

RAY OF SUNSHINE PRODUCTION SCRIPT 5

Ray of Sunshine

PRODUCTION SCRIPT 5

A Screenplay by
Clifton D. Cardin
Bossier Parish Community College
6220 East Texas Street
Bossier City, LA 71111
318-678-6403

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FADE IN;

1 EXT - STONEBRIDGE STREET - NIGHT

Perfectly manicured lawns, a sprinkler system running and various autos parked on the street indicate tranquility. There is a person sitting in one of the parked cars. A figure lurks in the shadows. The silhouette of DON hiding behind a hedge watches the following action.

2 INT - PAUL'S CAR - NIGHT

PAUL WEBER is an older man. Years of experience wrinkle his face. He patiently watches the night. His eyes show no emotion as they penetrate the night's darkness in search of prey.

3 INT - TREVOR'S TRUCK - NIGHT

In this vehicle sits TREVOR BILLINGSLEY, who is younger with a shaved head and fu Manchu beard. He is a bull dog, stocky and strong.

They are on stakeout watching for the Southside rapist. The vehicles are their personal cars because they don't want to tip off the rapist to the stakeout. Adorning Trevor's truck is a Confederate Flag sticker.

Trevor yawns, checks his watch, then picks up a radio off the seat of the truck. He keys the radio and talks into it.

TREVOR BILLINGSLEY
(into radio)
4:30 a.m. Nothing yet!

4 INT - PAUL'S CAR - NIGHT

Paul Weber reaches onto the seat and picks up a thermos and pours coffee into a Styrofoam cup. He takes a sip and winches at the pain. Static comes over his radio. He adjusts the volume so that he can hear Trevor.

PAUL WEBER
(into radio)

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Partner, this is what police work mostly is, hours of surveillance and pounding the pavement with shoe leather.

TREVOR BILLINGSLEY

(voice over)

Cut it out. Eight years on the force - I know a little about police work. I don't mind the hours, especially if we catch the black ass buck that's raping these white women.

Paul catches the racist remark and decides to prod his young protege.

PAUL WEBER

(with a sarcastic smile on his face)

I thought you liked your women like your coffee? Black and strong!

5 INT - PAUL'S CAR - NIGHT

TREVOR BILLINGSLEY

(voice over)

I don't even like coffee, let alone black women.

PAUL WEBER

The only thing awake this time of night is the sprinklers and coons.

TREVOR BILLINGSLEY

That's what we're lookin' for!

PAUL WEBER

No, the kind that digs through the trash, with the tails.

A third person interrupts their conversation.

RADIO - POLICE CHIEF BARRY PARKER

(voice Over)

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Okay guys, let's cut it out and keep your eyes on the job.

6 INT - POLICE STATION - DAY

Police Chief Barry Parker is in the control room of the rape investigation squad. The walls behind him are covered with photos, notes and memos of the rape investigation.

CHIEF BARRY PARKER

(into radio)

Remember, be on the look out for a tall black man, brown hair, brown eyes, dressed in dark sweats. We haven't figured out yet how he's gaining access to the houses, but we know it's not by forcible entry.

7 EXT - STONEBRIDGE STREET - NIGHT

Just then a tall dark image comes into view. It is RAY EVANS, a tall black man dressed in dark sweats. He jogs toward the police cars, unsuspecting.

8 INT - TREVOR'S TRUCK - NIGHT

TREVOR

(keys radio)

Possible suspect sighted! Paul, be on your toes.

Ray Evans turns the corner. He gets closer and closer to Trevor. Trevor barks into the radio.

TREVOR

Paul, if you will block him from your end, we'll take this guy down.

9 INT - PAUL'S CAR - NIGHT

Paul cranks his car and begins to move.

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10 INT - TREVOR'S TRUCK - NIGHT

Trevor turns on the headlights, almost blinding Ray. Ray covers his eyes protecting them from the bright lights.

11 EXT - STONEBRIDGE STREET - NIGHT

As Ray protects his eyes from the headlights, He also slows his running and moves aside, assuming the car wants the right of way. Trevor stops in front of Ray, and Paul parks behind Ray.

Paul opens the door to his car, pulls a revolver and points it at Ray.

PAUL

Hold it right there.

Ray is shocked by the second car and turns in disbelief, facing Paul and away from Trevor.

RAY EVANS

What?

Trevor bolts from his car rushing toward Ray.

Ray holds his hands up in surrender.

Trevor rushes in and bulldogs Ray to the ground. As he does he whispers into Ray's ear.

TREVOR

(whispers)

Get down, n...

(spits)

Boy!

This enrages Ray. He begins to fight Trevor back. As Ray looks up he sees Paul holding the revolver pointed at him. Trevor puts his knee into Ray's back.

TREVOR

Quit resisting!

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Ray tries to talk, but Trevor is pushing Ray's head into the dirt and Ray's voice is muffled.

RAY EVANS
(muffled voice)

Paul holsters his gun and moves in to help Trevor. Paul helps Trevor hold Ray's hands while Trevor quickly handcuffs Ray. Soon Ray cannot breathe and gives up fighting.

Trevor turns Ray over.

RAY EVANS
Dammit man! I couldn't breathe.

TREVOR
Ya want to tell us now about all the rapes?

RAY
I have not committed any rapes. What are you talking about?

TREVOR
Ya know what I'm talking about. Four women in five weeks all in this subdivision. What, ya got something against white women. Black women ain't good enough for ya.

RAY
(clenching his teeth)
I am not a rapist. If you hadn't been shoving my face into the dirt, you would have found out I've been an FBI agent for the last 14 years. I have a badge in my wallet.

Trevor reaches into Ray's back pocket and pulls out a wallet. When he flips it open, it has a badge.

TREVOR

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Is that how you gained entry to the houses? Ya flash a fake FBI badge, and they let you in?

RAY

(getting loud)

Aren't you listening? I am an FBI agent.

TREVOR

No ya not. You're a tall black man, brown hair, brown eyes in a white neighborhood.

Just then a third car pulls up. Police Chief BARRY PARKER quickly gets out of the car.

TREVOR

(to Chief)

We caught him, Chief. We got him before he committed another rape.

Barry Parker walks over and looks at Ray.

CHIEF PARKER

Anyone got a flashlight?

Paul reaches into his back pocket and pulls out a flashlight which he hands to the Chief. Barry Parker shines the flashlight into the face of Ray. Ray guards his eyes from the bright light. (We still haven't seen Ray's eyes yet.)

Barry Parker shakes his head "no." He motions to Trevor.

CHIEF PARKER

Trevor, come here.

Trevor gets next to Barry and Ray.

CHIEF PARKER

Every one of the rape suspects described the rapist as a tall dark man with brown hair and brown eyes.

TREVOR

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So!

Chief Parker shines the flashlight into Ray's face. Ray's green eyes come clearly into focus. Trevor is apparently shocked. He reels from the mistake he has made.

CHIEF PARKER

Trev, take the handcuffs off Mr.
Ray Evans.

Trevor takes the handcuffs off.

TREVOR

How do you know his name, Chief?

CHIEF PARKER

You've been hounding me for weeks
wanting to know who I was going to
hire as the newest detective?
Well, meet your new partner, Ray
Evans. He has fourteen years
experience with the FBI and just
moved here this weekend.

Trevor begins to fumble, realizing the mistake he has made.
He extends his hand to Ray to shake.

CHIEF PARKER

Ya might want to apologize while
you're at it.

TREVOR

I'm sorry. I didn't realize!

CHIEF PARKER

Mr. Evans, uh, what can we do to
make up for this mistake.

Ray rubs the raw skin on his wrist where the handcuffs were
chafing him. Ray looks directly at Chief Parker, almost
ignoring Trevor.

RAY

Just keep this bulldog off me.

CHIEF PARKER

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Mr. Evans, you're free to go. I hope this doesn't change your mind about coming to work for the Police Department.

RAY

I'll be there Monday morning. If nothing else, just to teach this guy how police work should be done.

Ray, still rubbing his raw wrist hesitates, jogs off into the darkness. Don, the dark shadowy figure watches.

12 EXT - EVANS' HOME - MORNING

Sunshine is burning off the morning dew as Ray jogs up to his house. Chirping birds give innocence to an otherwise brutal night. Ray enters the house.

13 INT - EVANS' HOME - MORNING

As Ray makes his way into the house, the phone rings.

INSERT SOUND FX; PHONE RINGING;

Ray grabs the phone.

RAY

(into phone)

Hello?

BRANDY EVANS

(voice over)

Hello, Ray. How's everything?

Ray flexes his tired sore muscles and responds with optimism.

RAY

Hi, Honey. Uh, everything's okay.

RAY

Got any bites on selling the house, yet?

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BRANDY EVANS

Yeah, I've had two offers, and if either comes through we'll be able to join you within a couple of weeks.

RAY

I hate you had to stay there and take care of everything like this.

BRANDY EVANS

Oh, it's okay. I'll be there soon enough.

RAY

(trying to be more upbeat)
How's the other love in my life.

BRANDY

She's off to school. I tried to call earlier, but I got no answer. Where were you?

RAY

I was out jogging and got tied up.

Ray rubs his raw wrist.

BRANDY

Have you started your new job yet?

RAY

No, that'll be Monday, but I met my new partner.

BRANDY

How'd that go?

RAY

Kinda rough. I get the distinct impression he doesn't like black people too much.

BRANDY

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He'll be okay once he gets to know you... Listen, Ray, I called because you got a letter from the courts.

RAY

What'd it say?

BRANDY

Same old thing. Let me read it.

(reciting letter)

We regret to inform you that the courts cannot reveal any information contained in the orphanage records except to say that your papers contain no information regarding the medical history of your parents.

RAY

I was hoping I could find something out about my parents.

BRANDY

Keep your chin up. Something will turn up!

RAY

Sure. Love you, Babe. Tell my sweetie I said hi.

BRANDY

Will do. Love you too... Ray?

RAY

What?

BRANDY

You think we can stay in this place for a while? I'm tired of constantly moving around trying to find a place where we belong.

Ray puts the phone down and ponders.

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Ray's car pulls into the parking lot. Ray gets out and enters. Trevor's truck, Chief Parker's car, Paul Weber's vehicle, and others are in the lot.

15

INT - SUNSHINE POLICE STATION - DAY

Ray enters the police station reporting to duty for the first day of work. Paul Weber, Trevor Billingsly, and Chief Barry Parker are there. JOHN FERROUS sits at the secretary's desk. He is short with handicapped arms and hands. Chief Parker turns and greets Ray with a smile.

CHIEF PARKER

Hello, Ray. It's good to see ya,
especially after what happened
Saturday night.

Chief Parker introduces Ray to everyone.

CHIEF PARKER

This is Paul Weber...

Ray shakes Paul's hand.

PAUL

We almost met the other night.

CHIEF PARKER

You already met Trevor Billingsly.

Ray shakes Trevor's hand.

CHIEF PARKER

and this is our man about the
office.

Ray sticks his hand out toward John Ferrous. It is an awkward moment only because Ray doesn't know how to shake John's hands. John puts his left hand into Ray's and shakes.

CHIEF PARKER

He doesn't like to be called a
secretary.

JOHN FERROUS

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That's right... I'm more like an office engineer. I'm the one that keeps this office on the right track.

RAY

I could've used you the other night.

JOHN FERROUS

I heard.

SAVANNAH ROSE, a young, pretty police officer interrupts the Chief before he goes to talk to Ray again.

