

Production Company:
Dead Zone Production Corp.

THE DEAD ZONE

"ARTICLES OF FAITH"

Production #13-4013

Written by

Michael Taylor

Directed by

Michael Robison

	Production Draft - Full Blue	May 03/05
	Full Pink - Repaginated	May 06/05
Yellow Pgs:	1-2,7-9,12-13A,15,17,19,23-26,28,30, 33-40,43-44,47,49,52-54,57	May 10/05
Green Pgs:	8,19-26,29,36-39,43-47,50-51	May 11/05
Gold Pgs:	1-2,4,11,14,17,23,25,36,41,57-58	May 12/05
	2nd White: 3,59-60	May 13/05 *

Copyright © 2005 Lions Gate Television. All rights reserved. No portion of this script may be performed, published, sold or distributed by any means, or quoted or published in any medium, including on any web site, without prior written consent. Disposal of this script copy does not alter any of the restrictions set forth above.

THE DEAD ZONE

"ARTICLES OF FAITH"

CAST

JOHNNY SMITH	MELISSA	
BRUCE LEWIS	RASHID MAHMUD (VICTIM)	
WALT BANNERMAN	SYEDA MAHMUD (RASHID'S MOTHER)	
REVEREND GENE PURDY	AZIZ MAHMUD (RASHID'S FATHER)	
DEPUTY ROSCOE	TAHMINA MAHMUD (RASHID'S SISTER)	
	ZAHRA	*
	BARTENDER BILLY	
	NEWS SOUNDMAN	
DANA BRIGHT	"BLITZKRIEG GAL" (V.O./HANDS ONLY)	
WILLIAM COTTON	"STORMTROOP 12" (V.O./HANDS ONLY)	
DARRYL COTTON/"SEATTLE KORPS"	"O.C. SKIN" (V.O./HANDS ONLY)	
JOSH BLAKE	MALE NEWS ANCHOR (V.O. ONLY)	

NON-SPEAKING

STUDENTS & INTERFAITH FESTIVAL ATTENDEES & ASSORTED PROTESTORS
ASSISTANT EDITOR & OTHER STUDENT NEWSPAPER STAFFERS
NEWS CAMERAMAN
COTTON'S POSSE/POLITICAL HEADQUARTERS STAFF
HARD-CORE PUNK ROCK TRIO, SKINHEADS & MOSHERS/CLUB GOERS
DARRYL'S SKINHEADS & PUNK FRIENDS
TWO BLACK CAR THIEVES (ONE IS VICTIM)

THE DEAD ZONE

"ARTICLES OF FAITH"

SETS

INTERIORS

MATHER HOUSE (BURAKGAZI HOME
REUSE)
DARRYL'S BEDROOM WORKSPACE

PUNK GIRL'S BEDROOM WORKSPACE

ANOTHER TEEN'S BEDROOM WORKSPACE

FAITH HERITAGE CAMPUS
AUDITORIUM *
PURDY'S OFFICE
DESERTED DORM
JOSH'S DORM ROOM
ADJACENT HALLWAY
CHAPEL
SCHOOL NEWSPAPER OFFICES

ABANDONED WAREHOUSE

SHERIFF'S STATION
WALT'S OFFICE
LOCKUP

SEATTLE CHOP SHOP (DARK SPACE)

COTTON POLITICAL HEADQUARTERS *
OUTER OFFICE
COTTON'S OFFICE *

BURAKGAZI HOME
DINING ROOM

PUNK CLUB

SMITH HOUSE
LIVING ROOM

EXTERIORS

STREETS (WHILE DRIVING)

SUBURBAN OFFICE PARK

ABANDONED WAREHOUSE

BURAKGAZI HOUSE

PUNK CLUB
ALLEY *

SHERIFF'S STATION

VEHICLES

JOHNNY'S RANGE ROVER

WALT'S CRUISER

BRUCE'S MURANO

NEWS TRUCK

CORONER'S VAN/WAGON

NONDESCRIPT SEDAN/JOSH'S CAR

LATE '90S MUSTANG & OTHER
"CHOPPED" CARS

THE DEAD ZONE

"ARTICLES OF FAITH"

TEASER

FADE IN:

1 ON A DRESSER: A CHILDHOOD BASEBALL TROPHY 1

Faint strains of death metal from computer speakers under the clacking of a keyboard and a young man's V.O.:

SEATTLE KORPS (V.O.)
Anybody hear about this "colorful"
little incident in LA?

The V.O. continues as we pan off the trophy to the taped handle of an ALUMINUM BAT propped beside it. We're:

2 INT. A TEEN-AGED BOY'S BEDROOM WORKSPACE - DAY 2

Camera continues panning across a row of books, including titles by Nietzsche and a paperback "Mein Kampf"...

SEATTLE KORPS (V.O.)
A bunch of black kids shouting
"Black Power" beat the crap out
of two white high school geeks...
and the cops refuse to classify
it as a bias crime.

During which we push in tight on a COMPUTER SCREEN displaying the WEB FORUM of the "Aryan Nationalist Community." Our speaker -- "Seattle Korps" is his web handle, but we'll get to know him as DARRYL COTTON, 18 -- is typing, his V.O. matching the words on the screen.

SEATTLE KORPS (V.O.)
Talk about double standards.

The cursor mouses over to a "send" button and clicks it --

3 INT. ANOTHER BEDROOM WORKSPACE - DAY 3

Punk rock music and girlish touches here as a pair of female hands -- black nail polish and a Death's Head ring -- type a response, which we see on another computer screen. (Art Note: see Addendum A for how characters' typing in Sc. 1-4 may differ from their spoken dialogue.)

BLITZKRIEG GAL (V.O.)
There ain't no justice, Seattle
Korps. When are people gonna
learn that racism ain't just a
"white thang"?

(MORE)

(CONTINUED)

DEAD ZONE: "Articles of Faith" - TEASER - 5/12/05 - GOLD 2.

3 CONTINUED: 3

BLITZKRIEG (V.O.) (CONT'D)
Time to pick a side 'cause RaHoWa
is coming!

4 A THIRD BEDROOM WORKSPACE - DAY - ON A MONITOR 4

Where a loop of violent computer game action plays in one window while another male teen's typed words appear in another.

STORMTROOP 12 (V.O.)
Yo, yo, Seattle Korps. Where you
been, dude?

As we now INTERCUT between the three screens --

SEATTLE KORPS (V.O.)
Feels like "The Twilight Zone"
but the yokels call it Maine. My
Dad, in his infinite wisdom,
decided to ditch the Pacific
Northwest. "Make a new start."

BLITZKRIEG (V.O.)
Must be some local skins you can
hang with.

SEATTLE KORPS (V.O.)
Yeah, only now he's threatening
to ship me to military school.
You believe it?

STORMTROOP 12 (V.O.)
Life's a bitch and then you die,
my brother. Still, lethal skills
may come in handy. Like Blitz
says, the War's coming.

On which disturbing note, we pre-lap a somber adult voice --

MAN'S VOICE
One cannot understand intolerance
without understanding its roots...

Dissolving from Stormtroop 12's computer screen to:

5 A TV MONITOR ON A WALL 5

It shows WILLIAM COTTON, 50, a smooth, charismatic speaker.

COTTON (ON TV)
...and its roots lie in fear and
ignorance.

(MORE)

(CONTINUED)

5 CONTINUED:

5

COTTON (ON TV) (CONT'D)

Nowhere is this clearer than in the chasm that the terrible events of 9/11 opened between Muslims and Christians, a chasm we've just begun to bridge.

As camera meanwhile pulls back, revealing rows of listeners seated in folding chairs in the crowded FOYER of:

6 INT. FAITH HERITAGE AUDITORIUM - DAY

6

Packed with students, congregants, and members of various evangelical denominations and conservative Christian interest groups -- hence the overflow crowd. Banners proclaim Faith Heritage's "Tenth Annual Interfaith Festival." As camera enters the main space, Cotton is revealed speaking from the dais at the front. (Note: for his full speech, see Addendum C.)

*
*

COTTON

It wasn't Muslims who crashed those planes, but extremists who abandoned the central tenets of their faith: peace and love -- the same values we cherish.

Applause, as camera now finds Johnny, Bruce and Purdy watching from the back. Johnny claps dutifully.

JOHNNY

Who is he?

PURDY

William Cotton. A former Seattle minister who's been getting involved in local politics.

COTTON

(in background)
...There should never be another excuse for Muslims and Christians to go to war.

PURDY

(applauding)
A forceful speaker with an important message: tolerance.

Johnny indicates a group of militant pro-lifers, their mouths taped, holding signs that say "Abortion = Murder".

(CONTINUED)

6 CONTINUED:

6

JOHNNY

I'm not sure everyone's getting
it.

PURDY

Dialogue is the key.

Bruce nods toward a thicket of TV and print reporters.

BRUCE

Not to mention press coverage.

PURDY

(gratified)

It's the first time the festival's
enjoyed this sort of media
attention.

(sees an aide gesturing)

I'm glad you stopped by, Johnny.

As he moves off...

BRUCE

I'd rather be bowling... enjoying
my morning off instead of...

Then both his and Johnny's eyes alight on the same
beguiling sight -- DANA BRIGHT, waving to them from where
she stands with her TV news crew.

BRUCE

Now it all makes sense.

As Johnny smiles at him and heads over...

7 WITH DANA

7

A cameraman and soundman are recording Cotton's speech,
while a bespectacled, conservatively dressed YOUNG MAN
stands nearby taking notes in a reporter's notebook.

JOHNNY

Dana.

