

T O O C H E E R F U L

a screenplay by Joseph Minion & Robert Jacobson

inspired by the memoir "Heaven's Harlots" by Miriam Williams

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WHITE SCREEN

TITLE CARD, FADE IN/OUT IN BLACK: INSPIRED BY REAL EVENTS...

Over a slowly dissolving white screen (dissolving to surface of a swimming pool) we hear snippets of overlapping conversations:

"Pass the Coppertone"; "Did you see Mantle's homer?" "A Caddy's really just a good Chevrolet"; "The Soviets would use the bomb, definitely"; "You didn't buy Westinghouse?"; "Is she dead?".

By now the screen has dissolved so we see the shimmering glare of the sun reflecting on a public swimming pool.

EXT. PUBLIC SWIMMING POOL - DAY

A crowded public pool. The hairstyles and bathing suits set the tone of the conservative late 1950's. At poolside a LITTLE GIRL is hula-hooping; in the pool some YOUNGSTERS are treading water.

Insert title card: Lancaster, Pennsylvania 1959.

CUT TO: Under the surface of the water: MIRIAM WILLIAMS, 8 years old, is submerged, her cheeks puffed out, her eyes shut tight. Sunlight breaks through the surface of the pool's water. Her hair floats angelically around her head in suspended animation.

She is wearing a small crucifix necklace, dislodged from her breastbone so that the cross is floating in front of her face, sunlight glinting off of it. Miriam opens her eyes, sees it.

Back above the water's surface all, including the many adults standing around, are staring towards an open space in the middle of the pool when, in SLOW MOTION up pops Miriam, who gasps for air. Everyone cheers and claps. Miriam smiles triumphantly, proudly throwing her arms up in the air.

JUMP CUT: Miriam climbs a ladder out of the pool. She scampers across the concrete making wet footprints, smiling and giggling, over to her PARENTS and BROTHER and SISTERS (ages 12, 10, 6), who hug and embrace her.

In the background a banner reads: JULY 4th SWIMMING RACES & MORE.

MRS. WILLIAMS

Miriam you scared me half to death.
I guess by now I should get used to
that but...Good Lord I was ready to
send Daddy in after you--

EXT. PEDESTRIAN WALKWAY OVER HIGHWAY - DAY

Miriam, still in her bathing suit, a gold medal dangling from her neck, stands alone in the middle of a pedestrian bridge that extends over a highway. Pretending to be a matador she uses her beach towel as her cape in order to challenge, taunt and dodge the cars (bulls) as they pass beneath her.

Her parents and siblings are waiting at the other side, urging her to stop fooling around and catch up. A church steeple with a big cross on top looms behind them.

VOICE-OVER (South African accent)

Miriam Williams loved to test the li-
mits. Whether real or imagined. It
was her nature which someday would lead
to great heartache.

NOTE: The VOICE-OVER is that of ELODIA FLORES, a character we'll come to know later on.

Distracted by her parents, Miriam realizes she's about to get "gorged" by a huge truck. She freezes, hugs herself, screams joyfully as she's about to "take the hit". She mimes getting impaled and trampled to the ground.

The BLARE of a truck horn segues to a tinny amplified guitar being played accompanied by a throaty male voice singing "Bridge Over Troubled Water". It CARRIES OVER to the next scene...

EXT. BOARDWALK, REHOBOTH BEACH - DAY

Insert title card: Rehoboth Beach, Delaware. Present Day.

Early spring. Jacket weather. Miriam, now an attractive woman about 60, is walking along the boardwalk in Rehoboth Beach, Delaware. She's smiling, looking down at the beautiful toddler, CHLOE, whose hand she's holding, helping her to walk.

Miriam is joined by a handsome man about 30, THOR, and a very pretty, swarthy woman in her late 20's, GENVIEVE. Both bear a resemblance to her. Some concession stands are open. There is a smattering of pedestrians.

Farther along the boardwalk a lone guitarist, the source of "A Bridge Over Troubled Water", can be seen. Someone passes by him, dropping some money in his open guitar case. As Miriam gets closer, she seems to recognize him.

Almost hoping he's not who she thinks, but unable to stop herself from finding out, she tentatively moves closer, unbeknownst to him. She realizes he is who she thinks.

MIRIAM (to Thor and Genvieve)
I know that man. Do you mind if I
go speak to him? Privately.

GENVIEVE
Don't tell me he was in that cult.

MIRIAM
Do you mind?

Miriam lovingly picks up Chloe and hands her to Genvieve.

MIRIAM (cont'd)
Chloe, Nana will be right back.
Okay love?

She kisses Chloe.

CUT TO a CABANA BOY from a nearby hotel snapping open a foldout recliner chair on the beach. Then he grabs another one and does the same thing, brushing sand off. Another CABANA BOY is walking over to assist; he calls out to the first cabana boy.

CABANA BOY #2

Yo!

CABANA BOY #1

Aaaaaaay, ya ya ya!

The 2nd cabana boy does a happy little dance. There are many chairs folded up, lined up in rows.

As Genvieve and Thor walk toward the beach, the cabana boys opening chairs in the background, Miriam moves closer to the guitarist, CAL (60), who is boyishly handsome. He feels her stare and looks at Miriam. He stops singing and playing.

MIRIAM

Cal?

CAL

Miriam? Or is it still Shashana.

MIRIAM

You know it's Miriam. How are you?

CAL

You tell me. What has thirty years done to my face?

MIRIAM

Well if that's any indication, I guess you're pretty fine. Your guitar, however, could sure use a makeover. Those decals for show or to cover holes?

The guitar is scratched and chipped all over. Decals abound. Cal smiles at Miriam.

CAL

Was that Thor?

Miriam is taken aback, realizing Cal noticed her while she handed Chloe over to Genvieve.

MIRIAM

Yes. He turned out to be quite terrific.

CAL

Is that his wife and kid?

MIRIAM

No, actually. That's my daughter Genvieve and my granddaughter Chloe. I was pregnant with Genvieve when things got crazy. Can you believe I survived to become a grandmother?

CAL

God. Lot of water under that bridge.

Miriam doesn't know what to say. Cal doesn't know what to say.

CAL (cont'd)

Remember this...

Cal strums his guitar and sings:

CAL (singing)

*Dad after all we've strayed and yes
We've been bad...*

Miriam joins in.

MIRIAM and CAL (singing)

We're thankful for your love...

MIRIAM

Some love. Some Dad.

Cal and Miriam share a sarcastic smile.

A series of JUMP-CUTS from varying angles of the two cabana boys snapping open wooden recliner after wooden recliner, *RAT-TAT-TAT-TAT-TAT-TAT-TAT---*

CUT BACK TO CAL - singing with somewhat more conviction now:

CAL (unaccompanied)
*And for having the courage
 To give us a chance
 We vow to do our best...*

Cal's singing fades low as SINGING by a group of people fades up.

CUT TO:

White screen, BLACK bold letters SCROLL UP - movie's title:

TOO CHEERFUL

After the sound cross-fade and over the title card we continue to hear the group of people SINGING which carries over to--

CUT TO:

EXT. THE "FAMILY" COMPOUND - DAY

INSERT TITLE CARD SCREEN BOTTOM: Ellenville, New York, 1973

Singing continues. In a glade are gathered about a dozen cute, fresh-faced YOUNG WOMEN in white dresses sitting on the grass.

A younger Miriam (22) is one of the girls singing.

Standing directly behind them are nine YOUNG MEN, clean-shaven and wearing slacks and flowered-print shirts. The only one playing guitar is Cal (23).

Near Cal is GERALD (26). He's scribbling something down quickly in a notepad as he sings, all the time glancing at Miriam.

They sing as a group; we are seeing them through the viewfinder of a video camera, with jerky PANS and ZOOMS (during the song we eventually see the entire group).

A microphone is being passed from girl to girl, all of whom look directly - even gamine - into the camera. This contrasts with the men who look stiff and childlike; their singing robotic.

YOUNG MEN & WOMAN (singing)

*Dad after all we've strayed and yes,
We've been bad.
We're thankful for your Love.
And for having the courage
To give us a chance
We vow to do our best.*

*Lucky am I, oh Dad, that you're
In my heart.
The Love you've shown to me.
After reading your letters
The first thought I had was
Dad you are the Ecs-ta-cee .*

There are, we notice, two big bunches of helium balloons tied to tent stakes so that the balloons flank the singers on either side.

YOUNG MEN & WOMAN (singing, cont'd)

*And yes we promise that we'll
Carry it on, in each and every one
Of our hearts.*

*We'll make you so proud
We'll shout it out loud,
Oh Dad we're gonna carry it on.*

Song ends, it's abruptly quiet; they're all sitting there just smiling. ANDREW, 27, who is manning the video camera, shouts:

ANDREW (O-S)

Really really good, thanks!

CUT TO: angle on the group not from the view of the camera, but farther away. HOLD on this angle as they disperse, big smiles on all the girls, it's too much.

The young men seem awkward, fumbling, unsure of themselves, but covering it up with a forced conviviality, a too-loud laughter.

EXT. DIRT PATH - DAY

Miriam, still in white dress, is walking as Gerald is trying to catch up to her. He walks with a slight limp, but with a sense of excitement. A few others are walking in the same direction.

GERALD

Shashana...

Miriam turns around, sees Gerald catching up to her, smiles.

MIRIAM

Hi! What fun! Don't you think Dad will love the song Gerald?

GERALD

On earth as it is in heaven.

MIRIAM

Praise the Lord.

GERALD

I was looking at you and--...oh--

INT. QUONSET HUT

Gerald follows Miriam in as she enters; other young women are entering as well. Miriam makes a beeline for a shelf where her clothes are folded. She grabs her clothes and sets the pile on a low table.

GERALD

(brimming with his discovery)
Shashana, during the *singing* I was looking over at you and... and at the exact same time I'm singing I was getting these, like, *hits*...all in my head...these *phrases* about you!

MIRIAM

Oh my, so let's hear 'em

He takes the notepad. Miriam unceremoniously starts taking off her dress in front of Gerald, who remains unfazed.

Around them other women who were singing are also taking off their white dresses. They can be seen in varying stages of nudity. Everyone is nonchalant about it. Gerald starts to read:

GERALD

"Weight pulling down on her with a girl on her shoulder."

MIRIAM

Like Jiminy Cricket?

GERALD

"Tornado. Twister. Coming out of her head. Confusion. Loss. Turbulent emotion coming to the surface."

MIRIAM

Wow! Serious!

Miriam is completely nude; starts to fold the white dress.

GERALD

"These things going on underneath. Pretending to be cheerful. Very. But isn't'."

MIRIAM

Gerald, that's not nice.

Miriam starts putting on a shabby peasant dress.

GERALD

"She's crying, melting. Dripping. Drooping downwards".

MIRIAM

I don't think I want to hear anymore.

GERALD

"Angel pulling on her. Lowness.
Sorrow. Depression."

MIRIAM

Gerald, that's enough.

Gerald rips the sheet of paper out and hands it to Miriam.

GERALD

Maybe Cal will put it in a song.
Anyway here... it's for you.

MIRIAM

Thanks. God's loving gifts.

Miriam stuffs it in her dress pocket. Another young woman,
BREEZE (18) walks by, also starting to remove her dress.

BREEZE

Hi Gerald. Hey Shashana.

MIRIAM

Hey Breeze.

Also passing them are YOUNG WOMEN holding folded dresses; they
are placing them neatly on a large table. Gerald leaves.
Miriam turns around, glances at the other girls.

EXT. OPEN FIELD - DAY

Gerald is walking alone in a large open field.

ELODIA (V-O)

Miriam figured Gerald was bewildered
by the way things had developed. But
he made sense of it when he learned
it was coming from Dad himself.

CUT TO other shots of fields, woods, with the occasional cabin or trailer, and then a more centralized area of outbuildings of varying sizes: we get the sense of a "compound" of sorts. Again a shot of Gerald, sitting alone by a pond, staring at the water.

A SHOT of two dreamy YOUNG WOMEN in white dresses circling each other, holding hands, their dresses flowing all around them.

ELODIA (V-O)

They all saw the sense of it, with
greatest cheer. It was God's love.

INT. MOTEL ROOM BATHROOM - DAY

A spider is in an empty bathtub. It tries to climb up the porcelain. It makes it up a few inches, then slips back down. Miriam is sitting over the toilet douching herself as she is looking at the spider. A voice calls out from the bedroom:

BOB (O-S)

Hey there's a Bible inside the night
table, should I take it out? I mean
is it part of--... do we use it?

MIRIAM

No that's ok B--... Bob right?

She tears off some toilet tissue. CUT TO Miriam's POV: light coming in the tiny shut window, chicken wire veining the glass.

BOB (O-S)

What? Is it part of the ceremony?
I can bring it out if you want...or...--

Bob continues talking from the other room as Miriam drops the tissue into the toilet, then stands and flushes the toilet. She looks into the bathroom mirror, speaks as if addressing herself:

MIRIAM

I am here to shine a light on your
paralyzed soul. To release you--...

BOB (O-S)

What?

MIRIAM

...from this hole of emptiness.

BOB (O-S)

I can't hear you in there...

BIGGER CLOSE-UP on Miriam gazing at her mirror image; the toilet tank finishes refilling so her voice becomes the only sound:

MIRIAM

Use me. I welcome it. I am your ticket to heaven. This is what I am here for. What we have been blessed with.

INT. MOTEL BEDROOM - DAY

Orange curtains drawn over the front window; a tacky motel-like print is screwed into the drywall. Bob is sitting on the bed, taking off his trousers; Miriam is also taking off her clothes; she appears mentally "pumped up", as if having worked herself, in the bathroom, into a determined and focused state.

MIRIAM

When is the last time you were close to God, Bob?

BOB

Oh...I guess when I was about seven.

MIRIAM

Be exact.

BOB

Seven.

MIRIAM

Ok let's think back on that time.

BOB

It's hard... It was a while ago—

JUMP CUT TO: Miriam is having sex with BOB (21); she's on top, rocking her hips.

MIRIAM

Use me to bring you back. God is here in me for you to embrace. God welcomes you in me.

BOB

Ohhh... God...

MIRIAM

He hasn't forsaken you. You have forsaken him. Let Him in. The Son, the Father and the Holy Ghost... I am their embrace.

BOB

Yes.

JUMP CUT: Bob and Miriam making love in the missionary position:

MIRIAM

Bob do you feel him?

BOB

I do.

MIRIAM

This isn't about carnal desires. This is about spiritual needs. Filling in that emptiness. That loss.

BOB

You're scaring me.

MIRIAM

No, you are scared of God. Don't be.

BOB

Ohhh...

MIRIAM

Feel Him in me... Accept Him in me. Reach out and you will enter Paradise.

BOB

Yes.

MIRIAM

This is the place, it always feels like this. Why, it feels *better* than this. This is a hint. A *taste* of it.

BOB

Oh... yeah...

MIRIAM

It's how He reveals Paradise, Bob.

BOB

Oh God... God...

The mattress creaks. Bob orgasms, then his body becomes limp right on top of Miriam as he begins crying tears of acceptance. Miriam cradles Bob's head, right next to hers.

MIRIAM

I am sensing the Lord's presence.

BOB

I am tasting paradise.

MIRIAM

Praise the Lord. Shine a light on your empty soul. Where are you?

BOB

In paradise!

MIRIAM

You like it in Paradise.

BOB

Yes. I like it.

A little BOY is peeking through the slit in the curtains.

MIRIAM

Of course. All light.

BOB

I like it...You're so good at showing me paradise. Thank you, Shashana... for showing me paradise.

EXT. MOTEL - DAY

The CHAMBERMAID yanks the boy away from the window to the room. She is pulling her cleaning supplies with the other arm.

CHAMBERMAID

Vaya! No se molestes tu es loco?

The boy pulls away from the chambermaid and runs off.