SAVANNAH ROSE

Hi. Mr. Evans, is it? I am Savannah Rose. I'm pretty much the only woman in this police department. Ya know, someone has to keep these gentlemen in check.

JOHN FERROUS

Thought Trevor was the only one you had to keep in check.
(he laughs)

SAVANNAH ROSE

(ignoring John)

Ha ha...

(to Ray)

Welcome to the Force. Don't let them work ya too hard.

JOHN FERROUS

(to Ray)

That is Trevor's girlfriend.

RAY

Oh...

Chief Parker wants to change the subject.

CHIEF PARKER

Ray, I'd love to chat, but we have a rape victim to interview.

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RAY

Oh really?

CHIEF PARKER

The rapist hit right after we ran into you the other night. She's in the interrogation room.

As Chief Parker leads Ray Evans through the offices, they pass a picture/plaque. It shows an old black and white picture of an African American policeman and a police badge. Under the picture are the dates Oct 31, 1945 - Aug 15, 1965. The name on the picture is ISAAC FREEMAN. Ray Evans stops to read it.

INSERT PICTURE;

ISAAC FREEMAN, OCT 31, 1945 - AUG 15, 1965 Badge #44821

RAY

Who was this?

CHIEF PARKER

Our first African American police officer. He was killed in the line of duty on Aug 15, 1965. Some crazed black (hesitates) guy cut his head off.

Ray studies the picture a bit long.

CHIEF PARKER

Does it mean anything to you?

RAY

No, just happens to be the same month I was born.

16

INT - RAPE WAR ROOM - DAY

Chief Parker shows Ray Evans the pictures of the rape victims. Seated in the room is VERONICA DAVENPORT, a young white woman with multiple bruises and remnants of spray paint on her face.

CHIEF PARKER

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Ray, this is Veronica Davenport.
She was the victim Saturday night.

RAY

Hello, Ms. Davenport. Is there
anything you can tell us about the
perpetrator?

VERONICA DAVENPORT

He was completely covered. Through
his eye sockets I could see brown
eyes and dark skin.

RAY

Why the paint around your face?

Veronica is visibly shaken as she responds.

VERONICA DAVENPORT

After he... attacked me... he sprayed
my face with paint. Very mockingly
he said "laugh now, bitch."

RAY

Did that mean anything to you?

VERONICA DAVENPORT

No.

RAY

Chief, what makes you think these
rapes are connected?

CHIEF PARKER

Same clothes, dark jogging suit.
Same M.O., bound his victims with
the same type rope. We haven't
identified the source of the rope
yet. DNA confirmed it was the same
person.

RAY

Did you get a hit off the DNA
database?

Chief Parker looks quizzingly at Ray Evans.

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CHIEF PARKER

If we had we wouldn't have been doing a stakeout. Come on. Tell me my new FBI agent doesn't have a better idea on how to catch this guy.

RAY

My experience tells me that if we don't catch him soon, he will change his M.O., and it'll be even harder to catch him.

Trevor enters the room.

TREVOR

Chief Parker, there's a man here who wants to see you.

CHIEF PARKER

Ray, will you excuse me?

Chief Parker leaves the room. Trevor remains in the room, fumbling with a rape picture until Chief Parker is gone.

TREVOR

Uh, listen, Ray...

RAY

What?

TREVOR

I hope there's no hard feeling about the other night. I didn't realize that you were an FBI agent and all that stuff. Since you're an officer, you probably know where I was coming from. I was just anxious to catch that SOB. No hard feelings, Okay?

Trevor extends his hand for a shake, very cautiously. Ray accepts it, but doesn't let go so quickly.

RAY

Trevor, arresting someone just because they're black isn't right.

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One of these days, I'll make sure you have to make it up to me. I'll let you know when.

Ray hangs on to Trevor's hand.

RAY

Do I have your word on that?

Trevor tries to pull his hand away. It becomes a tug of strength.

RAY

Do I?

Trevor can't get out of Ray's grip.

TREVOR

Yeah!

Ray releases Trevor's hand. Trevor heads out of the room.

RAY

Trevor?

Trevor stops and turns back toward Ray.

TREVOR

What?

RAY

I'm gonna hold you to that.

Chief Barry Parker sticks his head back in the door.

CHIEF PARKER

Trevor and Ray, I have a witness for you to go interview.

Chief Barry Parker hands Trevor a piece of paper.

CHIEF PARKER

He says he saw the rapist. Both of you get over there and talk to him.

RAY

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Sure.

(turns to Trevor)
Your car or mine?

Ray and Trevor start leaving the room.

TREVOR

We'll take mine. I know this town
pretty good.

17 EXT - PARKING LOT - DAY

Ray and Trevor approach Trevor's truck. Ray notices Trevor's confederate sticker. Trevor unlocks his truck and gets in. Ray remains outside.

RAY

I'm not riding in that vehicle,
not with that sticker.

TREVOR

What, ya got something against
history?

RAY

No, just slavery. I'm not riding
in the truck unless you take off
that sticker.

TREVOR

I'm not taking off the sticker.

RAY

I'm not riding in the truck until
you do.

18 EXT - PARKING LOT - DAY

Ray's car pulls out with Ray driving and Trevor in the
passenger side.

19 EXT - DON JACKSON'S HOUSE - DAY

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Ray's car pulls into the driveway. DON JACKSON is in the driveway, car keys in hand. He starts to get something out of the trunk of his car, but when Ray and Trevor get out of the car and approach Don he quickly shuts the trunk.

TREVOR

Hello, Mr. Jackson. I understand you saw something that will help us?

DON

(eyes Ray suspiciously)
Hi, yeah. I was watching out my window the night that last woman was raped, the one right across the street.

Trevor reaches into his coat pocket and pulls out a small notepad and pen. He flips it open and checks his notes.

TREVOR

(to Ray)

Rape victim number three lived right across the street.

(to Don)

What did you see?

DON

A tall black man running from the house, right after that poor woman was raped.

RAY

If it was dark, how did you know he was black?

DON

As he ran under that street light I could see his black skin.

TREVOR

Did you see him get into a car?

DON

No. He just ran off into the night.

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TREVOR

Was there anything else you saw?

DON

No.

Trevor reaches into his pocket and pulls out a business card. He hands it to Don.

TREVOR

Well, if you think of anything else, please let me know.

Don watches Ray and Trevor get into Ray's car. While Ray pulls out of the driveway, Don crumples the business card and throws it away. Don reaches into the trunk of the car and pulls out a duffle bag.

20 INT - RAY'S CAR - DAY

Ray drives as Trevor folds his notebook and puts it away.

RAY

Where to now?

TREVOR

Can we make a stop at the library?

RAY

Sure.

21 EXT - LIBRARY - DAY

Ray and Trevor approach the library and enter the building.

22 INT - LIBRARY - DAY

Ray and Trevor make their way to the customer counter. Behind the counter is BELINDA JOY. She is busy scanning books and putting them on a cart.

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BELINDA JOY

Hello Trevor... If you're looking for Savannah, she's in the break room.

TREVOR

Thanks.

Trevor goes behind the counter and disappears into another room. Ray stands awkwardly at the counter. Trevor returns with SAVANNAH ROSE. She is mid 20's, dressed in a Sunshine Police Department uniform. Trevor is holding a Tupperware lunch box. He digs into it looking for food while talking.

TREVOR

(to Savannah)

This is Ray Evans, my new partner I was telling you about.

(to Ray)

Ray, this is Savannah Rose, my girlfriend.

Trevor pulls out a fried chicken wing. Ray is busy shaking hands with Savannah.

RAY

Well hello, Savannah. It is nice to see you again... So you work up here too?

SAVANNAH

Yeah... just part time. Helps pay the bills, ya know?

TREVOR

Oh, that's right. You two met already the other day huh?

RAY

(to Savannah)

He is pretty observant, isn't he?

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Trevor is annoyed by Ray's comment and pulls out another chicken wing.

TREVOR

Want a piece?

(Looks in the box)

We only have white meat. Wouldn't you rather have dark?

Savannah slaps Trevor on the shoulder and looks at Ray.

SAVANNAH

Sorry you have to deal with this one. See you boys later.

Savannah goes in the back.

BELINDA JOY

(ignoring Trevor)

And my name is Belinda Joy. Can I be of assistance or are you just driving Mr. Trevor?

Just then Ray's green eyes catch her attention.

BELINDA JOY

My, you have beautiful eyes.

RAY

Well thanks. What are all these old books?

BELINDA JOY

They're genealogy books. We have census records, cemetery surveys, family histories... What are you looking for?

RAY

I didn't know there was that kind of stuff here. Do you have anything that could help me find my birth parents?

BELINDA JOY

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That's a big one. But we hear it a lot. Let me start at the beginning. Do you know where you were born?

RAY

I believe I was born here in Sunshine. At least I was raised here in the orphanage.

TREVOR

I didn't know you were born here!

BELINDA JOY

The orphanage of Father Burton.

RAY

How did you know?

BELINDA JOY

That was the only orphanage in town that took black kids.

RAY

Well, you're correct.

Trevor sees that he is being ignored.

TREVOR

Well I know when I am being ignored... I'm going to find my woman.

BELINDA JOY

You were never adopted?

RAY

No. There weren't many couples back in the 60s that would adopt a bi-racial child.

BELINDA

You seemed to have turned out okay.

RAY

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They were good to me. They treated me well. I often wondered if they were making up for the fact that no one else wanted me.

BELINDA

I'm sure they enjoyed having you. Anyway, let's look at the records we have for the orphanage.

RAY

You have records of the orphanage?

BELINDA

Sure, wait here.

Ray waits patiently while Belinda leaves and returns with an old dusty ledger. She thumbs through the book looking for certain pages.

BELINDA

When did you enter the orphanage?

RAY

1965.

Belinda continues, pointing with her finger as she searches the book. She stops at one entry.

BELINDA

You said your name was Ray Evans, right?

RAY

Yeah. That was the name they gave me in the orphanage.

Belinda shows Ray an entry in the book.

BELINDA

It shows here that unnamed child was brought to Father Burton's orphanage in August of 1965. It lists name as unknown, date of birth as unknown, and parents as unknown. It also shows he was given the name of Ray Evans.

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RAY

Does it give my date of birth?

BELINDA

No. It only says "newborn," and you were brought to the orphanage by the sheriff.

Belinda Joy closes the old book.

RAY

I've never known my real birthday. The nuns gave me a date. But it's always been a real mystery to me what my real birth date was.

BELINDA

I wish I could tell you more.

RAY

I appreciate what you've done.

BELINDA

Why don't you give me your phone number, and if I find anything else I'll give you a call.

RAY

Okay. It's 555-6400.

Belinda Joy writes the number down.

BELINDA

Are you married, Mr. Evans?

RAY

Yes, with a daughter.

BELINDA

I was asking because I'm having a birthday party for my daughter this weekend and wanted to invite you and your family.

RAY

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I wish I could, but they haven't gotten into town yet. They stayed behind to sell the house. But thanks. I'm kinda surprised.

BELINDA

Why?

RAY

Didn't expect to be so well received in this town. I remember how it used to be. Thanks again.

BELINDA

You're welcome. We have come a ways since the 60s.

Ray begins to leave, when Belinda stops him.

BELINDA

This may seem a strange question, but have you been to the orphanage?

RAY

I understand it was closed not long after I left.

BELINDA

Yeah, but I drive by there every now and then. Someone is keeping the grass mowed. Maybe they can tell you something?