DANA

If it isn't my favorite psychic.

They hug, Dana holding it for a significant extra beat.

DANA

(over his shoulder)

Bruce.

(CONTINUED)

BRUCE

Dana.

Johnny fingers Dana's laminated news badge, impressed.

JOHNNY

"Network correspondent"?

DANA

Boston isn't exactly New York, or even Washington... but it's a start.

BRUCE

How'd you get roped into covering Purdy's shindig?

DANA

My bosses remembered I started out editing the student paper here.

Hearing which, the Young Man glances over.

DANA

Speaking of which, I'd like you to meet the current editor. Josh Blake, this is Johnny Smith and Bruce Lewis.

Josh nods to them but doesn't offer his hand; he's too busy taking notes. His voice has a sardonic edge.

JOSH

"The Miracle of Cleaves Mills." Reverend Purdy likes to drop your name in his sermons.

JOHNNY

Don't believe everything you hear.

JOSH

I don't.

At which point Cotton finishes his speech to a STANDING OVATION. Josh, however, seems to scoff at the applause.

JOSH

"And they will deceive every one his neighbor, and will not speak the truth."

Johnny looks at Dana, who shrugs. They turn back toward --

8 COTTON

8

Who's making his way up the aisle flanked by a bunch of YOUNG MEN in jackets and ties, many with short haircuts, like a kind of junior secret service retinue. People reach out to shake Cotton's hand, and as he approaches --

THE CROWD

surges toward Cotton, carrying Johnny with it, along with Josh Blake (but not Bruce), shoving them up against the breakwater of young men (including Darryl Cotton, who we won't recognize since we haven't seen his face yet).

Johnny reacts as he's jostled by the crush of bodies. Suddenly, there's a big WHOOSH and as we push in on --

9 JOHNNY'S FACE

9

His eyes close, his head tilts from vertical to horizontal, and cuts and bruises appear as we MATCH, MOVE, MORPH TO:

10 INT. ABANDONED WAREHOUSE - NIGHT - CU JOHNNY

10

Dressed as someone else: a murder victim. He's lying on his back. Then someone drags him out of frame. FLASH!

JOHNNY/MURDER VICTIM is propped against a wall. FLASH!

WHITE PAINT is splashed across his body. FLASH!

An OLD BRUSH paints letters on a wall. We pull back to reveal the phrase "WHITE POWER!" And, under it, another word: "RAHOWA!"

Then the brush is dropped in a puddle of white paint. Off the paint, as tendrils of blood swirl into it...

11 BACK TO SCENE

11

As Johnny finds himself left behind by the crowd surge, unable to tell who or what gave him the disturbing vision.

As he exchanges a troubled look with Bruce...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

12 OMITTED 12

13 EXT. FAITH HERITAGE - PARKING LOT 13

Bruce and Johnny walk toward Johnny's car.

BRUCE

No idea what triggered it?

JOHNNY

The crowd was so thick, I could've gotten the vision off of anyone.

BRUCE

But you're sure it was a racist killing?

JOHNNY

Whoever did it painted the words "White Power". Plus another word I didn't understand. "Rahowa."

BRUCE

Ra-ho-what?

DANA (O.S.)

It's an acronym...

They look up to see Dana leaning back against Johnny's Land Rover with a knowing smile.

DANA

Means "Racial Holy War." The "Jihad" every good little white supremacist hopes and prays for.

JOHNNY

Dana, I --

DANA

Meant to say goodbye but got caught up in something? Sounds familiar. Mind if I tag along?

As Johnny and Bruce trade a look...

14 INT. SHERIFF'S STATION - DAY 14

Dana brings two cups of coffee back to a bench where She and Johnny have been sitting, waiting to see Walt.

(CONTINUED)

14 CONTINUED:

14

DANA

Splash of milk but no sugar, right?

Johnny takes it from her, indicates Walt's closed door.

JOHNNY

Roscoe said Walt'd be another
five minutes.

DANA

Good ole Roscoe.

(sitting)

So, here we are again. The psychic
and the reporter. Kinda makes
you nostalgic, doesn't it?

JOHNNY

Kinda.

DANA

So, how've you been?

JOHNNY

Not bad, considering.

DANA

"Considering"? That covers some
ground.

JOHNNY

And you?

DANA

Well, with the help of copious
amounts of therapy, I managed to
break some bad habits. Like
falling for very successful but
very manipulative men.

JOHNNY

Ah.

DANA

Don't worry, you didn't qualify --
on either count.

JOHNNY

Thanks.

DANA

Anyway, I decided to give my social
life a rest and focus on my career.

JOHNNY

How'd that work out?

(CONTINUED)

14 CONTINUED: (2)

14

DANA

Great, as far as the career goes.
(brightening)
So, a handsome tabloid hero like
yourself? How come I'm not reading
about you and Angelina Jolie?

JOHNNY

We're keeping it on the down-low.

DANA

Haven't found the right gal, huh?

JOHNNY

I've found one or two.

DANA

Really?

Johnny's saved by ROSCOE, who opens Walt's door, waves
them over. As Johnny stands...

JOHNNY

We're on.

Off Dana's private smile, and our sense that she still
has feelings for Johnny...

15 INT. WALT'S OFFICE - DAY - ON A MONITOR

15

We're looking at a photo and "rap sheet" of a skinhead
biker type, which is then replaced by a similar one.

WALT (O.S.)

Most of my "likely suspects" either
drifted out of the area, or are
in jail on other charges.

REVEALING Walt, Dana and Johnny around the monitor.

DANA

And there's no record of a crime
like this that already happened?

WALT

Not one matching Johnny's vision.

JOHNNY

So it's definitely in the future.
(considers)
What do you know about some of
the more extreme fundamentalist
groups attending Purdy's festival?

(CONTINUED)

15 CONTINUED: 15

Walt indicates some paperwork.

WALT

Some pro-lifers filed a request to hold a protest at a local family planning clinic. But other than that, very little. Faith Heritage is its own little world. Even has its own police force.

JOHNNY

Maybe we should check with them.

DANA

The "campus cops"? Forget it. I've got my own sources.

16 CLOSE ON A RED PROOFING MARKER 16

As it passes over the "Articles of Faith" masthead, pausing to check the smaller type of an adjacent slogan: "Ye shall know the truth, and the truth shall make you free."

JOSH (O.S.)

Did you let 'em know we're running color?

WIDER, revealing we're:

INT. "ARTICLES OF FAITH" OFFICES - DAY

Josh is proofing a printout of the next day's front page, which we don't fully see. An ASSISTANT EDITOR nods, then Josh reacts to Dana entering with Johnny. Some of the other young staffers move to greet her, clearly star-struck. Josh slides a blank sheet over his front page.

17 WITH DANA AND JOHNNY 17

Dana is handing a young female student her card.

DANA

If your clips are strong, I'd be glad to recommend you for an internship.

JOSH (O.S.)

Seducing my staff to the dark side?

17 CONTINUED:

17

DANA

Selling your soul isn't a
requirement for working in TV,
though it never hurts.

Laughter from some of the other students, which irks Josh.

JOSH

C'mon people! We've got a paper
to put out.

(to Dana, suspicious)
Bad time for a "victory lap."

DANA

I'm not here to poach a story, if
that's what you're worried about.
We need your help.

Josh remains wary. Johnny takes the lead.

JOHNNY

I know you have your doubts about
me, but my visions are real. I
had one this morning of a murder.
A hate crime.

Josh is intrigued despite himself.

JOSH

After Cotton's speech?

JOHNNY

How'd you know?

Josh considers, then leads them toward the layout table.

JOSH

No poaching, right?

He removes the blank sheet, revealing the next day's front
page. It's an exposé on William Cotton, with the headline
"Interfaith Speaker has Supremacist Ties," and a picture
of a SOMEWHAT YOUNGER COTTON speaking at a small rally
with WHITE POWER SYMBOLS on banners behind him.

JOSH

Meet William Cotton, the '90s
version, with a decidedly different
slant on "interfaith tolerance."

Johnny and Dana are both pretty stunned.

(CONTINUED)

17 CONTINUED: (2)

17

JOHNNY

This the same guy?

JOSH

It took an FOI request to get the feds to cough up their surveillance photos.

Dana nods, impressed, as she eyes the photos.

DANA

For someone who lectures on tolerance, he's certainly kept some odd company.

JOHNNY

Why would Purdy bring him here? Isn't he aware of his past?

JOSH

I don't know. I wanted to run the story before giving anyone in the administration a chance to spin it. But Cotton -- the new guy -- has credentials. He wrote a book on Muslim-Christian relations that made him a go-to guy on the college speaking tour.

JOHNNY

What if he's genuinely turned a new leaf?

Josh leads them into a small OFFICE, where his LAPTOP is open on his desk, displaying a web page.

JOSH

The home page of the American Liberty Organization, the political party Cotton started after he moved here from Seattle. Superficially, it's clean. But scratch the surface...

Johnny meanwhile tries to angle the screen toward him. But as he does, MATCH, MOVE, MORPH around the laptop to --

18 INT. JOSH'S DORM ROOM - NIGHT - VISION

18

Pulling back from the same web page, to find Johnny watching as Josh works intently on his Cotton story.

18 CONTINUED:

18

Meanwhile, his girlfriend, MELISSA, closes a comparative religion TEXTBOOK she's been highlighting on the bed, comes over and begins seductively massaging his neck.

JOSH

Don't. It'll just make us both crazy.

MELISSA

(tentative)

That such a bad thing?

Josh reacts to her tone, taking off his glasses as he turns to her, the better to look her in the eyes.

