

Eternal Blessings

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FADE IN:

EXT. EARTH'S UPPER ATMOSPHERE - DAY

Inside a CLOUD, as a RED SCARF FLOATS BY, headed for Earth...

EXT. BEACH - WASHINGTON - DAY (2005)

On the ground, looking up at the same red scarf, as it gets closer, and closer, until it lands on a --

Beach.

OVER BLACK:

PRE-LAP: WAVES, LOUD -- crashing into shore --

BACK TO BEACH:

A barefoot woman (40s) SPRINTS PAST, she has fine features and wears designer yoga pants, but the niceties end there, the rest of her is a mess, matted-down hair, panic-filled eyes, a face coiled in rage -- and trying to outrun it all...

This is JENNIFER.

EXT. COASTAL HIGHWAY - THAT AFTERNOON

A newer Volvo sedan drives past...

EXT. BEACH HOUSE - FRONT - CONT.

The Volvo pulls in and parks; the driver (40s), stock handsome and dressed like a salesman, exits with a laptop bag. He walks up to the front door; he knows this place.

His name is NICHOLAS.

INT. BEACH HOUSE - CONT.

Nicholas enters; MALA, a Shepherd mix, runs to him --

NICHOLAS
(pets Mala)
Okay, Mala... Jen?

He walks by a room; inside, a DESK DRAWER and its contents lie on the floor --

NICHOLAS (CONT'D)

Hello?

Mala runs ahead --

MALA (O.S.)

Ruff!

Nicholas steps toward Mala --

He FREEZES --

NO!

NICHOLAS

Jen!

INT. JENNIFER'S BEDROOM - NIGHT (PREVIOUS NIGHT)

Jennifer and Nicholas lie in bed, asleep...

JENNIFER

(sleep talk)

We, us, we- we have to... promise-

NICHOLAS

(wakes up)

Shh... hey, hey... it's okay, shh.

TITLE OVER:

PART I, HOLY GHOSTS

BACK TO:

JENNIFER

(still asleep)

-yea, going... somebody going, soon
going...

DISSOLVE TO:

INT. COMMUNE WAREHOUSE - INTERVIEW ROOM - DAY (1984)

Dressed in red slacks and a burgundy blouse, YOUNG JENNIFER (20s) sits at a table. Another woman, an ATTORNEY (30s), in a lavender pantsuit, sits next to her.

Outside the room:

Federal agents, TANNER (50s) and CURTIS (40s) walk through the warehouse; Curtis carries a briefcase, Tanner, a manila file folder. Both have on pleated pants and collared shirts.

TANNER
Outside counsel?

CURTIS
Negative, one of theirs.

They approach a COP standing next to a door, Curtis opens the door and walks in; Tanner follows him...

IN THE ROOM

Tanner and Curtis sit down opposite Jennifer; Curtis pulls out a tape recorder and microphone from the briefcase.

He plugs them in...

CURTIS (CONT'D)
(into mic)
Tape one, third of October,
nineteen eighty-four, additional
discovery, federal warrant SR-two,
one-one. Section agents Reginald
Curtis, Alex Tanner, defendant and
defendant's attorney present.

Tanner unclips a pair of HANDCUFFS from his belt; he lays them on the folder --

Jennifer shakes her head, fuck --

ATTORNEY
I thought we were- that we had-
those aren't really necessary, are
they? we're here, to cooperate, as
I indicated, earlier.

TANNER
We keep hearing that; we asked your
client to prepare a statement, last
week, did she bring one?

ATTORNEY
Not exactly, and I went over that
but everything is happening so
fast, and everyone wants to
cooperate; she's ready now...

CURTIS
(to Jennifer)
This is the part where you get to
help yourself young lady; maybe
even walk out of here...

TANNER
Well, Miss Decker, how about it?
You did want to speak with us,
right? Isn't that correct...?

Jennifer stalls -- beads of SWEAT form on her forehead --
Her EYES jump between Tanner, Curtis, and the Attorney --

TANNER (CONT'D)
(at Jennifer)
How about this? how about we have
that officer out there come in and-

ATTORNEY
Gentlemen! Please.

TANNER
(stands)
-escort your client here back to
Portland- after we've added ALL the
other charges.

Tanner slides the folder and cuffs across to Jennifer --

ATTORNEY
All right, okay, let's just- okay?

Jennifer panics -- tries to stand but can't.