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EXT - SUNSHINE ORPHANAGE - DAY

Ray's car arrives at the orphanage. Ray and Trevor get out. Ray walks around the place, looking, but no one is there. He tries the door and it opens. He goes inside. Trevor follows.

TREVOR

So this is where you grew up?

Ray doesn't reply. He just looks around.

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24 INT - SUNSHINE ORPHANAGE - DAY

The place is empty. Trevor wanders off as Ray walks from room to room; his mind wonders.

INSERT; DISTANT SOUNDS OF CHILDREN PLAYING;

Ray turns quickly, but all he sees is the empty room. Just then the sound of an approaching vehicle catches his attention.

INSERT; SOUND EFFECT; VEHICLE ARRIVING OUTSIDE NOISE;

Ray walks to the window and looks outside.

25 EXT - SUNSHINE ORPHANAGE - DAY

A pickup is parked outside. In the back of the truck is a riding mower. A young black man, LAWNMOWER, gets out and walks to the rear of the truck, lets down the tailgate, and is places two ramps at the rear of the truck to unload the riding mower. Lawnmower is wearing a bandanna. Ray approaches the truck and man. Ray extends his hand to shake.

RAY

Hello. My name is Ray.

LAWN MOWER

Hi... They just call me Lawnmower.

Lawnmower positions the ramps and unties the lawnmower. He isn't distracted by Ray. Ray finds he has to butt in.

RAY

Uh, I was raised in this orphanage...

Lawnmower starts pulling the lawnmower out of the back of the truck.

RAY

Can I ask you a couple of questions?

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The riding mower starts down the ramps. Lawnmower has to turn the steering wheel.

LAWNMOWER

Sure, but I don't know anything. I just mow the grass.

RAY

Do you know Father Burton?

The lawnmower hits the ground rolling.

LAWNMOWER

Nope.

Lawnmower reaches into his truck and gets out a MP3 player and white protective mask for his nose and mouth.

RAY

Do you know who owns this place?

LAWNMOWER

Nope.

Lawnmower puts on his earphones and white nose mouth cover. Lawnmower starts the lawnmower engine. It roars to life, loud. Lawnmower watches Ray as he talks, but can't hear a word he says. Lawnmower removes the earphones.

RAY

(rather loud)

Who pays you?

LAWNMOWER

(rather loud)

When I leave here, I go to 1904 Peach Street, and the lady pays me cash.

RAY

What's the lady's name?

Lawnmower engages the blade of the lawnmower, never hearing Ray. Lawnmower roars off across the lawn cutting the grass. The orphanage is a large empty building as Ray gets into his car and pulls away.

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EXT - 1904 PEACH STREET - DAY

Ray's car arrives at 1904 Peach street. Ray and Trevor get out of the car. Sounds of numerous wind chimes fill the air. Hanging from the porch are many wind chimes and a single sign.

INSERT SIGN; PALM, CRYSTAL BALL AND FORTUNES READ;

Sitting on the porch is JESSIE BURTON, an aged Negro woman. She is seated in a wheelchair. She is dressed in brightly colored Afrikan clothes. The only thing out of place are her sunglasses. Trevor watches from beside the car as Ray approaches Jessie Burton on the porch. At her table are a teapot and cups, incense, crystal ball, and a bowl of potpourri leaves.

RAY

Mam?

JESSIE BURTON

Well hello, Sonny... Long time since
I seen ya last.

Ray is surprised.

RAY

What do you mean?

JESSIE BURTON

Come on up here. I don't bite!
(cackles)
At least not till dinner time.

Jessie motions for Ray to sit down. When Ray sits she reaches for his hand, taking it in hers. She sets his hands down and lights some incense and wafts its fumes toward her nose. She pours Ray a cup of tea from the teapot and then she picks up some potpourri leaves and lets them fall in the wind, watching where they land.

JESSIE BURTON

Let's see those palms.

Jessie stares into his hands.

RAY OF SUNSHINE PRODUCTION SCRIPT 5

RAY

My name is...

JESSIE BURTON

No, No, don't tell me ya name.
That'll spoil da read'n.

She ignores Ray and concentrates on his hands.

JESSIE BURTON

I see you wuz raised an orphan.

Ray just listens.

JESSIE BURTON

An ya is half white, half black.

Ray listens.

JESSIE BURTON

What question can I ansa for ya,
Ray Evans?

RAY

How'd you know my name?

Just then, SUNSHINE BURTON, a mid 30s black woman comes out of the house and interrupts their greeting.

SUNSHINE BURTON

Hello, can I help you?

Ray turns his attention to the Sunshine Burton. He asks his question, not sure who to direct it to.

RAY

Oh, hi. I talked to the man cutting the grass at the Sunshine Orphanage. He told me he was paid by the people at this address. I was hoping I could find out some information.

SUNSHINE BURTON

Well, I'm the one who pays the maintenance man. My grandfather was John Burton who ran the

RAY OF SUNSHINE PRODUCTION SCRIPT 5

orphanage. We still own the property. This is my great-aunt Jessie Burton. She was the sister of John Burton.

RAY

Then John Burton would have been Father Burton?

SUNSHINE BURTON

Well they called him Father Burton, because he was like a father to all the kids. He wasn't really a father father like in the Catholic Church.

RAY

(turning his attention back to Jessie)
How do you know my name?

Jessie doesn't answer, until Sunshine forces her.

SUNSHINE BURTON

(to Jessie)

Come on Auntie, fess up!

Jessie scowls at Sunshine, but reveals her secret.

JESSIE BURTON

We didn't have too many mulatto kids with green eyes at the Sunshine Orphanage.

RAY

You remember me?

JESSIE BURTON

Why wouldn't I, Honey? I was there the night you arrived.

RAY

Please, what can you tell me about my parents?

Ray's eyes light up, he feels like he is about to find out

RAY OF SUNSHINE PRODUCTION SCRIPT 5

everything he ever wanted to know. Sunshine on the other hand is now determined to protect her aunt from this invasion of privacy. Sunshine moves between Jessie and Ray.

SUNSHINE BURTON

Mr. Evans, that is personal information that the state does not allow us to release.

Ray tries his best to get around Sunshine and talk directly to Jessie, but fails.

RAY

Ms. Sunshine, I'm trying to find out how I got to the orphanage

SUNSHINE BURTON

Mr. Evans, I'm going to have to ask you to leave.

Sunshine Burton grabs Jessie's wheelchair and pushes her into the house. She leaves Ray Evans on the porch by himself, with all those wind chimes.

27 EXT - CONSTRUCTION SITE - DAY

Two construction workers are digging with shovels when one of them hits something. He reaches into the ground and brushes aside the sand. A human skull looks back up at him.

28 EXT - CONSTRUCTION SITE - DAY

Trevor and Ray arrive at the scene. Already there is the CORONER who is wearing a jacket marked "CORONER" and is inspecting the bones. The coroner looks quizzingly at Ray Evans.

CORONER

Who's this with you, Trevor?

TREVOR

Oh, this is our new detective, Ray Evans.

(to Ray)

Ray, this is the coroner.

RAY OF SUNSHINE PRODUCTION SCRIPT 5

The coroner reaches over and shakes hands with Ray Evans.

CORONER

This your first homicide investigation?

RAY

First one with the Sunshine Police Department. But, I've done my share with the feds.

CORONER

So, we got us an experienced CSI?

RAY

I guess you could say so.

TREVOR

What ya got, Sawbones?

CORONER

A skeleton.

TREVOR

Could you be more specific?

CORONER

(covers bones with a blanket)
You'll know when I know.

Ray notices something shiny in the sand. Ray points toward it.

RAY

What's that?

The coroner brushes the sand aside, and a police badge is exposed.

INSERT CLOSEUP; OLD 1960'S POLICE BADGE;

Trevor starts to pick up the badge, but the coroner reaches over and stops him. The coroner reaches for a camera and takes a picture of the badge in its original location. The Coroner reaches into his toolbox and pulls out a pair of rubber gloves. He hands them to Trevor.

RAY OF SUNSHINE PRODUCTION SCRIPT 5

CORONER

You can pick it up now.

Trevor puts on the gloves and picks up the badge. He studies the badge.

TREVOR

This is a Sunshine Police badge.
Badge number 44821. That number? I
know that number for some reason.

Trevor studies the skeleton and ground below.

RAY

Wonder what it's doing here?

CORONER

Well let me get this back to the
office.

(to Ray)

Come on by my office when you get
done here, and I'll let you know
what else I find.

RAY

Sure!

29

INT - CORONER'S INQUEST ROOM - DAY

Ray and Trevor enter the room. Laid out on an examination table is the dirty skeleton. The coroner is already dressed and working. He lays a set of measuring calipers on the table.

RAY

Ya find anything else out yet?

CORONER

Yeah, I've had a chance to make
all my measurements. Your victim
was a female, probably white, age
about 20.

RAY

Cause of death?

RAY OF SUNSHINE PRODUCTION SCRIPT 5

CORONER

Take your pick. We found two bullets at the site. It makes sense they came from her body.

RAY

Wouldn't you assume that would be the cause of death?

CORONER

We would except look at the base of the skull.

The coroner grabs the skull and turns it around. The coroner points at the base of the skull.

RAY

Are those cut marks?

CORONER

Her head was completely severed by a sharp blade.

TREVOR

She was decapitated?

CORONER

That's correct!

RAY

Is there any thing that points to her identity?

CORONER

This one could be tough. She has perfect teeth, so dental records won't help. We'll have to run a DNA match.

RAY

How long you think she's been in the ground?

CORONER

Years. Judging from the fact her body was found under a house built

RAY OF SUNSHINE PRODUCTION SCRIPT 5

in 1965, I would assume she was buried there while the house was under construction. The aging of the bones is consistent with that time frame.

Ray and Trevor begin to leave.

CORONER

Uh, there is one more thing.

RAY

What?

CORONER

Your victim was a mother. Her hip bones show signs she gave birth to at least one child.

30 INT - DETECTIVE OFFICE - DAY

Ray is sitting at his desk when Trevor approaches.

TREVOR

I found out whose badge that was.

RAY

Whose?

TREVOR

Follow me.

Trevor leads Ray through the halls, to the picture of Isaac Freeman hanging on the wall. Trevor points to the picture.

TREVOR

Look at the badge number.

Ray looks at the picture and badge.

RAY

(reading)

4 4 8 2 1

TREVOR

RAY OF SUNSHINE PRODUCTION SCRIPT 5

What was our white victim doing
with a black cop's badge?

31 INT - LIBRARY - DAY

Ray is seated at a microfilm machine. Belinda Joy is showing him how to use it. She speeds through the newspaper arriving at a certain spot.

BELINDA JOY

Have you done any more work on
your adoption?

RAY

Yeah, actually found Father
Burton's sister. She remembered
me, but her grand niece, Sunshine
Burton wouldn't let me talk to
her. Wheeled her into the house
and shut me down.

BELINDA JOY

That's terrible. Is this the
article you are looking for?

Ray shakes his head yes, and she responds.

BELINDA JOY

If that's what you want, just push
print.

Belinda pushes a button on the microfilm reader, and the machine spits out a copy. Ray takes that copy and begins reading.

RAY

(reading)

Sunshine Police Officer Isaac
Freeman was murdered yesterday. He
was shot multiple times and had
also been beheaded. While the
police have not named a suspect,
unofficial sources state that an
arrest was expected soon.

