

Production Company:
Dead Zone Production Corp.

THE DEAD ZONE

"ARTICLES OF FAITH"

Production #13-4013

Written by

Michael Taylor

Directed by

Michael Robison

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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

NONDESCRIP T 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