JOSH

Melissa, we agreed.

MELISSA

We've been together four years.

JOSH

And we'll always be together.

He stands, clasping her hands.

JOSH

But if we had sex now... before we're married... we'd have to use birth control, and that would be blocking God's will, right? Is that what it means to be a disciple of Jesus Christ and make Him the Lord of our lives?

MELISSA

No, I guess not.

Off Johnny, as Josh pulls her into an embrace, chastely kissing her cheek...

19 BACK TO SCENE

19

Johnny comes out of the odd vision feeling like a peeping Tom, almost blushes when he sees Josh staring at him.

JOSH

You still with me?

JOHNNY

Yeah, I'm with you.

(CONTINUED)

19

CONTINUED:

19

JOSH

(re web page again)

When you look deeper, literally --

And here he begins tabbing to other internet pages --

19 CONTINUED: (2)

19

JOSH

Cotton's site is cross-linked to all these others having to do with government conspiracies, ultra-violent video games... even some of the less virulent supremacist web forums. They're all sites frequented by young alienated teens.

DANA

In other words, he's still recruiting from the same pool.

JOHNNY

I need to talk to him.

20 EXT. SUBURBAN OFFICE PARK - DAY

20

The Land Rover parks outside a small glass office building.

21 INT. LAND ROVER - DAY

21

Dana rummages in an equipment bag in the back seat as Johnny turns off the ignition, still mulling that last vision. Dana senses his distraction.

DANA

Where are you?

JOHNNY

Vision I had about Josh... and his girlfriend. Made me feel like a peeping Tom.

DANA

That hot, huh?

JOHNNY

Just the opposite. Didn't think kids still held out 'til they got married.

She turns holding a VIDEO CAMERA, loads a fresh cartridge.

(CONTINUED)

21 CONTINUED:

21

DANA

Well, you definitely wouldn't call Faith Heritage a "party school." All those bibles can work like a cold shower. Me, I was never much of a reader.
(hands him the camera)
Here. You're my cameraman.
(off his reaction as he handles it)
Don't tell me you have a problem with a little bit of guile?

JOHNNY

No, it's just I saw you making out with your cameraman.

DANA

That was just...
(realizing he's messing with her)
Very funny. I forgot what a pain you can be.

She gets out.

22 INT. ALO HEADQUARTERS - OUTER OFFICE - DAY

22

Camera tracks past desks where a staff of young men in shirts and ties -- the same young men who flanked Cotton after his speech -- are preparing to quit for the day, approaching the door to an inner office --

23 INT. COTTON'S OFFICE - CONTINUOUS

23

Where Cotton is mid-interview with Dana, as Johnny films.

COTTON

Our philosophy's simple: less government in people's lives. Socially, it means promoting tolerance. "Live and let live."

WITH JOHNNY

As he films, at one point backing into a credenza, then dropping one hand to steady himself. We can tell he's fishing for visions. Apparently, without luck.

(CONTINUED)

23

CONTINUED:

23

DANA

You seem to be reaching out mostly
to young males.

COTTON

They're the future.

DANA

I was hoping you'd be more
revealing.

Cotton eyes Johnny, smiles.

COTTON

And I was hoping you'd explain
why you're using a psychic as
your cameraman. Mister Smith,
isn't it?

Johnny lowers the camera, busted. Dana covers --

DANA

Uh, my regular guy got sick.

COTTON

(not buying it)
Is that right?

JOHNNY

It's my fault. I should have
introduced myself.

He holds out his hand but Cotton just eyes it suspiciously.

DANA

There's a story running tomorrow
in the Faith Heritage student
newspaper. It claims you have
ties to certain right-wing
organizations.

Cotton sighs but surprisingly doesn't seem too upset.

COTTON

My past is no state secret, Miss
Bright. It's just been
misconstrued by the liberal media.

JOHNNY

In what way?

(CONTINUED)

23 CONTINUED: (2) 23

COTTON

To promote tolerance, you have to understand the roots of intolerance. I'm afraid I need to cut this short.

But as he rises to usher them out, Johnny's camera accidentally knocks over a PHOTO on his desk. A photo of Darryl Cotton. As Johnny picks it up --

24 VISION FLASH - A DARK, WAREHOUSE-LIKE SPACE - NIGHT 24

It could be the same place where Johnny saw the murder from the killer's POV, only now he seems to experience it from the victim's, as Darryl Cotton, sleeves rolled up to expose the ARYAN SYMBOLS tattooed on his forearms, advances toward us with an ALUMINUM BAT. We glimpse his expression of rage and revulsion before he swings the bat at camera. At the moment of impact, we --

25 RESUME SCENE 25

Johnny reacts slightly as he sets down the photo.

JOHNNY

Your son?

COTTON

Yes, it is.

Dana picks up on Johnny's interest.

DANA

I don't suppose you'd let us talk to him? Get his perspective on his father's political career?

COTTON

I'm afraid Darryl's busy packing. I'm sending him to school overseas.

DANA

Too bad. Maybe next time.

26 INT. SHERIFF'S STATION - DAY (DAY 2) 26

Walt enters his office, Dana and Johnny trailing.

26 CONTINUED:

26

WALT

The only thing I could find is this stolen vehicle report from Seattle. Couple years ago. Cotton reported his son's car stolen, then called back the next day to say they found it abandoned.

Dana studies the report.

DANA

Not very damning, is it?

ROSCOE pokes his head in, his look grave.

ROSCOE

Chief, we've got a problem.

27 INT. ABANDONED WAREHOUSE - DAY

27

Johnny follows Walt through a man-sized hole in a brick wall, reacts to what he sees in the shadowy building. Crime scene photographers' flashes going off, illuminating --

Puddles of bloodied white paint.

A paint-splattered BODY slumped against a wall.

Crude letters over it, spelling "White Power."

A medical examiner studies a bruise on the victim's face -- we see dark-skinned Middle Eastern features.

ON JOHNNY, as he hangs his head, realizing he's too late.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

28 INT. ABANDONED WAREHOUSE - DAY

28

Some time later, the CSI techs starting to wrap up. Bruce waits with Johnny and Dana as Walt approaches with an evidence baggie with a wallet and another item in it.

WALT

Wallet IDs the victim as Rashid Mahmud, address in Cleaves Mills. Eighty bucks inside.

DANA

So much for robbery.

Bruce nods bitterly to the white-painted words.

BRUCE

They painted the motive on the wall.

Johnny gives Bruce a look... it's apparent the crime has affected him on a personal level... as Walt approaches with an evidence baggie, several items inside.

WALT

These still have to go to forensics, but if you want to touch an edge...?

Johnny reaches into the baggie, touches the edge of the wallet. Nothing. The second item is an old cross-shaped WAR MEDAL. Johnny touches an edge. We hear a WHOOSH, then he looks up.

JOHNNY

It's a Victoria Cross, awarded to his grandfather in World War II.

DANA

From father to son to son.

The M.E. gives Walt a nod. His team is done.

WALT

You're on, John.

Johnny hesitates for a beat -- a diver about to plunge into a forbidding pool -- then finds Bruce's reassuring hand on his shoulder. We hear a WHOOSH. Johnny looks back at his friend for a beat, nods, then goes to work.

He crouches to touch some puddled paint... some debris...

(CONTINUED)

28 CONTINUED: 28

Then is drawn to the painted letters. WHOOSH --

29 ANOTHER CU VISION FLASH OF A BRUSH PAINTING THE LETTERS 29

30 RESUME - JOHNNY 30

Approaches Rashid's body, now being zipped into a body bag. Two CSI technicians give him room as he stares at the dead eyes staring up at him. Then his fingertips lightly touch the young man's face --

31 POV FLASHES 31

Once again, Johnny is the victim, only now he's alive, dressed in Rashid's clothes, as he reels away from camera from a blow by some barely seen, club-like weapon.

JOHNNY/RASHID

Stop! Please!

Camera rushes toward him as he throws up his hands.

JOHNNY/RASHID

Why are you doing this?!

Once again the club-like weapon whooshes through frame -- a final blow that sends Johnny/Rashid sprawling, dead.

32 RESUME - ON JOHNNY 32

As he slowly pulls the body bag zipper past Rashid's still open eyes.

33 EXT. WAREHOUSE - DAY 33

A run-down industrial neighborhood. WITH Johnny, Walt, Bruce and Dana as they exit the building. Rashid's body is being loaded into a CORONER'S VAN. City cops and sheriff's deputies hold back a growing CROWD.

BRUCE

Where'd these people come from?

DANA

Someone has a police scanner.

JOHNNY

They heard about a hate crime.

33 CONTINUED: 33

They're all deeply troubled by what they've seen.

WALT
This sort of thing doesn't happen here.

BRUCE
It does now.

JOHNNY
Is there a preliminary cause of death?

WALT
Blunt trauma to the head. We didn't find a weapon.

ON JOHNNY --

34 MEMORY FLASHBACKS (BLACK AND WHITE) 34

- The club-like weapon knocks Johnny/Rashid to the ground.
- Darryl Cotton swings the baseball bat at camera.

35 BACK TO SCENE 35

JOHNNY
Could it've been a baseball bat?

Walt eyes him.

WALT
There something you haven't told me?

JOHNNY
(a beat, then)
I think Rashid knew the person who killed him.

Walt can tell Johnny's holding back.

WALT
Okay. We'll check out friends, acquaintances and family. If this is a hate crime, people are gonna be screaming for an arrest.

JOHNNY
Exactly why I don't want to point a finger at anyone 'til I'm sure.