BELINDA JOY

RAY OF SUNSHINE PRODUCTION SCRIPT 5

I remember that case. They
arrested that wino for his murder.
Never did make sense.

32 INT - POLICE STORAGE ROOM - DAY

BILL FAVOR, a paraplegic in a wheelchair, escorts Ray and Trevor past rows of stored files.

BILL FAVOR

The box you guys are looking for
has been here longer than I have.
I think it's still right down
here.

Bill Favor motions toward the box marked 'Officer Isaac Freeman, August 1965' Ray grabs the box off the shelf and puts it on a table nearby. They open the box and pull out a file.

BILL FAVOR

Well if you two don't need me,
I'll be in the front pushing more
paper. I have more recent cases
that need my attention

TREVOR

Man, this file is older than me.

RAY

It's the same age I am.

Ray begins reading from the file.

RAY

It says here that a black man
named Walter Jacobs was charged
with the crime.

TREVOR

Was he sent to prison?

RAY

Yep, life in prison.

TREVOR

RAY OF SUNSHINE PRODUCTION SCRIPT 5

Well he got what he deserved.

RAY

I wonder if he was guilty of murder, or just being black?

33 EXT - PRISON - DAY

Establishing shot.

34 INT - PRISON - DAY

Ray sits in a conference room waiting. An elderly black man is lead into the room. WALTER JACOBS is gnarled with arthritis. He walks carefully to a chair and sits down. Despite his ailments, he studies Ray Evans with clear eyes.

RAY

Mr. Walter Jacobs, my name is Ray Evans. I am investigating the murder of Officer Isaac Freeman.

WALTER JACOBS

That was years ago. Ain't much can be done about it now. That jury said I was guilty!

RAY

Well, were you?

WALTER JACOBS

I been telling 'em for forty years that I's be innocent, and for forty years they been telling me I's guilty.

RAY

What do you mean?

WALTER JACOBS

Well, the sheriff and the DA said I shot Officer Freeman and then cut his head off.

RAY

RAY OF SUNSHINE PRODUCTION SCRIPT 5

Did you?

WALTER JACOBS

They way I see it, a man don't need kilt twice.

RAY

Is that a yes or no?

WALTER JACOBS

The last time I said I was innocent, they burned a cross in my yard. Tolt my wife to tell me I was guilty or they would burn my house, wif my family in it.

RAY

Are you telling me the KKK?

WALTER JACOBS

That's not a subject I like to discuss in mixed company.

RAY

What do you mean?

WALTER JACOBS

If my eyes ain't lying, you're a zebra?

RAY

Coming from a black man, that's not a compliment.

WALTER JACOBS

Your skin tells me you're black, but your eyes tell me you're white.

RAY

Mr. Jacobs, we found another body. It was buried in 1965, and it was also shot and the head cut off. But it was a white woman.

WALTER JACOBS

Are you tellin' me I did that too?

RAY OF SUNSHINE PRODUCTION SCRIPT 5

RAY

No Mr. Jacobs, I'm asking you if you can help me solve the crime? I'm curious why a white woman and a black man died the same way, in the same year?

WALTER JACOBS

In 1965 a white sheriff told the jury I did it. A white DA told the jury I did it. My black mama told the jury I was at home. My black daddy told the jury I was at home. All my black brothers and sisters wanted to tell the jury I was home, but they wouldn't let 'em. That all white jury believed those white people and wouldn't believe my own mama and papa. So, Mr. half white, who am I supposed to trust?

RAY

Mr. Jacobs, I can't change what happened in 1965.

WALTER JACOBS

Seems to me you can. If you find who murdered that white woman, then maybe you can prove I didn't kill Officer Freeman.

Ray Evans' cell phone rings.

INSERT CELL PHONE RINGS;

Ray Evans retrieves his cell phone and answers it.

RAY

Hello... yeah, I'll be right there.

35

INT - POLICE STATION - DAY

Ray Evans enters the station. He walks up to John Ferrous.

RAY

RAY OF SUNSHINE PRODUCTION SCRIPT 5

You called?

JOHN FERROUS

Hey Ray, yes. I checked the old police records. There was a white girl reported missing in 1965 the same height as the skeleton.

RAY

Who was she?

JOHN FERROUS

Sherry Lawrence. She was reported missing by her mother Grace Lawrence.

RAY

Are her parents still alive?

JOHN FERROUS

Yes. I took the liberty of calling Ms. Lawrence. She was kind of excited. Said they were coming up here and they emphasized "NOW." That's why I called you on your cell phone.

Just then, two elderly people, aged about eighty enter the station. They are DEAN AND GRACE LAWRENCE. Ray watches as they are greeted by Chief Barry Parker. Chief Parker motions toward Ray, but Dean Lawrence shakes his head no. As Ray approaches, he overhears Mr. Lawrence.

DEAN LAWRENCE

... As an ex-sheriff to another lawman, I'd rather not talk to anyone... of his color... not about my daughter.

This startled Chief Parker. He hasn't had to deal with this sort of blatant racism in a while.

CHIEF PARKER

(nervously)

Well, uh... then... let me get...

RAY OF SUNSHINE PRODUCTION SCRIPT 5

Just then Dean Lawrence notices Trevor.

DEAN LAWRENCE

I'd just rather talk to my nephew Trevor.

CHIEF PARKER

Trevor... Why don't you take Mr. And Mrs. Lawrence back and explain what we have... found.

TREVOR

Hi Uncle and Aunt Dean. Why don't you follow me?

Trevor leads Dean and Mrs. Lawrence away.

36

INT - INTERROGATION ROOM - DAY

Trevor is seated at the table, the missing report of Sherry Lawrence lying in front of him. Trevor looks at it only briefly and closes it when Grace begins.

GRACE LAWRENCE

It's been almost forty years since our daughter disappeared.

DEAN LAWRENCE

How do you know it's her?

TREVOR

We don't. What we need is a DNA sample from both of you so that the lab can compare both of your samples to our Jane Does' remains.

GRACE LAWRENCE

(hesitates)

What does that mean?

TREVOR

(sensing her hesitation)
Just a swab of a Q-tip in your mouth.

GRACE LAWRENCE

RAY OF SUNSHINE PRODUCTION SCRIPT 5

Trevor, can you tell me how she died?

TREVOR

We'd rather not release that right now, but it wasn't natural causes. I do need to ask the both of you a few questions?

Dean stays stoic and Grace shakes her head yes.

TREVOR

The report says your daughter was not living at home.

GRACE LAWRENCE

That's why we couldn't say definitely when she went missing. She had moved out about a year before. We lost complete contact with her.

TREVOR

Where was she living?

GRACE LAWRENCE

Well, she had taken up living with...? I shouldn't say...

TREVOR

What?

Things in the room tense up. Grace ignores Trevor's question. Dean then talks to Trevor.

DEAN LAWRENCE

Detective, can I talk to you privately?

TREVOR

Sure!

37

INT - HALLWAY - DAY

Dean Lawrence and Trevor Billingsley are in the hallway. Trevor closes the door to the interrogation room.

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TREVOR

Yes Sir?

DEAN LAWRENCE

Our daughter moved out about a year before she disappeared. We understand... What I'm trying to say is that we heard she was living with a man. My wife saw her in a store and she was with a, a, black man. Back in those days that just wasn't allowed.

Grace Lawrence comes out of the interrogation room, into the hallway.

GRACE LAWRENCE

(to her husband)

Dean, We're going to have to leave. I have my doctor's appointment.

(to Ray Evans)

Mr. Evans, I'm sorry but it just seems that all we ever do is go back and forth to doctors.

TREVOR

That's perfectly alright. Mr. Lawrence, give me a call if there's anything else you think I need to know.

DEAN LAWRENCE

Okay.

As the Lawrence's walk down the hall away from Trevor, Ray appears and remarks.

RAY

Ms. Lawrence, Did Trevor mention that the lady we found had given birth to a baby child?

GRACE LAWRENCE

RAY OF SUNSHINE PRODUCTION SCRIPT 5

Well then she couldn't have been our daughter. She never had a baby.

38 INT - CORONER'S OFFICE - DAY

Ray and Trevor walk into the coroner's office. The coroner is waiting for them.

RAY
What you got for us?

CORONER
Just thought you would want a final copy of my report.

The coroner hands over a copy. Trevor grabs it and begins to read.

TREVOR
Let me guess, you ruled it a murder?

CORONER
Well it wasn't a suicide. Kinda hard to cut your own head off after you've been shot two times.

RAY
You're sure the bullets you found were related to the case?

CORONER
It wasn't hard to connect them to the crime. Both bullets broke ribs when they entered.

RAY
What'd the DNA test tell us?

CORONER
A perfect match. The Lawrence's are definitely the parents of your victim.

RAY
Have you notified them?

RAY OF SUNSHINE PRODUCTION SCRIPT 5

The coroner hands the report to Ray.

CORONER
No, that's your job.

RAY
Then I'll go do my job.

Ray and Trevor begin to leave.

CORONER
You didn't ask about the bullets!

Ray and Trevor turn back to the coroner.

39 INT - LAB - DAY

LAB TECHNICIAN is looking through a microscope when Ray and Trevor enter. The lab tech talks without looking up from his microscope.

LAB TECHNICIAN
Just leave your evidence on the counter and sign the form.

RAY
The coroner said you've made an identification on the bullets from the skeleton found at the site.

The lab technician gets up from the microscope and grabs a file off a counter. He opens the file.

LAB TECHNICIAN
I took the bullets from your murder victim and compared them to the bullets from all our past murder cases. Well I put them in a bullet comparison macroscope, not a microscope mind ya, and compared the rifling impression or barrel striations from other cases and found something very interesting.

RAY

RAY OF SUNSHINE PRODUCTION SCRIPT 5

And what did you find?

LAB TECHNICIAN

Well your murderer hasn't been active for a long time.

TREVOR

What do you mean?

LAB TECHNICIAN

The last murder committed with this gun was in 1965.

RAY

Which murder was that?

The lab tech geekily points to the report in the file.

LAB TECHNICIAN

It names him right here in the report. It was Isaac Freeman, the policeman killed in 1965.

TREVOR

You mean the gun used to kill this white girl in 1965 was the same gun used to kill the black police officer?

LAB TECHNICIAN

Yep!

RAY

How can you be sure?

LAB TECHNICIAN

When bullets are made at the manufacturer, there is always a slight variation of the metal content between different batches of bullets.

We did a metal comparison of the two sets of bullets. Not only did they come from the same gun, but they were from the same batch of bullets.

RAY OF SUNSHINE PRODUCTION SCRIPT 5

40

INT - CHIEF'S OFFICE - DAY

Chief Parker welcomes Ray and Trevor into the office.

CHIEF PARKER

You want to bring me up to speed
on this case?

TREVOR

Two murders, same gun. I think
that Walter Jacobs committed them
both.

RAY

I don't.

CHIEF PARKER

Why not?

RAY

We have two people shot with the
same gun, same manner of cutting
their heads off, and then our
killer takes their bodies to two
different sites. One is left
exposed, and the other is hidden
carefully.

The multiple sites make me think
we are dealing with more than one
killer. The similar methods of
murder indicate a group action.

TREVOR

Well I think that Walter Jacobs
did 'em both. Ray, which group do
you suspect?

RAY

I interviewed Walter Jacobs. What
bothers me the most is that there
was a cross burned in his yard and
a message left saying either he
plead guilty or his family would
be burned next.

RAY OF SUNSHINE PRODUCTION SCRIPT 5

CHIEF PARKER

What does your FBI training suggest?