INT. MOTEL ROOM - DAY

Bob is sitting up against the headboard, still naked, his legs crossed. Miriam, also naked, has moved over to the edge of the bed, her hand on his leg. Bob is clearly in a state of ecstasy.

BOB

Ooh.

MIRIAM

Take it in.

BOB

The documentary didn't talk about this part.

MIRIAM

Close your eyes: what do you see?

BOB

The land of milk and honey... and
it's right here...it's here now!

MIRIAM

Calm down...let it in in tiny bits.

BOB

Can I walk around a little?

MIRIAM

Of course.

Bob opens his eyes, starts to get off the bed.

BOB

To walk around enshrouded in God's
love, an eternal paradise!

As soon as Bob plants his weight on the floor his leg buckles
and he collapses. Miriam rushes over to him.

MIRIAM

Oh Bob are you all right?

BOB

Shit my leg fell asleep--

EXT. MOTEL - DAY

They're dressed. Bob is opening the passenger side door of his
Camaro, parked in front of the room they just shared. As Miriam
is about to get in, the look on Bob's face reads "brainstorm".

BOB

Wait! Don't get in!

JUMP CUT: The two of them are standing by the motel entrance.

MIRIAM

Bob, this is so great! So terrific!
 (looks toward highway)
 Oh, here it comes...

A colorfully-painted bus, sort of like "The Partridge Family" bus, pulls up in front of them.

BOB

Who needs it! Who needs a hunk of metal, a thing... it's just a *thing*!

As Miriam and Bob get on the bus...

MIRIAM

You've found something better!

BOB

I have found something better!

JUMP CUT: As the bus pulls away from the motel, a YOUNG WOMAN is revealed standing by the Camaro. She's holding the car keys up by her smiling face, waving good-bye.

ELODIA (V-O)

There were success stories. Not to mention the motel manager's daughter who just got her drivers license.

SOUND of joyful singing begins, CARRIED-OVER TO:

INT. BUS (LATER) - DAY

The bus is tooling up the New York Thruway. Bob is now seated somewhere near the front of the bus. FAMILY MEMBERS are making introductions left and right, peppered with the phrase "Praise the Lord!", and the members' joyful singing is continued.

Also near the front of the bus is GUYMAN (25), the group leader, and nearby him a couple of sycophants, CARL and DENNIS, both in their late teens, and PATTY, about 20. LEM (40-ish) is driving.

Many (not Guyman nor Patty) are dressed in shabby hand-me-down type clothes. Everybody's smiling a lot. Miriam is seated by a window near the back, next to Cal, who strums a guitar.

MIRIAM

So he actually gave up his car, is that great or what? Cal it's days like this I am so filled with the light I can weep. It's like being--
Aaagh...! I--...How can the rest of the world not "feel" this feeling?

Cal stops strumming.

CAL

I know.

MIRIAM

How can they be so blind?

CAL

They won't always be. This is the beginning of a new age, a whole new day for humankind.

ELODIA (25) pops up from the seat in front of Cal and Miriam. She's seated next to FLOSSIE (18). [NOTE: This is the Elodia whose voice-over we've been hearing.]

ELODIA

"New Day"! Whoops, sorry. But... a title! "New Day". I like the ring of it. Two really upbeat words right next to each other - it can't miss. Or maybe "Brand New Day"? Is that too cheerful?

MIRIAM

You're writing a book?

CAL

Oh Elodia, this is my wife Miriam!

Elodia extends her hand, Miriam takes it, smiles.

MIRIAM

"*Shashana*"!

CAL

Right, *Shashana*.

MIRIAM

Hi Elodia, such a beautiful name!

CAL

Elodia *Flores*... her *real* name!

MIRIAM

Praise the Lord! With a name like that you were destined from birth to be part of the Family!

ELODIA

I guess so! *Shashana* was the name they gave you? Then I guess that's your "real" name too! Ha!

MIRIAM

Oh yes. It's a great name. So Elodia how can you write about the new day when...well...nothing's really *happened* yet?

FLOSSIE

The dandelions! Such beauty! Look Elodia! All that yellow!

Elodia turns her attention back to her seat-mate, looks outside.

ELODIA

Oh they are beautiful, Flossie!

CAL (to Miriam)

Elodia's an old friend of Guyman's.

MIRIAM

Oh wait...you're *the* Elodia? From
Johannesburg? The photo thing—

Elodia turns around again nods vigorously.

MIRIAM (cont'd)

I *knew* that name sounded familiar.
Well gosh so nice to meet you!

CAL

Gathering of swine? We have Elodia
to thank for that Guyman lecture!

ELODIA

And *you* made quite a catch Shashana!
Are you a cruel bee or a gentle one,
with a sweet and melodic buzz? Are
you a panda or a piggy? Oink-oink!

MIRIAM

Huh? Oh! Oh! A panda!!

CUT TO Bob; he is craning his neck to peer over at Miriam.

BOB

So...

TERRENCE

Welcome, Bob! Praise the Lord!

BOB

I'm just wondering... so... so
Shashana is married to that guy?

JULIE

Oh, that's Cal. He and Shashana,
they were married last year!

TERRENCE

One of our earliest weddings.

JULIE

It was Shashana who flirty-fished
you, Bob?

BOB

So I mean...I shouldn't...I wanted
to sit next to--... I should just,
like, leave them alone or am I--??
I mean should I--...

JULIE

What Bob?

BOB

I mean I don't want to be a third
wheel or anything--

TERRENCE

Probably cooler to give 'em space.

BOB

Oh yeah...I knew that, I just--
We had a nice time together that's
all. (pause, glances at Miriam)
I really want to get into the word
though. That's the next step right?
Getting into the word? I'm totally
gung-ho!

JULIE & TERRENCE (in unison)

Praise the Lord!

EXT. COUNTRY ROAD

Some KIDS are playing football as the bus can be spotted winding
along a country road. A couple of young GIRLS who are acting as
cheerleaders for the football teams see the bus coming.

CHEERLEADER #1

It's that bus with all the neat co-
lors again! With the happy-heads!

CHEERLEADER #2

Let's go say hi, hurry!

They start running as if to catch up to the speeding bus, but from far away, in the low cut grass flanking the highway. They are joined by a couple other CHEERLEADERS, running fast, and they all start waving at the bus as it passes.

INT. BUS

Guyman grabs a camera from his seat and snaps a photo of the waving cheerleaders at the closest point.

GUYMAN

You see? Another sign the world is cheering us on in our work! There are people rooting for us all over, we don't always see them. What town is this, Lem?

LEM

Cragsmoor. Close to it anyway.

GUYMAN

Write that down, Patty. *Cragsmoor*. We may have prospects in Cragsmoor.

PATTY

Excellent.

DENNIS

Guyman did you meet Bob? Came aboard with Shashana... Praise the Lord.

Bob squeezes through the bus aisle to get closer to Guyman. As Bob gets closer Dennis leans in and whispers:

DENNIS

Guyman is our team leader.

Bob comes over and enthusiastically shakes Guyman's hand.

BOB

Ohmygod, Guyman, yes! I...I saw you in the documentary about the Family, you were there at the beginning!...You helped Mo... or is it Dad?

GUYMAN

Both are correct. But we usually say Dad.

BOB

Anyway, didn't you help Dad establish the church in California in the 60's, right? Getting tax exemp--

GUYMAN

No that was a fella named Graydon. Graydon Phelps actually. He's like twenty years older than I am. How old do I look to you, man?

Back to Cal and Miriam.

CAL

It's totally fine, Naomi's looking after Thor.

MIRIAM

Ugh... Brenda wasn't around?

CAL

Naomi's all right...

MIRIAM

Okay, okay...

Miriam turns, looks out the window.

CUT BACK TO where Guyman and Bob are towards the front of the bus. By now the singing has petered out, or barely audible.

BOB

Ok it's like this: the moment I entered paradise I knew my days of not finishing things were over. Because man... this is the most real thing I have ever felt and--

CARL & DENNIS (in unison)

Praise the Lord, Bob!

BOB

--and I intend to stick with this Family until the work of it is completed. I pledge that!

GUYMAN

That's good, Bob. That's the kind of soldier we're looking for.

DENNIS

You mean until the transformation.

GUYMAN

That's when our work will end, Bob.

BOB

Ok...so...until *when*?

GUYMAN

Until the pageant of the universe is over.

BOB

I can do that.

DENNIS

Beautiful.

EXT. COUNTRY ROAD - DAY

Drive-by shot of the bus.

INT. BUS - DAY

Everyone is singing loudly again, though some know the lyrics better than others. Emphasis on Miriam, who is full of spirit, more out of rote than really being in the moment.

FAMILY MEMBERS

*Tender shepherd, tender shepherd,
Can you help me tend the sheep?*

*One in the stable,
One in the manger,
One in the nursery,
Fast asleep...
Fast asleep...*

INTERCUT shots of landscapes the bus is passing by: images of small back yards with inflatable pools, dogs chasing squirrels, a little girl jumping on a trampoline, a couple of LITTLE BOYS playing with toy rifles.

EXT. BUS - EARLY EVENING

The bus turns off onto an even smaller road; sun is setting.

EXT. ENTRANCE TO ELLENVILLE COMPOUND - EARLY EVENING

A SLOW PAN of the side of the bus - window level - as all the new members move to that side and peer out the window.

ELODIA (V-O)

As they approached the turnoff that marked the entrance to the upstate compound Guyman acted like a sight-seeing guide and enjoyed describing how the old sequoia tree that grew on the corner of the turn-off had once been hit by lightning, and now looked exactly like a giant hand, its middle finger extended.

A SHOT of Miriam looking out the window. Then a SHOT of their POV: a tree with branches broken off from lightning damage in a way that makes it look like a gigantic hand flipping the bird. [Elodia's voice-over melds into Guyman's speaking to everyone:]

GUYMAN

It's another sign that ours is the war worth fighting. It's a statement to the world, this time echoed by Nature herself, that the lawn people can take their values with them all the way to hell, *that's* how much God in Paradise cares about all their useless clamoring and acquiring.

EXT. ELLENVILLE COMPOUND - EVENING

ONE-SHOT of Gerald as he stands there watching the bus pull in. It stops and everyone starts piling out, laughing and jabbering, some of them doing happy cartwheels. After watching the group for a while Gerald walks off.

A few other FAMILY MEMBERS who hadn't made the trip shout out cries of welcome. LILA, 22, holding a cooler, is passing out sandwiches to new arrivals.

INT. NURSERY - EVENING

NAOMI (25) is hammering a picture on a wall over a crib (one of many), causing a baby to start crying. She steps back and takes a look: she's just put up a framed black and white photo of MO DAVID a/k/a "DAD", bearded, 60-ish, wearing a big smile - he's the church founder and head.

NAOMI (to crying baby)

Shhhhhh...

She hears the rumble of the newly arrived family members, goes to a window and looks out (the nursery is elevated, on the 2nd floor of an outbuilding). The baby keeps crying; she swings around and screams at it:

NAOMI (cont'd)

Shut up already!

EXT. COMPOUND - EVENING

Patty stands near the bus door, checking names off as people come out. One new member, ALVIN, gets on his knees and kisses the ground. Miriam dismounts the bus right after Cal. We see Bob sort of trying to get Miriam's attention but he hangs back.

CAL

Want me to come?

MIRIAM

That's all right I'll get him. Help these dear people with their bags.

He leans over and pecks Miriam on the cheek. Then Miriam heads for the stairs that lead to the nursery entrance as Cal starts pulling bags out of the luggage compartment. Some of the new MEMBERS are scarfing down their sandwiches. Bob nears Miriam.

BOB

Well, we're here! We made it!
Safe and sound! Both-- all here!

Miriam doesn't hear him; she's halfway up the wooden staircase.

INT. NURSERY - EVENING

Miriam enters; Naomi is sitting in a chair near the entrance, reading the New Testament. She looks up when Miriam comes in.

NAOMI

Why welcome back Shashana!

MIRIAM

Hi Naomi, how's--

She can hear Thor crying. She goes over to the crib, lifts and cradles him in her arms lovingly, whispering into his ear.

MIRIAM

My darling Thor, Mommy's here...

NAOMI

"And when Esau lifted up his eyes and saw the women and the children, he said 'Who are these with you?' Jacob said, 'The children whom God has graciously given your servant.'

MIRIAM (to Thor, whispering)

It's all right baby, it's all right.

NAOMI

Awww...Madonna and child!

MIRIAM

Why's he crying?

NAOMI

Breeze's little girl dropped a bottle of milk on the floor -- it went bam!

MIRIAM

That sounds strange...that he would even notice. A thing like that.

NAOMI

Oh not if he's a sensitive one, and I daresay I think it's good if he is! To be sensitive to even the *spilling of milk*? Milk is life. Isn't this the kind of bright baby we need in these dark times?

MIRIAM

(to herself)

He's only six months old...

As Naomi talks the VOLUME will get lower on her speechifying and we'll be CLOSE-UP on Miriam, comforting Thor...ignoring Naomi.

NAOMI

There are those who think "it's only spilled milk" and they go get a towel to soak it up... and therein lies the slippery slope I say! Because what that fails to take into account is the damage already done! Disposable world, core of the rot! What messages does a child - even an infant - pick up when they see adults take the spilling of milk in stride? Do the phrases "air pollution"; "water pollution" sound familiar? Because deep down whoever is mucking things up thinks Big Mama will come along and clean it all up with a towel? "You shall stand up before the gray head and honor the face of an old man, and you shall fear your God: I am the Lord."

EXT. COMPOUND - EARLY EVENING

Flossie and Elodia, each holding a strap of Elodia's bag, are walking towards some bungalows.

FLOSSIE

God it's so beautiful this time of day! I love love love it!

There's a tap on Elodia's shoulder. She turns to find Guyman, who snaps her photo.

GUYMAN

Show you some pictures?

ELODIA

You mean right now?

GUYMAN

Sure. Why not.

FLOSSIE

Go ahead, I've got your bag.

GUYMAN

Thanks Flossie.

INT. NURSERY - EARLY EVENING

Miriam starts to walk around the room and then at one point she turns, still holding Thor, and notices framed photo on the wall.

MIRIAM

Oh! It's Dad!

NAOMI

I felt it should be one of the first faces our babies see, don't you think?

MIRIAM

The picture Guyman took. Very nice.

CLOSE-UP of Thor looking towards the photo. Intercut with shot of photo, and a two shot of Miriam holding Thor. Miriam has a look of blind adulation as she gazes at the photo on the wall.

ELODIA (V-O)

Miriam gave Thor a great leader's name because she knew even if she died before she saw the New Day her first born would go on to honor the name of the great Viking -- who, like Mo David, their spiritual Father, would spread God's message in a blinkered world. She never imagined she would find all this very embarrassing.

CLOSE-UP to the photo of Mo: It is the first shot as we CUT TO--

INT. GUYMAN'S OFFICE - EARLY EVENING

Guyman switches on a fluorescent light but we first see this light reflected off a larger (matching) photo of Mo David.

CUT TO WIDE as Guyman and Elodia enter; the fluorescent light makes a buzzing sound. There are a couple of bulletin boards on the walls, many push-pins and scraps of paper. There's a cot squeezed into a corner, the bed made military style. The office has paneled walls covered with other photos but the one of Mo is prominent. Also there is a large tape recorder.

ELODIA

Hmm. Cozy!

GUYMAN

Yeah I guess I spend most of my time in here. You know... when I'm not on the road.

He takes the camera from around his neck and places it on a desk, on which there's an electric fan. He points to the fan.

GUYMAN (cont'd)

Got a nice fan.

ELODIA

Or as my new roommate would say a *beautiful, beautiful* fan...

GUYMAN

Yes, Flossie is very expressive.

Elodia steps close to the bulletin board. It has stickpins and pieces of paper with arrows going in all different directions.