(CONTINUED)

35

CONTINUED:

35

During their exchange, Dana's news truck pulls up. Now her cameraman and soundman hop out and wave her over.

JOHNNY

You called them?

DANA

(apologetic)

The media's going to be all over this. I might as well get a head start.

(moving closer, sotto)

What's between us stays between us.

But despite her assurance, Johnny watches uneasily as she moves to meet her crew.

MALE ANCHOR'S VOICE

The day after an apparent race-motivated murder, the aftershocks roil a small Maine community.

36

OMITTED

36

37

EXT. MAHMUD HOME - DAY

37

A neat, two-story suburban home at the end of a cul-de-sac. The media is laying siege.

MALE ANCHOR'S VOICE

Dana Bright was the first to report from the scene and now comes to us live from Cleaves Mills. Dana?

Finding Dana doing her stand-up.

DANA

Dan, I'm standing outside the home of Rashid Mahmud, the young man whose bludgeoned body was found last night only a few miles from here. News of the crime prompted reactions ranging from shock to sorrowful introspection in this small-town community, which this week played host to a religious conference sponsored by Reverend Gene Purdy's Faith Heritage Alliance.

DEAD ZONE: "Articles of Faith" - ACT TWO - 5/12/05 - GOLD 23.

38 INT. FAITH HERITAGE AUDITORIUM - DAY 38

Shot of Purdy leading a prayer in the packed hall.

DANA (V.O.)

I spoke with Reverend Purdy after
an afternoon prayer service.

39 EXT. FAITH HERITAGE AUDITORIUM - LATER - ON PURDY 39

PURDY

Every day brings us news of some
terrible but distant crime. But
when a crime raises the specter
of intolerance, we're forced to
stop and take stock, question our
own prejudices.

DANA (O.S.)

Has this changed your attitude
about Cleaves Mills and Maine?

PURDY

I believe this is an aberration.
Cleaves Mills is a God-fearing
community.

40 EXT. MAHMUD HOME - DAY - ON DANA 40

DANA

Others might question that
statement, among them Josh Blake,
editor of the Faith Heritage
student newspaper, which today
reported that a local speaker at
Purdy's conference -- William
Cotton -- has white supremacist
ties.

41 INT. "ARTICLES OF FAITH" OFFICES - DAY - ON JOSH BLAKE 41

DANA (O.S.)

Do you feel there could be a
connection with this crime?

JOSH

That's not for me to say. The
fact that Cotton's building a
political organization here scares
me.

42 EXT. MAHMUD HOME - DAY - BACK ON DANA 42

As she notices Walt and Johnny entering the house.

DANA

"Scared" is how most people here
feel. Scared about the end of
one small town's innocence.

CLICK! A woman's hand turns off a TV on which the
broadcast was playing. Reveal we're:

43 INT. MAHMUD HOME - DAY 43

SYEDA MAHMUD, 40, Rashid's mother, looks up apologetically
at Walt and Johnny. Her husband AZIZ, late 40s, stands
nearby. Their daughter TAHMINA sits at a dining table,
disconsolately leafing through a family PHOTO ALBUM. The
Burakgazis are Pakistani immigrants and their house
displays many decorative touches of their home country.

SYEDA

I don't know why I keep it on. I
keep hoping for some kind of
explanation... something that...

She can't finish her thought. Her husband holds her,
leads her to the table to sit.

AZIZ

It's all right, Syeda. Let me
speak with them.

She sits, letting her daughter comfort her, tears coming
as she sees the photos in the album. Aziz eyes Walt.

AZIZ

You have news about my son's
murderer?

WALT

We have information that suggests
your son may have known his
attacker. Did Rashid have any
enemies?

AZIZ

Enemies? No. He was a kind boy,
very shy.

JOHNNY

You can't think of anyone who
might want to hurt him?

Aziz's eyes go to Johnny. He doesn't recognize him.

(CONTINUED)

43 CONTINUED:

43

WALT

This is Johnny Smith. He's helped us in the past.

JOHNNY

I'm very sorry for your loss.

He takes a small envelope from his shirt pocket, empties it into his hand. Aziz reacts to his father's MEDAL, then, filled with emotion, reaches for it. As the medal connects their hands --

44 VISION - PAST - EVENING

44

Johnny finds himself sitting next to Rashid at the dining room table. The family is gathered for a meal, along with an attractive and self-assured young Pakistani woman, ZAHRA, 19, who's seated on Rashid's other side.

ZAHRA

We called it the "Fast-a-thon." More than 150 colleges participated. The idea was to give non-Muslim students a "taste" for the meaning of Ramadan, and for what it's like for the poor to go hungry.

Aziz nods enthusiastically. We realize this is an arranged date for Rashid, who shyly studies his food.

AZIZ

See, Rashid. A college girl who's also observant.

SYEDA

Faith and good works. The path to salvation, as the Koran says.

ZAHRA

I hear you're applying to college, Rashid. What are your top choices?

But as she smiles at him innocently, her hand secretly finds his thigh under the table. Johnny notices, then notices Rashid react uncomfortably and brush her hand away.

RASHID

I was hoping to find a school close to home.

He shares a pained private look with his sister.

(CONTINUED)

44 CONTINUED: 44

AZIZ

*Not too close, I hope. The way
he eats, we can't afford him.*

*The table laughs. Rashid tries to muster a grin. Off
Johnny, observing his unease...*

45 BACK TO PRESENT 45

As Johnny reacts, as puzzled by this vision as he was of
the one he had of Josh Blake. Meanwhile, Aziz clutches
the medal, quietly overwhelmed.

WALT

Mister Mahmud. We'll find who
did this. I promise.

But it's a promise that ultimately offers little solace
to this grief-stricken family.

46 EXT. MAHMUD HOME - DAY 46

Johnny approaches Bruce, who waits by his car.

BRUCE

Learn anything new?

JOHNNY

Nothing that helps us.

Dana saunters up with a disarming smile.

DANA

Hey, my car just died. Can you
handsome young men give me a lift?

Annoyed with her, even if she's just been doing her job,
Johnny starts to get into the Murano.

DANA

Even if I've got a tip where we
might find Darryl Cotton?

JOHNNY?

"We?"

DANA

Mm-hmm. But "we" might want to
pick up some earplugs first.

47 INT. PUNK CLUB - NIGHT

47

A hard-core POWER TRIO thrashes out a song on a cramped stage while a bunch of young punks and skinhead types MOSH in the pit. Finding Johnny, Bruce and Dana making their way through the crowd. Bruce shouts over the din.

BRUCE

Man, do I feel old!

JOHNNY

You're cold?

BRUCE

Old. I feel old!

Johnny nods as they approach a PUNK COUPLE drinking beers and making out. Meanwhile, Dana continues on to the bar.

JOHNNY

Hi! You guys know a kid named
Darryl? Darryl Cotton?

The couple shrug, give Johnny's clothes a disdainful once-over, then go back to twining their tongues. Bruce taps Johnny's shoulder, indicates Dana, who's waving them over to the bar, where she's been conferring with the tattooed and goateed bartender, BILLY. Johnny and Bruce head over.

DANA

This is Billy. He knows Darryl.

JOHNNY

Is he here tonight?

BILLY

Was. Had to throw him out.
(re mosh pit)
He and his friends were getting a
little too aggressive.

Johnny and Bruce eye the moshers, who appear to be engaged in an Ultimate Fighting free-for-all. "Too aggressive"?

BILLY

Those skinheads don't get it.
The music's not about violence.
It's about energy.
(re a side door)
Try the alley.

As he moves off to deal with some clamoring patrons...

48 EXT. PUNK CLUB - ALLEY - NIGHT

48

Johnny, Bruce and Dana exit the club, Johnny leading them through a throng of smoking teens and twenty-somethings. He reacts as he finally sees --

DARRYL COTTON rough-housing with a bunch of skinheads and punks, most a bit older than him.

JOHNNY

That's him.

DANA

So. How do you normally handle a situation like this? "Hi, my name's Johnny Smith. I'm a psychic and I'd like to shake your hand to see if you're guilty of murder."

Johnny looks at Bruce...

BRUCE

Okay, but you stay close.

He approaches the skins, Johnny and Dana trailing.

BRUCE

Hey, you guys see a kid with a blue mohawk run by? He just jacked my stereo.

Darryl gives him a sneering once-over.

DARRYL

Sure you don't have that backwards, bro?

BRUCE

Sorry?

DARRYL

Where I come from it's guys like you who jack stereos. Jack cars. Anything that's not nailed down.

His friends laugh, ad lib: "That's cold." "Tell the brother." Bruce tenses, instantly fired up, but Johnny puts a restraining hand on his shoulder.

JOHNNY

Darryl Cotton?

DARRYL

Who wants to know?

(CONTINUED)

48

CONTINUED:

48

JOHNNY

My name's Johnny Smith. I'm a
psychic, and I'd like to shake
your hand.

He extends his own. Darryl eyes it suspiciously.

DARRYL

Why?

JOHNNY

To see if you killed Rashid Mahmud.

The laughter stops cold. Dana and Bruce are as surprised
as Darryl and his posse.

DARRYL

What makes you think I snuffed
that raghead?

JOHNNY

Well, for starters you're clearly
a racist. Second, the killer
wrote "white power" on a wall,
and those appear to be white power
tats on your arms.
(re his extended hand)
How about it?

Darryl's pals are enjoying this. They encourage him:
"Go ahead." "Do it, man." "C'mon Darryl, we'll still
love ya." But Darryl just eyes Johnny coldly.