RAY

It just raises the question is, "Why did the KKK care so much about the killing of a black police officer?"

TREVOR

What makes you think it's the KKK?

RAY

What other group burns crosses in people's yards?

TREVOR

So, now we blame the white guys?

CHIEF PARKER

Ray I think you may have something. Let's see what we can find out about the group.

TREVOR

It disbanded years ago.

Ray and Chief Parker are amazed at Trevor's instant knowledge.

CHIEF PARKER

Trevor is there something you know that we need to know?

Trevor realizes his mistake and shifts uncomfortably in his chair.

TREVOR

Well, that's something I heard. I don't remember where.

CHIEF PARKER

(to Ray)

Ray, will you excuse Trevor and me and let us talk privately?

RAY OF SUNSHINE PRODUCTION SCRIPT 5

RAY

Sure?

Ray Evans gets up and leaves the room.

41 INT - POLICE STATION - DAY

Ray Evans walks out of the Chief's office and over to John Ferrous.

RAY

John, what information do we have on the KKK from the 1960s?

JOHN FERROUS

I don't know, but I'll look and see. I'll be right back.

John leaves the room, and leaves Ray watching toward Chief Parker's office, wondering what is going on behind closed doors. The door to Chief's office finally opens and Trevor comes out. He avoids Ray, mumbling as he goes by.

TREVOR

I've got to go take care of something.

Trevor leaves the room. John Ferrous comes back empty handed.

JOHN FERROUS

Found the file, but there wasn't anything in it. Someone has cleaned it out. Sorry. Didn't the FBI keep files on racist back in the 60s?

42 INT - POLICE STATION - DAY

Ray sits at his desk, looks around making sure he isn't being watched. He reaches for and dials the phone. He waits for someone on the other end to pick up.

RAY

RAY OF SUNSHINE PRODUCTION SCRIPT 5

Hello, Marty?

Ray scans the room and makes sure he's not being listened to.

RAY

Listen, I need some information. Back in the mid 60s the Bureau used to keep files on the KKK guys in the south. Okay? That's exactly what I need. I'm trying to find out who the leader of the local KKK was back in those days.

Ray reaches over and jots a name on a pad.

RAY EVANS

His name was Dean Lawrence? You have what? ... Yeah, send it to me.

43 EXT - PARKING LOT - DAY

Ray Evans is going across the parking lot when his cell phone rings.

RAY

Hello? ... Oh, hi babe... You sold the house... great! When ya getting here? Good. I can't wait.

44 EXT - POLICE STATION - DAY - ESTABLISHING SHOT

45 INT - CHIEF'S OFFICE - DAY

Chief Parker and Ray Evans are in the room. Ray inserts a video tape into a VCR and pushes play. The tape starts playing.

RAY

Chief, sorry but I can't tell you where I got this tape, but it's old super 8 film converted to video. Bad news is, it doesn't

RAY OF SUNSHINE PRODUCTION SCRIPT 5

have sound. I just wish I knew
what they were saying.

While Ray talks the video begins playing. It shows the following.

46 EXT - KKK RANCH - DAY

DEAN LAWRENCE, about 60 years old. He was leader of the local KKK back in the 1960s. He is shooting a rifle at a tree, then he waves a civil war sword over his head. Unbeknownst to Ray, Chief Parker knows how to lip read so as the video plays, Chief Parker talks.

47 INT - CHIEF'S OFFICE - DAY

Chief Parker and Ray Evans are watching the FBI videotape. As Dean Lawrence waves his civil war sword, Chief Parker reads his lips.

CHIEF PARKER

Death to all who would deny white
purebred Americans of their right
to live. Death to all Jews and...

(hesitates)

Here he uses the "n" word. This
sword, which is stained with the
blood of Yankees and blacks has
taken part in the very death of
those who would impure the blood
of generations to come. I don't
think you want me to lip read the
rest of what he says.

RAY

You know how to lip read?

CHIEF PARKER

Yep. My father lost his hearing in
World War II.

RAY

You noticed the gun he was firing
is the same model as the one used
in both murders.

RAY OF SUNSHINE PRODUCTION SCRIPT 5

Chief Parker picks up his phone and starts to dial.

CHIEF PARKER

I noticed. That's why I'm calling Trevor.

RAY

What's he going to know?

CHIEF PARKER

I have a feeling he will know something.

48

INT - CHIEF'S OFFICE - DAY

Trevor watches the television as the video plays. The Chief and Ray watch Trevor's reaction.

CHIEF PARKER

Let me pause it on this spot.

Chief reaches over and pushes pause on the VCR.

(continued)

Trevor, do you recognize that tree?

TREVOR

(hesitates)

Yeah. It kinda looks familiar.

CHIEF PARKER

Isn't it the old public shooting range out on the river? Hell, I've fired a few bullets into that tree myself.

TREVOR

Yeah.

CHIEF PARKER

Ray and Trevor, get out there and get some of those bullets out of that tree.

RAY OF SUNSHINE PRODUCTION SCRIPT 5

TREVOR

How we supposed to do that, Chief?
That's a big tree.

CHIEF PARKER

Cut down the whole tree if you
have to. I just want the part with
the bullets in it. If those
bullets match the ones out of the
girl's body and those out of Isaac
Freeman's body, then we have
probable cause for a search
warrant of Dean Lawrence's place.

TREVOR

But Walter Jacobs has already been
convicted for the murder of Isaac
Freeman.

CHIEF PARKER

Get me those bullets!

49

INT - LAB - DAY

The Chief, Ray, and Trevor enter the Lab. The Lab Tech is
once again looking through his microscope.

LAB TECHNICIAN

Just leave your evidence on the
counter and sign the form.

RAY

Wake up over there!

The lab technician gets up from his microscope and walks
over to the trio.

LAB TECHNICIAN

What ya got for me today?

Chief Parker hands the Lab Technician a small zip lock bag
with bullets in it.

CHIEF PARKER

Compare these bullets to those
taken out of the Lawrence skeleton

RAY OF SUNSHINE PRODUCTION SCRIPT 5

and from Isaac Freeman and tell us
if we have a match.

The lab technician takes the bullets.

LAB TECHNICIAN
Ya want to wait.

CHIEF PARKER
Just call me with a yes or no.

Chief looks at the watch on his arm.

LAB TECHNICIAN
I'll let you know within the hour,
Chief.

50 INT - CHIEF'S OFFICE - DAY

Ray, Trevor, Chief are discussing the case.

CHIEF PARKER
I've asked the DA to come over and
discuss the case with us.

Just then a light knock on the door.

INSERT SOUND EFFECT, KNOCK ON DOOR;

CHIEF PARKER
Trevor, get that door for me
please.

Trevor gets up and opens the door. The DISTRICT ATTORNEY
walks in.

CHIEF PARKER
DA, I think you know everyone
except my new detective, Ray
Evans.

DISTRICT ATTORNEY
(shakes hands with Ray)
Good to meet you. I've heard
things about you.

RAY OF SUNSHINE PRODUCTION SCRIPT 5

RAY

I can only imagine.

DISTRICT ATTORNEY

Personally I thought someone with your experience would be good for this department. I'm glad Chief Parker hired you.

RAY

Thanks.

CHIEF PARKER

I thought it was time we included you in our investigation of the Lawrence skeleton murder.

DISTRICT ATTORNEY

Lay it out for me. Let's see if we have a case.

CHIEF PARKER

You know we found a skeleton that the coroner is willing to testify was murdered about 1965. The MO and the bullets used in the killing were the same as those that killed Isaac Freeman in 1965. Ms. Lawrence was holding the badge of Isaac Freeman, so connecting the murder forensically is a given. Ray was able to obtain a video showing Dean Lawrence shooting the very gun used to kill both the victims. Have you had a chance to view the video?

DISTRICT ATTORNEY

Yep. But you know that Dean Lawrence is simply going to claim the gun was stolen from him.

RAY

Are you protecting Dean Lawrence?

CHIEF PARKER

Ray, that's a strong accusation.

RAY OF SUNSHINE PRODUCTION SCRIPT 5

DISTRICT ATTORNEY

Ray, if what you have discovered is true, then I'm the one who's going to have to go before the public and explain how and why we wrongly prosecuted a man -- a black man -- forty years ago.

TREVOR

Everyone is forgetting that Walter Jacobs confessed.

DISTRICT ATTORNEY

That's what makes it bad. I have to explain how an innocent man was coerced into confessing. I have to explain how the KKK duped the DA's office, the Sunshine Police Department, twelve jurors and a judge. It's gonna look bad for all of us. The NAACP is going to have a field day. It's also going to make prosecuting the right people very hard to do. We will have made their defense. All they have to do is keep reminding a jury that someone else has already been prosecuted for this crime.

RAY

Are you saying we won't be able to convict the right people?

DISTRICT ATTORNEY

Ray, all I'm saying is we are going to have to prove and double prove this conviction. I need something new to connect the real perpetrator to the crime.

CHIEF PARKER

Did you notice the sword?

DISTRICT ATTORNEY

What...

RAY OF SUNSHINE PRODUCTION SCRIPT 5

CHIEF PARKER

We're thinking that's the second murder weapon, the one that cut their heads off.

DISTRICT ATTORNEY

That would be great, if we could get our hands on the murder weapon.

CHIEF PARKER

That's why we need a search warrant.

DISTRICT ATTORNEY

You don't think he'd be dumb enough to still have the sword do ya?

RAY

I'm willing to bet he does. He's proud of the fact that it has, quote "black blood" on it. I'd bet my badge that sword still has Freeman's blood on it.

DISTRICT ATTORNEY

I can get you the warrant. But I've had run-ins with Dean Lawrence before. If he finds out you're coming to search his place, he'll find more places to hide things...

RAY

Just get me that warrant. I'll find that sword.

DISTRICT ATTORNEY

I think you will, but we have another problem.

RAY

What's that?

DISTRICT ATTORNEY

RAY OF SUNSHINE PRODUCTION SCRIPT 5

Trevor, will you excuse the Chief and me while we talk to Ray.

TREVOR

Yeah, what's it about?

DISTRICT ATTORNEY

If we wanted you to know we wouldn't ask you to leave. Now get.

TREVOR

Okay!

Trevor gets up and leaves. When the door closes, the District Attorney begins.

DISTRICT ATTORNEY

Ray, I got a call from the FBI today.

Ray looks at the DA.

DISTRICT ATTORNEY

You're not the only one with connections at the Federal level... It seems when you called the FBI and asked for their assistance, you started a whirlwind. The FBI takes race related crimes very seriously. Anyway, they asked for and we sent them samples of the DNA of Sherry Lawrence and Isaac Freeman. They ran their own DNA tests.

RAY

Great, what did they find out?

DISTRICT ATTORNEY

When they cross compared the two DNAs they got a very big surprise.

RAY

And what was that?

DISTRICT ATTORNEY

RAY OF SUNSHINE PRODUCTION SCRIPT 5

They got a match on the
mitochondrial DNA from Sherry
Lawrence and the Paternal DNA from
Isaac Freeman. Do you know what
that means?

RAY

(shaking his head no)

I know enough to realize you mean
you found someone kin to them.

CHIEF PARKER

Ray, they got a match -- from both
parents. Sherry Lawrence was your
mother. Isaac Freeman was your
father.

50 B INT - POLICE STATION - NIGHT

Ray sits at his desk in strong concentration over
the file of the slain officer that he is flipping
through, in the empty police station. Trevor
approaches somewhat tipsy.

