shirts or pants, shoot 'em over. The kids are really snapping them up.

JOHNNY

Camo's hot. Got it.

Another VOLUNTEER MOM waves to Sarah from the sales tables.

SARAH

Back to the front line.

Johnny sorts through a pile of clothes.

JOHNNY

Camo, camo, camo. Nothing like a teen in uniform.

He sees a flash of camo but when he grabs it, WHOOSH!

7 A VISION: EXT. N.D. FIELD - DAY

7

*Johnny finds himself looking at a YOUNG BLOND GIRL, about thirty yards away, as she turns to look back at him. A charged moment of connection as we hear the roar of O.S. flames. Then the girl turns and starts to take a step --*

JOHNNY

*NOO!!!*

*Suddenly the ground EXPLODES beneath the girl, clods of dirt and shrapnel flying toward Johnny, who shields his face just before they BLACK OUT the screen!*

8 RESUME ON JOHNNY

8

Still holding the shirt. He finds a name tag sewn over the breast pocket: "STYRON."

(CONTINUED)

8

CONTINUED:

8

His gaze goes to a group of Gulf War vets hanging near the stage. Bruce catches this.

BRUCE

What?

JOHNNY

Hold the fort.

We hang on Bruce as he watches Johnny head toward the vets, still clutching the shirt.

WITH THE VETS AS JOHNNY APPROACHES

JOHNNY

Yo, anyone here named Styron? I found a twenty in the pocket.

VET

Throw it in the kitty, Jimmy won't mind.

JOHNNY

"Jimmy"? I feel like I should ask him first.

VET

If you can catch him. Lazy bastard just took off.

9

EXT. FAITH HERITAGE - PARKING LOT - DAY

9

Johnny runs up, scans the lot, and sees a guy in a fatigue jacket, JIMMY STYRON, 30s, about to get into a beat-up van.

JOHNNY

Yo, Jimmy! Jimmy Styron!

WITH STYRON as he turns, watches Johnny run up. His eyes narrow suspiciously as Johnny arrives, out of breath.

JOHNNY

(re: shirt)

Hey. This is yours, right?

STYRON

Yeah. So?

Johnny looks at him, feeling awkward.

(CONTINUED)

9 CONTINUED:

9

JOHNNY

Well, it's just I... um... I mean...

Flustered, he gives up and just grabs Styron's arm. He doesn't get a vision, but he does get a reaction.

STYRON

(jerking away)  
What are you? Some kind of freak?

JOHNNY

Sorry, I just --

But now Styron grabs Johnny, SLAMMING him against the side of the VAN. But as he does -- FREEZE and WHOOSH!

*THE VAN SPINS AROUND 180 DEGREES, STYRON DISAPPEARS, AND JOHNNY FINDS HIMSELF STANDING BESIDE THE VAN IN --*

10 EXT. TBD LOCATION - NIGHT - VISION

10

*A highway underpass, desolate loading dock, or whatever similar location fits our board. Styron's van is parked alongside a TAN PASSENGER VAN (same as in Sc. 29), Styron standing by the open rear door, showing a semi-automatic rifle to an intense-looking man (JACOB FRANKEL, 30s) --*

STYRON

*Then you got your AR-15, the gold standard. Only difference between this and the M-16 is mode-of-fire. Full-auto and 3-shot burst modes are disabled on the civilian model.*

FRANKEL

*Say you want to "enable" them?*

*Styron grins, tosses Frankel a ZIPLOCK filled with small gun parts and a computer-printed manual.*

STYRON

*With the right parts and instructions, a six-year-old could do it.*

*As Frankel fingers the bag, Styron sizes him up, then flips a blanket off a box with military markings.*

STYRON

*While you're at it, you might want to check out these.*

(CONTINUED)

10

CONTINUED:

10

*Johnny peers into the box with Frankel. It's packed with dull metal discs. LAND MINES.*

STYRON

*M-14 anti-personnel land mines.  
Guess you could say they fell off  
a truck.*

*(picks one up)*

*Step on one, you hear a click.  
Step off, you won't hear anything.  
The last word in home defense.*

*A beat, then Frankel nods, his expression somber.*

FRANKEL

*I'll take them. All of them.*

*And as Johnny reacts, he WHOOSHES out of the vision.*

11

RESUME ON JOHNNY, PINNED AGAINST THE VAN

11

*Only now he grabs Styron by the shoulders, spins and jams him up against the van, shouting --*

JOHNNY

*What's in the van, Jimmy? Machine  
guns? Land mines?*

STYRON

*(freaked)  
Get off me!*

*Across the parking lot, Johnny sees --*

DEPUTY ROSCOE

*Getting out of a sheriff's cruiser with a box of clothes.*

JOHNNY

*Deputy!*

*Off Roscoe, his face falling...*

ROSCOE (V.O.)

*It was one of those days I wished  
the Sheriff was around.*

12

INT. HEARING ROOM - DAY

12

*Roscoe now at the witness table. He fidgets with his collar, clearly uncomfortable.*

(CONTINUED)

12 CONTINUED: 12

STILLSON  
Mister Smith's a loose cannon,  
isn't he?

ROSCOE  
I wouldn't say that. He's just  
very...

13 INT. SHERIFF'S STATION - OBSERVATION ROOM - DAY 13

Johnny and Bruce pressure a harried Roscoe as they eye  
Styron in the interrogation room.

ROSCOE (V.O.)  
... determined.

JOHNNY  
You searched his van?

ROSCOE  
We found some gun parts that might  
be illegal. Provided he doesn't  
challenge our search.

JOHNNY  
So, let's get him to tell who he  
sold the mines to. It won't take  
much to throw a scare in him. He  
already thinks I'm crazy.

Roscoe eyes Johnny like he just might agree. Then:

ROSCOE  
Can't we just wait 'til the Sheriff  
gets back from his fishing trip?

JOHNNY  
A girl's life is at stake.

As Roscoe sighs, relenting...

STILLSON (V.O.)  
So you allowed Mr. Smith to  
intimidate the suspect?

ROSCOE (V.O.)  
I wouldn't call it intimidation.

14 INT. SHERIFF'S STATION - INTERROGATION ROOM - DAY 14

Johnny berates Styron as Roscoe hangs back nervously.

(CONTINUED)

14 CONTINUED:

14

JOHNNY

You think that's the only thing I can find out? Ever cheat on your income tax, Jimmy? Steal weapons from the Army?

As Styron jerks away from Johnny's hand --

ROSCOE (V.O.)

As it turned out, Mister Styron was willing to cooperate.

STYRON

His name's Jacob. Lives in some "commune" up in north county.

Suddenly ROSCOE looks green; he wants to say something but can't. Johnny doesn't notice, pressing Styron --

JOHNNY

Where in north county?

15 EXT. RUSTIC GAS STATION/GENERAL STORE - DAY

15

Situated in a picture-perfect small Maine town, which at the moment is overrun with anglers in crisp new fishing vests and spotless waders. They cluster around their SUVs, gabbing and comparing equipment.

Johnny's Range Rover pulls up at a pump, across from a big BUS-CONVERSION RV with dark windows.

BRUCE

Guess the bass are really running this year.

An ANGLER who's filling up the RV touches his billed cap. Johnny nods back, then hands Bruce a credit card.

JOHNNY

Fill her up. I'll ask for directions.

Johnny starts toward the store, passing an angler carrying a bag of food items. The two men exchange nods, but then something makes Johnny look back --

HIS POV - THE ANGLER

The butt of a 9 mm pistol sticks out the back of his pants, partly hidden by the bottom of his fly fishing vest.

JOHNNY reacts to this, puzzled and slightly disturbed.

(CONTINUED)

15 CONTINUED: 15

He looks at all the anglers again, including one who's cleaning the windshield of a nearby SUV. Johnny starts back toward his own car, "casually" allowing a hand to brush the back of the SUV. WHOOSH!