DARRYL

Get lost.

JOHNNY

Not yet.

He grabs Darryl's arm. MATCH, MOVE, MORPH TO:

49

INT. COTTON HOUSE (MAHMUD HOUSE RE-USE) - DAY

49

*Now it's Darryl's father who grips his son's arm, incensed,
as he shoves a Bangor Daily News front page in his face
(all we can see clearly is a headline, which screams:
"Police Seek Hate Killer"). Camera pivots to show Johnny
watching.*

COTTON

Tell me you didn't do this!

But Darryl stubbornly refuses to deny it.

(CONTINUED)

49 CONTINUED: 49

DARRYL
*I thought you'd be proud of me.
(re his tats)
It's what we stand for, isn't it?
Or doesn't that matter anymore?*

As he jerks his arm away, we again MATCH, MOVE, MORPH --

50 BACK TO SCENE 50

As Darryl jerks his arm away from Johnny --

DARRYL
Get off me, freak!

He SHOVES him hard. And now BRUCE loses it, shoving Darryl into another skin and sending them both sprawling, precipitating a BRAWL. Bruce takes hits, along with Johnny, who tries to protect him. DANA steps back.

NEW ANGLE

As other bystanders try to pull the combatants apart. Suddenly the action FREEZES with a CLICK. Then UNFREEZES. Three more clicks, three more freeze-frames, the last one showing Bruce getting clocked from behind.

Pull back to reveal Josh Blake standing behind a corner. As he lowers a DIGITAL CAMERA to check the image...

51 INT. JOHNNY'S HOUSE - NIGHT 51

Dana rises anxiously from a couch as Johnny, a bit bruised and roughed up, enters from the foyer. He nods, indicating the upstairs.

JOHNNY
I put a couple of butterfly band-aids on his cut, got him to lie down for a bit.

DANA
And you?

Johnny holds up an ice pack.

JOHNNY
My injuries are less serious.

(CONTINUED)

51 CONTINUED:

51

DANA

But no less deserving of attention.
(taking the ice pack)
Sit.

Johnny does. She gingerly applies the ice to a bruise.

DANA

Bruce takes his job pretty
seriously, doesn't he?

JOHNNY

His job?

DANA

Looking out for you.

JOHNNY

Yeah, I guess he does.

DANA

I seem to remember putting in for
it myself once.

Johnny smiles, takes her hand. But at that moment, her
cell phone rings. A distinctive melodic tone.

DANA

My producer.

She reluctantly fishes her cell from her purse, answers.

DANA

Yes, Gary, I know I've been off
the clock but --
(beat, listens)
No. I didn't know that --
(another beat)
I'll get right on it.

She hangs up, turns to Johnny, troubled.

DANA

The *Articles of Faith* web site
just posted a story saying that
the police have a suspect -- Darryl
Cotton -- and that you led them
to him.

JOHNNY

What?

(CONTINUED)

51 CONTINUED: (2)

51

DANA

They have pictures. Blake must've followed us, little creep.

JOHNNY

It's not true.

DANA

Doesn't matter. Blake's made it a story, and the way my bosses see it, I've been scooped twice by a student newspaper.

She brushes his cheek with her fingers as she rises.

DANA

I may have to call you later.
For a quote.

Off Johnny as she exits...

52 EXT./INT. ABANDONED WAREHOUSE - DAY (DAY 3)

52

Tracking with Johnny and Bruce, Bruce carrying a MAG-LIGHT, as they enter the dark building, ducking under police tape. Bruce has a small bandage on one temple.

BRUCE

I can't believe I lost it like that last night.

JOHNNY

It's understandable.

BRUCE

Well, yeah, he provoked me.

JOHNNY

I meant because of what happened that night you turned 17. Your Dad let you borrow his car...

(off Bruce's look)

I saw it here the other day, when you put your hand on my shoulder.

BRUCE

Saw me getting pulled over and beat up by those rednecks? For dating a white girl?

(CONTINUED)

52 CONTINUED:

52

JOHNNY

(nods)

I'm guessing that wasn't the only time you had to deal with racism.

BRUCE

I'm still dealing with it. The convenience store clerk checking his surveillance mirror when I'm in the back. Or some middle-aged lady who "casually" crosses the street when she sees me coming. Makes me think a punk like Cotton's just vocalizing stuff that's in everyone's subconscious.

Johnny looks around at the former crime scene.

JOHNNY

Maybe, but everyone isn't killing people, covering them with white paint, and writing racist slogans on walls.

BRUCE

Which is why I want us to nail him.

(looking around too)

Thing is, you've already touched just about everything there is to touch.

He has indeed. As Johnny surveys the surroundings --

53 MEMORY FLASH (BLACK AND WHITE) - JOHNNY AS THE VICTIM REELS BACK FROM A CLUBBING BLOW

53

54 BACK TO SCENE

54

Johnny orients himself, indicates to Bruce the place where he, as the victim, was standing in the vision.

JOHNNY

Stand there and face away from me, okay?

Bruce does. Johnny adjusts his own position behind him.

JOHNNY

The killer would've stood here.

Camera tilts down to his feet as he shifts them. Bruce glances back, observing this...

(CONTINUED)

54 CONTINUED:

54

BRUCE

You think "standing in his
footsteps" could trigger a vision?

JOHNNY

Maybe if I could find them.
(an idea)
Give me your flashlight.

Bruce hands him the heavy metal MAG-LIGHT. Johnny grips
it by the base... we see his feet shift again, a wider
stance... then we tilt up as he raises it high. WHOOSH --

55 *CU: THE MAG-LIGHT HAS SUDDENLY BECOME A CLUB-LIKE
STEERING WHEEL LOCK (LIKE "THE CLUB"). AS IT SWINGS DOWN
OUT OF FRAME...*

55

BRUCE (V.O.)

Whoa!

55A BACK TO SCENE

55A

Bruce has turned just in time to catch Johnny's downward
swinging arm (his turn would coincide with the victim's
turn just as he gets hit with the first blow). They both
take a breath.

JOHNNY

It wasn't a baseball bat.
(beat)
Darryl Cotton isn't the killer.

Off which...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

56 INT. "ARTICLES OF FAITH" OFFICES - DAY 56

Purdy's doing spin control, quieting a hubbub of shouted questions from reporters, as Josh and his staff stand by.

PURDY

Mister Blake has done us a service by pointing out William Cotton's ties to certain extreme elements. Past ties we were unaware of.

More shouted questions: "What about Cotton's son?" "Darryl Cotton?" "The murder?" "Hate crime." Etc.

PURDY

Mister Cotton may have made a break with his past. But his son's involvement with this crime reminds us that our failure to openly confess and atone for our sins is what dooms them to be repeated.

JOHNNY (O.S.)

Nice sermon, Gene.

Heads turn to see Johnny in the back, holding up a NEWSPAPER headline declaring: "Cotton's Son a Suspect."

JOHNNY

There's just one problem. The story isn't true.

As the reporters react to this --

JOSH

The paper stands by every word.

Johnny sees a well-thumbed BIBLE on Josh's desk.

JOHNNY

Would you swear to that? On this --

But as he picks up the bible, WHOOSH --

57 INT. JOSH'S DORM ROOM - NIGHT - VISION 57

Josh holds the bible open and prays aloud, clearly upset. Widen to reveal Johnny observing once again...

(CONTINUED)

57 CONTINUED:

57

JOSH

*"For whosoever shall commit any
of these abominations, even the
souls that commit them shall be
cut off from among their people."*

57A BACK TO SCENE

57A

Johnny's puzzlement at this vision causes him to miss a beat before stammering --

JOHNNY

Darryl Cotton is not a suspect.

Again the reporters react, again Purdy gets their ear --

PURDY

I've been assured that the Sheriff's department is seeking him as we speak.

On Johnny as he reacts, Purdy meanwhile continuing...

PURDY (O.S.)

Tonight I'll lead a candle-lit vigil, followed tomorrow by a march in memory of Rashid Mahmud.

58 INT. SHERIFF'S STATION - DAY

58

Johnny and Bruce trail Roscoe through the busy station.

ROSCOE

We've got a witness who put the Cotton kid with the victim on the night of the murder.

JOHNNY

A witness?

ROSCOE

(nods)

The news stories must've spooked him. Sheriff's got everyone out shaking the trees.

He stops at a desk to hand a clerk some paperwork.

ROSCOE

If you came to us sooner, we could've brought him in quietly.

(CONTINUED)

58 CONTINUED: 58

JOHNNY

I didn't want to implicate him
until I was sure.

ROSCOE

And now you're sure he's innocent?

JOHNNY

I had a vision that he was involved
in an assault, but I don't think
it's this one. I need to talk to
your witness.

Off Roscoe's indecision...

59 EXT. PUNK CLUB - DAY - ESTABLISHING 59

60 INT. PUNK CLUB - DAY 60

A quieter, barfly crowd. A soundman setting up some amps
on the empty stage. Bartender Billy sets down some beers.

BILLY

I already told the cops everything.

Revealing Johnny and Bruce at the bar.

JOHNNY

Why'd you wait to come forward?

BILLY

Didn't know the kid was a suspect
until I heard it on the news.

As Johnny and Bruce exchange a look --

BILLY

Hey. All I know is that they
left together.

(points to a stool)

The other kid sat right there.

As Johnny touches the bar stool... MATCH, MOVE, MORPH --

61 INT. PUNK CLUB - NIGHT - VISION 61

*Once again in full swing, the house band wailing. It's
the night of the murder. Johnny watches Rashid sitting
alone and looking out of place as he sips a soft drink.
Rashid checks his watch, looks relieved, and heads for
the side door...*

...just as Darryl Cotton crosses from the mosh pit.