ELODIA

That looks quite...complicated.

GUYMAN

Well lemme tell you these trips down to the city are a logistical nightmare. *Lots* of planning.

ELODIA

I guess!

GUYMAN

We're going again in a month... I'm
to pick up none other than---

He gestures towards the photo. Elodia realizing it's Mo, beams.

ELODIA

Ohmygod really? Dad? *Here???*
You landed a visit from *Mo???* I
didn't know he--...I mean...wow!

GUYMAN

We're all excited.

Elodia now notices the reel-to-reel tape recorder next to that.

ELODIA

And what's this? A new hobby?

GUYMAN

You might call it a venture.

He goes over to the tape recorder and presses Play. He puts the
volume up and we hear the song the Family Members sang earlier.

ELODIA

Nice! Who is that?

GUYMAN

We've been recording some of the
songs and I thought why not send
out a tape and, you know...see if
there's any professional interest

ELODIA

Why not?

GUYMAN

Why not. (pause) Anyway...

Guyman opens a desk draw.

GUYMAN (cont'd)

I wanted to show you these. We were at the Bronx zoo last time we went to the city. In fact that's where we met Flossie.

Guyman pulls out a manila envelope. He takes out a stack of blown-up (8 x 11) black and white photos, hands them to Elodia.

ELODIA

Wow Guyman... I knew you wouldn't give it up. I *knew* it.

Elodia starts poring over them. Guyman will give off a sexual vibe towards Elodia that she picks up on. She looks up at him, smiles nervously, looks at photos again.

EXT. COMPOUND - EVENING

We hear cicadas and geese. A cottontail rabbit scurries by. Bats fly overhead in zig-zags, catching bugs. The bus driver, Lem, pulls the bus under an open-sided shelter, gets out.

Several SHOTS of the sunset glistening off the buildings, trees. Young MEN and WOMEN walk to and fro, in and out of woods, around buildings, in pairs, threes or alone. Some carry worn Bibles.

INT. OFFICE - EVENING

Elodia is still looking at the photos. Guyman is now right behind her, caressing her arm as she peruses the pictures.

ELODIA

Is this a yak?

Guyman kisses her on the neck. Elodia is unresponsive. He nuzzles her hair.

GUYMAN

Nice smell. Is that shampoo?
Or is that just you?

ELODIA

Guyman...

GUYMAN

What?

ELODIA

C'mon...

GUYMAN

Remember Johannesburg? I've been thinking about it a lot. Remember how close our faces would be to each other whenever we talked?

ELODIA

It's different now.

GUYMAN

Why?

ELODIA

It would be like incest...or something... I don't know... Guyman I consider you someone who's already right at the source. Of whatever it is. You're already *there*.

She stares at him with a look that suggests he is out of reach to her, existing on some loftier plane than mere mortals.

GUYMAN

That's very debatable.

He tries to bring her face to his.

ELODIA

Please Guyman, don't.

Guyman sheepishly accepts the rejection but is unable to betray his upset.

INT. NURSERY - NIGHT

Miriam is placing Thor back in the crib. Naomi is giving orders to SALLY (19).

NAOMI (O-S)

Next time you better blanche them.
Thank God Guyman was in the city
when you served up this crap.

SALLY (O-S)

Ok. Next time I'll blanche them.

Naomi and Sally leave as Miriam pulls a blanket over Thor. The overhead light goes off. The room is in almost total darkness.

MIRIAM

Oh!... Well good-night my baby.

She leans over and gives Thor a kiss. Then she starts walking, tentatively, to the exit.

MIRIAM (cont'd)

Naomi? Did you turn off the light?
I'm still in here ya know...

INT. HALLWAY - NIGHT

A lighted area near a staircase where Naomi is still talking to Sally, who is folding diapers. Miriam stumbles in the hallway.

MIRIAM (O-S)

Naomi I was still in there...

Miriam appears from out of the darkness of the hallway.

NAOMI

Huh?

MIRIAM

The *light*? I was still in there.

NAOMI

Oh I'm sorry. I didn't realize.

MIRIAM

But you were just *talking* to me.

NAOMI

I just said I didn't realize.

MIRIAM

Ok, it's just hard for me to believ--

NAOMI

Shashana, the best way to have the last word is to apologize.

Naomi looks condescendingly at Miriam who just keeps walking, starting to go downstairs, though she gives a nod to Sally:

MIRIAM

Hi Sally.

SALLY

Hey Shashana, welcome back. I hope your trip was a successful one.

MIRIAM

Very, Sally. Praise the Lord.

SALLY

How's little Thor?

MIRIAM

He's good, thanks Sally.

SALLY

I'll watch him tonight. Some dinners are wrapped up in the fridge.

MIRIAM

God's precious gifts, many thanks.

SALLY

No problem.

Miriam continues down stairs. Naomi starts up with Sally again:

NAOMI

Why don't you make two folds instead of one. Then you can fit mo-

INT. MAIN BUILDING KITCHEN - NIGHT

Miriam walks over to a large refrigerator, opens the door.

EXT. MAIN BUILDING - NIGHT

Miriam walks out the door. We see her POV of a very beautiful starry sky. She begins walking carrying two plates of food, looking up at the trees, the leaves seeming to whisper to her.

INT. BUNGALOW - NIGHT

In a small bungalow with two twin beds, Flossie is looking at Elodia's clothes, her suitcase open on one of the beds. She picks a dress out and holds it up.

FLOSSIE (to herself)

Ohhhhhh my... this is gorgeous.

INT. GUYMAN'S OFFICE - NIGHT

Guyman is sitting on his cot, back against the wall.

GUYMAN

IT'S ALL A FUCKING SOAP OPERA!

He slumps, as if saying that took all his energy. Elodia sits on a chair. Now they are just staring at each other - a Mexican standoff. Guyman suddenly looks withdrawn, lost in thought.

ELODIA

Guyman. (long pause) Guyman...

EXT. LAGOON - NIGHT

Miriam is carrying the plates past a lagoon where some Family MEMBERS are hanging out and skinny-dipping in the moonlight.

There is a DOG running around, too, running around and panting.

FELICIA

Hi Shashana is that you?

MIRIAM

Hi Felicia! Such a night!

Conversations are happening simultaneously around the lagoon:

GILLIAN

I love that line "*I only hold your shadow, I cannot hold your hand.*"

SARAH

Join us, Shashana? Water's nice!

MIRIAM

Ooooh, well...I wanna get this food to Cal... maybe later?

The dog comes up to Miriam who bends down, putting one plate of her food on her arm waitress-style, so as to pet her.

MIRIAM (cont'd)

Hey Boo... Hey there fella...

SARAH

Eliot said there's snapping turtles in this lagoon... is that true?

MIRIAM

Oh I don't think so Sarah--

ELIOT

How would *she* know?

A loud SPLASH. Miriam smiles, straightens up. There are a couple conversations going and some of this banter (fading) can be heard from the darkness of the lagoon as Miriam continues on, still holding the two plates of food.

ELIAS

Yes it's flawed. Nothing can be utopian until total Utopia happens.

JEREMY

I want to hear more about the exact vision of utopia from these people. I want to know what it looks like, what it feels like.

ELIAS

My mother used to hate the smell of kitty litter. That's all she'd complain about, the only thing. She'd say if her world didn't have to have the smell of used kitty litter it'd be perfect as far as she's concerned. I think she lived a sheltered life.

JEREMY

Some people are easily satisfied. Maybe that's the secret right there.

ELIAS

She was really fucked up, my mom.

EXT. ENTRANCE TO ROUTE 17 / INT. TRUCK CAB - NIGHT

VANCE, 32, is driving a large hauling truck, with a carnival ride - what looks like a big Spider - attached to it. He has a panicked look on his face.

He's now slowly entering a highway entrance when he sees a police car's flashing lights in the rear-view mirror.

Vance pulls over. The PATROLMAN walks up holding a flashlight.

PATROLMAN

You're not driving on this here road, chief. Not carrying that...

VANCE

Ok, I just have to follow the circus, I lost them. I'm with the circus. We're setting up by the raceway.

PATROLMAN

How in the hell did you lose an entire goddam circus?

VANCE

Just tell me what roads I can go on, man, don't bust my balls all right? They can't have the circus without me or my job is End-o. I'll eat paint. A map. Just tell me "you can go there, you can go here." But it's gotta be now or I'm totally fucked. My shadow's a demented zig-zag now. Monticello.

INT. GUYMAN'S OFFICE - NIGHT

Guyman hasn't moved from his position on the cot. Elodia, too, is seated. She's is in the middle of talking.

ELODIA

...the Guyman who laughs when Hector used phrases like "He respects your vision" or "I'll hold the door ope--

She interrupts herself when Guyman's door swings open and Naomi comes in holding a tray of food and utensils. Guyman stands.

ELODIA

You ever hear of knocking?

GUYMAN

What is it?

NAOMI

I'm sorry Guyman the tray with
the larger cups was in the wash;
I know you don't like the trays
with the smaller cups because it's
difficult to spoon the rice out so
I brought you a very small spoon to
approximate the proportion of the
larger tray and the large spoon but
I hope you don't find it too--

At some point in the middle of this, Guyman slams the tray of
food out of Naomi's hands. Elodia makes a beeline for the door.

EXT. GUYMAN'S OFFICE - NIGHT

Elodia shuts the door. Crying can be heard coming from inside.

EXT. WOODS - NIGHT

Elodia is walking alone, seems to be a bit lost.

ELODIA (V-O)

We wanted different things. Guyman
wanted sex and spiritual uplift, or
I wanted spiritual uplift and not sex,
or Guyman wanted sex and not spiritual
uplift, or we both wanted sex but I
wanted it in the form of spiritual up-
lift which I'd become convinced is the
only authentic sex anyway.

EXT. HIGHWAY SHOULDER - NIGHT

Vance and the Cop are looking at a map splayed out on the hood
of the cop's patrol car. Vance is holding a flashlight; the Cop
is looking impatient. Cars whiz by in the background.

VANCE

Ok I got it, I got it...it's a bowl
of spaghetti up here but I got it---

POLICEMAN

Why don't you write it--

VANCE

No that's all right I see it, I see the way, thanks so much... look I wanna tell ya, man...I wanna tell ya I think you cops got a bad rap with that "Pig" term, that term "Pig" for cops, I never got that, I just never got that at all--

POLICEMAN

Ok forget about it pal, let's just get you--

VANCE

No really, I mean why... Who would come up with such a thing. Awful!

POLICEMAN

Let's go buddy I gotta hit the ro--

VANCE

I'm not sayin' there aren't pigs out there, man...I'm not saying that at all... It's like that story in the Bible, man... a herd of swine... hell there's always pigs turning up but I just think you cops got a bad rap--

POLICEMAN

Ok can it fella, let's fuckin' go!

VANCE

Oh yeah, oh yeah...sorry thanks for the use of the map, man... I'm definitely gonna catch up with the carnival. (pause) Hey can I keep the map I'm like totally confused actually... Did I tell you I'm with the circus?

INT. DORM - NIGHT

A POV shot from a video camera, helmed by Andrew. Miriam walks into this barracks-like building. She is holding the plates of food waitress-style again, and right away notices the hand-held floodlight on her as she opens the door. She smiles.

ANDREW

And it's the great Shashana!

MIRIAM

Oh hi Andrew, praise be!

We hear guitar music, like someone practicing, as more of the interior of the dorm is revealed with Andrew's walking back, following Miriam as she walks farther into the dorm.

And we will notice that the room has many makeshift "partitions" which basically consists of ragged sheets hanging off of shower rods, so they act as curtains between sets of beds or occasional bunkbeds, with very little space around them; it's very cramped.

As Miriam passes we'll see many COUPLES are huddled naked under the sheets together, waving at the camera as Andrew passes them. Occasionally a Member shouts and waves at the passing camera:

GEORGETTE

Hi Dad we love you so much!

AJA

We'll dream of you tonight!

ROBIN

We give you a big group hug Dad!

Miriam will pass out of the frame of Andrew's viewfinder; we'll CUT TO her still carrying the plates of food. There are little lamps on all over the floor illuminating the inside of the dorm.

Miriam arrives at where Cal is, sitting up on a mattress on the floor - he is the one who has been playing guitar, songwriting:

CAL

*If I'm in a dark cave...
And I stand up straight...
And there are glistenin' stalactites...
Then my head will get pierced...
Quite possibly...*

MIRIAM

Hey.

CAL

Hey. And how's Thor?

MIRIAM

You ever want to go see him? It's really not that far, the nursery...

CAL

Is "glister" a word or is it only "glisten"? I know *that's* a word but I like "glister".

Miriam sits down, puts the plates on the mattress.

MIRIAM

Huh?

CAL

Can you say "glistering gold"?

MIRIAM

Naomi's such a--...

CAL

What?

MIRIAM

Never mind. Praise the Lord.

Miriam sits there, the lack of privacy seeming to bother her.
TARA (18) unceremoniously sticks her head around the partition.

TARA

Shashana are you going with us?

Miriam ignores. Cal picks some food out of his plate.

TARA (cont'd)

Shashana?

MIRIAM

What?

TARA

The cow, the cow it's over the moon.

Are. You. Coming. To. New. York?

Miriam, distracted, stands, taking her plate off the mattress.

CAL

"Glister" or "glisten"--

MIRIAM

I'm gonna eat supper outside ok?

She walks away. Cal picks up his guitar and keeps songwriting:

CAL

And there are glistering stalactites

Then my head will get pierced...

Or my neck might get pierced...

Or my eyes might get pierced...

Quite possibly...

EXT. COMPOUND - NIGHT

SHOTS of nature in the moonlight.

INT. GUYMAN'S OFFICE - NIGHT

Guyman is sitting on the floor with his back up against the wall. He's alone, there is spilled food around him. He gets up slowly, starts wiping up the food.

EXT. HIGHWAY / INT. TRUCK - NIGHT

Vance, driving, comes to an exit but passes it. He starts to look back at the exit after he passes it, then looks down at the map open on the passenger seat.

VANCE

Aw, shit man, was that--...?

INT. WOODS - NIGHT

In a small glade, Miriam is sitting on a rock eating her supper. There is a rustling of leaves along a path; Miriam can overhear two possible new members, JANE (17) and PERRY (19) walking by:

JANE (O-S)

This place is fucked.

PERRY (O-S)

I know, it's weird.

JANE (O-S)

You said it was just a nudist camp or a dude ranch or something fun.

PERRY (O-S)

I didn't know they were into all this Jesus shit so fucking seriously. We're outta here tomorrow.

EXT. PATH ALONG WOODS - NIGHT

Bob is walking along the path, passing him are, PAM and ELENA, holding hands, skipping along going "Tra-la-la".

BOB

Hey... That's cute the way you're skippin' along. Mind if I join you?

PAM & ELENA (in unison)

Well, maybe some other time.

The girls continue skipping away, still going "Tra-la-la".

EXT. WOODS - NIGHT

Miriam takes a piece of paper out of her pocket, unfolds it. We see it is the poem/phrases Gerald had written. After a few moments Elodia walks into the glade, appearing a bit rattled.

ELODIA

Ohmygod Shashana is that you?

Miriam puts the poem back in her pocket.

MIRIAM

Elodia, praise the Lord are you lost?

ELODIA

I am! It's so dark and... I'm supposed to share a room with, you know, Flossie, but I don't where--...Guyman didn't--...

MIRIAM

Sure it's...

(stands up, points) Okay you sort of went the wrong way, it's totally in the opposite direc-...

(looks at her)

Hey are you ok?

INT. GUYMAN'S OFFICE - NIGHT

Guyman is sitting on his cot, staring at a piece of paper he his holding. His POV: an essay by Mo David called "Flirty Fishing" with a cartoon-like drawing of a woman making love to a man.

CUT TO a close-up of a penciled-in note next to the drawing that simply says "Beautiful".