Trevor

Evans, Chief called me in to
finish my report, so I'm going to
need the file on that Jane Doe.

Ray carelessly hands the file to Trevor.

Trevor

What's the matter? You lost your
NAACP card?

(laughs to himself)

Ray

What?!

Trevor

Nothing.

(to himself)

He knows this is my bar time.
I don't interrupt him when he's
playing in his garden.

RAY OF SUNSHINE PRODUCTION SCRIPT 5

I can't believe he called me in for this crap.

Ray

Do you mind?

Trevor

As a matter of fact, I don't.

Trevor sits at a nearby desk making as much noise as he possibly can. He searches in the drawer and pulls out a bottle of bourbon and a plastic cup.

Trevor

(to himself)

He wants me here. I want to be at the bar. I might as well compromise. Do the report and drink at the same time.

(laughs)

Ray

So you do your best police work at the bottom of a bottle, huh?

Trevor

Yep.

Trevor pours himself a cup and starts drinking.

Ray

Whatever.

Trevor takes a few more gulps of his bourbon.

Trevor

You're really proud of yourself aren't you?

Trevor has Ray's attention.

Trevor

I mean, you're just one up-petty somebody. You walk in here with your suits and ties. You stick your nose up at folks. I mean who the hell do you think you are?

RAY OF SUNSHINE PRODUCTION SCRIPT 5

Ray

You're joking right?

Trevor

Okay granted, I might have pissed on your water hydrant when we first met, but hell boy, your nose was in the clouds way before you hit Sunshine's county line.

Ray

Look, Billingsley, don't come around me rattling off some back wood hick phrases with a bottle in your hand, thinking that you can say what you want now and blame it on the booze later.

Trevor stands to his feet.

Trevor

What?!

Ray stands to his feet meeting Trevor eye to eye.

Ray

You heard me. Don't hide behind that liquor. If you have something to say, be the red neck that you are and say it!

Trevor

You think you're slick don't you, Boy? You're trying to bait me so you can have something else to put on that complaint sheet. Well ol' Trev here ain't going...

(he's interrupted)

Ray

Billingsley, that report is already long enough. I don't have to add anything else to it. And besides, if you call me "Boy" one more time, you'll be the one

RAY OF SUNSHINE PRODUCTION SCRIPT 5

filing the report, on how I put my foot up your in-bred ass.

Trevor

Fine, Evans. Let's settle this like men.

Trevor has a seat, reaches into the drawer and pulls out another plastic cup. He slams it on Ray's desk and fills it with bourbon. Ray sits.

Trevor

Thanks to ol' Martin Luther, you're allowed to drink with me, now. So let's see if you're up-petty ass can handle a good ol' boy like me. Or has your nuts not dropped yet.

Ray looks at Trevor, unimpressed.

Ray

And then what, go outside and have a pissing contest followed by an arm wresting match?

Trevor

What, you too good for drinking, too? I'm calling you out! You got something better?!

Ray reaches into his bag and pulls out a travel size chess board and pieces.

Trevor

What the hell?! I knew I shouldn't have let your up-petty ass pick.

Ray

What, you don't know how to play?

Trevor

Oh, I can play. It's one of the first games my uncle taught me. Set it up.

Ray sets up the board and the pieces.

RAY OF SUNSHINE PRODUCTION SCRIPT 5

Trevor

He used to say, "Trevor you have to learn this game, because it's a true white man's game."

Ray

So, I see your uncle was just as ignorant as you. How is this a "true white man's game?"

Ray finishes setting up the pieces and Trevor makes his first move.

Trevor

Not so smart after all are you? Can't you see? This was created for us by us. No matter who plays, it's always the white pieces that move first, and have first dibs on controlling the board.

Ray moves.

Ray

Your uncle only saw a partial truth. This isn't a "white man's" game. It's a worldly game. The white piece may have the first move, but with enough patience, strategy, and perseverance, the color lines are erased, and it no longer matters who made the first move.

Trevor moves. Ray moves. Trevor pauses, then moves and takes one of Ray's pieces. Ray moves. Trevor moves, and takes one of Ray's pieces. Ray sips his bourbon and moves. Trevor moves.

Ray

You're better at this than I thought.

Trevor

So are you. But like I said, this is a "white man's game."

RAY OF SUNSHINE PRODUCTION SCRIPT 5

Ray

Check mate.

Trevor

What?!

Ray laughs. Trevor gulps down the rest of his cup. He studies the board.

Trevor

That's bull...

Trevor studies the board again.

Ray

Take your time.

Trevor

Let's play again, best two out of three. But this time every time one of us takes the other person's piece that person has to take a drink.

Trevor pulls another bottle out of the drawer and slams it on the desk.

Ray

What do you have liquor store in there?

Trevor

Yep.

Trevor smiles.

Ray

Fine, but one stipulation. We do this.

Ray puts his hand in the middle of the board and rotates it until the white pieces are on his side and Trevor has to play with the black pieces.

Trevor

RAY OF SUNSHINE PRODUCTION SCRIPT 5

Okay, okay. I get it. Give a little, take a little right?

Ray

You got it.

Ray moves. Trevor moves. Ray takes one of Trevor's pieces. Trevor gulps down his drink and pours another. Trevor moves. Ray moves and, Trevor moves taking one of Ray's pieces. Ray sips his drink.

Trevor

No. Gulp it, dammit.

Ray gulps his drink and Trevor refills his cup.

51 INT - EVANS' HOME - NIGHT

Ray Evans is watching Television when the door opens. It is BRANDY EVANS, his white wife, and Brandy is carrying MISTY EVANS their mixed race daughter. Ray grabs up his daughter from Brandy. He also kisses his wife, anxious to see them.

RAY

(quietly not to wake the child)
Hey baby!

(kisses his wife)

... and you too. How was your trip?

BRANDY EVANS

(also quiet)

It was great. Did the furniture get here?

RAY

Yeah, believe it or not, it beat you by two days.

BRANDY EVANS

Well, I spent a couple of days at my mother's.

RAY

RAY OF SUNSHINE PRODUCTION SCRIPT 5

That's okay. They put all the furniture where I think you wanted it. They unpacked the boxes, and I was able to get most of the clothes put away.

BRANDY EVANS

Let's put her to bed, so we can talk.

52 INT - CHILD'S BEDROOM - NIGHT

Ray Evans lays his child into her bed as Brandy Evans watches.

53 INT - EVANS' HOME - NIGHT

Ray and Brandy Evans cuddle on the couch.

BRANDY

Why didn't you tell me all about this before?

RAY

I didn't want to scare you. And it all worked out.

BRANDY

Well Trevor sounds like a racist bigot.

RAY

He's actually okay, once you get past that exterior.

BRANDY

So now you know who your parents were. What are you going to do?

RAY

I have to go back over there! I have to tell them I am their grandson. We'll just see where the chips fall. Everyone I have ever talked to has warned me that

RAY OF SUNSHINE PRODUCTION SCRIPT 5

finding your birth parents isn't always a picnic. Sometimes there is rejection.

BRANDY

Well, if you go, your daughter and I are going with you.

RAY

I can't let you do that. I won't put our daughter through the rejection I had to grow up with.

BRANDY

Say what you want to, Mr. Ray Evans, but this is one time you will have the support of your whole family.

54 EXT - LAWRENCE HOME - DAY

Ray, Brandy, and Misty arrive in Ray's car. They park and get out. They walk up the front door and ring the doorbell.

55 INT - LAWRENCE HOME - DAY

Grace Lawrence is playing with her pet cat when the doorbell rings.

INSERT SOUND EFFECT, FRONT DOORBELL;

Grace Lawrence answers the front door. Outside are Ray, Brandy, and Misty Evans.

GRACE LAWRENCE

May I help you?

RAY

Hello, Mrs. Lawrence. This is my wife Brandy.

Grace looks at Misty.

GRACE LAWRENCE

And who is this little honey?

RAY OF SUNSHINE PRODUCTION SCRIPT 5

BRANDY

(sensing the honey remark)
This is our daughter Misty.

Grace Lawrence doesn't look Brandy in the eyes, nor does she respond.

RAY

Mrs. Lawrence, may we talk to you
and your husband?

Grace Lawrence isn't very good at hiding her distaste for a biracial couple.

GRACE LAWRENCE

My husband isn't home right now.
You may as well come on in.

Grace leads them into the living room, where there are paper and children's drawings lying on the coffee table.

(continued)

Are you here about that skeleton
that you think is my daughter?

RAY

Yes... Yes... I... We are.

GRACE LAWRENCE

I assume since you are here, you
have made a positive
identification?

RAY

We have... and the FBI also tested
your DNA and your husband's DNA
against... uhhh... It was a positive
match. The remains we found are
your daughter.

While Ray, Grace, and Brandy are talking, Misty unwittingly picks up the crayons and starts drawing on the paper.

GRACE LAWRENCE

RAY OF SUNSHINE PRODUCTION SCRIPT 5

And I hope that the FBI proved you wrong when you said my daughter had had a child.

RAY

No, Mam'. They confirmed that your daughter did give birth to a child. They even proved it by DNA.

GRACE LAWRENCE

That's impossible!

RAY

Ms. Lawrence, by your own admission, you hadn't seen your daughter in over a year. It only takes nine months...

GRACE LAWRENCE

I know how long it takes to have a baby, Mr. Evans... I gave birth to Sherry.

Grace Lawrence notices Misty Evans drawing on the paper. Grace very rudely grabs the crayons from Misty.

GRACE LAWRENCE

Oh no, Child. I had that lying there... that was my daughter's. You can't... you shouldn't be playing with that.

(to Ray)

Mr. Evans, this is an outrage.

(in general)

That's all I have left of my baby... her drawings.

Brandy grabs up Misty, protecting her from Grace Lawrence.

BRANDY

Mrs. Lawrence, Ray is trying to tell you that he is your grandson! The FBI proved it.

GRACE LAWRENCE

(beginning to break down)

RAY OF SUNSHINE PRODUCTION SCRIPT 5

That's impossible. My baby didn't
have no

(begins to trail off)
baby by that man.

Grace Lawrence starts "pushing" Ray, Brandy, and Misty toward the front door. Misty has been unaffected by all this. She hands a piece of paper toward Grace Lawrence.

MISTY EVANS

Here, Mam', you can have this.

Grace takes the piece of paper and the impact of the drawing sits her back down on the sofa.

56

EXT - 1904 PEACH STREET - DAY

Ray approaches the porch. Once again Jessie Burton sits in her wheelchair on the porch.

RAY

Hello, Ms. Burton.

JESSIE BURTON

Hi, Sonny. It's good to see you again.

RAY

I just wanted to come by and thank you for talking to me the other day.

JESSIE BURTON

My niece didn't like it.

RAY

I now realize why.

JESSIE BURTON

She didn't mean no harm.

RAY

She was just protecting you. You couldn't tell me who left me at the orphanage because of the danger to yourself...

RAY OF SUNSHINE PRODUCTION SCRIPT 5

JESSIE BURTON

I'm not afraid of him anymore.
I've made my peace with God.

RAY

I just wanted to say Thanks.

JESSIE BURTON

Ya got all'n answers you need?

RAY

Yeah. But now I have to figure out
which black man is raping these
white women?

JESSIE BURTON

If'n I figure it right, you're
gonna have to stop being racist to
do that.

RAY

What'd you mean I'm being racist?