(CONTINUED)

61 CONTINUED: 61

He throws a sweaty arm around the young man's shoulders, pulling him close in a menacing, taunting way. Rashid's shoulder bangs into the door frame as Darryl laughs. Johnny notes the bartender observing what indeed could look like the pair exiting together --

62 INTERCUT: JOHNNY - PRESENT 62

As he gets off his bar stool, heads to the side door --

BRUCE

John?

63 *IN THE VISION... JOHNNY ALSO APPROACHES THE DOOR, MOVING THROUGH THE CROWDED NIGHT-TIME BAR...* 63

64 *IN REALITY... JOHNNY PAUSES AT THE DOOR, TOUCHES THE FRAME WHERE RASHID'S SHOULDER BRUSHED IT --* 64

65 *SUDDENLY, THE DOOR SWINGS OPEN, DAY BECOMES NIGHT AGAIN, AND RASHID AND DARRYL ARE EXITING TOGETHER INTO --* 65

66 *EXT. PUNK CLUB - ALLEY - NIGHT - CONTINUOUS* 66

As Johnny follows them out, sees Rashid -- now out of sight of the bartender -- pull away from Darryl, who joins his skinhead friends. Johnny turns to look after Rashid, who is heading toward the end of the alley.

67 *SUDDENLY, THE BACKGROUND BECOMES FOREGROUND AS JOHNNY FINDS HIMSELF IN THE MIDDLE OF THE ALLEY* 67

Where he watches Rashid approach the passenger side of a nondescript SEDAN at the curb, as the unseen driver pushes open the door for him. Off Johnny, reacting to this --

68 BACK TO PRESENT - EXT. PUNK CLUB - ALLEY - DAY 68

As Bruce comes out the side door to join Johnny, who's still looking toward the street.

JOHNNY

It only looked like they left together...

69 INT. SHERIFF'S STATION - WALT'S OFFICE - NIGHT 69

Johnny's continuing his explanation to Walt, Bruce by his side.

JOHNNY
... Rashid went around back and
got into a car.

For some reason, Walt looks dubious...

JOHNNY
I'm telling you, Walt, Darryl
didn't do it.

WALT
John... there have been some
developments while you were out.

BRUCE
Developments?

69A A SHORT TIME LATER - ON DANA DOING ANOTHER STAND-UP 69A

DANA
This is Dana Bright reporting
live with a WPKV exclusive. Darryl
Cotton, sought by police in
connection with the murder of a
local teen-ager, has surrendered
and agreed to make a public
statement. Darryl?

As she holds the microphone, we reveal Darryl standing
beside her, looking slightly nervous.

DARRYL
I've been accused of murder.
They're calling it a "hate crime."
Well, if it's hate to stand up
for what you believe in, then I
plead guilty.

Reactions as Johnny, Bruce and Walt realize that Darryl
is apparently confessing on live television. Nor are
they the only people reacting as we cut to:

70 INT. PUNK CLUB - NIGHT 70

Bartender Billy and patrons watch a set above the bar
(it's still too early for the band but the club is slightly
more crowded) --

(CONTINUED)

70 CONTINUED: 70

DARRYL (ON TV)
They say the "victim" of my hate
was a Pakistani kid, an immigrant.
But I don't hate immigrants. How
could I? I'm descended from
immigrants.

71 INT. FAITH HERITAGE AUDITORIUM FOYER - NIGHT - PURDY 71
WATCHES

DARRYL (ON TV)
But my ancestors -- white
Protestant Europeans -- built
this country. Made it what it
is, or at least what it was.

72 INT. "ARTICLES OF FAITH" OFFICES - NIGHT - JOSH BLAKE 72
WATCHES ALONG WITH THE OTHER REPORTERS AND EDITORS

DARRYL (ON TV)
Now the people we call "immigrants" --
Asians, Arabs, Mexicans -- don't
come here to build but to exploit,
to grab what they can for
themselves.

JOSH
Unbelievable.

But we sense a deeper sense of surprise, and puzzlement,
in his private reaction...

73 INT. COTTON'S OFFICE - NIGHT 73

Darryl's father watches, stunned at what he's hearing:
the sound of his nascent political career unraveling.

DARRYL (ON TV)
Just like the blacks and the Jews
and all the other minorities that
only care about tearing this
country down. So do I feel hatred?
Yes...

COTTON
Sonuvabitch!

74 INT. SHERIFF'S STATION - NIGHT 74

Bruce and Walt reacting, jaws clenching.

(CONTINUED)

74 CONTINUED:

74

DARRYL

Hatred for them, and for anyone
who'd turn a blind eye while they
drag us all down into the muck
they came from.

And now he stares at the camera, nervousness gone, almost
fierce in his determination.

DARRYL

My father taught me that this is
war. You choose a side, or die.

Dana, like everyone else in the station, is too stunned
to realize he's finished. Finally, Walt nods to a deputy --

WALT

Cuff him.

The room erupts with noise, ringing phones. Walt grabs
the cuffed Darryl, leads him by a shaken Johnny --

WALT

Whaddaya think, John? He still
sound innocent?

Johnny just shakes his head. But as Walt roughly leads
Darryl away, Darryl's shoulder brushes Johnny. WHOOSH --

75 EXT. SHERIFF'S STATION - PARKING LOT - DAY - VISION

75

*Starting close on Darryl Cotton's peaceful, recumbent
face, eyes closed as though he's sleeping. Then a sheet
is pulled over it and we pull back to reveal Johnny
watching as Darryl's dead body is loaded into a coroner's
wagon. (Note: we should not see any bloodstains or
anything else that might indicate what caused his death.)*

76 BACK TO SCENE

76

Off Johnny, his shock at Darryl's confession now compounded
by this vision of his imminent death...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

77 INT. SHERIFF'S STATION - NIGHT - A SHORT TIME LATER 77

Tumult still. Johnny and Bruce trail Walt, as Dana's crew breaks down.

WALT

Whaddaya want from me, John? The kid confessed. Hell, he's proud of it.

JOHNNY

Something's wrong here.

WALT

Look, you said he was involved in an assault. Maybe your visions just mixed up the particulars.

JOHNNY

I know what I saw... and what I didn't see.

DANA

(approaching)

What are we disagreeing about?

Johnny reacts curtly.

JOHNNY

I don't have time, Dana.

DANA

Darryl found me, Johnny. He asked to make that statement.

But Johnny still feels burned; he can't bring himself to trust her.

JOHNNY

Excuse me.

He goes after Walt who's moving off...

JOHNNY

I had another vision. I saw Darryl being taken out of here dead.

WALT

Dead? How?

JOHNNY

I don't know.

(CONTINUED)

77 CONTINUED:

77

WALT

I'll keep him isolated, post a
suicide watch. He won't be
arraigned until Monday. He should
be safe till then.

JOHNNY

Thank you.
(to Bruce)
Let's go.

As they move off, Dana watching him in the b.g....

BRUCE

If Darryl's innocent, why'd he
cop to it?

JOHNNY

Good question. Right now I'm
more worried about finding the
real killer.

BRUCE

Where do we start?

Off Johnny's look...

78 OMITTED

78

79 INT. MAHMUD HOME - DAY (DAY 4)

79

Starting close on more PHOTOS of Rashid, alone, with his
sister and with his family. Revealing Tahmina, Johnny
and Bruce in the dining room. She's been adding to an
album... apologizes for the slight mess...

TAHMINA

My father is a photographer. I
keep finding more pictures of
Rashid.

Johnny studies some of the loose photos. There's one
that shows Tahmina and Rashid as toddlers posed together.

79

CONTINUED:

79

A more recent shot shows them together on a hike.

JOHNNY

You two were very close.

TAHMINA

(nods)

When we came to America, neither of us spoke English. We only had each other.

JOHNNY

So he'd never keep something from you?

Tahmina is immediately uneasy...

JOHNNY

Tahmina, I'm a psychic. When I was here before, I had a "vision"... of what I think was a date your parents arranged for Rashid. The girl was very smart and attractive, but he didn't seem too interested. Then he looked at you...

Silence.

JOHNNY

Tahmina, was there anything you didn't tell the police about your brother? A girlfriend he didn't want anyone to know about?

A beat, then she shakes her head.

TAHMINA

Rashid didn't have a girlfriend...

Something about her tone causes Johnny to realize...

JOHNNY

Tahmina, was your brother gay?

Tahmina nods.

TAHMINA

Our parents would never understand. But he was going to tell them anyway.

BRUCE

Did Rashid have someone he was close to?

(CONTINUED)

79 CONTINUED: (2)

79

Tahmina nods again.

TAHMINA

They met on the Internet. He never said his name, but I saw an email. It was signed "J".

JOHNNY

Jay? J-A-Y?

TAHMINA

Just the initial.

On Johnny as another realization hits him --

80 OMITTED

80

81 MEMORY FLASHES (BLACK & WHITE)

81

- Dana introducing Josh Blake --

DANA

Josh Blake, this is Johnny Smith...

- Josh Blake lecturing his girlfriend in his dorm room.

- Josh praying over his bible --

JOSH & JOHNNY'S VOICE

"For whosoever shall commit any of these abominations...

82 RESUME

82

JOHNNY

...even the souls that commit them shall be cut off from among their people."

Bruce eyes him...

BRUCE

Leviticus, chapter 18. It's a passage the fundamentalists use to demonize gays.