EXT. WOODS - NIGHT

Miriam is sitting on the grass with Elodia next to her.

MIRIAM

You didn't know?

ELODIA

We heard something in Johannesburg but...we didn't really know whether any of that was true.

MIRIAM

I don't understand. You didn't get Mo's letters about it?

ELODIA

We got 'em. Things are a little slow on the uptake.

MIRIAM

Well you can't just ignore the Mo letters. It's not like there's a choice. He's our Father. He loves us.

ELODIA

Did he think every group all over the world was gonna get into it at once? Everybody *fucking* everybody!

MIRIAM

Well...the faster we move as one...

ELODIA

Yeah but how exactly do you *do* it? I mean what sort of things do you *say*?

MIRIAM

I don't have a memorized script. I feel it. One of the girls took judo once and she said in judo she learned to use her opponent's force against it-self. So she told me she uses the guy's

(CONTINUED)

MIRIAM (cont'd)

need to come to sort of catapult her own entrancement. I would never tell this to a fish but sometimes I visualize my vagina cutting off his penis while it's inside me so I can sort of take over its energy and turn it into the transcendant and then sort of re-attach it so he can feel where I've gone with it! But I mean I gotta ask...are you gonna get into this really or am I just wasting my time, because if you're not gonna do it and this is all about your own voyeurism---

ELODIA

The guys really get into it. I'm sure the guys must really have a good time.

MIRIAM

It's fulfilling...which makes it great!

ELODIA

I'll do it. It sounds really sexy.

MIRIAM

Well hold on I didn't say *that*... I mean it's a really big deal but I never said *that*...I don't enjoy it like *that*.

ELODIA

Come on.

MIRIAM

I think about... the guys...and they get into the word... become teachers, team leaders...It's about utopia. So cool!

ELODIA

They stay? Really? You said entrancement. That's what I want to know. How do you get there?

MIRIAM

First of all, get into the word the way Mo does - he talks about how the Bible is really all about sex, it's like this totally sex-filled book...you can tell that to the fish you hook. Not sexy, but sex - gateway to heaven.

Off in the distance, the sound of a truck's rumbling is audible.

ELODIA

But I mean is there a position... an actual sexual *position* that's better--

EXT. FIELD / INT. TRUCK - NIGHT

The hauler with the Spider ride attached to it comes to a halt at the edge of the compound. Vance turns off lights and engine.

Inside the moonglow-lit cab Vance climbs out of his seat and into a blanket-strewn area behind it. There is a teddy bear there. Vance starts bedding himself down. We hear crickets.

EXT. GUYMAN'S OFFICE BUILDING - NIGHT

Guyman exits, starts walking, heads into the woods.

ELODIA (V-O)

Guyman was hurt and he needed to go into the woods. He needed to make sense of our having met in South Africa at an exhibit of his photographs, my having introduced him to the Family, his changing his life so he could dedicate it to Mo, and to the rest of us.

INT. DORMITORY - NIGHT

Miriam gets undressed, then squeezes onto the mattress, under the blanket, next to Cal. She kisses him, then turns sideways and holds her breath.

ELODIA (V-O)

She did it every night. Held her breath until she saw little angels dancing on her closed eyelids, so she would fall asleep imagining herself to be in heaven.

Whispers of "Good night" and "Praise the Lord". CUT TO Miriam's POV: a shadowy view of several naked MEN and WOMEN walking by their narrow sleeping area behind the scrim of the drawn sheet.

INT. BUNGALOW - NIGHT

Elodia has just put on a beautiful, see-through nightgown which Flossie is admiring from her bed. Something's eating at Elodia.

FLOSSIE

Look don't try to make sense of everything Shashana says. I find it sexy, I like men's cocks, they're like that Mr. Peanut guy, so cute. I can't separate sex and sexiness.

ELODIA

It just takes...getting used to...

FLOSSIE

What's the matter? Feeling bad about Guyman? He gets enough.

ELODIA

Still I feel like I want to make him feel good. Something special.

FLOSSIE

But not by fucking him. Ok.

ELODIA

He was in a bad state. I know how he gets. He gets down, you know? Guyman can get very, very down.

EXT. THE COMPOUND LATRINE - NIGHT

Bob is sitting on a toilet, one of several in a row, without partitions between them. It's a large men's restroom, the kind at campsites.

EXT. FIELD - MORNING

The spider ride behind him, Vance is doing Tai Chi but in a sort of tortured way, continually stopping and holding his head and starting over. He begins to hear women's singing.

EXT. WOODS - MORNING

The singing is louder now as Vance has walked deeper into an area of trees, venturing closer to the compound. He sees a figure - it is one of the Family women in a white dress. She is carrying a lit candle, a dream-like image in the early morning.

EXT. WOODS (VARIOUS) - MORNING

At different spots in the woods, we see emerging from the trees another of the Family young women, each carrying a lit candle. They are singing a choral-like song; each is wearing one of the white dresses they'd worn during the videotaping of the song to Mo David.

INTERCUT shots of the women "converging" with shots of Vance seeming to lag behind, following, unable to believe his eyes.

EXT. WOODS - MORNING

A POV shot straight up into the morning sky. Tree branches in the foreground, middle distance, far distance; finally the sky, with a jet passing overhead. SOUND of birds chirping. REVERSE ANGLE on Guyman, lying on the ground with a slight beard growth, face smudged.

Various SHOTS at different places in the woods: Coming out from behind trees, one by one: Miriam (playing guitar); Elodia; Tara; Patty; Flossie; Jill; Penny; Rita; Lillian; Julie; Laura; Sarah.

They're all singing and they slowly begin to come together, entering the little clearing where Guyman is being awakened.

GIRLS (singing)

*Szeroka woda na Wisle, a powiem wam
teraz swe mysle... Jak bylo wczoraj,
tak i dzis ja na wiki z toba bye...*

As if choreographed by a pro, the GIRLS all form a sexy semi-circle around Guyman, continuing to sing the choral number with Miriam playing the guitar, standing center, Vance watching from behind a tree the whole time.

Guyman is standing now, galvanized by the sight before him. He then slowly turns his head up, directly to the sky again. He is reacting to all of this as if it's normal. Then the girls stop singing and there is silence.

Long (in duration) shot taking in the musical-erotic tableau.

INT. HUT - DAY

Miriam, Cal and several others - dressed in burlap sacs - grab handfuls of ashes from a big bucket, dousing it on themselves.

CAL

I need more ashes!

VIOLET

Why don't you burn your guitar?

CAL

Oooooooo... that hurt...

MIRIAM

I didn't say it!

CAL

Everybody's a critic.

Some of them playfully start throwing ashes at each other.

Clouds of ash dust float in the air.

INT. SHOPPING MALL - DAY

Holding staffs, Miriam, Cal, Flossie and others, in sackcloth and ashes, are singing. A WOMAN throws change into a bucket.

ELODIA (V-O)

Although the women embraced flirty fishing - using our bodies as vessels to spread the Lord's prayer - we always found it refreshing and meaningful to witness to the world by chanting in sackcloth and ashes.

During this, a procession of HARE KRISHNAS, chanting and chiming, pass by. They stare at Miriam and the others with confusion and mockery. Begin SOUND of New York City traffic getting gradually louder. CARRY-OVER to:

EXT. MIDTOWN MANHATTAN STREETS - DAY

Establishing shots near Times Square -- auto/pedestrian traffic. Last shot is one of the Family bus parked illegally ("standing") in front of 1619 Broadway - New York's latter day Tin Pan Alley.

INT. BUS - DAY

There's a dozen or so Family members in the bus, Lem behind the wheel. An angry COP stands near the bus's door, hassling him:

COP

You can't stay here chief, let's move it on outta here, c'mon...

LEM

What about separation of church and state? It's in the Constitution.

COP

What the hell are you talking about?

LEM

This bus is owned and operated by the Children of God... we're a *church* ok?

COP

Are you out of your fucking mind?

LEM

Okay, okay... (to Tara) Look, tell Guyman I'm goin' down to Brenda's.

TARA

Okay.

LEM

Just have 'im call Brenda when he wants me to pick everbody up. I really hate these Manhattan trips.

Tara hurries off the bus. The other Family members follow suit.

DAISY

(quietly to Breeze)

That policeman can sure use a visit to paradise.

Breeze and Daisy chuckle, eyeballing the cop as they leave. On the sidewalk in front of the building which Tara enters, a couple of the FAMILY GIRLS are running toward and past each other with their shoulders back, going "New Yooooooork!"

One of them - ABBY (17) - sees a very fancy MOTORCYCLE parked, points at it. The girls run over, excited, fawning over it like they've never seen such a fancy chopper.

INT. LOBBY, PORTIFOY RECORDS - DAY

Guyman is standing there with Miriam; Cal; Flossie; Elodia; JOANIE; Pete; MARY. There are four guitars between them and a tambourine. Sitting on a leather couch is a black man, mid-20's; he is WILLIAMZ. He looks disgruntled and fidgety.

In a charged moment, WilliamZ and Miriam notice one another; there is a definite attraction.

The president of Portifoy Records, TONY LeGROTTA, 53, pushes his way out the door from inside offices to the reception area. He is holding a big cigar and wears a lot of gold.

As soon as he walks in he shoves the cigar in his mouth and extends his hand searchingly, not knowing whose to shake. He seems in a hurry.

TONY

Here I am, who's Guyman?

Guyman raises his hand. Tony goes over to him, shakes his hand and gives him a big hug. He's Italian and hairy and blustery.

TONY (cont'd)

Loved the demo, I'm dying to get you guys in the studio so we can--

GUYMAN

We are all very excited Mr. LaGrotta. When I got your call the other day... well---...all I've been able to think about is the look on our Dad's face when he hears his children singing on the radio!

TONY

Right. Really good.

Tony looks over at WilliamZ, who is burning a hole in the room:

WILLIAMZ

I am *tired* of sittin' on this here cheap-ass Sy's Warehouse outlet hard couch. We don't do appointments Tony.

TONY

I said later, Willie.

Tara enters, sees Guyman and approaches, whispers in his ear.

WILLIAMZ

What does "later" even mean? That can mean *anytime in the future*. Hell it can mean 1997. It can mean March 21, 1997. Or 1998. Or 1999--. Later means never. Later said in front of people means not only never, but fuck you too. It means fuck you, never.

TONY

Patience, WilliamZ. Patience.

Miriam again looks over at WilliamZ.

EXT. 1619 BROADWAY - DAY

WilliamZ comes out of the building. Two friends of his, PUDGY (21) and MALCOLM (19) are waiting for him by the motorcycle. Abby is still admiring the chopper as WilliamZ approaches:

WILLIAMZ

I took a shower today. Performed all the usual ablutions. Brushed my teeth. Still I feel dirty. Feels like someone shit on me, like I'm oily with shit.

He sees Abby admiring the motorcycle.

WILLIAMZ (cont'd)

What you lookin' at?

ABBY

It's neat.

WILLIAMZ

Are you with those sky pilots?

ABBY

Are you Superfly...or Shaft?

WILLIAMZ

What? (to his friends) Pudgy, Malcolm... we gonna return this goddam chopper to sender--

ABBY

Oh, don't use the Lord's name in vain.

WILLIAMZ

What you say girl?

ABBY

Speak nicely. It nourishes the soul.

WilliamZ, Pudgy and Malcolm look at Abby and break into a laugh.

INT. PORTIFOY RECORDS RECORDING AREA - DAY

Miriam, Cal, Flossie, Elodia, Pete and Mary are all inside the recording studio. On the other side of the glass, where the controls are, sit Guyman, next to Tony, and ED, the engineer.

MIRIAM

Cal I don't think that's a good idea.

CAL

Why not?

MIRIAM

Because the lyrics, they're, well... little *experimental*... "I raise my head and my neck gets impaled by these stalactites in a cave" or something? I think you've got to work on that one.

PETE

Maybe something more traditional.

CAL

There's nothing traditional about Dad's message. That's the whole *point*.

PETE

I think it's better to see the potato all cleaned up rather than see all the dirt on the potato. And I know why you wanna show all the dirt on the potato, because it's real, it's real...

FLOSSIE

It's very real. The dirt. Ooo boy.

PETE

But sometimes it's better to see the potato just all cleaned up so you can see what the potato looks like...

FLOSSIE and MARY (in unison)

All cleaned up.

Tony pushes a button in the control booth.

TONY

Speak into the mike darlin'.

Tony is looking at Flossie through the glass.

TONY

She's cute, with the tambourine.

GUYMAN

That's Flossie.

TONY

Does she flirty fish?

Guyman's smile and raised brow says it all.

TONY (cont'd)

Flirty fish. What an adorable way to say fucking. It's like "adult films" instead of porno. "Oh, we prefer to say *adult films*."

GUYMAN

Forgive me Mr. LaGrotta but that's a bit insulting. Our leader coined the phrase as a reference to Jesus, a fisher...

TONY

Yeah, it's cute.

DINA, the receptionist, pops her head into the control booth.

DINA

Tony, we need you in the lobby.

INT. LOBBY / RECEPTION AREA

As Tony enters, coming out of the elevator is WilliamZ, motoring the chopper, with Abby seated behind, Pudgy and Malcolm in tow.

TONY

Oh Jesus!

In neutral, WilliamZ revs the motor very loud, angering Tony.

TONY (cont'd)

What is this Watkins Glen? Turn that fucking thing off!

DINA

It's fuming up the reception area.

TONY

It's stinkin' up the place!

WilliamZ takes his time turning off the engine.

WILLIAMZ

The movie was playin' on TV.

TONY

What the fuck are you talkin' about?

WILLIAMZ

The Million Dollar Movie that's what.
Pudgy gimme the Guide.

Pudgy reaches into his jacket and hands WilliamZ a TV Guide: on the cover are Archie Bunker, Edith, Mike and Gloria. WilliamZ flips open to a dog-eared page, shows it to Tony, who reads:

TONY

Gorilla at Large. "A Large Gorilla."

PUDGY

Mrs. Robinson in dere. Flick is *dope*.

WILLIAMZ

No Channel 11. *Gorilla* is The Late
Late Show not Million Dollar Movie.

TONY

Ok, "The Great Escape" with Steve
McQueen. Ok, okay...I get it.

Guyman enters the lobby.

GUYMAN

Everything all right, Tony?

TONY

Not now Cheerful!

Guyman sees Abby there in the lobby; he motions to her.

GUYMAN

Abby, come on in, alto soprano...

INT. HALLWAY

Guyman is ushering Abby towards the recording booth.

GUYMAN

You all right?

INT. RECEPTION AREA

Tony in a stand-off with WilliamZ, his temper raised. In the ensuing argument Tony and WilliamZ are talking over each other.

TONY

No Willie, no. I said it was Steve McQueen's motorcycle. I didn't say it was the motorcycle he rode in the movie *The Great Escape*. Steve McQueen rode a '47 Indian. That was his motorcycle, his actual, *personal*, rat chopper.

WILLIAMZ

That's not what you said. You think I am one of these vacant-eyed clowns you got in there Tony? The Cowsills go to Heaven? Everybody knows when you say Steve McQueen's motorcycle you think *The Great Esc--*

TONY

Willie this is ridiculous! Why would you want some old Hollywood prop? You want me to find you the ruby slippers? This is a goddam '47 Indian...Steve McQueen's own chopper I swear to God.

DINA

That's even *better!*

TONY

Shut up, Dina.

WILLIAMZ

I'm gonna check. I'm gonna check the serial number. And until I get a match I'll be calling Detroit back, not you. Don't care if you give me the tricycles that Flash Cadillac and the Continental Kids rode on when they was all six.

TONY

All right! Willie, you check, you knock yourself out checkin' serial numbers, in the meantime why don't you fellas come to a party I'm having up in the penthouse--

WILLIAMZ

I *will* check, I *will*. I'll check.