16 OMITTED 16  
AND AND  
17 17

18 *VISION FLASH - THE SAME FISHERMAN OPENS A LARGE COOLER IN THE BACK OF THE SUV, REVEALING BODY ARMOR AND AN M-4* 18

19 RESUME 19

Now Johnny's really spooked. Bruce, putting the pump back, notes his distraction.

BRUCE

What?

JOHNNY

Something's going down here and it's not the bass.

His eyes are drawn to the big RV again, now parked at the edge of the lot. Instinctively, he starts toward it.

20 INT. RV - CLOSE ANGLE THROUGH WINDOW - CONTINUOUS 20

As a man's HAND pulls a curtain aside, revealing Johnny and Bruce tentatively approaching.

SEYBOLD (O.S.)

Friends of yours?

Whoever he's talking to doesn't reply.

21 EXT. GAS STATION/GENERAL STORE - CONTINUOUS 21

Johnny approaches the RV, Bruce trailing him. As they pass a couple of anglers, we see one of them touch his ear. PUSHING IN CLOSE, we see he's wearing a small BLUETOOTH HEADSET. As he listens --

MOVING WITH JOHNNY AND BRUCE

As they reach the door of the SUV. But before Johnny can touch it --

21 CONTINUED:

21

FISHERMAN (O.S.)

Don't move.

Johnny and Bruce turn just enough to see that they've been hemmed in by the two Fisherman, both holding guns at belly-level, their bodies shielding them from view.

Johnny and Bruce turn again as the door HISSES open, then react as Walt comes down the steps, wearing his uniform and a stony, all-business expression.

WALT

Damn it, John. You really stepped  
in it this time.

Off Johnny's and Bruce's surprise...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

22 EXT. STATE CAPITOL BUILDING - DAY (STOCK) 22

STILLSON (V.O.)  
So you weren't surprised to see  
Smith and Lewis?

23 INT. HEARING ROOM - DAY 23

Walt at the witness table.

WALT  
One thing I've learned working  
with John: it's hard to keep a  
secret from him.

STILLSON  
Because he's psychic?

WALT  
(beat)  
Yes.

Stillson shakes his head derisively, as though he can't  
believe what he's hearing.

STILLSON  
And yet, with a covert raid only  
two days away, you allowed him  
into your command post?

WALT  
He'd made it that far. I thought  
he should at least understand the  
situation.

23A OMITTED 23A

24 INT. RV/STATE POLICE COMMAND CENTER - DAY 24

State police officers and sheriff's deputies, a few in  
undercover fisherman outfits, work phones and monitors.  
A bulletin board displays SURVEILLANCE PHOTOS of the  
Seekers' compound.

Camera finds Walt briefing Johnny and Bruce.

24 CONTINUED:

24

WALT

The Seekers started out in the '60s as a kind of "Christian commune." They farmed their land, did charitable work in the community. All that changed a few years ago.

He taps a photo of young charismatic man with wavy hair.

(CONTINUED)

24 CONTINUED: (2)

24

WALT

Nathan Carter. Calls himself  
"Cyrus."

BRUCE

The Persian king who defeated  
Babylon?

Walt nods.

WALT

Carter thinks he's some kind of  
prophet. He made it onto our  
radar a year ago, when we heard  
he was stockpiling weapons. About  
a month ago, he started sending  
emails to his more distant  
disciples, calling them "home."

JOHNNY

He's planning something.

WALT

(picks up a file)  
I tracked down a few people who  
left the sect after Carter took  
over. They talked about "doubtters"  
being subjected to intense  
"reinforcement sessions," sometimes  
involving hallucinogenic drugs.

BRUCE

He's 'brainwashing' people.

WALT

Carter only lets his inner circle  
out to buy supplies. And they  
won't talk.

JOHNNY

He may not be letting people out,  
but does he stop them from coming  
in?

WALT

No way.

JOHNNY

Walt, I saw a little girl get  
killed...

(looking around)  
...maybe as a result of whatever  
you're planning here.

(CONTINUED)

DEAD ZONE: "Vortex" - ACT TWO - 8/18/05 - GREEN 16.

24 CONTINUED: (3)

24

BRUCE

Why not give us a chance?

SEYBOLD (O.S.)

Does the name "Waco" ring a bell?

They turn to see him approaching, an undercover officer behind him.

SEYBOLD

Ninety people lost their lives,  
including four ATF agents, all  
because some half-assed TV reporter  
warned Koresh the feds were coming.

JOHNNY

Some people blame the government  
for forcing a confrontation.

SEYBOLD

I'm not going to risk the security  
of this operation by letting you  
blunder around.

Johnny knows there's no winning this argument, so he  
"casually" reaches out to the bulletin board, brushing a  
photo of a DIRT ROAD. As we hear a WHOOSH --

25 EXT. RURAL TWO-LANE HIGHWAY - DAY

25

A SIGN says: "Thanks for Visiting Chattaqua, Maine's  
Freshwater Fishing Capital". Johnny's Range Rover goes  
by, followed closely by an SUV.

JOHNNY (V.O.)

The state police escorted us back  
to the highway.

26 INT. JOHNNY'S CAR - THE REAR-VIEW MIRROR

26

Shows the SUV pulling to the shoulder and making a U-turn.

JOHNNY (V.O.)

They should've followed us all  
the way home.

He suddenly veers off onto a rocky fire road. As the car  
hits a big bump --

BRUCE

What're you doing?

(CONTINUED)

DEAD ZONE: "Vortex" - ACT TWO - 8/22/05 - WHT-2 17.

26 CONTINUED: 26

JOHNNY  
I'm not leaving that kid to die.

27 EXT. FIRE ROAD - DAY 27

A handful of people, each with a suitcase or backpack, wait in a clearing beside the road. PULLING BACK to find Johnny and Bruce watching from --

28 INT. JOHNNY'S CAR - DAY 28

They're parked behind some trees, about 50 yards away.

BRUCE  
They look like they're waiting  
for a bus.

JOHNNY  
A van, actually.

Johnny pulls out an old duffel, fishes out a Red Sox cap and some cheap sunglasses.

JOHNNY  
Which is how I'm gonna slip inside.

BRUCE  
You're forgetting something.  
(off Johnny's look)  
"We're a team," remember? You're  
gonna do something this crazy,  
I'm going with. Gimme that.

He grabs the bag, fishes out another cap for himself, as Johnny watches resignedly.

29 EXT. SEEKERS COMPOUND - DAY 29

A group of former farm buildings connected by makeshift structures (or whatever we find that approximates this).

ANGLE - A TAN PASSENGER VAN

Pulls into a LOADING DOCK.

30 LONG-LENS CAMERA POV - CONTINUOUS 30

As the passengers get out, the image periodically freezes with a shutter-clicking sound. Johnny and Bruce hop out in their disguises. As the image freezes again --

DEAD ZONE: "Vortex" - ACT TWO - 8/18/05 - GREEN 18.

31 EXT. A WOODED OVERLOOK - DAY 31

A "fisherman" briefly lowers the camera, then raises it again, training it on one of the buildings...

32 CAMERA POV 32

As it PANS to a curtained second-story window.

33 INT. COMPOUND - CARTER'S OFFICE/BEDROOM - DAY 33

PANNING from a thick BIBLE on a desktop reading stand, open to a densely annotated chapter in "Revelations," to a LARGE FLAT-PANEL COMPUTER SCREEN, which displays news stories of war and terror, genocide in Darfur, famine and AIDS in Africa, along with earthquakes and tsunamis.

CARTER (O.S.)

The signs are everywhere. Wars.  
Famine. Plague and disease.  
We're deep in the End Times.

And CYRUS CARTER turns to Jacob Frankel, who's been waiting patiently in the doorway to deliver a bit of news.

CARTER

When the final sign comes, Babylon  
must find us ready.

FRANKEL

They will.

CARTER

Are you ready, Jacob?

FRANKEL

Of course, Cyrus.

CARTER

No matter what needs to be done?

A silent understanding passes between them. Frankel nods.

FRANKEL

Yes.

CARTER

We've been together the longest.  
I knew I could count on you.  
(turning to computer)  
I heard the van pull up.