JOHNNY

I think I know who it was. And why he wouldn't want his boyfriend to come out...

(MORE)

(CONTINUED)

82 CONTINUED: 82

JOHNNY (CONT'D)
(to Tahmina)
Do you have something your brother
touched?

Tahmina takes off her EARRINGS...

TAHMINA
He gave me these for my birthday.

As Johnny takes them... WHOOSH!

83 OMITTED 83
AND AND
84 84

85 EXT. PUNK CLUB - ALLEY - NIGHT - VISION 85

Once again, Johnny watches Rashid approach the car, only now as the passenger door is pushed open, camera tracks in, revealing Josh in the driver's seat, welcoming Rashid with a smile. Suddenly, the camera angle flips and we're --

86 INT. JOSH'S CAR - NIGHT - VISION - CONTINUOUS 86

Vision-Johnny visible in the b.g. as Josh takes a club-like steering wheel lock off the passenger seat, tosses it in back as Rashid climbs in. Rashid leans forward, as if to kiss him, but Josh puts a hand on his chest --

JOSH
Not here.

FLASH TO...

86A OMITTED 86A

87 INT. JOSH'S CAR - NIGHT - VISION - OUTSIDE ABANDONED 87
WAREHOUSE

Johnny sits in the back, observing Rashid and Josh. Rashid is arguing quietly, his conviction overcoming his shyness.

RASHID
I don't care what the Koran says,
anymore than you should care what
the Bible says.

87 CONTINUED:

87

JOSH

How can you say that?

RASHID

Because I know what we feel isn't wrong.

(when Josh looks away)

Josh, look at me. I'm going to do this. I'm going to tell my parents that we've been seeing each other. If you can't handle that...?

JOSH

(a beat, then)

Let's go inside. One last time.

Rashid nods, turns to open his door... as Josh's gaze goes to the Club in the back seat. RRIPPP! Now we're:

88 INT. ABANDONED WAREHOUSE - NIGHT - SERIES OF VISION
FLASHES

88

TRACKING ANGLE - Rashid walks just ahead of Josh, turns -- and Josh smashes him with the club! FLASH TO:

JOSH stands over Rashid's body, reacts with shock and panic to the bloody club in his hand. Then his eyes go to an old pile of paint cans and brushes... FLASH TO:

89 EXT. ABANDONED WAREHOUSE - NIGHT - VISION - ON JOSH'S CAR
TRUNK

89

As the bloody club, the paint can and brush -- all wrapped in an old transparent plastic drop cloth -- are tossed inside. The trunk lid slams shut, then we FLASH OUT TO --

89A RESUME: INT. MAHMUD HOME - DAY

89A

As Johnny reacts, eyeing the earrings in his hand, then the pictures of the smiling Rashid...

90 OMITTED

90

91 INT. SHERIFF'S STATION - WALT'S OFFICE - DAY

91

Walt shuts his office door, turns to Johnny and Bruce --

(CONTINUED)

91 CONTINUED:

91

WALT

Blake's not in his dorm or at the newspaper. I've got an APB out on his car.

BRUCE

What're the odds the murder weapon's still in his trunk?

But Johnny's mind is on something else.

JOHNNY

It still doesn't explain why Darryl would confess to a murder he didn't commit.

He eyes a baggie holding KEYS, a butterfly KNIFE, and a nylon WALLET with a white power SYMBOL stitched on it.

JOHNNY

Are those his?

WALT

(nods)

Grab a touch if you like. They're not evidence.

Johnny takes out the wallet... WHOOSH --

92

EXT. SHERIFF'S STATION - PARKING LOT - DAY

92

Another flash of a bloody, sheet-covered covered body being loaded into the coroner's wagon.

93

BACK TO SCENE

93

JOHNNY

I'm still seeing Darryl dead.

WALT

I've got a deputy outside his cell. Nothing's gonna happen here.

JOHNNY

It'll happen... somehow... unless I figure out how or why.

He sees Dana, working at a computer in the main office.

JOHNNY

Why's she still here?

(CONTINUED)

93

CONTINUED:

93

WALT

She's been cross-checking our records on the Cottons.

Johnny crosses to her. An awkward beat.

JOHNNY

Found anything?

DANA

You said you had a vision of Darryl Cotton attacking someone with a baseball bat?

(when he nods...)

Look at this. The night William Cotton reported his son's car stolen in Seattle, there were three murders. Two were by gunshot. The other cause of death was blunt trauma.

(flips to an autopsy report)

The autopsy found flakes of aluminum in the wounds, indicating the weapon could've been a baseball bat.

She calls up a new screen: a Seattle driver's license photo of an 18-year-old black teen.

JOHNNY

The victim?

DANA

(nods)

A black teenager, and the murder remains unsolved. Police suspect a feud between two gangs of car thieves.

JOHNNY

Car thieves... a stolen car.

Off Johnny, mind working...

94

INT. SHERIFF'S STATION - LOCK-UP - DAY

94

Darryl Cotton sits up on his bunk as Roscoe leads Johnny in, then nods to deputy who's been sitting outside the cell, reading. The deputy rises, exits.

ROSCOE

We'll be right outside.

(CONTINUED)

94

CONTINUED:

94

Johnny looks through the bars at Darryl, who glares back.

DARRYL

I confessed. Isn't that enough
for you?

But his bark has lost some of its menace; he's acting his
part now, covering the turmoil in his feelings.

JOHNNY

I know who killed Rashid. Right
now I'm more worried what may
happen to you.

DARRYL

Me?

He approaches, nods scornfully to the door Roscoe's waiting
behind.

DARRYL

They got me on a suicide watch.
You think I'm suicidal?

JOHNNY

Why else would you confess to a
capital crime? Unless you wanted
to punish yourself. Or someone
else? Your father maybe?

Johnny's words cut through Darryl's defenses. A beat.

DARRYL

I've said all I have to say.

But Johnny can see he's wavering.

JOHNNY

That's the beauty of it.

He loosely grips the bars...

JOHNNY

You don't have to say anything.

Johnny grabs him. Darryl is caught off-guard. WHOOSH!

95

INT. SEATTLE GARAGE/CHOP SHOP - NIGHT

95

*Johnny crouches near two black teens -- the young CAR
THIEF from the license photo and a friend -- who are
stripping a late-90s Mustang when A HALF DOZEN WHITE GUYS
in stocking masks, armed with bats and clubs, burst in.*

(CONTINUED)

95

CONTINUED:

95

The friend drops a tool and runs, jumping up on a car and wriggling out a small window (or just escaping through a back exit) before one of the white guys can grab him. But the car thief trips over a jack, falls and twists his ankle. He groans, clutching it, as a few of the masked men start to advance. But their leader holds up a hand --

MASKED MAN

No!

He peels off mask; it's William Cotton. The others peel off their masks, and we see that one of them is Darryl (looking slightly younger). His father hands him a bat. When Darryl hesitates --

COTTON

Do it.

Darryl takes the bat, starts to advance slowly. A ROARING fills his head -- a mix of "hatecore" music and supremacist chants, the word "RaHoWa" a repeated refrain.

Finally, his face a frightening mix of revulsion and anger, Darryl raises the bat and screams as he swings it down!

ANGLE - VISION JOHNNY

Wincing at the sight and sounds of several O.S. blows.

NEW ANGLE

As Darryl backs away with that same horrified, almost disbelieving expression we saw on Josh's face after he murdered Rashid. Cotton steps up to his son, taking the bat from him and putting a hand on his shoulder.

COTTON

*It's a war, son. You choose sides
or you die.*

Off Johnny...

96

RESUME: INT. SHERIFF'S STATION - LOCK-UP - DAY

96

JOHNNY

Choose sides or you die.

Darryl pulls himself away, his expression once again stricken...

(CONTINUED)

96 CONTINUED:

96

DARRYL

I hated him for that. I hated myself. And now he wants to send me away, like none of it ever happened?

JOHNNY

Then make it right.

Darryl looks at him, helpless and vulnerable for the first time... as Roscoe enters with William Cotton and a lawyer.

COTTON

Get away from my son!

Roscoe unlocks the cell.

JOHNNY

What's going on?

ROSCOE

He's being released to his father.
(re Cotton)
He got a court order dismissing Darryl's confession as "coerced."

JOHNNY

(to Cotton)
You can't take him out of here.

COTTON

The hell I can't. Get out of my way.

As Darryl throws him a last look before being led out...

97 INT. SHERIFF'S STATION - DAY

97

Johnny wanders in looking a little dazed. Bruce and Dana cross to him...

DANA

What happened?

JOHNNY

His father got him released. They're taking him out now.

BRUCE

Good luck getting him out of here. Purdy decided to end his march outside.

(CONTINUED)

97 CONTINUED: 97

Johnny sees the baggie of Darryl's possessions, apparently left behind. He quickly reaches for the keys... WHOOSH --

98 *POV VISION FLASH - DARRYL TURNS AS HE'S BEING CONDUCTED THROUGH A THICK CROWD... AS HE'S SUDDENLY HIT BY TWO BULLETS* 98

99 RESUME - JOHNNY GRABS BRUCE 99

JOHNNY

C'mon!

100 EXT. SHERIFF'S STATION - PARKING LOT - DAY 100

Roscoe conducts the Cottons and their lawyer through the CROWD of students, congregants, and townspeople filling the parking lot. Many hold BIBLES, others SIGNS with the word "Hate" in a circle with a slash through it. But the peaceful attitude is marred by random shouts of "murderer!" - and "racist!" as Darryl is led past.