JESSIE BURTON

Must be the white haf of ya,
gettin the betta of the black haf.
Anyhows, I read that each one of
dem women said their attacker
looked dark skinned. One felt a
wide nose. One said he sounded
black.

RAY

That's right.

JESSIE BURTON

Start looking for someone other
than a black man, and you might
catch your rapist.

Ray Evans ponders her suggestion.

57

INT - RAY'S CAR - DAY

Ray is on the cell phone.

RAY OF SUNSHINE PRODUCTION SCRIPT 5

RAY

Hello, John, do we have a list of all the residents of Stonebridge subdivision? ... No, not the list of blacks, a list of all residents? ... Well, just get us a list, okay? Make sure it tells us their occupation.

58

INT - POLICE STATION - DAY

Ray rushes into the police station. Chief Parker, John Ferrous, and Paul Weber await. John is holding a paper list.

RAY

(to John)

Did you get the list?

JOHN FERROUS

Yeah, but I don't understand.

CHIEF PARKER

You want to bring me up to speed on this?

RAY

Our first victim said his skin looked dark. Second victim felt a wide nose and said he was tall. Third said he sounded black.

PAUL WEBER

That's why we're looking for a tall black guy.

RAY

Exactly my point.

CHIEF PARKER

What?

RAY

We are ONLY looking for a black man instead of looking for someone

RAY OF SUNSHINE PRODUCTION SCRIPT 5

who could look, feel and sound
black.

JOHN FERROUS
I still don't get it.

RAY
Let me see the list.

Ray scans the list, his eyes light up when he sees something. He points at it and shows it to the Chief.

RAY
See, it's been under our nose the
whole time. The psychic was right.

PAUL WEBER
So, now we solve crimes using
psychics.

CHIEF PARKER
Whatever works.

Ray grabs his cell phone and dials.

RAY
(into phone)
Ms. Davenport, when I asked you if
any black people had been in your
house I was wrong. Is there any
chance that any stranger had been
in your house before the rape?

Yes! You'd had a party for your
son and you had hired a clown.
That's what I suspected.

RAY
John, get a hold of the local
clown agency and see who they have
listed for doing birthdays in
Stonebridge lately.

RAY
Think it's enough to get a search
warrant?

RAY OF SUNSHINE PRODUCTION SCRIPT 5

CHIEF PARKER

What'cha gonna look for?

RAY

A serial rapist like this always keeps trophies from his assaults. There has to be something there to tie him to the crimes.

CHIEF PARKER

I'll see what I can do.

59

EXT - DON'S STONEBRIDGE HOUSE - NIGHT

Ray's, Paul's, Trevor and the Chief's vehicle arrive in rapid succession. Out jump Ray Evans, Paul Weber, Chief Parker, Trevor and John Ferrous. They are dressed in black, with bullet proof vests. Ray is carrying a battering ram. Ray and Chief head for the front door. Chief motions Paul to the rear of the house. Chief Parker knocks on the front door.

CHIEF PARKER

Open up, it's the police. We have a search warrant.

Nothing happens. Chief waits only seconds for a response before he tells Ray.

CHIEF PARKER

Knock it open!

Ray takes the battering ram and knocks the front door open. Chief and John rush into the house. Chief has his gun drawn. Ray drops the ram on the front porch, draws his gun and goes inside.

60

INT - DON JACKSON'S HOUSE - NIGHT

The front door slams open. Chief and John rush into the house. Chief has his gun drawn. Ray drops the ram on the front porch, draws his gun and comes inside.

CHIEF PARKER

Mr. Don...

RAY OF SUNSHINE PRODUCTION SCRIPT 5

Ray cautiously approaches each room. Chief makes his way through the house until he reaches the back door. It is wide open. Chief holsters his gun.

CHIEF PARKER
(shouting to Ray)
Back door's open.

PAUL WEBER
(voice over loud)
He's gone.

RAY EVANS
(voice over loud)
Found what we're looking for.

Chief and Paul make their way toward Ray's voice.

61 INT - DON'S BEDROOM - NIGHT

Chief and Paul find Ray is in the Don's bedroom. Ray points to a makeup tray and various theatrical pieces on the dresser. Among the items are a wide rubber nose, black makeup, a face mask, and a locksmith pick. Paul Weber touches the black makeup.

PAUL WEBER
Well, here's your dark skin.

Chief picks up the rubber nose.

CHIEF PARKER
And the wide nose.

JOHN FERROUS
And his acting career explains the
sounds black part.

PAUL WEBER
Too bad the tall part got away.

62 INT - LIBRARY - NIGHT

RAY OF SUNSHINE PRODUCTION SCRIPT 5

Belinda Joy is putting books on the shelf when Savannah Rose approaches her.

SAVANNAH ROSE

Belinda, it's just a few minutes before closing.

BELINDA

Oh, I forgot. I need to call Ray Evans and tell him I found another ledger for the Sunshine Orphanage.

Belinda makes her way to the phone and dials.

SAVANNAH ROSE

I'm gonna go check and see if all the patrons are gone.

Belinda Joy picks up the phone and dials. She waits for an answer. Unknown behind her, Don, the rapist, is approaching. He is a murky shadow.

BELINDA JOY

Ray, this is Belinda Joy at the Library...

Just then a murky shadow comes from behind the book shelves. Don, the rapist, grabs Belinda from behind. Belinda drops the phone and begins to fight. She ducks out of Don's grip and rushes away from him only to stumble into a cart full of books. Savannah Joy rushes into the scene only to stumble into Don. Don reaches around and pulls her pistol from the holster. He pulls Savannah close and puts the pistol into her mouth. He reaches to grab her handcuffs.

DON JACKSON

Now, who's the faster draw? What's the matter, did a man get the better of you? You think you're hot shit wearing that uniform. Stay right here and when I'm through with her, I'll come back and show you who's boss.

Don puts the handcuffs on Savannah, chaining her to a rack of books.

RAY OF SUNSHINE PRODUCTION SCRIPT 5

Don reaches down and begins to pull Belinda up from the floor by her hair. She struggles against his pull, punching him in the mouth and scratching across his face. Don removes his mask and rubs his "wide nose" now out of alignment. His mouth begins to bleed. Don slaps Belinda across the face, knocking her back to the floor. He then wipes the blood away from his mouth with his arm.

DON JACKSON

Dumb bitch!...

SAVANNAH ROSE

Belinda... I think he might be the spray can rapist... Tall, black skinned, wide nose...

DON JACKSON

Now, you're getting the idea.

SAVANNAH ROSE

And everyone thought you were black and attacked on Friday nights only?

DON JACKSON

Some times ya gotta change and go with the flow. Especially after that Ray Evans got in the picture.
(changes to African dialect)
Di' my askcent fool everone?

BELINDA JOY

For God's sake, what do you want... sex?

Belinda, still down, punches at Don's private parts, but he stops her hand. He then punches her brutally in the face. She reels.

DON JACKSON

This ain't about no puttang. And I will make you submit. They all have and both of you will.

INSERT SOUND OF BACK DOOR BURSTING OPEN;

RAY OF SUNSHINE PRODUCTION SCRIPT 5

RAY EVANS

(voice over)

Belinda? ...

TREVOR

(voice over)

Savannah? ...

Trevor rushes into the room, gun drawn. Don reaches out and grabs Trevor by the throat and puts Savannah's pistol to the side of Trevor's head. Trevor recognizes Don.

TREVOR

You're the witness.

DON

Dumb cop... Had you looking for a black guy, didn't I.

Ray enters the room with his gun drawn.

RAY

Don, drop it! You're not going to get out of here.

DON

I figure one in the hand is worth... whatever you got. You know the drill... get outta my way or your friend dies.

RAY

What the... what makes you think I give a shit about this racist cracker...

DON

I'm not kidding. I will drill a hole through his head.

RAY

Go ahead... One less white racist.

Trevor begins to wonder if he's going to come out of this alive. Chief Parker watches from the shadows.

RAY OF SUNSHINE PRODUCTION SCRIPT 5

TREVOR

Ray?

DON

(nervously)

Then I'll just kill me a...

CHIEF PARKER

Don, don't...

This diverts Don's attention toward Chief Parker. Ray takes advantage of the chance, pulls up his gun and shoots Don. Don falls to the ground. Trevor catches himself.

63 INT - CHIEF'S OFFICE - DAY

Chief Parker hands Ray a blue folded paper.

CHIEF PARKER

Here's your search warrant. It gives you the power to search for and seize any necessary guns or swords. I'll be surprised if you find either.

Ray turns to leave the office.

CHIEF PARKER

Ray, you better wear your vest.

Ray leaves the office with the blue paper.

64 INT - POLICE STATION - DAY

Ray walks out of the Chief's office holding his search warrant. He goes to his desk. He picks up his bulletproof vest and checks his gun in its holster. Trevor notices this and walks over.

TREVOR

What's up?

RAY

We got our search warrant.

RAY OF SUNSHINE PRODUCTION SCRIPT 5

TREVOR

What's the hurry?

RAY

We're going to move on it before he finds out we have one. I'm not going to give him enough time to hide the weapons.

Trevor stands up and grabs his bulletproof jacket, and starts putting it on.

RAY

Are you sure you want to be part of this?

TREVOR

Just doin' my job. I figure this is where I pay you back.

Just then Chief Parker comes out of his office wearing his vest. Paul Weber shows up wearing his.

RAY

What've I got now -- a crowd.

CHIEF PARKER

We tend to do these things together.

RAY

Well then let's go.

65

INT - LAWRENCE HOME - DAY

From inside the front door we hear loud knocks.

PAUL WEBER

(voice over)

Mr. Dean Lawrence, this is the Sunshine Police Department. We have a warrant to search the house.

RAY OF SUNSHINE PRODUCTION SCRIPT 5

Mrs. Grace Lawrence, an elderly white woman, walks to the front door, first looking out the peephole and then the front curtains. She tenderly opens the door. Ray, Trevor, Chief Parker, and Paul Weber stand outside. They enter quickly. Ray hands Mrs. Lawrence the search warrant.

RAY

Are you Mrs. Lawrence?

GRACE LAWRENCE

Yes.

Mrs. Lawrence recognizes Trevor. She ignores Ray Evans.

GRACE LAWRENCE

Trevor, what's going on?

TREVOR

We have a search warrant, Aunt Lawrence.

They are all shocked by this revelation.

PAUL WEBER

You could have told us they were your relatives.

TREVOR

Nobody asked.

CHIEF PARKER

That explains why you knew so much.

RAY

(to Trevor)

That just lowered your reliability by a couple of notches.

TREVOR

I'm here, ain't I?

(to Mrs. Lawrence)

We're here to look for Uncle Dean's guns and swords.

GRACE LAWRENCE

RAY OF SUNSHINE PRODUCTION SCRIPT 5

They're all legal. He's a gun dealer. He goes to those swap meets and stuff.

TREVOR

If you'll show us where they are at, we won't have to make a mess.

GRACE LAWRENCE

I don't think this is right. This is a violation of our civil rights.

CHIEF PARKER

Mrs. Lawrence, it's all legal, signed by a judge, and it is not a violation of any civil rights.

GRACE LAWRENCE

It's just not right. What are you looking for anyway?

CHIEF PARKER

Mrs. Lawrence, are you going to show us or not?

GRACE LAWRENCE

Well, he's got a whole room of them back here. If you told me which ones you wanted, I could point them out to you.

RAY

We're looking for the ones he owned in 1965.

GRACE LAWRENCE

Well he don't keep those here. They're out at the farm.