FRANKEL

The Australians just arrived.

(CONTINUED)

33 CONTINUED:

33

CARTER  
McPherson and his people?

FRANKEL  
Plus some newcomers.

CARTER  
Newcomers?

FRANKEL  
(indicates computer)  
Tell me if one of them looks  
familiar.

Carter hits some commands and a SURVEILLANCE CAMERA WINDOW  
opens. He hits a key and it EXPANDS to fill the screen:

34 SURVEILLANCE CAMERA IMAGE: INT. CAFETERIA - DAY 34

The group of people from the clearing are being greeted by other sect members. Johnny and Bruce stand a bit back, their own welcoming committee a pudgy, mild-looking guy.

CARTER

Uses the MOUSE to ZOOM IN on Johnny, who's taken off his baseball cap and shades. Carter's eyes narrow.

CHAIRWOMAN (V.O.)  
Having managed to "infiltrate"  
the cult, what were your first  
impressions?

35 INT. COMPOUND - CAFETERIA - DAY - JOHNNY'S POV 35

PANNING ACROSS a communal space that doubles as a chapel, a raised dais at one end. Adult sect members of varying races and ages surround the newly arrived Australians. Several CHILDREN dart among the adults, playing tag.

JOHNNY (V.O.)  
It didn't seem like a "cult," at  
least at first. More like a...  
family.

36 INT. HEARING ROOM - DAY 36

Johnny back at the witness table.

STILLSON  
A family. You must have found  
that very comforting. Not having  
a family of your own, I mean.

JOHNNY  
I have a son.

STILLSON  
Who's being raised by another  
man.

A tense beat. Once again, Stillson's made this personal.

STILLSON  
My point is you had reason to be  
sympathetic to these people.

JOHNNY  
I keep an open mind.

36 CONTINUED: 36

STILLSON  
From your affidavit, it doesn't  
sound like they returned the favor.

37 INT. COMPOUND - CAFETERIA - DAY 37

The pudgy guy, a 30ish Philip Seymour Hoffman type named  
ROGER, collects Bruce's cell, apologetic:

ROGER  
It's just while you're here.  
(then, admiring)  
Man, these things get slicker all  
the time. Camera?

BRUCE  
And a camcorder.

During which, Johnny notes a group of CHILDREN sitting  
around a table drawing, supervised by a young woman (LUCY).  
She lingers beside a BLOND GIRL who's immersed in her  
work, ignoring the more rambunctious kids around her.

As the girl looks up, her eyes meeting Johnny's --

38 *FLASHBACK: EXT. FIELD - NIGHT - THE SAME GIRL TURNING* 38  
*TOWARD JOHNNY IN THE MOMENT BEFORE THE EXPLOSION (B&W)*

39 RESUME ON JOHNNY 39

Roger still admiring Bruce's cell phone.

ROGER (Cont'd)  
I used to work in an electronics  
store. But it's like Cyrus says.  
Technology's just a distraction  
from what really matters.

He drops the phone in a bag as Johnny fishes out his cell.

JOHNNY  
Which is?

ROGER  
The Message, man. The Message.  
(re: Johnny's phone)  
And you won't hear it on one of  
those.  
(drops it in the bag)  
Pagers? Blackberries?

39

CONTINUED:

39

LUCY (O.S.)  
C'mon, Roger, they're "clean."

Revealing Lucy approaching with a warm smile. She wears a humorous T-shirt that says "Christ forgave my sins, so why the \$#&! can't you?"

LUCY  
Lucy Waters. Roger and I are the unofficial welcoming committee.

BRUCE  
(shaking hands)  
Bruce. And this is --

JOHNNY  
John.

Just "John" for now. Lucy holds out her hand.

LUCY  
Welcome, John.

Johnny takes her hand. WHOOSH! Camera 180s around him --

40

EXT - CITY STREET - NIGHT - VISION

40

Johnny finds himself standing in an empty intersection. Something clicks. He looks up, sees a STOP LIGHT has just turned red, then turns again at the sound of OPERA MUSIC. It's wafting from the open windows of an expensive SUV which stops near Johnny. He steps close, peers inside.

*Lucy is in the front passenger seat; a man, evidently her HUSBAND, at the wheel. The blond girl sits in back, fussing with a doll. The family's dressed up, returning from the opera. Lucy closes her eyes, reliving a moment from the performance.*

LUCY  
*The aria was so beautiful. I felt like I was floating.*

HUSBAND  
*It's that new tenor. A year from now, he'll be bigger than Pavarotti.*

*Suddenly both front doors are jerked open by two GUN-wielding CARJACKERS --*

CARJACKER 1  
*Get out! Get outta the damn car!*

(CONTINUED)

40

CONTINUED:

40

*The little girl is frozen with fear, unnoticed by the carjackers as they toss her parents into the street.*

LUCY

Nora!

CARJACKER 1

Outta the way, bitch!

HUSBAND

Wait! Our daughter!

*He lunges toward Carjacker 1, trying to reach his daughter over the back of the seat.*

CARJACKER 1

Crazy mother --

*His gun CRACKS! The Husband falls to the street, dead, as the little girl SCREAMS!*

LITTLE GIRL (NORA)

Daddy!

OFF Johnny --

41

OMITTED

41

42

RESUME ON JOHNNY

42

As he turns to Lucy, indicates Nora.

JOHNNY

Your little girl?  
(off her look)  
She has your eyes.

LUCY

You remind me of someone.

CARTER (O.S.)

Forgive us, Mister Smith.

Johnny and the others turn to see Carter entering with Frankel and two other men. The energy in the room immediately ratchets up.

CARTER (Cont'd)

We're a little behind the celebrity culture curve.

(beat)

It is Johnny Smith, isn't it?

A murmur runs through the group. Any hope Johnny had of going unrecognized is out the window. He nods.

(CONTINUED)

JOHNNY

Cyrus Carter.

Carter spreads his hands in acknowledgment.

CARTER

Our door's always open, John, to the faithful, the troubled, or the curious. Which are you?

JOHNNY

Curious, I guess. About why I've been seeing you in my visions for weeks.

Carter eyes him suspiciously.

CARTER

These "visions" led you here?

JOHNNY

That's what I'm saying.

CARTER

Why should I believe you?

JOHNNY

Why shouldn't you? You just said your door is always open.

CARTER

Let's say you picked an interesting time to walk through it.

LUCY (O.S.)

God doesn't believe in accidents.

Cyrus and the others turn to her.

LUCY

That's what you always say. That we came together for a purpose. What if John's part of that purpose?

The others make sounds and gestures of assent. Challenged with his own words, Cyrus backs down, smiles at Johnny.

CARTER

We'll explore it together. Welcome to our home, John.

He takes Johnny's hand. *WHOOSH!* And once again it's not an ordinary whoosh but the amplified sound of a flame igniting. *CAMERA CIRCLES* Johnny and Carter as the room around them erupts in hellish *FIRE!*

DEAD ZONE: "Vortex" - ACT TWO - 8/17/05 - YELLOW 24.

42A ANGLE - JOHNNY'S POV

42A

*Cyrus still gripping his hand, smiling at him, the two of them frozen, spinning slowly in the center of this vortex. And as we alternate push-ins on their eyes, we INTERCUT:*

43 INT./EXT. COMPOUND - DAY

43

*FLASHES of mayhem, death and destruction. Sect members and SWAT agents exchanging automatic weapons fire. The compound burning. Men, women and children DYING.*

44 RESUME: INT. CAFETERIA - ON JOHNNY

44

As the others crowd around to welcome the newcomers. As Johnny's eyes again find Nora, now sitting alone...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

45 EXT. STATE CAPITOL BUILDING - DAY (STOCK) 45

STILLSON (V.O.)  
I'm confused.

46 INT. HEARING ROOM - DAY 46

Stillson grilling Johnny, as before.

STILLSON  
First, it's one girl being killed.  
Now it's a veritable bloodbath.

JOHNNY  
Sometimes I see pieces of the  
future... like a jig-saw puzzle.