TONY

You guys all gonna enjoy goin' fishing and getting hooked. They offerin' you fellas anything like that in Motown?

WILLIAMZ

What the fuck are you talking about?

TONY

Just come. All o' youse. You'll see.

DINA

(whispers to co-worker)

After all Tony's done...*this* is the gratitude he gets?

INT. RECORDING BOOTH - DAY

Miriam and the others (doing back-up vocal) are singing a song; INTERCUT from this to Guyman, Tony and Ed in the control booth.

MIRIAM (singing)

*Love is the master key,
The master key,
That opens the gates of happiness...*

*If...If you only knew
How my heart overflows
With Love for you.
Oh yeah with love for you.*

The singing fades in and out as we hear Elodia's voice-over:

ELODIA (V-O)

Guyman was picturing being able to deliver the great news: that Dad's message in song would be packaged and mass-delivered to the lawn people, and in fact by the same philistines that were the target of the very same message.

CUT TO a shot of Guyman grinning ear-to-ear.

ELODIA (V-O, cont'd)

Others might use the word hypocrisy, but certainly the irony nearly caused Guyman's head to burst.

MIRIAM (singing, cont'd)

*If...If only you can see
The way you feed my
Hopes and Dreams.*

*You...You are the owner of my heart,
The ruler supreme
No matter that we did not yet meet.
I am faithful...
Oh I am faithful...*

INT. CONTROL BOOTH

Tony is eating an egg salad sandwich. He gets a bit of egg salad on his chin and doesn't know it. We hear the singing through the glass; Ed listens attentively, making occasional adjustments on the control panel. Tony tries handing half of his egg salad sandwich to him.

TONY

Sure you don't want any of this?

Guyman puts up his hand, shakes his head "no".

TONY

These chicks can really sing, eh?

GUYMAN

We're very proud of Shashana.

TONY

You're a lawyer, right? I'm sure you can appreciate that I don't like being threatened.

GUYMAN

No I'm not a lawyer.

TONY

That guy before...WillieZ...he's sort of a hothead...oh...anyway c'mere...

Tony gets up, motions to Guyman, who hesitates. Tony pulls him.

INT. RECORDING BOOTH

As Miriam sings and the others play we can see Guyman and Tony, through the glass, leave the control booth, Guyman waving to all of them.

Miriam seems really into the song, lifted in spirit.

MIRIAM (singing)

*Even in the dark night I've only
To think about you,
To feel your loving light...*

*And from this world I drift,
Feeling as if I will never touch
the ground...*

*If you only knew...
If only you knew...*

INT. RECORDING STUDIO HALLWAY - DAY

Tony points to framed photographs on the walls as he walks down the hall next to Guyman. He still has egg salad on his chin.

TONY

These were the greats... the original Tin Pan Alley. And you could be part of that legacy. Sort of. See that over there? That's Ervin Drake. And that? The great Charles Tobias. Over there of course the great George Evans.

GUYMAN

I don't know who those people are.

TONY

Irving Berlin? Ever hear of him?

GUYMAN

I don't think so.

TONY

"Heaven? I'm in heaven?"...

GUYMAN

Oh. Sounds like he could have been a member of our family.

TONY

Wanna do a cover of it? With your girls? (turns head, screams)

JANET FIND OUT ABOUT THE RIGHTS TO "CHEEK TO CHEEK"!

(back to Guyman)

What kind of law did you practice before you got on this religious kick?

GUYMAN

I'm not a lawyer.

TONY

Well not anymore. Can't blame you.

GUYMAN

No, I never was.

TONY

That song "La Bamba" is like through the roof on the charts--...Hey...can you see the girls singing in Spanish?

GUYMAN

Spanish? *Why?* What do you mean?

TONY

Well I hate to burst your bubble but you and your girls ain't ever gonna be as great as these fellas... You gotta use gimmicks these days.

GUYMAN

Gimmicks? Listen, Tony, we have a focused agenda. We're gonna change the whole world. Our gimmick is God.

EXT. COMPOUND / FIELD - DAY

Many Family members are gathered around the Spider ride. Some are clamoring on top of it. Andrew is videotaping it all.

HELEN

I want a ride I want a ride!

VANCE

It needs the generator hooked up.

TINA

Praise the Lord, a generator!

Vance can't help notice the many attractive young women.

VANCE

Where the hell am I anyway?

ANDREW

This is the Family, man. The Children of God. We're all together, it's wild!

VANCE

The Family? The West Coast thing? That
Mo guy? Larry, Curly, Shemp whatever?

ANDREW

No that's right: Mo. Mo David.

VANCE

Oh I read about you. You've got com-
munes all over. And you say bad things
about the system... Well I want you all
to know I think our system is *great* -
You could read *Howl* all you want, I
ain't gonna say nothin' against it.

TIM

Let's hook up the generator, dude.
You're packing a ride, let's *ride*...

INT. ST. PATRICK'S CATHEDRAL - DAY

DAISY (19), a Family member, is walking around looking up in
wonder at the stained glass, the vaulted ceiling, her footsteps
echoing. There is only a smattering of people in the church.

A woman (not a Family member) in the back starts singing an
Irish-Gaelic song; the sound fills the cathedral. After a few
moments of this GEORGE, 45, walks up next to her.

GEORGE

God that's beautiful isn't it?

DAISY

Huh?

GEORGE

Just beautiful, such a voice.

DAISY

I...I sorta hear that in my head
all the time. All day.

GEORGE

You're kidding. You hear it in
your head? For real or are you...
I dunno...like...insane?

DAISY

I assure you I'm quite sane. My
name's Daisy. Pleased to meet you.

GEORGE

I mean they say that Judy Garland
sang that song "Clang Clang Clang
Went the Trolley" so well because
she was hearing actual clanging in
her head at that point in her life.

The woman singing hits a really high note, it's transcendent.

DAISY

It's nothing like that. Not at all.
It feels funny saying this in the
middle of a cathedral but it all
starts with good old fashioned know-
ing with a capital K. Could I talk
to you about this a little more, may-
be somewhere we don't have to whisper?

EXT. SPIDER RIDE - DAY

A SLOW-MOTION shot of Family members spinning around on it, some
of them without clothes, or only partially. During the shot we
start to hear Miriam singing (carried-over to following scene).

INT. RECORDING BOOTH

MIRIAM (singing)

*If...only you can guess
How I hear your voice
When others speak*

(CONTINUED)

MIRIAM (singing, cont'd)
*It is you...you whom my soul seeks
 In every face...
 If you only knew...*

SOUND lowers as we hear Elodia's voice-over:

ELODIA (V-O)
 We all felt the spirit. We knew it
 was real. This was the sex I was look-
 ing for.

MIRIAM (singing)
*How your image has the power to heal...
 I am willing to give you my all
 And expect nothing, nothing in return.*

MIRIAM (singing, cont'd)
*But oh, how I yearn for you
 If you only knew...
 If you only knew...*

SOUND UP as song ends. Pause; we hear Ed's voice on a speaker:

ED
 That was good. Very nice.

INT. COFFEE SHOP - DAY

MELISSA and CHARLENE, two Family members who were on the bus, enter. There is a guy, FRED (22) sitting alone at a booth. He looks despondent. To get near him, Melissa and Charlene pass two hip-looking BLACK MEN, 30's, eating. They check out Melissa and Charlene as they pass their table, clearly with a mocking, even disdainful attitude.

BLACK MAN #1
 And what are they gonna do when they
 really lose?

The girls arrive at the booth and sit down. Fred looks up.

MELISSA

Have you heard the Word?

EXT. MOVIE THEATER - DAY

Breeze walks by a movie theater that's letting out (it's showing "Deliverance"). CHUCK (39), overweight, leaving the theater, inadvertently bumps into her, knocks her down; he helps her up.

CHUCK

Excuse me. I'm so sorry.

He helps her up.

BREEZE

Maybe it was meant to happen.

CHUCK

Oh how's that?

BREEZE

Well...I'm spreading the Word! Would you like to know Jesus? Would you like to glimpse paradise?

CHUCK

Well yeah, I guess. Who wouldn't?

BREEZE

It's the greatest movie ever, *much* better than the one you just saw!

EXT. GREENWICH VILLAGE APARTMENT - DAY

The Family bus is parked outside an apartment building on a quaint, hippie-ish area of Greenwich Village. Instead of a curtain one of the windows has a cloth with Yin-Yang on it. A documentary-narrator's voice is heard:

NARRATOR (V-O, O-S)

How badly do you want happiness?

INT. CONVERTED LOFT - DAY

Lem enters. As he walks over to BRENDA (30), a Family member, we see several PEOPLE seated on cushions in the living room, and a documentary on the Children of God is being screened: An image of several young Family Members dancing in a big circle.

NARRATOR (V-O)

We go through our lives ignoring, or never even noticing, that we have all the equipment necessary to be totally, blissfully happy all the time, not for five seconds here, ten seconds there. The same capacity that enables us to imagine death can lead us beyond it. Only there is a construct endemic to our society that prevents us from--

EXT. PENTHOUSE POOL AREA - EVENING

An outdoor swimming pool on the top floor of a penthouse suite. All the Family members are hanging around the pool. Some of the GIRLS have nothing on, or are topless as they swim in the pool. Also walking around are MEN in 70's attire, martinis in hand.

Miriam and Cal are sitting on a couple of chairs near the pool.

CAL

Well...that went pretty well.

MIRIAM

Yeah.

CAL

Well then what's the matter?

MIRIAM

I don't know...Icy daggers again.

CAL

Always complaining.

MIRIAM

I'm not always complaining.

CAL

There's always something wrong.

MIRIAM

I can't be a *person* around you?

CAL

What, you got headaches? You got your way today I don't know what's wrong.

MIRIAM

No, it's not... I told you...those icy daggers and this kind of vertigo. Maybe it's this top floor thing...

CAL

You aren't all smiles.

MIRIAM

Oh fuck you Cal!

By reactions of people in background it's clear they heard this. Except for Guyman who is on the phone cupping a hand on his ear.

GUYMAN

(louder than necessary)

Yeah I think things went very well,
Praise the Lord.

He smiles and gives a "thumbs up" to Flossie and Elodia.

GUYMAN (cont'd)

Round up everyone in about an hour
and then have Lem swing by here ok?
Thanks Brenda.

He hangs up. WilliamZ, his arm draped over Abby's shoulders, approaches.

ABBY

Gyman...this is WilliamZ.

WilliamZ extends his hand. Gyman reciprocates but gets all tangled up and awkward with WilliamZ's unusual handshake.

GUYMAN

Praise the Lord.

ABBY

Have you seen Miriam, Gyman? WilliamZ wants to meet her.

GUYMAN (looking around)

She's over there.

(to WilliamZ)

Based on the exchange you had with Tony earlier Miriam is just the person you need to meet.

WILLIAMZ

Praise the Lord. Alleluljah. Cool. I'm down with that.

ABBY

Come, WilliamZ!

Abby takes WilliamZ by the arm and leads him across the room. Miriam sees Abby approaching with WilliamZ. She's girlishly nervous. Cal's back is turned to Miriam.

ABBY (cont'd)

Excuse me Miriam but WillieZ is dying to meet you.

There is an awkward extended silence. WilliamZ extends his hand. Miriam waits another beat and shakes. Cal gets up and walks away.

MIRIAM

WilliamZ. What's the "Z" for?

WILLIAMZ

Zorro. I've got a sword to die for.

MIRIAM

Well Zorro, if you're not careful,
God's gonna smight you with *His* sword!

WILLIAMZ

Oh my. How can I avoid that?

MIRIAM

What you need is God in your life.
That's what you need.

WILLIAMZ

God can't help me. I'm too bad.

MIRIAM

You need a lickin' from God.

WILLIAMZ

I'd settle for a lickin' from you.

MIRIAM

WilliamZ you are a bad boy. Maybe
you can't be helped. But "I can do
everything through Him who gives me
strength". Phillipians, Chapter 4,
Verse 13.

EXT. HELICOPTER SHOT - EVENING

Over Manhattan, like opening of *West Side Story* only at night.

INT. HOTEL ROOM, MANHATTAN - NIGHT

Daisy is with George; they are undressing.

GEORGE

Is it possible that instead of going
to heaven this could send me to hell?

DAISY

Well isn't that a ludicrous notion. I see you think too much. I bet you've been thinking too much your whole life.

Daisy gets on the bed, naked.

DAISY (cont'd)

Right now you just be quiet, take those drawers off and Daisy here's gonna give you a one-way ride into heaven! Do you want a slow ride or a fast ride?

INT. CHUCK'S APARTMENT, BEDROOM - NIGHT

Chuck, modest about his being overweight is hesitating taking off his clothes. Breeze is already naked. She goes to the window and lowers the Venetian blinds.

CHUCK

I feel funny about you seeing me.

BREEZE

The Lord sees beyond the flesh.
You are a little boy in a cage in a travelling circus show, you have been forced to perform your whole life, and now you are about to be released from the cage into the bosom of our Lord. Rejoice.

INT. PENTHOUSE LIVING ROOM - NIGHT

Party goes on. Cal picks up his guitar and starts playing and singing the song the others discouraged him from doing earlier.

CAL (singing)

*If I'm in a dark cave...
And I stand up straight...
And there are glistenin' stalactites...
Then my head will get pierced...*

Mary is talking to LOUIE (36), on a plaid couch nearby.

MARY

Mo...Dad was born David Berg. But when he received the calling he-

LOUIE

A Jew?

MARY

What?

LOUIE

This Mo guy's a Jew? Berg's a kike name right? So you're all Jews?

MARY

No, no. He isn't David Berg anymore.

LOUIE

Honey lemme tell ya, once a Jew, always a Jew.

MARY

No, no, you're deluded. His parents were evangelical preachers. Still we love you and we welcome you to learn about the Family.

LOUIE

You love me? Well I love you too. Now we can ride off into the sunset.

A WIDER SHOT of the party. There's a little stir of heightened conversation.

Someone who appears like he may be famous (he arrives with an entourage) - Is it Ringo Starr? Mick Jagger?

Emphasis is on Guyman. He sits alone, isolated, even though he's surrounded by people who are saying things to him.

GUEST #1

I hear you had a great recording session today, congratulations.

GUEST #2

So you're called the Children of God?

Off to the side, Abby is talking to JERRY, 44, as some engage in a night swim; there is laughter and splashing in the pool.

JERRY

Tony says you guys are in some sort of cult or something?

ABBY

No it's not a "cult". A "cult" is a bunch of weird people that have no real *mind*, they just slavishly follow the dictates of some charismatic leader. We are not that. We are not a "cult". I resent that.

JERRY

You are so adorable.

Miriam and WilliamZ approach Guyman. Miriam leans over and whispers to Guyman.

GUYMAN

Are you sure? I don't know if that's such a good idea.

MIRIAM

Guyman, I've never been more sure. God will guide me. Maybe it'll be more than a day, but it's worth the try. Please ask Sally to watch after Thor.

GUYMAN

Praise the Lord.

MIRIAM

Praise the Lord. See you back in
Ellenville.

As Miriam and WilliamZ leave the party, WilliamZ gestures
goodbye to Pudgy and Malcolm, who are with Flossie and Elodia.

ELODIA

Oh bye-bye Miram! (to Pudgy and Malcolm)
Your manager I think is leaving!

PUDGY

Let 'im. He needs us more than we need
him. Thirty percent my black ass.

FLOSSIE

Well... I understand what you're
saying musically, about black music
being better than ours, but don't you
see it's like talking politics or like
that, you can just go back and forth
but it has nothing to do with what is
really important.

ELODIA

An A-flat is not utopia.

MALCOLM

Spring mattresses, that's what this
party needs. With all you chicks
wrestling naked on 'em, me and Pudgy
standing on top of the bookshelves
letting loose all over ya and takin'
bets on who ain't gonna be electrified
when our wiz wets the wire, oh yeah.