101 JOHNNY AND BRUCE 101

Exit the building. Johnny scans the crowd, sees Darryl halfway across the lot, and starts after him --

ALTERNATING TRACKING AND POV SHOTS

as Johnny shoulders his way through the crowd, which seems to be growing more hostile, meanwhile trying to keep his eye on Darryl. Bruce follows in his wake.

JOHNNY

Excuse me... Sorry...

Suddenly, he sees someone else in the crowd -- Josh Blake. Looking nervous, holding an anti-hate sign with one hand, his other hand in a bulging coat pocket. Johnny instantly gets the picture.

JOHNNY

It's Blake. He's here to shoot Darryl, shut him up before he can recant his confession.

(a quick decision)

I'll go after him, you warn Darryl.

They split up, making their separate ways through the

(CONTINUED)

101 CONTINUED:

101

singing and at times jeering crowd.

JOHNNY

Rushes up behind Josh Blake, but when he grabs his shoulder, spinning him around, it turns out to be another young man holding a sign. Johnny looks around quickly, spots Josh having moved to another vantage. He's already drawing his gun, but he's too far away for Johnny to reach. Instead he shouts to --

JOHNNY

Bruce!

BRUCE turns... sees Johnny pointing to Josh, who's leveling his gun. Bruce rushes the rest of the way toward Darryl, brushing past a surprised Roscoe, then shoving Cotton aside and tackling Darryl, shielding the surprised young racist with his body as a GUNSHOT whizzes over them...

JOSH

Still aiming, trying to draw a bead on Darryl. The moment of hesitation allows Johnny to tackle him, knocking his arm up and causing another shot to go wild. They both go down as the panicked crowd scatters. Josh struggles as Johnny pins him down --

JOHNNY

It's over Josh. I know.

DISSOLVE TO:

102 OMITTED

102

103 A SHORT TIME LATER

103

Johnny, Walt, Bruce and Purdy watch as deputies cuff Josh and take him inside. The crowd has mostly dispersed, but the press remains in force, kept back behind barriers.

WALT

You saved a life today, John.
(eyes Bruce)
You both did.

(CONTINUED)

103 CONTINUED:

103

JOHNNY

One dead boy. Two more who'll be
tried for murder. I'm not sure
we can call that a victory.

PURDY

It's... confusing, isn't it?

The others turn to him. We see he's also deeply troubled.

PURDY

You think you recognize the face
of hatred, then you look in a
mirror and wonder if you see it
staring back at you.

(tries to explain)

The thought that a young man like
Josh Blake could be moved to hate
and fear his own nature because
of his faith, then to lash out at
others...

BRUCE

Or how about Darryl Cotton, trying
to be a "good" son, even if that
meant hating and killing?

Purdy looks around at the scattered, stricken bystanders...
the press trucks and reporters.

PURDY

This town needs to heal. It's a
time for reflection... and prayer.

JOHNNY

And how do you do that, Gene?
How do you just "pray" that things
get better?

At first Purdy thinks it's another jibe. Then he realizes
Johnny's serious.

PURDY

You start by asking that question.

As he moves off, Johnny turns to see Dana doing a stand-
up not far away. The two exchange a look, then Dana turns
back to her cameraman...

104 INT. SMITH HOUSE - LIVING ROOM - NIGHT

104

Johnny comes in from the foyer, reacts to find Dana sitting
on his couch, fiddling with a set of keys.

(CONTINUED)

104 CONTINUED:

104

DANA

I never did return these.

JOHNNY

Thanks.

DANA

I took a cab in case you're worried
that my camera crew's lurking
around the corner.

(rising)

We're completely off the record.

A little time has allowed Johnny some regrets.

JOHNNY

I was pretty hard on you, wasn't
I?

DANA

You're even harder on yourself.
But I forgive you.

(beat)

I just wanted to say goodbye.

She walks close and kisses him gently and lingeringly.

DANA

Goodbye.

She starts to walk away.

JOHNNY

Dana...?

(when she turns)

It was good seeing you.

Dana cocks a hip, studies him with that familiar knowing
smile.

DANA

Sometimes I think you're carrying
the weight of the world on your
shoulders. If you ever want to
lighten the load, you know where
to reach me.

Johnny nods, then watches her exit. Off his expression,
a mixture of affection and regret...

STORMTROOP 12 (V.O.)

I say it's crap!

Once again we're watching --

105 A SERIES OF COMPUTER SCREENS, VARIOUS HANDS TYPING 105

(Art note: see Addendum B for typed format of chat room dialogue in Scenes 104-105)

STORMTROOP 12 (O.S.)
Now they're claiming some faggot
church boy killed that raghead.

BLITZKRIEG GAL (O.S.)
Don't believe the media. Just
remember who owns it.

STORMTROOP 12 (O.S.)
Yeah, I know our boy did it.

A new voice, a new pair of typing hands, joins in.

O.C. SKIN (O.S.)
Pardon my jumping in but can I
add my voice to the choir?

BLITZKRIEG GAL (O.S.)
Welcome to the fold, O.C. How's
the weather out there?

O.C. SKIN (O.S.)
Sunny and warm. A perfect day to
start a war.

BLITZKRIEG GAL (O.S.)
Amen to that, brother man. RaHoWa!

STORMTROOP 12 (O.S.)
RaHoWa!

And as the youthful voices of hate fade...

FADE OUT.

END OF ACT FOUR

THE END

ADDENDUM A

(Typed messages for Scenes 1-4)

SEATTLE KORPS: Anybody hear about this "colorful" little incident in LA? A bunch of black kids shouting BLACK POWER beat the CRAP out of two white high school geeks... and the cops refuse to classify it as a bias crime. Talk about double standards.

BLITZKRIEG GAL: TANJ seattle korps. when r people gonna learn that racism ain't just a 'white thang'? time to pick a side cause rahowa is coming!!! :[]

STORMTROOP 12: Yo, yo Seattle Korps. Where u been dude?

SEATTLE KORPS: Feels like "The Twilight Zone" but the yokels call it Maine. My Dad, in his infinite wisdom, decided to ditch the Pacific Northwest. "Make a new start."

BLITZKRIEG GAL: must b some local skins u can hang with :)

SEATTLE KORPS: Yeah, only now he's threatening to ship me to military school. You believe it?

STORMTROOP 12: LABATYD, my brother. Still, lethal skills may come in handy. Like Blitz says, the War's coming.

ADDENDUM B

(Typed messages for Scenes 104-105)

STORMTROOP 12: I say it's CRAP!!! Now they're claiming some faggot church boy killed that raghead.

BLITZKRIEG GAL: don't believe the media. just remember who owns it.

STORMTROOP 12: Yeah, I KNOW our boy did it!

O.C. SKIN: PMJI but can I add my voice to the choir?

BLITZKRIEG GAL: :) welcome to the fold, o.c. how's the weather out there?

O.C. SKIN: Sunny and warm. A perfect day to start a war.

BLITZKRIEG GAL: amen to that brother man. rahowa!

STORMTROOP 12: RAHOWA!!!

(CONTINUED)

105 CONTINUED: (2)

105

ADDENDUM C

(Cotton's full speech, Scenes 4-7)

COTTON

One cannot understand intolerance
without understanding its roots,
and its roots lie in fear and
ignorance. Nowhere is this clearer
than in the chasm that the terrible
events of 9/11 opened between
Muslims and Christians, a chasm
we've just begun to bridge. It
wasn't Muslims who crashed those
planes, but extremists who
abandoned the central tenets of
their faith: peace and love --
the same values we cherish.

(beat)

These were not men bent on a holy
task on behalf of a vengeful deity,
but lost souls who had forgotten
the true dictates of their own
sacred text, the Koran. Just as
we Christians say, "thou shalt
not kill," so the Koran teaches
that God has sanctified life, and
that it is a sin to take it.
This is important, because if we
can keep in mind the beliefs we
share, then we can learn to
understand our differences. And
with that understanding comes
another: There should never be
another excuse for Muslims and
Christians to go to war.

(beat)

There are those in the Muslim
world who would say that we in
the West have embarked on another
crusade. There are other voices
within our own society that would
argue the opposite: that it is
Islam that seeks to remake the
world in its own image, and is
therefore a threat that must be
contained or destroyed. In both
cases, these are arguments born
of fear, a fear that in turn is
the result of ignorance. A general
will say "know your enemy"; I say
"know your fellow man." Know his
words, and the meaning of those
words. A word, for example, such
as "Jihad."

(MORE)

(CONTINUED)

105 CONTINUED: (3)

105

COTTON (CONT'D)

Most of you assume that it means
 a "holy war" against infidels.
 But a true Muslim scholar will
 argue that it refers not to an
 external struggle but to an inner
 one -- a struggle for
 enlightenment. This "holy war"
 isn't one we need to fear, but
 rather one we need to share in.
 Share in as we question the depth
 of our own religious convictions.
 Share in as we ask ourselves how
 far we're willing to go to banish
 fear and ignorance and replace
 them with acceptance and
 understanding?

(beat)

"How far?" I ask you now. "How
 far?" you should ask yourselves,
 as well as your neighbors, your
 family, friends and loved ones.

(beat)

For if in the end we can face the
 demons that lurk in our heart,
 then we can look into a stranger's
 heart and see not a reflection of
 our own fear, but instead a kindred
 soul, beloved of God, as we all
 are. I ask you, my friends, let
 us join our hands and bridge this
 chasm together. Banish the
 darkness that once threatened to
 claim us and embrace the light.

(beat)

If I can leave you with one word
 it is this: tolerance. Let each
 of us embrace it. Thank you.

END OF ADDENDA