STILLSON  
Sounds like you'd be better off  
with a crystal ball...

No laughter from the audience this time. Stillson can't help but wonder if the tide is turning.

STILLSON  
...or maybe you're just making  
this up as you go.

JOHNNY  
You subpoenaed me, Congressman.  
If you don't like my answers you  
should ask different questions.

Stillson smiles slightly at Johnny's challenging tone, as if he knows something Johnny doesn't.

STILLSON  
This panel's only interested in  
establishing the facts, Mister  
Smith.

JOHNNY  
In that case, all you need to do  
is listen.

47 INT. COMPOUND - CAFETERIA/CHAPEL - DAY 47

STARTING TIGHT ON CARTER, his eyes closed as he finishes a prayer.

CARTER  
Amen.

(CONTINUED)

47 CONTINUED:

47

SECT MEMBERS (O.S.)  
(echoing)  
Amen.

Carter's eyes open, and we reveal he's seated at the head of a long communal dining table (several tables pushed together?). Instant bustle as we begin tracking down the center-line of the table, following a heaping platter of fresh vegetables as they are passed down to Jacob Frankel, who sits beside his PREGNANT WIFE, his TODDLER SON on his lap. We catch snatches of conversation --

FRANKEL  
Looks good today.

He serves himself and his son, then passes it to a FRAGILE YOUNG WOMAN, who takes just a few items, then passes it to Roger, who's enthusiastically telling her --

ROGER  
With hydroponics, we could grow  
more in the greenhouse than we do  
in the fields.

Roger serves himself, then passes it to...

Johnny. WHOOSH!

48 VISION FLASHES

48

*Quick tight shots of the same people, only in very different circumstances:*

48A INT. OFFICE - DAY OR NIGHT (ONE WALL SET)

48A

*Frankel, in a suit and tie, sits behind a fancy desk, holding a gun to his head. Unable to pull the trigger, he drops his head on his desk.*

FLASH TO:

48B INT. SCUZZY BATHROOM - DAY

48B

*The fragile young woman, now looking wasted and bruised, sits slumped beside a filthy toilet, inhaling a huge hit of meth from a glass pipe. As the smoke rises,*

FLASH TO:

48C INT. SEEKERS' COMPOUND - N.D. ROOM - DAY

48C

*Roger, sweating and disheveled, sits in a chair in a small*

(CONTINUED)

48C CONTINUED:

48C

*room surrounded by Carter, who holds a bible, and a ring of sect members.*

CARTER

*Can you see Him, Roger? Can you see His light?*

ROGER

*(half crying)*  
*Yes. Yes! I can!*

49 RESUME ON JOHNNY

49

Still holding the plate, he looks down the table at the row of beaming, content faces. Lucy, seated beside Nora and across from Johnny and Bruce, notices his odd look and attributes it to the food.

LUCY

Hope you two aren't die-hard carnivores.

Johnny turns to her, caught off-guard. Bruce covers.

BRUCE

We love our veggies.

LUCY

John, you said your visions led you here. Are you still wondering why?

JOHNNY

You could say my visions work in mysterious ways. Usually, they take me places where I can help people.

LUCY

Maybe this time we're supposed to help you.

*(heartfelt)*

Cyrus has the answers you're seeking, John. Even if you haven't figured out the questions yet.

Johnny nods, his eyes going to Nora, who's picking at her food as she clutches her doll.

JOHNNY

When did you two come here?

(CONTINUED)

49

CONTINUED:

49

LUCY

Almost a year ago. Cyrus saved me. Saved both of us, didn't he, honey?

(when Nora doesn't respond)

She's shy around strangers.

JOHNNY

What about this little girl here?

He's referring to Nora's doll.

LUCY

Nora knows she's not supposed to bring Emily to meals. Right?

Nora remains silent, but puts the doll on her lap. Off Johnny, watching her, troubled.

49A

TIME CUT

49A

The meal is being cleared. Bruce leans toward Johnny.

BRUCE

What'd you see before?

JOHNNY

All these people, they're... broken. In pain.

BRUCE

And I'll bet Carter uses that. \*

JOHNNY

(nods to Roger)

That "brainwashing" thing Walt talked about? He really puts them through a wringer. Gets them seeing things.

BRUCE

Jesus.

JOHNNY

We've got to get word out to Walt to stop this raid, or they're all going to die. I've seen that, too.

Suddenly a bell chimes three times. Pleased reactions.

(CONTINUED)

49A CONTINUED:

49A

LUCY

It's time.

People rise, start clearing, rearranging tables and chairs.

JOHNNY

Time for what?

50 INT. CAFETERIA/CHAPEL - DAY - LATER - STARTING WIDE

50

The cafeteria has been converted into a chapel, the sect members sitting in rows of folding chairs facing the dais, where Carter preaches, brandishing his Bible. (See Addendum A for his b.g. dialogue.)

\*  
\*

JOHNNY (V.O.)

It was like Carter threw a switch and they all became pod people.

PANNING across rapt faces: Frankel sitting with his wife and son; Roger; Lucy and Nora - the little girl still clutching her doll and staring past Carter at a shaft of light beaming through a high window. Heavenly light.

JOHNNY (V.O.)

He played on their vulnerabilities and fears, promising them salvation. Salvation that would only come at the end of the Last Days.

Finding JOHNNY AND BRUCE seated near the back, watching Carter gesture with his Bible. Bruce looks like some part of him is actually being affected by Carter's sermon. As Johnny eyes him --

JOHNNY (V.O.)

He was the prophet who would lead them in the final battle against the forces of Babylon.

CARTER lays his Bible on a table.

JOHNNY (V.O.)

He said they had the weapons...

As Carter now lays a semiautomatic HANDGUN atop the Bible --

JOHNNY (V.O.)

...and that they shouldn't be afraid to use them.

ON JOHNNY, worried.

(CONTINUED)

50

CONTINUED:

50

He glances at a door in the back, then at Frankel, who's been keeping a suspicious eye on him. Finally, Johnny and Bruce exchange a look. Bruce gets the message: a distraction is needed.

ON CARTER --

CARTER

"And I saw a strong angel  
proclaiming with a loud voice,  
Who is worthy to open the book  
and loose the seals thereof?"

Suddenly, Bruce stands --

BRUCE

I saw the Angel!

Heads turn, including Frankel's. Carter gestures him forward.

CARTER

Tell us, brother.

BRUCE

When I was a boy, in my father's  
church. I beheld an Angel.  
(takes a breath)  
I beheld an Angel and he broke  
the seal.

Bruce is giving these people a taste of his own past as a boy preacher ("Zion"), a potent experience for him even if it is a ruse. The sect members respond, a few calling out, "Tell us, Bruce" and "That's right," etc.

BRUCE

I beheld the sun, black as  
sackcloth... And the moon became  
as blood... And in Heaven there  
was Silence. And the Angel said...

ON FRANKEL, as he looks back, notes Johnny's empty chair.

BRUCE (O.S.)

... come and see.

51

EXT. PORCH OUTSIDE CARTER'S OFFICE - DAY

51

Glancing behind him, Johnny approaches the closed door.

52 INT. CARTER'S OFFICE - CONTINUOUS 52

Johnny enters cautiously, then reacts to the sleek computer set-up. He moves to the desk, notes a PHOTO of Carter with a few followers, and realizes he's in Carter's office.

He notes a DSL modem, its lights blinking, has an idea. As he sits and begins to type...

52A OMITTED 52A  
THRU 52A  
54 54

55 INT. CARTER'S OFFICE - CONTINUOUS 55

Starting tight on the monitor as Johnny mouse-clicks the send button in a web-based email site. His message sent, Johnny exhales. Then he notices a WEBCAM perched on the monitor. He's about to touch it when --

CARTER (O.S.)

Don't.

Johnny turns to see Carter in the doorway, flanked by Frankel and another BURLY MAN.

CARTER

I've got it set just the way I like it.

55A EXT. TBD LOCATION - DAY 55A

The RV is now stationed closer to, but not necessarily within sight of, the Seekers' compound. An Army-style command tent is set up beside the vehicle.