ELODIA

That's what you have to say to a
coupla nice gals who are trying to
talk to you about God. About renoun-
cing forever this vale of tears.

Pudgy's look bespeaks befuddlement.

CAL (singing)
*Cause I'm heading toward something
 And it's worth all that pain...*

CARRY-OVER SINGING TO:

INT. CONVERTED LOFT - EVENING

The documentary is still playing. Images of young people dancing, smiling, witnessing, and a CLOSE-UP of Mo.

CAL (singing, carried-over)
*Utooooopia...we're not goin' away...
 Utooooopia...hold on tight it's not
 that far...*

Suddenly the movie's over and the screen goes white. Brenda walks into the projector light and speaks to the young people gathered there. She smiles broadly and opens her arms wide:

BRENDA
 So...Who's on the bus tonight?

EXT. GEORGE WASHINGTON BRIDGE - NIGHT

The Family bus is going over the bridge, towards New Jersey.

INT. BUS - NIGHT

Various shots of the family members; a lot of them are asleep. There are a number of NEW PEOPLE, including Fred, and others who were watching the documentary at the loft. Guyman is with Cal.

GUYMAN
 I'm sure she'll have a lot to tell you.

CAL
 (sarcastic)
 I can't wait.

Guyman heads over to Elodia.

ELODIA

You seemed distant at the party.
What's the matter?

GUYMAN

Nothing. I don't know.

ELODIA

The Children of God cut a record
today Guyman...you should be happy!
Praise the Lord a thousand times!

SHOTS of NEW RECRUITS surrounded by established Family members.

Guyman is walking towards the front, gesturing, looking at all
the bus's passengers.

ELODIA (V-O)

Guyman regaled everyone with his reci-
tation of the story of the gathering of
swine. But when he finished he got tired
very suddenly and needed to sit down for
the rest of the trip up. So we all sang.

EXT. BROOKLYN BRIDGE - NIGHT

WilliamZ on his chopper, with Miriam holding onto him, screaming
with laughter as they speed across the Brooklyn Bridge.

INT. BROOKLYN BROWNSTONE - NIGHT

WilliamZ's chopper is parked next to a stoop to a brownstone.

INT. LIVING ROOM, BROWNSTONE - NIGHT

WilliamZ sits down on a couch beside Miriam, hands her a drink.

WILLIAMZ

Ginger ale.

MIRIAM

Thanks.

WILLIAMZ

Use the coaster.

MIRIAM

So what'd you say that guy called you?
That name you said got you all upset?

WILLIAMZ

Oh... Oh yeah... he called me a squirrel-
ly, nattering nabob who was a social un-
desireable...something like that...

MIRIAM

That's so Agnew. Oooo...you let him get
away with *that*? You didn't bop him one?
Big guy like you? Didn't slug him?

WilliamZ laughs, takes a swig of his bourbon. There is definite sexual tension between the two of them in their eye contact.

WILLIAMZ

I can really talk to you.

MIRIAM

Yes. I wonder why that is.

WILLIAMZ

You know, did it ever occur to you
this Mo guy is the *least* spiritual
person? Like maybe he needs to do
all this stuff with you people be-
cause he's compensating. He needs
to create this little community of
yours because he's so lacking... so
lacking in his own empty heart.

MIRIAM

Oh, that's such shi--...I mean: *No!*

WILLIAMZ

I'm just sayin', pretty little thing...I don't know I don't trust these *righteous* types. False piety.

MIRIAM

You're cute when you get all indignant. Anyway do I look false to you?

INT. BEDROOM - NIGHT

WilliamZ is making love to Miriam, and she starts witnessing:

MIRIAM

"For then shalt thou lift up thy face without spot; yea, thou shalt be steadfast, and shalt not fear. Because th--

Miriam is interrupted as WilliamZ puts a hand up to her mouth.

WILLIAMZ

Hey, c'mon I don't want any o' that.

He takes his hand away from her mouth.

WILLIAMZ (cont'd)

Okay?

MIRIAM

Oh but Willie... You have to let me take you all the way...

WILLIAMZ

I don't wanna go *that* way.

MIRIAM

Shh... just listen to the words of God... let them flow into into you...

WILLIAMZ

Hey...

MIRIAM

"Because thou shalt forget thy misery,
and remember it as waters that pass a--

WilliamZ abruptly straddles himself up and pins her shoulders.

WILLIAMZ

I SAID STOP IT!

He immediately loosens his grip, realizing he's gone too far.

WILLIAMZ (cont'd)

I'm sorry. But why can't you stop
talking and just make love to me?

MIRIAM

I'm not gonna give up on you, Zorro.

Her smile endears her to him, cools him down. He kisses her
gently.

EXT. THRUWAY - MORNING

CUT TO a shot of Guyman looking out the window, shot from
outside the bus so we see the reflection of the countryside.
The sun is just beginning to rise, the sky is a gray-blue.

Guyman is looking very thoughtfully at the passing landscape.
We hear the sound of singing from those still awake on the bus.

ELODIA (V-O)

Something was wrong, it wasn't just Guy-
man's strange mood. The blue sun rising
over the Catskills had a sinister cast,
as though just beyond the violet piping
that outlined the mountains ahead lay a
giant Devil's head, eyes fluttering.

EXT. COMPOUND - MORNING

Vance is standing in a phone booth, Dennis waiting outside it.

VANCE (into receiver)
 Because I wanted to tell you I
 love you Karen... this place is
 so wonderful, there's so much love
 here, and it made me realize how
 I still love you...and I am so, so
 sorry for the things I said... and
 these circus people will probably
 give me the heave-ho but I don't
 care, I don't care...the only im-
 portant thing is you and me... you
 gave me such strength Karen...

There is the sound of change being swallowed, and then a long
 pause after which Vance hangs up. He slowly steps outside the
 phone booth.

DENNIS
 You got cut off?

VANCE
 Yeah. Out of change.

DENNIS
 Well?

VANCE
 I dunno she sounded disengaged, she
 sorta sounded disengaged. I got the
 feeling there was a guy there but I
 didn't want to ask because I kept
 imagining her saying "oh it's just
 the TV", you know how they say that?

DENNIS
 She might've said it's a cockatiel.

VANCE
 WELL I'LL NEVER KNOW OKAY???

In the background, the Family bus can be seen entering compound.

EXT. PATH - MORNING

Everyone who was on the bus is tracking back to their dorm or bungalow at their own pace. There is a ghostly feeling in the early morning hour, dew still on the tall grass. Some of the members nudge each other, seeing the Spider ride in the field.

HANK (20), who had stayed, comes running, waving his arms. His first words means Latin for pig:

HANK

Sus scrofa domesticus! A/K/A
 Porcus! Visitations from the
 Scrofa, domestication of ani-
 mals 400 B.C. Piggy Piggy!

He keeps running, crazy, past two people walking the other way: PEGGY (19), who is walking with GARY, a new member who saw the documentary at Brenda's.

PEGGY

It's good that you know carpentry.

GARY

I can fix anything. (nodding towards
 Hank) Who was *that*?

At another area on the field Ursula catches up to Rita:

URSULA

Ooo, he's got all these tattoos.

EXT. FIELD - MORNING

Vance is sitting up, his back against his hauler, the Spider ride behind him. He can hear murmurs of the returning Family members coming from a path beyond the field he's in.

EXT. PATH - MORNING

Elodia and Flossie are walking, laughing together.

FLOSSIE

Who is Tuesday Weld? One guy
said I look like Tuesday Weld...

EXT. GROUNDS - MORNING

Various atmospheric shots of different areas of the compound, ending on one where Elodia and Flossie arrive at the bungalow; the door is ajar. CLOSE-UP, as Elodia and Flossie get to the threshold, they realize the door was kicked open.

INT. BUNGALOW - MORNING

Elodia and Flossie peer in; the place looks trashed.

ELODIA (V-O)

No one could tell what it was that broke down the door to our bungalow and charged over the beds. My suitcase was open in the middle of the floor and most of my clothes were missing. Made off with. Who would do such a thing? A violation had occurred in our sacred community.

EXT. PATH - MORNING

Holding the video camera, Andrew shouts in the direction of the bungalow; he is pointing, as if beckoning to come towards him.

EXT. BRAMBLE - MORNING

There are women's clothes seemingly intentionally draped over a cluster of branches and low bushes in a small bramble surrounded by trees. The morning sun casts an eerie glow. Boo, the dog, is barking at the strange scarecrow-like "people" formed by the draped clothing as though they're intruders.

Andrew is videotaping the scene; Elodia and Flossie, along with several other family members come upon Elodia's clothes draped over the bushes and tree branches.

Slowly circle the scene; it's as though it's a secret convening of invisible people.

ELODIA (V-0)

My clothes were later discovered draped around some tree branches in a glade a few hundred yards from the bungalow. All my stuff from Johannesburg. Flossie kept remarking how scared she was but all I felt was raped, and I didn't know by whom.

ELEANOR (25) shows up at the edge of the glade with her young daughter NELL (7) in tow. Nell is dressed in a sheer, see-through toga. Her mother tries to get Andrew's attention.

ELEANOR

Andrew? Andrew we're ready...

Vance happens upon the bramble.

VANCE

I gotta...get back to my life.

EXT. BUNGALOW - DAY

Dennis and Pete come out of the bungalow, Elodia standing right outside it. They are slapping their hands, wiping off dirt.

DENNIS

Well whatever was in there is definitely not in there anymore.

Flossie is half-hiding a short distance away, behind some trees.

ELODIA

Flossie it's all right. Come on...

But she is clearly spooked. Elodia walks over to her, puts her hand gently on her shoulder; she freaks, pulling away violently.

FLOSSIE

I'm not going in there! You can't
make me go in there I'm not going!

Elodia pulls away. Dennis and Pete stand there, shocked.

EXT. BUNGALOW - DAY

Flossie and Elodia are sitting on a rock outside the bungalow,
Elodia comforting her. She seems to be calming down.

INT. BROWNSTONE IN BROOKLYN - DAY

In the living room, Miriam, in a bathrobe is playfully kissing
WilliamZ, dressed only in boxer shorts. On a tray on the coffee
table is a pot of coffee and some Fig Newtons on a plate.

WILLIAMZ

I saw your pubic hair on the toilet.

MIRIAM

Did you? C-shaped or S-shaped?

WILLIAMZ

Do you know I got down on my knees
and I wiped it off? Why do I tell
you that? It's disgusting, right?

MIRIAM

Nothing's disgusting, everything is
beautiful in God's eyes.

WILLIAMZ

I wipe up the base of my toilet at
least once a week. I humble myself.

MIRIAM

Big thoughts! But not big enough!

WILLIAMZ

Hey! Don't start with the Jesus shi-

MIRIAM

Don't say it!

WILLIAMZ

Jesus shit. Jesus SHIT! JESUS SHIT!

MIRIAM

I should wash your mouth out with Drano. Soap isn't strong enough. "A gentle answer turns away wrath but a har--

WilliamZ slams his fist on the coffee table.

WILLIAMZ

ENOUGH! DO YOU NOT GET IT?

The coffee cup topples over; coffee starts to spill.

WILLIAMZ (cont'd)

Goddammit! See what you made me do!

WilliamZ hurries to wipe the coffee just before it spills on the carpet.

MIRIAM

Willie, you've got to--

WILLIAMZ

I TELL YOU WHAT YOU'VE GOT TO DO!
IF YOU CHASE WILLIAMZ YOU ACCEPT
YOU CHASED AFTER THE *THRILL*.

INT. NURSERY - MORNING

Sally is trying to console an inconsolable Thor. QUICK CUTS of her rocking him in her arms; making faces; making baby talk; singing; giving him toys which he throws back at her.

EXT. SHED - MORNING

A shot of a wasp's nest, very large, under the roof's overhang.

EXT. MAIL BOX - MORNING

Guyman opens the Family compound's mailbox at the edge of the road. He starts looking through letters as he walks back...

EXT. GROUNDS - DAY

Shots of various Family members. LYLIA (20) is hanging out some clothes to dry. MYRON (19) is building a bird house. DEAN (21) is bringing a big bag of garbage out to a dumpster and dumps it. GEORGE (22) is on one of the outbuilding roofs hammering nails. INTERCUT with these shots of Flossie walking around or sitting.

INT. GUYMAN'S OFFICE - DAY

Guyman is pointing to the large poster/photo of Mo David.

GUYMAN

You know the way I took this photo,
I took it like this intentionally,
you stand, to the left of it, to the
right of it...you can't escape Dad's
gaze. He's always looking at you...
Like the eyes of God. I can't be-
lieve I'll be picking him up in
less than a week.

NAOMI

Don't forget to check the car inspec-
tion sticker. By the way I hope you
remember this is Parent Day. Remember
Sarah's parents wrote you saying they
wanted to come for a visit?

EXT. PARKING LOT - DAY

A Mercedes Benz stops in a little dirt parking area close to where the bus is parked. A middle-aged couple comes out, MR & MRS. JOHNSTONE. They have a look of expectation, like they are visiting their kid at college. They immediately see JENNA, 19, twirling around and dancing on the grass. Mr. Johnstone waves.

MR. JOHNSTONE

Hi there!

INT. CAFETERIA - DAY

The Family members are piling their plates with breakfast gruel and rice. After they get their food they go sit down on one of the long benches that are astride long formica dining tables.

Andrew nudges LARRY (21) as they eat breakfast, noticing Mr. and Mrs. Johnstone a few tables over, sitting amongst some Members.

LARRY

Who are those puffballs?

Over at that table, Mr. and Mrs. Johnstone are sitting with Sarah and Tim, DEREK, A HORSE WITH NO NAME and KEITH.

MRS. JOHNSTONE

(to A Horse With No Name)

You're name is really A Horse With No Name?

A HORSE WITH NO NAME

Well, no, I mean I wasn't born with that name. But they wanted to give me the name Zeebeedee when I joined up with the family and I asked Guyman if I can choose my own name-

SARAH

He never lets people choose their own Name. A Horse With No Name got lucky that day!

MR. JOHNSTONE

When we first had Penny here-

SARAH

Sarah.

MR. JOHNSTONE

Well, yeah I mean Sarah... But I'm trying to tell the story of when we named you, honey.

SARAH

Ok but I'm Sarah now.

MR. JOHNSTONE

Yeah but--...oh forget it...

MRS. JOHNSTONE

This is a lovely dining hall. I love the way all the bowls have little cracks in them, like how the Ancients ate.

A HORSE WITH NO NAME

So Mr. Johnstone I see you smoke cigarettes. You've got a pack of Pall Malls there in your shirt pocket...I love a good Pall Mall, may I?

At another area of the cafeteria Elodia is eating alone, and Sally comes up to her.

SALLY

Uh, can I ask you a favor Elodia, we've got a little water shortage problem, I wonder if--...uh...it's sort of a hike--

ELODIA

Oh no problem, whatever you need Sally...

SALLY

Oh bless you...My fault sorry... Here lemme show you where we keep--

INT. STORAGE ROOM - DAY

Elodia is in a narrow pantry. She finds a couple large buckets and grabs them, leaves the room and closes the door.

EXT. GROUNDS - DAY

Mr. and Mrs. Johnstone, Sarah, Tim and A Horse With No Name (who is smoking away on a Pall Mall) are gathered in a little circle. Behind and all around them, many members are walking in the direction of the Main Hall.

A HORSE WITH NO NAME

See for me you can also access the power of God through smoking. Every time I inhale I can feel a little door opening up in my soul.

SARAH

Yeah, the door to the Grim Reaper.

MRS. JOHNSTONE

I like menthol. I love that weird feeling when my lungs are icy cold! It's like they freeze up completely solid I mean how do they do that? Make it all crystal-ly in there?

A HORSE WITH NO NAME

They're ya go, there may be hope for you yet Mrs. Johnstone, ya sure you don't wanna become one of Mo's children? You already like our bowls!