CHIEF PARKER

The farm? Where's that?

TREVOR

I know where that's at.

CHIEF PARKER

RAY OF SUNSHINE PRODUCTION SCRIPT 5

Then Trevor, you take Ray and search the farm.

GRACE LAWRENCE
(sarcastically)

Does your search warrant cover that?

CHIEF PARKER

The search warrant covers any and all property owned, managed or maintained by Mr. Dean Lawrence.

CHIEF PARKER

Ray, you and Trevor get gone. Dean's already got a head start on you.

66 EXT - DIRT ROAD - DAY

Ray's car approaches a dirt road with a gate on it. The gate is open.

67 INT - RAY'S CAR - DAY

Ray is driving and Trevor is in the passenger seat.

TREVOR

Here it is. Turn here.

Ray turns down the dirt road. He continues down the road until several armed men block the road. Ray has to slam the brakes to stop. The gunman hold rifles pointed at Ray's car.

RAY

Well, Trev, what'cha think?

TREVOR

I think it's check.

RAY

The number one rule in law enforcement is never surrender your weapon.

RAY OF SUNSHINE PRODUCTION SCRIPT 5

GUNMAN #1
Get out of the car.

TREVOR
Tell that to him, Mr. FBI man.

68 EXT - DIRT ROAD - DAY

Ray and Trevor open their car doors and begin to get out.

GUNMAN #2
Get their guns.

Gunman #1 gets to Ray and Trevor and takes their pistols out of their holsters.

Gunman #1 pushes Ray toward Gunman #2 who is still standing at the front of Ray's car.

GUNMAN #1
Get over there!

When Trevor and Ray are in front of the car, they are ordered to kneel. Gunman #1 stays close behind them.

GUNMAN #2
Down on your knees.

GUNMAN #1
(whispers to Ray)
Get down, ye of African descent.

This bristles Ray. He tenses up. Dean Lawrence steps out of the woods. He is holding the rifle and sword from the video. Unseen to Dean Lawrence, Mrs. Lawrence walks up on the scene. She watches this action.

DEAN LAWRENCE
Big Mr. Ray Evans, how you like
the receiving party we put
together for ya? Kinda reminds me
of 40 years ago.

Dean circles Ray and Trevor who are still kneeling in the dirt road.

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DEAN LAWRENCE

Oh! Are these the weapons you are looking for? The gun that killed Officer Freeman and that white bitch he was living with, the one he impregnated.

Ray looks toward his partner.

RAY

(under his breath to Trevor)
Couldn't wait to tell Uncle Lawrence?

Dean Lawrence hears it and turns sternly to Ray.

DEAN LAWRENCE

Don't blame my nephew. Being an ex-sheriff gives me sources you don't have.

Grace Lawrence walks into the action.

GRACE LAWRENCE

That's our daughter you're calling a white bitch!

Grace lunges toward Dean Lawrence. Gunman #1 blocks her.

DEAN LAWRENCE

She was living with a black man.

GRACE LAWRENCE

That's our daughter you're talking about!

DEAN LAWRENCE

Woman, this is none of your concern. Get out of here! Boys get her out of here.

Gunman #1 escorts her out of the action. As she is dragged away, she blurts out at Dean.

GRACE LAWRENCE

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That was our daughter. You will regret this.

Dean Lawrence stands in front of Ray Evans. Dean walks over to Trevor. He hands the rifle toward Trevor.

DEAN LAWRENCE

Here Trevor. You always wanted to be a member of this group. Now's your chance to be initiated. Two bullets and you're in.

Trevor lightly takes the rifle.

DEAN LAWRENCE

Go ahead, stand up, become a member.

Trevor stands up, holding the rifle limply.

TREVOR

I don't think it'll work this time, Uncle Dean. They know we're out here. If you kill Ray, they'll know who did it.

DEAN LAWRENCE

Yeah, but knowing it and proving it are two different things. Besides I got witnesses who will testify that I was miles away and with them when this went down. And I've learned a few things in the last 40 years.

Ray stands to his feet. He won't go quietly.

RAY

Did you kill my mother and father?

DEAN LAWRENCE

Ya damn right I did.

Dean punches Ray in the stomach. Ray doubles over, and falls back to his knees.

DEAN LAWRENCE

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I wasn't going to kill the bitch,
but she kept begging me not to
kill the daddy of her baby boy.
She even knelt down to protect him
when I was ready to whack his head
off. Whoever heard of a white
woman protecting a black buck?
That's just disgraceful.

RAY

Maybe she loved him.

DEAN LAWRENCE

That's against the laws of nature.
I'm tired of hearing this trash.
Trevor, shoot this son of a bitch.

Dean puts his hand under the rifle and points it toward Ray. Trevor seems to follow his lead, but only holds the gun.

Trevor looks down the gun toward Ray. He has him in his sights. He only has to pull the trigger. He hesitates, waits, and just can't pull the trigger.

DEAN LAWRENCE

Pull the trigger. Ya don't even
have to kill him. Hell, I'll do
that with the sword. One quick
swing and his head will roll like
a melon. Just like his daddy's.

Trevor keeps the gun pointed at Ray. He tries to squeeze the trigger, but his finger can't carry out the message his brain is sending. His finger shakes violently.

DEAN LAWRENCE

What's the matter? You a wigger?

Trevor holds the gun on Ray, but he can't pull the trigger.

DEAN LAWRENCE

Do it! Put an end to this racist
crap.

Trevor slowly lowers the gun and goes limp.

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TREVOR

I can't do it. I'm not going to kill a man because of the color of his skin.

Dean Lawrence grabs the gun out of Trevor's hands. He quickly points it at Trevor and pulls the trigger. Trevor drops to the ground.

DEAN LAWRENCE

(to the gunmen)

Never leave witnesses.

(to Ray)

Only mistake I made 40 years ago. Instead of taking you to the orphanage, I should've chopped your head off and throwed you in the creek. But this time, I'm gonna do it right.

Dean picks up the gun and points it at Ray.

DEAN LAWRENCE

Two bullets...

Ray tries stubbornly to rise to his feet. Dean kicks him back down.

DEAN LAWRENCE

Stay down!

Ray realizes this is one time he can't do what he is told. As Dean gets closer and closer with the gun, Ray prepares to fight for his life. Ray rises quickly to his feet and rushes Dean. Dean gets that deer in the headlight look as he realizes his mistake of getting too close.

DEAN LAWRENCE

Shoot him, quick. He's trying to kill me.

Ray grabs Dean's gun. Dean takes a swipe with the sword. Ray is able to dodge, but Dean nicks Ray. Ray gets the gun around and pulls off two quick shots. But the gun jams. Ray struggles with the bullets. Dean realizes his opportunity and rushes him and shoves him backwards to the ground. Ray struggles to get up. Dean gets into position to

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deliver the coup de grais and cut Ray's neck. Ray grabs the gun and quickly jabs Dean in the groin with the butt of the rifle. Dean goes to the ground, dropping the sword. Ray picks up the sword. He holds the sword briefly, pondering whether to end Dean's existence. He decides not to, and walks over toward the car, throwing the sword onto the hood. Ray looks around and every one of the gunman are gone. He hears a truck coming down the road. The two gunmen are in it, speeding past Ray billowing a dust cloud. As the dust clears, Ray turns toward Dean, expecting him to be down. Instead Dean is holding the rifle, and he is chambering a round. Ray looks toward the sword, and it is too far away. He watches helplessly as Dean chambers the round and raises the gun to shoot Ray. The gun fires. As the dust clears, Ray looks around. Ray checks himself and finds no bullet wounds. Ray looks toward Dean, and Dean looks back at him. Dean begins to go limp, and Ray notices blood frothing from Dean's mouth. Dean starts to slump to the ground. Ray looks around, and Trevor is holding a pistol, which is slowly sinking to the ground. Ray rushes to Trevor.

RAY

Trevor, hang in there, Boy.

Trevor looks up at Ray.

TREVOR

Isn't "boy" a racist remark?

RAY

Only when you white guys say it.

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EXT - RAY'S HOUSE - REAR - DAY

A bbq grill, picnic table covered with food indicate a party. Balloons state Happy 40th. Everyone is there to celebrate Ray's 40th birthday, including an elderly black couple, HERMAN and SYLVIA FREEMAN, Belinda Joy, Jessie and Sunshine Burton, Chief Parker, Paul Weber, John Ferrous, Ray, Brandy, and Misty Evans.

Ray walks past Belinda Joy.

RAY

Listen, thanks. This...

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BELINDA JOY

Once I found out who your parents were, it was easy to find your birth certificate. Your real name is Isaac Freeman, Jr., and you were born August 15th. I'm just glad I could help.

RAY

You answered more questions than I ever could... But you also found my dad's parents.

BELINDA JOY

That was easy. Now go have fun with your newfound family and friends. I'm just glad to be one.

Ray continues through the house until he joins Brandy and Misty who are talking to Herman and Sylvia Freeman.

RAY

Misty, who are these people???

MISTY EVANS

(points at Herman
then Sylvia Freeman)

This is grandpa Freeman, and this is grandma Freeman.

HERMAN FREEMAN

That is so right. It's good to finally meet you too, Misty.

SYLVIA FREEMAN

We never thought this day could happen.

MISTY EVANS

I want to go outside and play.

BRANDY

Ray, will you take Misty outside? I want to talk to the Freeman's.

RAY

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I'll be glad to.

Ray scoops up his daughter turning her into an airplane and flies her past the crowd and out the back door.

BRANDY

We're just glad you agreed to come. You don't know how much it means to Ray to finally have family he can call his own.

HERMAN FREEMAN

We never knew our son had gotten married and fathered a child, or we would have looked for Ray.

SYLVIA FREEMAN

Ray looks so much like his dad, but those green eyes...

BRANDY

They're definitely his mother's. I've seen a picture, and he has her green eyes.

SYLVIA FREEMAN

It's too bad his white grandparents did not come.

HERMAN FREEMAN

(breaking the sad mood)
They're the ones missing out. Hey, I smell some good food out there. Get up ya old bag of bones and let's find something that will stick to my ribs.

SYLVIA FREEMAN

Well old man, if you want something to eat, ya gonna have to beat me to it.

INSERT SOUND OF FRONT DOOR BELL;

BRANDY

I wonder who that is?

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Brandy runs to open the front door. There stands Grace Lawrence. Grace is holding two pieces of paper in her hand.

BRANDY

Ray! ...

Ray hears the tone of his wife's voice and quickly makes his way to the front door. Ray is still flying Misty. He stops cold in his tracks when he sees Grace Lawrence. This is something he did not expect. Ray puts Misty down, straightening her clothes.

Grace Lawrence turns her attention to Misty. Grace's gnarled hands slowly unfold both pieces of paper. One is the paper given to Grace by Misty in their first meeting. The second is old, darkened with age, drawn over 40 years ago.

GRACE LAWRENCE

(to Misty)

I wanted to show you something
your grandmother drew...

GRACE LAWRENCE

(to Ray)

I've missed your mama for a long
time now. I need what's left of
her to be a part of my life.

Grace slowly extends her arms. Ray first takes her hand, then slowly works his way into a full hug.

TREVOR

(voice over)

There ain't nothing wrong with Ray
that a little whitewash won't fix.

Trevor is given the evil eye by everyone around him.

TREVOR

Just kidding. Hey if I can accept
Ray the way he is, then hell, I
figure everybody else can.

Everyone laughs at this, a racist who admits color doesn't matter.

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FADE TO BLACK.