56 INT. RV/TENT COMMAND CENTER - DAY 56

STARTING CLOSE ON a surveillance PHOTO of a disguised Johnny and Bruce getting off the van. Seybold's handing it to Walt.

SEYBOLD

You knew they were going to try something like this, didn't you?  
(when Walt remains silent)

When this is over, I'll have them both up on charges. Interfering with a State investigation.

56 CONTINUED:

56

WALT

Fine. Right now we've got to call off the raid.

SEYBOLD

Why would I do that?

WALT

John got a message out to my wife. Said if we go through with this, people will die.

SEYBOLD

The only way anyone's gonna die is if that crazy bastard warns them.

WALT

If John's saying hold off, it's 'cause he's seen what'll happen if we don't.

(when Seybold scoffs)

You haven't worked with him. This is a risk we can't afford to take.

Seybold considers him a beat, then --

SEYBOLD

You're right. Conditions change, you adapt.

(to an Officer)

We're moving up the timetable by 24 hours. We go tomorrow.

Off Walt's surprise as Seybold crosses to his men...

57 INT. COMPOUND - LUCY AND NORA'S ROOM - EVENING

57

Starting on a DEVOTIONAL CANDLE near a PHOTO of Nora's father, then panning to a few of Nora's drawings and water colors, which depict angels, a child's view of heaven, and more disturbing images: bodies flying up out of graves.

ON JOHNNY, seated on a child's bed, wrists cuffed behind him to a metal headboard, as he eyes the drawing.

NORA

It's the Rapture.

Johnny turns to see the little girl staring at him spookily, still holding her doll.

NORA

Are you saved?

(CONTINUED)

57 CONTINUED:

57

JOHNNY

I don't know.

NORA

If you're not saved, you don't  
get to go to heaven when the  
Rapture comes.

JOHNNY

I hope that won't happen for a  
long time.

NORA

I hope it happens soon.

JOHNNY

Why?

Nora points to a CRAYON DRAWING - a mother, father, and a  
little girl happily holding hands atop a cloud.

NORA

'Cause my Daddy's in heaven, so  
when my Mommy and I get there,  
we'll be a family again.

It's a disturbing statement. Johnny has to wonder if  
Nora hasn't been doubly traumatized, first by her father's  
murder, then by Carter's Apocalyptic preachings.

LUCY (O.S.)

Nora.

She's standing in the doorway, holding a tray with a bowl  
of soup.

LUCY

Honey, go downstairs with the  
other kids.

Nora starts to go, then turns to look at Johnny again.

NORA

Can you really see the future?

LUCY

Nora.

Nora leaves, shutting the door. Lucy puts the tray on a  
bedstand and sits in a chair by Johnny.

LUCY

I thought you might be hungry.

(CONTINUED)

57 CONTINUED: (2)

57

JOHNNY

Thanks.

She lifts a spoonful to his lips.

JOHNNY

You asked if I knew why my visions led me here.

LUCY

I can't talk about this.

JOHNNY

Lucy, I came here because I saw someone die. A child.

He holds her look as she realizes...

LUCY

Nora?

JOHNNY

You need to get her away from here. You both need to get away.

Lucy stands up, torn.

LUCY

Cyrus says you came here to spy on us. You didn't "see" anything.

JOHNNY

Emily. Her doll. It's the same one she's had since the carjacking. It's a connection to her father, no wonder she won't let it go.  
(off her look)

If you don't help me, Nora will die. And not just her--

LUCY

No!

She grabs the tray, trying to shut him out, then needing to explain.

\*  
\*

LUCY

When Armageddon comes, we'll all die -- me, Nora, all of us -- but then we'll be Saved.

\*  
\*  
\*

JOHNNY

I promise you, this isn't Armageddon.

\*  
\*  
\*

(CONTINUED)

57 CONTINUED: (3)

57

She looks at him, and we sense he's planted a seed of  
doubt. But --

\*  
\*

LUCY  
I have to trust Cyrus. I'm sorry.

\*  
\*

JOHNNY  
Lucy...

\*  
\*

But she exits. Frustrated, Johnny turns to look at the  
devotional candle. As we PUSH IN on the flame...

\*

58 SUDDENLY IT IGNITES INTO A SCREEN-FILLING INFERNO 58

*We hear Carter's voice, quoting from the Bible, his words then ECHOED by a group of his followers.*

CARTER (V.O.)  
*"And I will give power unto my  
two witnesses..."*

FOLLOWERS (V.O.)  
*"And I will give power unto my  
two witnesses..."*

*As now, within the inferno, we detect TWO FIGURES, one close, the other further way, gesturing angrily.*

BRUCE (V.O.)  
*I found out later they put  
something in the water.*

59 INT. COMPOUND - N.D. ROOM - NIGHT - POV ANGLE 59

*TILTING UP from an empty WATER BOTTLE on the floor by a chair leg, to a ring of BLURRY and DISTORTED faces. A man paces in the foreground, seen from the chest down, a Bible in his hand.*

CARTER  
*"And they shall prophesy a thousand  
two hundred and threescore days,  
clothed in sackcloth."*

60 WITHIN THE INFERNO 60

FOLLOWERS (V.O.)  
*"And they shall prophesy a thousand  
two hundred and threescore days,  
clothed in sackcloth."*

*Now we see that the first figure is Carter, wearing the sackcloth of a prophet. As we approach the second...*

61 INT. ROOM - WIDER 61

*Revealing Bruce cuffed to a chair, sweating and disheveled, and, as Roger was before, ringed by Carter and a score of his followers, including Frankel.*

BRUCE (V.O.)  
*I guess the drugs... all that  
Bible thumping... I started to  
hallucinate.*

61 CONTINUED: 61

CLOSE ON BRUCE'S SWEATING FACE

BRUCE (V.O.)

I believed I was having a vision.

Bruce's blinking dilated eyes turn to follow...

HIS POV - CLOSE ON CARTER (DRUG-DISTORTED)

As he circles Bruce.

CARTER & FOLLOWERS

"These are the two olive trees,  
and the two candlesticks standing  
before the God of the earth..."

62 *INFERNO VISION* 62

*As camera now reveals the second figure. It's Johnny,  
similarly robed in sackcloth.*

CARTER & FOLLOWERS (V.O.)

*"And if any man will hurt them,  
fire proceedeth out of their mouth,  
and devoureth their enemies."*

*And as we push in CLOSE on Johnny's angry features...*

63 INT. N.D. ROOM - BACK ON BRUCE 63

As his eyes fly open. He looks anxious, overwhelmed,  
clearly not in control of himself or his emotions.

BRUCE

I saw them.

Carter crouches beside him, puts a hand on his shoulder.

CARTER

Good. Very good.

BRUCE (V.O.)

I had to tell him.

64 INT. HEARING ROOM - DAY 64

Bruce now testifying.

STILLSON

Tell him what?

(CONTINUED)

64

CONTINUED:

64

BRUCE

That I'd seen the prophets from Revelations, the ones who predict Armageddon. That one of them was Carter, and the other was...

65

INT. N.D. ROOM - NIGHT

65

Frankel reacts with disbelief.

FRANKEL

Smith? He's lying!

Carter turns back to Bruce, his tone patient and soothing.

CARTER

How could John Smith be the Second Prophet?

A beat, then it's like the words just burn their way out of Bruce -- the awful truth that's been eating him alive.

BRUCE

Because he's seen it. Johnny's seen Armageddon.

Frankel and the others react, but Carter looks like he was expecting it. He nods gravely... as the moment is interrupted --

STILLSON (V.O.)

Excuse me.

66

INT. HEARING ROOM - DAY

66

Stillson's tone is disparaging, but there's a hint of genuine curiosity, and perhaps surprise, in his expression.

STILLSON

Are you saying Mister Smith has seen the end of the world?

Bruce is trying to testify honestly about what happened, but he's not about to spill this secret to Stillson.

BRUCE

No. I'm saying I was hallucinating. I'd been drugged, kept up half the night. I saw what Carter wanted me to see.