MRS. JOHNSTONE

Oh! Ha ha ha ha ha! Like Penny?

SARAH

Sarah.

A HORSE WITH NO NAME

(gestures, all around them)

See all this? All these fields? We could grow tobacco. We can start our own brand, Children of God brand cigarettes. Homestead it, I mean why not?

A BELL starts RINGING in the distance.

MR. JOHNSTONE

You could build a fence-- (reacting to bell) What's that?

SARAH

That means we all start praying and reading the Word together in the main hall. Oh Praise Lord I gotta go--

Sarah makes a move in the opposite direction they're walking but Mrs. Johnstone tugs at her daughter's dress gently.

MRS. JOHNSTONE

But Sarah don't you want to say hello to Misty?

SARAH

Ohmygod. Misty's here?

MR. JOHNSTONE

We didn't know if dogs were allowed on the grounds. C'mon ya gotta say hello, she was such a good girl in the car the whole trip!

SARAH

Ohmygod *Misty!!!* My doggie!!!

EXT. PATH - DAY

Elodia, carrying buckets, passes BEULAH on the way to Vespers.

BEULAH

Praise the Lord, Elodia, you look like an 18th century Dutch painting! You need a hand with the buckets?

ELODIA

Oh that's all right, Praise the Lord.

EXT. DETACHED GARAGE - DAY

Guyman opens the door to a detached garage, a bit out of sight of the main grounds, where an old Volvo is parked. First he checks the inspection sticker. Then he goes around to the passenger side, opens the door and gets inside the Volvo.

INT. VOLVO

Guyman sits there. He can hear the sound of choir-like singing.

INT. MAIN HALL - DAY

The Family members are doing a sort of introductory song, a very beautiful choir-like piece. SOUND CARRIED-OVER TO:

EXT. STREAM - DAY

Elodia is filling the two buckets with fresh stream water. She seems tired, moves slowly. She lays down on the grass next to the stream. She looks up at the sun shining through the trees.

VARIOUS SHOTS of nature accompanied by the far-away singing of the family members. Elodia has fallen into a deep sleep.

EXT. PARKING LOT - DAY

Near the Mercedes Benz, Sarah is playing with her dog Misty.

Mr. and Mr. Johnston start to slowly walk back, away from her. Tim and Horse With No Name are also there, smoking cigarettes.

Suddenly a van comes zooming up the path, dirt flying from behind its tires, it screeches to a halt next to the Mercedes.

Three large, burly INTERVENTIONISTS burst out of the back of the van and two of them grab Sarah.

SARAH

Aaaaaaagh!!!! What are you doing!! Lemme go lemme go!!!!

They drag her to the back of the van and throw her in. The third one slams the door closed, then gets into the passenger side of the van.

During all this Mr. and Mrs. Johnston keep an eye on Tim and Horse With No Name, as if afraid they are going to try to stop them. But they just stand there in a stupor, dazed. Mrs. Johnston gets into the Mercedes; the dog follows her in.

MR. JOHNSTON

You people make me *sick*.

He throws his pack of Pall Malls towards them.

MR. JOHNSTON (cont'd)

I hope you all get lung cancer.

MRS. JOHNSTON

Henry, be nice!

He gets in the car, starts it, does a wide U forcing Tim and Horse With No Name to run backwards a little bit, then follows the van down the dirt road, disappearing quickly.

TIM

Hmmph. Well. Didn't you think Sarah's mother was kinda sexy?

EXT. MAIN HALL - DAY

The sound of the singing is ratcheted up, very strong choral.

INT. MAIN HALL - DAY

Singing. CUT TO various faces. Everyone seems delightfully enraptured, creating quite a strong, overpowering sound.

INT. VOLVO - DAY

Guyman sits there contemplative. He opens the glove compartment and pulls out a postcard. There's a triptych on the postcard:

three black and white photos, all very ghostly and shot through the windows of a jet plane. He turns the postcard over.

On the top of the card it says: *Holy Trinity* by Guyman Copeland.

ELODIA (V-O)

He sat there in stillness, wondering if he'd ever be able to see the face of God again. He had turned his back on his art for the family. He had a flash that he was fooling everyone, fooling those who believed in him. The feeling passed but an aftertaste of it cast a bitter pall over that morning, as though on his watch some great firmament had been rent, a presentiment of collapse.

Guyman looks up, stares out the windshield of the Volvo.

EXT. STREAM - DAY

Elodia lies asleep, still, and we still hear the choral singing. Flossie comes up beside her. She leans over.

FLOSSIE

Elodia?

Elodia stirs, opens her eyes, sees Flossie.

ELODIA

Oh, hi Flossie. I guess I fell asleep. Are you all right?

FLOSSIE

Well...the truth is I wanted to ask you a favor. Do you mind?

ELODIA

Praise the Lord of course not what is it?

FLOSSIE

I'm afraid to tell Guyman I want to go home. After everything I said about how much Mo means to me. But I do. I want to go home.

ELODIA

You're afraid to tell him?

FLOSSIE

I don't know... I guess I don't want to look like a hypocrite. So...

(takes out a long pin
stuck to her dress)

I wanted to ask you if you would puncture my eardrum. It was a way servicemen in World War II got out of the army. My Dad told me.

ELODIA

You...You want me to *puncture your eardrum?*

FLOSSIE

Yes. What's become of us? I used to think everything was beautiful.

INT. GUYMAN'S OFFICE - DAY

Guyman sits at his desk across from A Horse With No Name who's smoking like there's no tomorrow and Tim, who can't stop crying and coughing.

A HORSE WITH NO NAME

But Penny—

TIM

Sarah!

A HORSE WITH NO NAME

But Sarah was Tim's *soulmate*.

TIM

(coughing)

She witnessed like no other.

GUYMAN

Well Tim, suck it up. 'Cause she's gone. Outta here. Back in the system. Go find another soulmate.

EXT. DORM - DAY

Cal is playing guitar, sitting on a plastic chair outside of the dormitory building. Gerald is on another chair, holding Thor, who appears content playing with a little toy.

CAL (singing)

*I am just a poor boy though my
story's seldom told...
I have squandered my resistance
on a pocketful of mumbles such are
promises...*

MUSIC CARRIES OVER TO:

EXT. PATH - DAY

Elodia is walking with Flossie. They're holding hands. Flossie seems to be receptive to Elodia's comforting, a bit stronger.

CAL (singing)

*All lies and jest!
Still, a man hears what he wants
to hear and
disregards the rest...*

MUSIC CARRIES OVER TO:

INT. HOTEL ROOM IN NEW YORK CITY - DAY

Miriam, naked save for her bra, gets on a bed and straddles a naked MIDDLE AGED MAN. She doesn't quite seem herself.

CAL (singing)

*When I left my home and my family
I was no more than a boy,
in the company of strangers,
in the quiet of a railway station
running scared...laying low...
seeking out the poorer quarters
where the ragged people go...*

EXT. THE BOWERY - DAY

WilliamZ sits on his chopper on a quiet street off the Bowery. Exiting from a seedy hotel, Miriam approaches WilliamZ. She hands him a wad of cash.

CAL (O-S, singing)

*Asking only workman's wages
I go looking for a job
but I get no offers...
just a come on from the whores
on Seventh Avenue...*

As Miriam hops on the back of the chopper, a SIREN goes off as a POLICE CAR corners them. In the background, another COP escorts the Middle Aged Man out of the hotel.

INT. POLICE CAR - DAY

Handcuffed, WilliamZ and a crying, scared Miriam sit in the back seat of the cruiser. As it pulls away, the chopper can be seen through the rear-view window, a POLICEMAN standing by it.

WILLIAMZ

That cop better be careful. I'll sue your asses if anything happens to my chopper. That was Steve McQueen's. Thrilla the chase, Steve McQueen.

COP

Who you kidding. McQueen rode a Hi-Po Shovelhead.

WILLIAMZ

What the hell do you know? Pig!

Pause as the car keeps moving. WilliamZ finally drops the anger and looks over at Miriam. He shakes his head, as if contrite.

INT. GUYMAN'S OFFICE - DAY

Gyman, frantic but upbeat, takes his coat and heads for the door. As he's about to leave Naomi spots something on his desk.

NAOMI

Gyman wait!

She grabs a set of car keys. Gyman turns and chuckles as he takes them from her. As he leaves the office the phone rings. Naomi answers it as Gyman can be seen through the window tossing the keys to DENNIS who is standing by the driver's side.

NAOMI (cont'd)

Hello...

EXT. OFFICE - DAY

Naomi, her face bespeaking shock, runs outside waving to Gyman.

INT. OFFICE - DAY

Gyman is on the phone.

GUYMAN

Shashana...How could you?? I don't care, you've betrayed everything we stand for... This is very bad for us...You're no longer welcome in the Family. And you're not fit to be Thor's mother. We'll look after him. (Pause). No I'm sorry. Good luck out there.

He hangs up.

INT. POLICE STATION, NYC - DAY

A distraught, weeping Miriam, her make-up running, slowly hangs up. Police activity buzzes behind her, and a POLICEWOMAN guides her away.

EXT./INT. COMPOUND/CAR - DAY

Gyman, very upset, stirs in the front passenger seat. The car passes by the sequoia tree, where about 15 Family members are decorating the tree and trying to hang a cardboard banner that reads "WELCOME DAD YOUR VISIT HALLOWS OUR HEARTS". The car pulls out of the compound.

INT. CAR - DAY

The car is speeding along the Thruway. Gyman talks to himself.

GUYMAN

Please God. Just take me out of my misery and strike me dead. Anyway, when Dad finds out that Guyman Cope-land at the Ellenville compound doesn't know how to lead Dad's children, that one of Dad's children acted as a prostitute... a whore... a harlot... in the name of Moses David... he'll probably want to kill me himself.

INT. JAIL CELL - DAY

Miriam sits on the floor in the corner of a crowded jail cell. Prostitutes, druggies, petty criminals, etc. can't help noticing the "innocent, fragile, broken" fresh-faced Miriam amongst them. One of the prostitutes, GINGER (23), approaches Miriam.

GINGER

So why ya here parakeet?

Miriam ignores her.

GINGER

Talking to you parakeet. You don't
wanna ignore me. Last chance now.
You might need protecting.

MIRIAM

God is my protector.

GINGER

There ain't no God in here. They
need Him up on Grand Concourse, the
Bedford Avenue boys and the Mosholu
midgets, they're clusterfucking the--

Miriam interrupts, turning towards the inhabitants of the cell:

MIRIAM

"He sent redemption unto his people:
He hath commandeth his covenant for
ever; holy and reverent is His name."

The inmates are roused to attention, one by one. Miriam spreads
her arms, paces the cell and bellows with messianic conviction:

MIRIAM (cont'd)

"For if the blood of bulls and of goats
and the ashes of an heifer sprinkling
the unclean sanctifieth to the purify-
ing of the flesh, how much more shall
the blood of Christ, who through the
eternal spirit offer himself without
spot to God--"

One of the prostitutes starts to freak.

PROSTITUTE

Aaaaagggghhhh!

MIRIAM

"Purge your conscience with dead works
to serve the living God--"

JUNKIE

To protect and to serve!

MUGGER

Shut up and listen to this bitch!

MIRIAM

"And for this cause he is the mediator
of the new testament--"

DRUG DEALER

Yeah, that's what my lawyer said I
need, a mediator. That's right.

MIRIAM

"That by means of death, for the redemp-
tion of the transgressions that were
the under the first testament--"

SHOPLIFTER

Death? For bagging a toaster?

MIRIAM

"They which are called might receive
the promise of eternal inheritance."

Lots of whooping and hollering; they like "eternal inheritance".

EXT. KENNEDY AIRPORT - EVENING

Establishing shot. A jet is landing.

INT. PAN AM GATE 16 - EVENING

Guyman is waiting anxiously, with Dennis, as a planeload of
passengers deboards, entering the terminal through Gate 16.
Series of jump cuts as the numbers of deboarding passengers
diminishes, Guyman still staring fixedly at the skyway.

CUT finally to: there is no one coming out at all and a PAN AM
STEWARDESS is roping off the skyway.

DENNIS

Maybe this isn't the right flight?

GUYMAN

No, it is, I checked. This is it.

HOLD on the two of them sitting there by the gate.

GUYMAN (cont'd)

(to himself)

Thank you God.

INT. VOLVO - NIGHT

Guyman and Dennis drive through the night. Not a word is spoken. The car radio plays. The song they recorded at Portifoy Records comes on. Dennis and Guyman look at one another. Are they hearing what they're hearing? Guyman shuts it off. They continue driving in silence.

INT. REST AREA REST ROOM - NIGHT

Guyman is looking at himself in the public restroom mirror. A JANITOR starts mopping the floor right near his feet.

GUYMAN

Is it really necessary you do that?

EXT. ENTRANCE TO COMPOUND - NIGHT

The Volvo pulls into the entrance road. In the moonlight we can see the silhouette of the tree shaped like a gigantic hand. All are present, euphoric about seeing Dad. The banner welcoming Dad hangs proudly. The Volvo stops. Guyman gets out.

GUYMAN

Mo didn't show.

Guyman gets back in the car. As it pulls farther into the compound, murmurs of confusion, befuddlement and crying abound. A wind blows the banner on its side.

INT./EXT. GUYMAN'S OFFICE - NIGHT

Guyman, squatting, pulls a six-pack of Coca-Cola out of a mini-refrigerator, rips a can off the plastic binder. He leans back against a wall, finding himself staring right at the giant photo of Dad. He starts chugging a Coke, all the way down. Guyman appears lost and defeated.

The SOUND of the doorknob turning followed by knocking (the door is locked) grabs Guyman's attention.

NAOMI

Guyman... Are you in there? A reporter is here... Something about *prostitution* in the Family? And not letting our mothers care for their children?

Guyman is panicked. Says nothing. There's more knocking.

NAOMI (cont'd)

Let me see if he's sleeping.

As Naomi goes to peer into the window Guyman quickly sidles up close against the wall under the window. Naomi looks into what appears to her to be an empty room.

NAOMI (cont'd)

I don't know where he could be.

REPORTER

Well somebody has to address this.

They walk away. Guyman, distraught and scared, feels Dad's glare. Beautiful choral music begins, the same or similar to the one the girls sang for Guyman the morning he woke up surrounded by the "converging" women.

EXT. GROUNDS - MORNING

Singing CARRIES OVER. The sun is shining through the trees. Activities are commencing; the compound is springing to life.

INTERCUT shots of nature with shots of Family members. Cal is wandering off by himself, in the direction of the garage.

INT. GUYMAN'S OFFICE - MORNING

Guyman's office door is ajar. Naomi enters, holding the mail. Guyman isn't there. She walks to Guyman's desk and sees a note with large scrawled letters: NOT WORTHY. JUST A PIG.

EXT. GARAGE - DAY

As Cal approaches the detached garage, he sees exhaust coming out the bottom of the door. He steps over to the door, opens it and a cloud of exhaust comes billowing out, the Volvo running.

Through the clearing exhaust he can see Guyman lying dead in the front seat. In one hand is clenched a postcard with a picture of his photographic triptych (which is labeled "Passengers").

A CLOSE-UP of Cal with a very pained look, a tear falling.

EXT. PRECINCT - DAY

Miriam exits the precinct. She's with Ginger.

MIRIAM

I don't know how to thank you.

GINGER

Oh I love doin' the defending in that courtroom. I know the law better than most of those little three-piece shavers. And anyway I've been giving head to that judge every goddam week for I don't know how long. I think there's like this permanent imprint of his foreskin on the inside of my cheek for chrissake.

EXT. STREET - DAY

Miriam and Ginger are walking on a downtown street.

GINGER

So where you goin' to go if you can't go back to this family of yours. I mean it's none of my business but if I were you I'd put my boot on this Guyman's fella neck and make him listen. Any religion that doesn't forgive is for losers.