(CONTINUED)

66

CONTINUED:

66

STILLSON

What he wanted you to see?

BRUCE

I think he used me, both of us,  
to convince the others of something  
he already believed.

67

INT. N.D. ROOM - NIGHT

67

As Carter stands, nodding gravely.

CARTER

It's the last sign... the one  
we've been waiting for. The Day  
is here. The Time is now.

(to Frankel)

Tell the others.

DEAD ZONE: "Vortex" - ACT THREE - 8/17/05 - YELLOW 38.

- 68 EXT. COMPOUND - DAY - LONG SHOT 68  
Everything seems utterly still. Then we detect a slight movement in the tall grass in the f.g. and, moving closer, see it's a camouflaged SNIPER.
- 69 ANGLE THROUGH SNIPER'S SCOPE 69  
Passing over the buildings. No visible activity.
- 70 THE SNIPER 70  
Touches a throat-mic --
- 71 INT. RV/TENT COMMAND CENTER - DAY 71  
The officers are now in uniforms. Walt stands a bit back from Seybold, who listens to a headset, confirms the report.  
  
SEYBOLD  
All clear, got it.  
(into a mic)  
All units, you have a green light.  
I repeat: you have a green light.
- 72 EXT. COMPOUND - DAY - VARIOUS ANGLES 72  
State police officers wearing flak jackets and SWAT OFFICERS armed with assault rifles and shotguns emerge from cover and stealthily approach the compound.
- 72A INT. COMPOUND - DAY - VIEW THROUGH WINDOW 72A  
Of officers approaching in distance. Pull back to show a sect member watching, then touching a loose cable to a terminal of a TRUCK BATTERY.
- 72B EXT. COMPOUND - DAY 72B  
BOOM! BOOM! BOOM! A series of EXPLOSIONS erupt along a perimeter between the officers and the compound, separating them. The concussive force sends several officers sprawling in SLOW MOTION. Panicked, other officers immediately OPEN FIRE on the building. The gunfire is returned, bullets from the sect members' automatic rifles kicking up dirt. We see TWO OFFICERS WOUNDED as others scramble for cover.

73 INT. COMMAND CENTER - DAY

73

Seybold and his agents react to the startling turn, panicky RADIO CHATTER coming in from the field.

RADIO VOICES

Jesus! They've got explosives! /  
Man down! We've got a man down!  
/ Can't see their positions!

SEYBOLD

They were waiting for us! Smith  
warned them!

\*  
\*  
\*

WALT

I told you, John wouldn't do that.

\*  
\*

SEYBOLD

Face it, Sheriff, your friend  
just started a war.

\*

Off Walt as the radio chatter continues...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

74 INT. STATE CAPITOL BUILDING - BATHROOM - DAY

74

Johnny steps in and washes his hands, as we HEAR a FLUSH and Stillson steps out from the far stall. He hesitates as he sees Johnny, then joins him at the sinks.

STILLSON

Years ago, there would've been an attendant here to hand you a nice fluffy towel. Now we've got sand paper and liquid soap. This country has taken a big step backwards.

(beat)

I think things are moving along very well, don't you?

JOHNNY

You don't want to know what I think.

STILLSON

But I do. I'm fascinated by everything that goes on inside that nutty head of yours.

JOHNNY

Why are you exploiting this situation?

STILLSON

It's my job to search for the truth.

Johnny can't help but smile, but it's a bitter smile.

STILLSON

Something funny?

JOHNNY

We both know why I'm here, and why you wanted the media involved. So you could drag me around by the neck and make yourself look good.

STILLSON

(adjusting his tie in mirror)

I think we both agree I look good.

(CONTINUED)

74 CONTINUED:

74

JOHNNY

A figurehead should look good.

(off his look)

Face it, Greg. You're not calling the shots anymore, are you?

STILLSON

You think you know things, Smith. But you don't have a clue.

JOHNNY

Then tell me: how does it feel to be a pawn? To trade the life of a woman you said you loved for another rung on the ladder to power?

Stillson's smirk vanishes.

STILLSON

Leave my wife out of this.

JOHNNY

Your wife? She never made it to the altar, remember? And who saw to that? You? Malcolm Janus?

Stillson controls his anger.

STILLSON

Like I said, Smith. You think you know things.

(CONTINUED)

74 CONTINUED: (2)

74

JOHNNY

I know you're a killer. Your father, and now Miranda. Someday they'll all see you for what you are.

STILLSON

(checks watch)

We should get back.

He starts out, but Johnny grabs his arm, then reacts to something awful shooting through the theater of his mind.

JOHNNY

I don't know what you've got planned, but I'm not going away. I'm going to be right there waiting.

Stillson yanks his arm away.

STILLSON

I'm counting on it.

Stillson walks out, leaving Johnny to consider those cryptic words.

75 EXT. COMPOUND - GRASSY FIELD NEAR COMMAND AREA - DAY

75

A wounded Officer is being loaded into an AMBULANCE. PULL BACK to reveal Walt watching, troubled, taking in a mass of SUVs, police vehicles, and milling, angry officers.

He approaches Seybold, who's conferring with one of his lieutenants in the command area.

SEYBOLD

Cut the landlines and get those cell phone jammers online now.

\*  
\*

The officer nods and moves off as Walt approaches.

WALT

No phones? Guess we're not negotiating.

75 CONTINUED:

75

SEYBOLD

I won't let them turn this into a media circus. We regroup, hit them with tear gas, then go in hard.

WALT

That's exactly what the Feds tried at Waco.

SEYBOLD

You see any tanks? Army helicopters?

WALT

You're playing right into their paranoia. We need to step back, before this escalates.

SEYBOLD

No, Sheriff. You need to step back. Way back.

He moves off. Off Walt's frustration and concern...

76 INT. CAFETERIA/CHAPEL - NIGHT

76

Moving with Johnny, who's no longer handcuffed, as two men, armed with AR-15s, escort him into the room where Carter's assembled the sect members. A number of the men are armed with rifles. A woman is bandaging one man's wounded arm.

Johnny expects a hostile reception, but instead the crowd parts for him, people murmuring "John" and "The Other," revealing Carter at the dais, Frankel by his side, also armed with a rifle. Bruce sits in a chair, looking like he's been through a wringer.

CARTER

Welcome back, John. I'm sorry about your confinement.

Johnny ignores him, moves to Bruce's side.

JOHNNY

Bruce? You all right?

Bruce is still shaky, but he's mostly suffering from guilt.

BRUCE

I'm sorry.

(CONTINUED)

JOHNNY

What'd you do to him?

CARTER

Opened his mind. Then he opened ours.

BRUCE

I told them.

JOHNNY

(confused)

The raid?

BRUCE

Armageddon.

And as Johnny reacts to this, Carter steps down.

CARTER

Your coming was a sign, John. As sure as famine or war. You and I, we share the same destiny.

JOHNNY

I don't know what you're talking about.

BRUCE

He thinks you're the "second witness" from Revelations.

JOHNNY

(remembering)

The two prophets...

CARTER

"And if any man will hurt them, fire proceedeth out of their mouths, and devoureth their enemies."

(beat)

Armageddon, John. We've both seen it. Now it's here.

JOHNNY

No.

CARTER

You can't deny your own visions. Accept your role, as I've accepted mine.

Johnny eyes Carter's followers, their determined, fervent expressions, knows that somehow he has to reach them.

JOHNNY

Do all of you believe I'm the  
Second Prophet? Do you believe I  
can see the future?

Nods and murmurs of assent from the group.

JOHNNY

I have seen Armageddon. Only  
there weren't any angels, or  
horsemen, or bodies of the  
righteous flying up to Heaven. I  
saw fire.

And as camera PANS to take in their reactions, we begin  
to SUPERIMPOSE images of the scenes Johnny describes.

JOHNNY

Not God's fire. The kind that  
comes from man.

Over which we see our classic Armageddon "beauty shot" of  
Washington being leveled by a massive fireball.

JOHNNY

Our cities will be destroyed...

Over which we see Christopher Wey surveying the dust-  
covered rubble that was once Baltimore ("Visions").

JOHNNY

...leaving a wasteland. The dead  
will live only as memories...

\*  
\*

As we see a 9-11-style wall of "missing" posters and  
handbills ("Finding Rachel: Part One").

JOHNNY

...and they'll be the lucky ones.

\*

From the same show, we see flashes of deformed survivors,  
maybe even a flash of a burned and blind FUTURE JOHNNY.

JOHNNY

Armageddon might be coming, but  
it won't be God's doing, it'll be  
ours. Our choices. Like the one  
you have today. Ask yourselves  
if it's worth risking your lives  
so one man can call himself a  
Prophet.

\*

(looking around)  
How about it, Lucy?

76 CONTINUED: (3)

76

LUCY's been standing with her arms lightly around her daughter's shoulders. She looks away from Johnny but instinctively pulls Nora closer. Johnny turns --

JOHNNY

Jacob? Is this really why you didn't pull the trigger that night, so you could pull it now?

FRANKEL reacts, then exchanges a look with his pregnant wife and son. Carter sees the group is wavering. He tries to reassert control, stepping closer to Johnny.

CARTER

You disappoint me, John. You've been given the gift of light, but you choose to live in darkness. Join us and be saved.

But as he puts his hands on Johnny's shoulders -- WHOOSH!

77 *FAST MOTION AS CARTER DISAPPEARS, THE SECT MEMBERS ARE REARRANGED AROUND THE ROOM, THEN NORMAL MOTION RESUMES*

77

*Sounds of gunfire outside, controlled pandemonium in the room, two more wounded men being helped in -- as Vision Johnny watches. Suddenly --*

*FOUR INCENDIARY CHARGES go off in rapid succession on each of the four walls. Just as the FLAMES fill the room --*

77A *THE SCENE FREEZES*

77A

*Vision Johnny walks past a frozen Roger and Lucy, tracing a burst of frozen flames to the source of one of the explosions. As he touches the wall --*

77B *VFX THROUGH THE WALL TO AN INCENDIARY CHARGE, THEN WHIPPING THROUGH UNDERGROUND WIRING AND UP INTO --*

77B

77C *CARTER'S OFFICE - DAY*

77C

*-- following the wires into the back of his computer, then zipping up to Carter, just as his finger hits the Enter key... pulling back to find Johnny watching. WHOOSH!*

78 RESUME ORIGINAL SCENE ON JOHNNY

78

As he breaks away from Carter --

(CONTINUED)

JOHNNY

No! You're not saving these people. You're killing them!

The sect members react with a mix of confusion and alarm. Carter, stunned himself, is briefly speechless.

JOHNNY

He's rigged this place with explosives. He's going to make you into martyrs.

The others turn to Carter.

LUCY

Cyrus?

CARTER

What does it matter how we sacrifice our lives? Babylon's fired the first salvo. We've seen the signs. It's our time.

FRANKEL

But what if it isn't?  
(as Carter turns)  
What if John was sent here to tell us it's not our time.

Carter stares at him like a wounded Caesar eyeing Brutus.

CARTER

Jacob? Are you doubting me, too?

FRANKEL

We have families, Cyrus. Children. What if you're wrong?

Carter turns to another man, one of Johnny's guards.

CARTER

Take his weapon.

But the man just lowers his head. The tide has turned. Carter crossed to Frankel, wrenches his rifle away, then backs away and aims it wildly at his people.

CARTER

Cowards! You want salvation without the sacrifice. But God has given me a mission, and I won't shirk it.

He rushes out.

DEAD ZONE: "Vortex" - ACT FOUR - 8/17/05 - YELLOW 47.

78 CONTINUED: (2) 78

FRANKEL

Cyrus!

He starts to go after him but Johnny stops him.

JOHNNY

There won't be time. We've got  
to get out.

79 EXT. COMPOUND - DAY 79

Once again, SWAT team members and Kevlar-swaddled troopers  
advancing cautiously on the buildings.

Suddenly, Carter runs between the buildings, firing at  
them as he goes. Officers duck for cover and fire back  
as Carter slips behind the building housing his office.

80 INT. CARTER'S OFFICE - DAY 80

Carter mutters to himself as he sits at the computer and  
hurriedly calls up a password-protected screen, types in  
the passcode, muttering to himself as an ominous GRAPHIC  
of the compound comes up.

CARTER

"And they went up on the breadth  
of the earth, and compassed the  
camp of the saints about, and the  
beloved city..."

81 OMITTED 81

82 EXT. COMPOUND - MAIN ENTRANCE - DAY 82

Frankel pushes open one of the big DOUBLE DOORS, turns to  
wave the others after him, when suddenly the walls around  
him are peppered with AUTOMATIC WEAPONS FIRE. He retreats.

NEW ANGLE - SWAT OFFICERS AND OTHER POLICE

FIRING as they advance on the buildings.

83 INT. COMPOUND - NEAR FRONT DOOR - DAY 83

Johnny and Bruce shut the door. GUNFIRE continues to  
sound outside. The sect members are bunched up fearfully,  
all of them coughing as SMOKE fills the building.

(CONTINUED)

83

CONTINUED:

83

FRANKEL

They shot at me and I'm not even armed.

JOHNNY

They're probably more scared than we are. Is there an exit they don't know about?

FRANKEL

In back, but the area around it's mined.

(as Johnny reacts)

It was the only way to secure that side of the compound.

BRUCE

Do you know where the mines are?

FRANKEL

There's a map, but Cyrus has the only copy.

JOHNNY

We'll have to risk it.

84

EXT. COMPOUND - DAY

84

A STORM CELLAR DOOR opens in the middle of the FIELD Johnny saw in his earlier vision. As the others bunch up anxiously behind him, he looks toward the field's edge, then scans the dangerous ground between.

JOHNNY

Wait here.

Intercutting with CLOSE-UPS of Johnny's feet as he takes several tentative steps into the field. Then something CLICKS and he freezes. As he starts to turn back --

AN EXPLOSION blows him off his feet. He lands on his back, bloodied. His eyes start to close. Suddenly, we --

85

FLASH BACK TO THREE SECONDS EARLIER

85

Johnny's foot is poised just above the ground; he's about to take that fateful step. But now he steps back, then turns to the others.

JOHNNY

Walk exactly where I walk.

(CONTINUED)

DEAD ZONE: "Vortex" - ACT FOUR - 8/22/05 - WHT-2 49.

85 CONTINUED: 85

As the others begin to file anxiously into the field...

85A1 EXT. COMPOUND - COMMAND AREA - DAY (FORMERLY SC. 86) 85A1

Walt is standing near Seybold, as an Officer rushes up to report.

OFFICER

Surveillance reports people exiting  
the rear of the compound.

SEYBOLD

Redeploy the SWAT team.

Suddenly, a NEWS TRUCK pulls up, a CAMERA CREW hops out.

SEYBOLD

Damn it! How'd they find out?

WALT

(pointed)

Could be someone told them.  
They're going to be filming  
everything you do from now on.  
Time for you to step back, Major.

As Seybold seethes...

85A INT. CARTER'S OFFICE - DAY 85A

Panning over more images of war, famine and cataclysm on the monitor, until we reach a small graphics window that displays an "Execute" button, already selected.

CARTER (O.S.)

"And fire came down from God out  
of heaven... and devoured them."

Carter's index finger hovers over the Enter key. A last Sergio Leone close-up of his maddened eyes, then he hits the key. The room EXPLODES.

85B EXT. COMPOUND - DAY 85B

Carter's office building explodes into flames. The officers who've been advancing on the building fall back, as we HEAR other explosions.

DEAD ZONE: "Vortex" - ACT FOUR - 8/23/05 - BLUE-2 49A.

85C EXT. COMPOUND - "MINE FIELD" - DAY 85C

Johnny has led the sect members halfway across the field when the main building (or its facade) erupts in flames behind them. Johnny and the sect members crouch and sway, struggling not to be knocked off their feet.