MIRIAM

Yeah, you're right. But right now I don't even have enough money to get upstate.

GINGER

Oh you are cute, parakeet. You slay me. Buck up now...

EXT. COMPOUND GLADE - DAY

All the members of the compound are present for Guyman's burial. Cal is holding Thor, who's a bit fidgety. KEVIN (26), authoritative, is reading from the Bible:

KEVIN (reading)

"Brothers, we do not want you to be ignorant about those who fall asleep, or to grieve like the rest of men, who have no hope. For if we believe that Jesus died and rose, so too will God, through Jesus, bring with Him those who have fallen asleep. Indeed we tell you this, on the word of the Lord, that we who are alive, who are left until the coming of the Lord, will surely not precede those who have fallen asleep. For the Lord himself, with a word of command, will come down from heaven, and the dead in Christ will rise first..."

CARRY-OVER Kevin's reading to:

EXT. ROAD - DAY

A checkered cab is parked on the shoulder of a country road. Up ahead, the sequoia tree at the entrance to the Ellenville compound can be seen.

KEVIN (reading)

"Then we who are left will be caught up together with them in the clouds to meet the Lord in the air. Thus we shall always be with the Lord. Therefore, console one another with these words."

INT. TAXI

In the back seat of the taxi, Miriam sits alone. She's staring out the window. She appears frightened, in another world. The TAXI DRIVER's head is crooked back, his eyes are closed, his mouth agape. Suddenly, he grunts and lets out a big exhalation.

Ginger's head appears from the front seat.

TAXI DRIVER

Spaseebah. Ocheen khorashow Atleechna.
You are zee best!

Miriam and Ginger exit the taxi and walk up the road. As they get closer to the sequoia tree Ginger puts a protective arm around Miriam.

EXT. COMPOUND

As they enter the compound Miriam notices how quiet it is. Not a soul in sight. Just the sound of a bird chirping. Suddenly, out in the distance from the direction of the glade (funeral site), a mass of people appears.

As they disperse Miriam notices Cal, who's holding Thor. She starts to walk fast toward them, Ginger following right behind.

Cal notices Miriam, as does Thor, who extends both arms.

THOR

Mommy Mommy!

Cal hands Thor to Miriam.

MIRIAM

Thor my love. I missed you so. Oh, how I missed you... Cal, what's going on?

CAL

Guyman's dead. We think he took his life.

MIRIAM

Oh my God...

CAL

We just buried him.

GINGER

Guyman? Guyman? The man, the guy who didn't want to forgive you?

MIRIAM

Yes.

GINGER

Thank God. 'Cause I was ready to kill him myself. Praise the Lord.

MIRIAM

Cal, I want you to meet an extraordinary soul. Ginger... this is Cal...

Cal extends his hand. He and Ginger shake - they seem to "like" each other.

EXT. FIELD - DAY

Gerald is in the middle of the field, talking to no one:

GERALD

He's just a person with a body...
Situating in time...Situating in
space...situating in a particular
culture...in a particular society.
He is struggling for credibility.

INT. NURSERY - DAY

Miriam puts a sleeping Thor in his crib.

MIRIAM

I'll never leave you again my
sweet. I was thinking of you
every moment. You're my little
muse, you... (pause, she looks up
and notices photo of Mo) And Dad,
of course.

Miriam reaches out to Dad's photo and caresses it as if it's a
talisman.

INT. SHOWERS - EVENING

Miriam is taking a shower in a large, locker room-type bathroom.
A couple other WOMEN are taking showers too. As Miriam bends
over, her hand on the tile, letting the spray wash onto the back
of her head, her face is very close to the wall and she notices
a graffiti scrawl: FREE BARABBAS

INT. DORM - NIGHT

Cal and Miriam are in bed, back to back. He's asleep but her
eyes are open.

EXT. CLEARING - MORNING

Andrew is videotaping AMY (11) in a sheer, toga-like piece of
satin, starting a striptease. A couple other Family members,
Pete and Tim watch. Another MOTHER with a YOUNG GIRL in a toga
is standing by, as if waiting to go next.

PETE

Yeah yeah Eve and the apple I it's a bitch, it's a bitch. Like I hated her for doing that but you know what? I don't know what's worse. 'Cause then you got God starting to reprimand Adam and the first thing the dude does is point to Eve and go Oh no, it's her fault! Passing the buck, like a total scumbag...

Miriam happens by. She can't believe what she's seeing. She approaches Andrew.

MIRIAM

Andrew what are you doing?

ANDREW

Oh hi Shashana. We're sending a message to Dad to entice him here!

MIRIAM

Who ordered this? Whose idea... Does Kevin know about this?

ANDREW

Sure.

MIRIAM

Well I think you'd better stop. There must be some misunderstanding.

ANDREW

Shashana, mind your own business.

MIRIAM

This *is* my business!

EXT./INT. GUYMAN'S (NOW KEVIN'S) OFFICE - DAY

Miriam walks up to the building and knocks on the door.

KEVIN (O-S)

Come in.

Kevin, seated at Guyman's desk, his feet up, is reading a letter with interest when Miriam walks in, closes the door behind her.

KEVIN (cont'd)

Yes Miriam, what is it?

MIRIAM

You okayed Andrew filming the young girls... *disrobing?*

KEVIN

Sure I thought it was a cool idea. We all know how much Dad loves his children. And we know his children love him...

MIRIAM

Really. Well I think-

KEVIN

Don't think, just do as you are told. In fact, you know I'm just reading a letter from Dad right now. It's quite profound. Dad feels there's been an amazing opportunity right in front of...

Kevin's voice fades low as Elodia's voice-over fades up:

ELODIA (V-O)

Ironically, soon after Guyman took his life we received a letter from Dad. It was a precursor to a larger announcement that would be spread worldwide.

EXT. COMPOUND

Shots of various of the female members of the compound engaged in daily work activities as Elodia's voice-over continues.

ELODIA (V-O, cont'd)

Dad wanted each Family group leader to persuade the girls to ask for money when they had sex with prospective new members. He called it "sacred prostitution". Sex was beautiful and God's gift but they needed dough. Make the fellas pay, wrote Dad. The idea, he said, came to him in a moment of Divine inspiration.

INT. HOTEL ROOM - DAY

As LESTER, 60, starts to take his clothes off...

ELODIA (V-O)

Kevin had no problem taking Guyman's place. He was happy to serve as God's pimp. Miriam accepted sacred prostitution because she was still witnessing to God's needy.

Lester, 60, hands Miriam a wad of cash.

MIRIAM

Thank you, Lester. It's always best to get the business over first. Now why don't you get comfortable and prepare to enter Paradise.

LESTER

Can't wait. Do I have to wear a condom?

MIRIAM

Yes.

LESTER

What about your asshole. I want to... I want it to be anal. I want to enter paradise through your ass, that'd be great.

MIRIAM

Yes but I know what would *really* be
great...

JUMP CUT: Miriam is having sex with Lester missionary position.

LESTER

Oooooh...So, soooo good...

MIRIAM

*Let them be like chaff before the
wind with the angel of the Lord
driving them away! Let their way
be dark and slippery--*

LESTER

Save that for later.

MIRIAM

What did you say?

While thrusting away at Miriam...

LESTER

I said *save that for later*.

MIRIAM

I'm trying to save you and all you
can say is "save it for later"?

Miriam, clearly angry now, gets up and sidles off the bed.

LESTER

Hey what the hell ya doing. I paid
you, you whore!

Miriam has reached her purse, grabs the wad of cash and throws
it at Lester.

MIRIAM

No paradise for you!

INT. NURSERY - DAY

The nursery is dead quiet. No adults are present. Miriam appears at the doorway. She walks over to Thor's crib. He's sound asleep. She lovingly gazes at him.

The picture of Mo hanging on the wall over Thor's crib catches Miriam's attention. She looks at it for a long time. She takes the photo off the wall. As if looking into a mirror, she holds the photo up, and stares. Icily. For a long, painful moment.

She throws the photo to the floor. The glass shatters.

It wakes up Thor, who starts to cry. Miriam darts over to Thor. She picks him up and cradles him.

MIRIAM

It's okay. Mommy's here.

Miriam looks around to see if she's still alone. With her foot she sweeps the broken glass and Mo's photo under another crib.

Still holding Thor, she walks over to another photo of Mo, takes it off the wall and hangs it over Thor's crib.

She and Thor exit the nursery.

INT. DORM - EVENING

Thor is asleep on one end of the mattress; Cal is making love to Miriam on the other side of it; they're having sex in a sideways fashion turned away from the baby. The faux-curtains are drawn.

JUMP CUT: Finished making love, Cal has turned onto his back and Miriam turns on her side. EXTREME CLOSE-UP as she murmurs:

MIRIAM

I can no longer associate myself...

CAL

What?

EXT. GROUNDS - DAY

Various shots of Family members walking around. We stay on Miriam, walking through the trees, holding Thor by the hand.

ELODIA (V-O)

Miriam wanted to leave the Family.
It took her over a year to muster
the courage. Life on her own was
a daunting proposition.

Miriam is very pregnant.

EXT. COUNTRY ROAD - DAY

Miriam and Thor pass by the Sequoia tree and start down the country road. A TRUCK with a carousel ride hitched to the back passes by. It pulls over to the side of the road. The DRIVER hops out.

DRIVER

Need a ride?

Miriam thinks for a moment. She picks up her pace, holding Thor's hand as he toddles along. They get in and drive away.

MIRIAM (O.S.)

That was the scariest moment of my
life.

EXT. BOARDWALK, REHOBOTH BEACH (PRESENT DAY) - DAY

Miriam and Cal are standing side by side at the railing on the boardwalk. They are facing the beach, watching Thor, Genvieve and Chloe play in the distance.

MIRIAM

Cal I never got to thank you for
agreeing to the divorce in absentia.

Miriam looks at Cal.

MIRIAM (cont'd)

Do you want to meet him?

CAL

Do you think that's a good idea?
He's obviously done very well with-
out me.

MIRIAM

You should meet him, Cal. You owe
it to him and yourself.

Cal's silence gives Miriam permission to introduce them. She walks down to the beach. Genvieve sees her coming and realizes Miriam is anxious.

GENVIEVE

Don't tell me that's the one who's
my father.

MIRIAM

No he's not your father.

GENVIEVE

You mean you didn't sleep with him.
Well stop the world.

Miriam glares at Genvieve.

MIRIAM

Don't be smart. In fact I did sleep
with him. He's Thor's father.

Thor overhears this as he's playing with Chloe. He looks at Miriam, who is staring at him.

JUMP CUT: Miriam, her arm holding Thor's, approaches Cal.

MIRIAM

Cal, I want you to meet...again...
your son... Thor.

Thor extends his hand. They shake. They stare at on another.

MIRIAM (cont'd)

Well I'll let you chatterboxes have
a chance to cover the last thirty
years.

Miriam goes over to Genvieve and Chloe. Chloe toddles over to
Miriam who picks her up. Genvieve starts building a sandcastle.

Back to Cal and Thor:

CAL

I know it means very little but I
am sorry I wasn't the father you de-
served to have.

THOR

You're right. It doesn't mean much
but thanks anyway.

CAL

Miriam - your mom - tells me you're
a mathematician.

THOR

Uh-huh.

CAL

You know math and music have a lot in
common. Did you know Einstein almost
became a concert violinist?

THOR

No I didn't.

CAL

You mom also told me you live in Ger-
many and have a five-year-old son. My
God... I guess that makes me a grand-
father.

THOR

You know, it's getting late. I'd better get going. I'm flying off tomorrow and I still haven't packed...and, uh...

CAL

Sure. Okay. I understand.

There's an uncomfortable silence.

THOR

Well good-bye.

CAL

Good-bye.

They shake hands.

CAL (cont'd)

Be of good cheer.

EXT. PARKING LOT - DAY

As Genvieve puts Chloe in her car seat, Thor waits for Miriam, who is perfunctorily giving Cal a hug goodbye. She approaches the car and gets into the passenger seat.

Cal waves goodbye to Thor as he's getting into the car. Thor notices and - there is a pause - exchanges a moment of eye contact with Cal before closing the car door. He drives away.

INT. TOYOTA - DAY

Driving along the highway, there is a deadly silence in the car except for Chloe's mumblings. Genvieve lights a cigarette.

GENVIEVE

Do you think I'm ever gonna actually meet my father? You think you're ever gonna figure that one out? I mean no *pressure* or anything Mom...

Miriam looks over at Genvieve, about to say something, then stops herself, then instead says:

MIRIAM

Just keep looking up, Genvieve. I keep telling you that's where the answers are. Keep looking up.

INT. BOOKSTORE - DAY

Elodia, now attractively gray-haired, is sitting at a table doing a book signing. We see her book propped up on the table: *A Brand New Day*

Suddenly there is a ruckus. We can hear someone screaming:

ANGRY YOUNG MAN (O-S)

A book? You've got the gall to write this slick-ass gloss-over piece of crap? No mention of child abuse? Prostitution dens with no contraception? Beatings? Infants touched sexually? INFANTS! And you write horseshit you evil cunt?

Elodia looks up. CUT TO her POV: he's pointing a gun at her, and we see a SECURITY GUARD running up and grabbing the guy who manages to keep the gun pointed at Elodia for another moment.

ANGRY YOUNG MAN (cont'd)

I oughtta fuckin' kill you! I oughtta blow a hole in your head you low-life piece of shit.

INT. SISTINE CHAPEL - DAY

Flossie and Ginger (who haven't changed, as if time has stood still for them) are moving slowly together, bodies pressed, in this crowded, tourist-filled chapel in Rome where we can hear an Italian tourist GUIDE talking about the painting on the ceiling by Michelangelo, overhead. The guide is talking, specifically,

about God's hand touching Man's. Everyone - at once - looks up.

EXT. BOARDWALK - DAY

Cal is playing his guitar and singing "The Boxer":

CAL (singing)

*In the clearing stands a boxer
and a fighter by his trade
and he carries the reminder
of every glove that laid him down
or cut him 'til he cried out--*

CARRY-OVER TO:

INT. TOYOTA - DAY

Through the windshield Miriam notices a pedestrian overpass ahead. As the car gets closer, Miriam looks up.

CAL (singing, cont'd)

*In his anger and his shame
I am leaving, I am leaving
but the fighter still remains...*

Camera PANS UP as the car is about to go under the overpass. Through the chain link fence Miriam can see a little girl resembling herself at age 8. Cal's singing continues...

EXT. PEDESTIAN OVERPASS - DAY

In the background is a church steeple, a huge cross on top of it. As if getting "gorged" by Miriam's car as it swooshes under her, the little girl's body jolts and falls to the pavement of the overpass. She starts to pull herself up, smiles slightly and walks away. She tosses her towel over her shoulder.

ELODIA (V-O)

*The little girl killed the bull, but
she'd gotten pretty whacked up inside.
Who hasn't?*

CUT TO SIX TITLE CARDS - BLACK LETTERS AGAINST WHITE BACKGROUND:

Due to societal pressures and sexual mores,
Moses David had all members of the Children of
God resettle outside the United States.
Communes mushroomed in France, Germany, South
America, Australia and Hong Kong.

The Family at its height had numbered over
50,000 members. All proceeds from "sacred
prostitution" went to Moses David, who died in
1982. The practice was eventually phased out in
the 1980's; however members who left after that
period - including up to the present - claim
sexual "favors" and child abuse still exist.

For years there were numerous charges of sexual
abuse brought against various Family members but
no convictions.

Miriam Williams went on to receive a PhD in
sociology, which she now teaches in Atlanta,
Georgia. She is married and has five children.

Miriam advocates for members of the Family who
have left and need help readjusting to society.

The church is now known as The Family
International.

CUT TO BLACK

THE END