JOHNNY  
Keep following me!

85D ANGLE - LUCY 85D

Briefly loses her grip on Nora's hand. Nora looks back at the flames, clutches her doll tighter. We can imagine how, to the little girl's eyes, this indeed seems like Armageddon.

86 EXT. COMPOUND - COMMAND AREA - DAY 86

Walt is about to hop into a SUV, lights flashing, as he reacts to plumes of smoke rising from the buildings.

WALT  
(quietly)  
Jesus Christ.

As he gets in and the SUV roars off...

87 EXT. COMPOUND - "MINE FIELD" - DAY

87

Johnny's made it the rest of the way across the mine field, and now turns and directs the sect members.

JOHNNY

That's it. Exactly in my  
footsteps. Keep coming.

One by one, he and Bruce help the others across. But Suddenly, a line of armed officers appear from the border of woods ahead of them. Johnny freezes, until he hears --

WALT (MEGAPHONE)

John. It's all right. No one  
will fire on you.

WITH WALT AND THE OFFICERS

Seybold hangs back, reluctantly letting Walt take charge of this rescue effort. An AMBULANCE stands by.

As JOHNNY sighs with relief, waving the others along. Officers take custody of some members, MEDICS give others oxygen.

JOHNNY

C'mon. That's it. Keep coming.

Suddenly, a woman shouts, panicked --

87 CONTINUED:

87

LUCY

Nora, no!

Johnny turns, sees Nora standing alone in field, clutching her doll. He takes a few steps toward her.

JOHNNY

Nora! Don't move!

Frightened and confused, Nora calls out to her mother.

NORA

You said when the Rapture came,  
we'd be with Daddy. If I die,  
then I can go to heaven and be  
with him. We should both go.

LUCY

No, honey! Not this way!

Johnny shushes Lucy with a gesture, then edges closer to Nora, each step again laced with danger.

JOHNNY

Nora, I know what it's like to  
lose a father. But I'm telling  
you, as a father myself: he  
wouldn't want you to join him  
like this.

NORA

They said we'd be together again.

JOHNNY

I know they did, honey.

He inches closer, as we see Walt, Bruce, the other sect members, and even Seybold, tensely watching.

JOHNNY

But your Daddy wouldn't want that  
to happen now. He wants to watch  
you grow up, play and make friends,  
and maybe someday have kids of  
your own. That's how you'll make  
him happy.

Tears are rolling down Nora's cheeks.

NORA

How do you know?

(CONTINUED)

87 CONTINUED: (2)

87

JOHNNY

Because that's what I'd want for  
my son.

He holds out a hand. A tense beat, then Nora dashes across  
the few dangerous yards separating them and leaps into  
his arms.

WALT, BRUCE, and even Seybold collectively exhale.

OFF JOHNNY, clutching the little girl tightly to him --

LUCY (V.O.)

Say what you want about Johnny  
Smith. He saved my little girl.

88 OMITTED

88

89 INT. HEARING ROOM - DAY

89

Lucy is testifying.

LUCY

He may've saved all of us. I  
know that those of us who shot at  
the officers will be tried, but  
none of us wanted to fight. We  
just wanted to be left alone to  
practice our beliefs.

STILLSON

(somber beat)

Thank you for your testimony, Ms.  
Caron. Madame Chairman, would  
you agree we've heard enough?

The Chairwoman considers, then nods.

90 EXT. STATE CAPITOL BUILDING - DAY

90

Johnny and Bruce wait amidst a crowd of milling PRESS.  
Walt approaches.

WALT

They're coming out. Looks like  
that "interference" charge against  
you is gonna be dropped, John.

BRUCE

Wouldn't look too good anymore,  
would it?

(CONTINUED)

Stillson enters followed by the other panel members. The Reporters surges toward him, shouting for comments. Stillson quiets them with a gesture.

STILLSON

What we heard today was frightening, not just because of what did happen but because of what could have. Ultimately, there was only one confirmed fatality: Mr. Carter himself. But even one life lost is too many.

(speech mode)

An incident like this is proof that it's time for change in this country. These people may have been misguided, but they were not a threat that had to be met with deadly force. We need leaders capable of understanding that dialogue is more valuable than confrontation, and that intimidating others through violence, because we disagree with their religious choices, compromises who we are as a people and a nation. Thank you.

But the Reporters trail him anyway as he moves off, shouting flattering follow-up questions like "Is it true you're already considering a Senate run?" that suggest Stillson, and not Johnny, is the man of the hour.

JOHNNY

How does he do it?

WALT

What?

JOHNNY

Make me look like a dangerous lunatic while he comes off as a hero?

BRUCE

That 'man-of-the-people' act won't play forever. Folks'll catch on.

JOHNNY

I wonder.

Then he catches sight of Lucy and a bunch of sect members gathered in a park-like area at the base of the steps, a couple of them talking to Reporters. Lucy waves to him.

91

EXT. STATE CAPITOL BUILDING - A SHORT TIME LATER

91

Finding Johnny talking to Lucy as Bruce chats with another sect member.

JOHNNY

So you're gonna rebuild?

LUCY

It was a good place for us. For a while, anyway. I think it can be again.

Johnny watches Nora horsing around with some other kids.

JOHNNY

Nora looks happy.

LUCY

She's excited. She starts fourth grade next fall.

JOHNNY

No more home schooling?

LUCY

Our kids need to know we're part of a bigger world, and it's part of us.

She indicates Roger, who's showing off a new iPod to an attractive Female Reporter.

LUCY

Roger just downloaded his first "podcast." Alternative Christian Rock. I didn't even know there was such a thing.

JOHNNY

Like you said, it's a big world.

LUCY

Sure you won't join our little part of it, guide our evolving experiment in communal living?

JOHNNY

I don't think you need another "prophet".

Lucy touches his arm, her warm smile pregnant with meaning.

LUCY

Maybe you'll need us some day.

(CONTINUED)

91 CONTINUED:

91

She moves off to join her daughter. Johnny looks around at the group of determined but cheerful people, and has to smile, too, as Bruce joins him.

BRUCE

Guess I'm not the only one who knows your secret anymore. Think they'll do a better job of keeping it?

Johnny watches the sect members.

JOHNNY

Maybe Armageddon shouldn't be a secret.

(re: sect members)

It's one thing to believe the End is coming, it's another to realize you can do something about it.

Bruce nods, understanding.

BRUCE

At least then there's hope.

And as Nora turns and catches Johnny's eyes, we feel that hope in her shy but radiant smile. Off Johnny...

FADE OUT.

THE END

ADDENDUM A (FOR SCENE 50, PAGE 29)

CARTER

Who are we? Are we this flesh,  
these bodies of skin and sinew  
and bone, or are we something  
more? If we believe all we are  
is flesh, we're lost, because  
flesh is weak.

(eyes an older sect  
member)

It grows fragile with age, becomes  
prey to injury and disease, betrays  
and humiliates us.

(eyes the Fragile  
Young Woman, the  
former junkie)

Oppressed by burdens, it seeks  
relief in a medicated oblivion.

(eyes Frankel, the  
would-be suicide)

Or it loses hope entirely, until  
death seems the only way to end  
the pain.

(eyeing them all)

But this is not all we are. And  
if we believe that, that we are  
spirit, bounded by flesh but not  
defined by it, then our path is  
clear. Our eyes and ears are  
opened. And we have a guide.

(re: Bible)

It's all here, if you know where  
to look, a code that reveals the  
secrets of our past and our future.  
From the Divine spark that animated  
us, to the Fire that will consume  
us. And when the time comes for  
us to surrender our earthly shells,  
in a final battle that honors our  
faith and delivers our salvation,  
we will do so gladly.

(lays down Bible)

When Babylon comes calling, we  
will be ready. We have the tools  
to defend ourselves...

(lays a gun atop Bible)

...and we're not afraid to use of  
them.

(as we segue into  
scripted dialogue,  
top page 30...)

"And I saw a strong angel  
proclaiming with a loud voice,  
Who is worthy to open the book  
and loose the seals thereof?"