She looks down -- at her feet --

SHACKLED.

BACK TO:

BEDROOM - NIGHT

Jennifer, still asleep, reaches down and rubs her ankle.

INT. BEACH HOUSE - DEN - MORNING (NEXT DAY)

Wearing the same yoga pants, Jennifer goes through a series
of stretches -- then finishes with a bridge pose --

INT. KITCHEN - AN HOUR LATER

Nicholas sits at a table staring at a laptop; Jennifer enters with Mala, grabs a bag of dog food, and pours some in a bowl.

JENNIFER
Which one's that?

Nicholas starts to put away the laptop --

NICHOLAS
It's an estate deal (yawns) and I
get to meet with their attorney in
exactly (checks watch) forty-five
minutes...

Jennifer fills a mug with water, then opens a drawer with six
PILL VIALS inside --

JENNIFER
God- I kept you up again, didn't I?
Was I... saying anything?

She pulls out a vial; uncaps it and gulps down two pills --

JENNIFER (CONT'D)
Ugh,... what am I doing?

NICHOLAS
Got to give it a chance, it's
new... no? Not good?

Jennifer unloads a dishwasher --

JENNIFER
Not if it keeps you up...

NICHOLAS
Oh, I just, not a big deal, you
know... I'm good.

JENNIFER
You are so patient.

NICHOLAS
I know.

Nicholas looks out a sliding glass door to a DECK with stairs
down to the beach. RAIN starts to fall.

NICHOLAS (CONT'D)
More rain.
(grabs laptop bag)
Gotta go.

Jennifer lifts a cell phone from her pocket --

JENNIFER
 (into phone)
 Decker Real Estate... hi, Nick
 is...
 (signals "not here")
 ...with a client...

NICHOLAS
 (pets Mala)
 Look after her, Mala.

Nicholas waves, then exits --

JENNIFER
 (into phone)
 Good, I'll print it out and bring
 it over, if that works. Great, bye.

INT. DEN - LATER

A desk with a drawer and a printer sits against a wall. A light on the printer blinks: OUT OF PAPER. Jennifer sets her phone down and starts to pull on the drawer, but nothing happens. She pulls again, with both hands, until WHOOSH!

The DRAWER FLIES OUT -- and a stack of PRINTING PAPER and a kid's LUNCHBOX hit the floor --

JENNIFER
 Damn it!

The lunchbox contents spill out; a PASSPORT, a beaded PENDANT with a man's photo on it, and ten LETTERS addressed to:

*ANAND SATYA, CITY OF RAJNEESH, OR. From: NICK DECKER, 202
 PIKE ST, SEATTLE, WA*

Jennifer starts to clean up; she sees a NEWS CLIPPING poking out from under a letter; she glances down at its headline:

GURU'S DISCIPLE'S PAINT CITY RED

Then its photo: TWO YOUNG COUPLES, side by side, smiling -- wearing RED clothes.

A CLASP OF THUNDER echoes outside --

Jennifer turns to a window; SHEETS OF RAIN pelt the glass --

SMASH CUT:

-- a car rolls through a parking garage; a man walks by --
-- SHOTS RING OUT --
-- the man falls --
-- car tires SPIN OUT --

KITCHEN - MINUTES LATER

Jennifer lights a JOINT; she takes two long drags --

MALA
Groooooooooowl...

JENNIFER
Hey!

Mala, behind the slider, stares out at a SEAGULL marching around the deck with a piece of fish in its beak --

Jennifer slides the door open.

EXT. DECK - CONT.

They step outside --

JENNIFER
Shoo you! Go!

The seagull flaps its wings -- then LEAPS onto a railing --

Mala BARKS --

Jennifer reaches for Mala's collar...

JENNIFER (CONT'D)
Mala no!

The seagull flies away -- Mala LUNGES at it!

And Jennifer, unable to remove her hand from Mala's collar in time, is pulled forward --

And into a PLEXIGLAS railing panel --

Head first.

MINUTES PASS

Jennifer sits at the base of the panel, doubled over --

Mala nudges at her but it's no use --

Perfectly shaped drops of BLOOD hang from each of her nostrils; the rest of her face, wet from rain, glistens.

The WIND howls -- pockets of sand swirl across the deck.

A GUST enters the house --

INSIDE

...a curtain BILLOWS, a potted plant RATTLES, and the CLIPPING left on the floor slides out to the hallway --

ON THE DECK

JENNIFER
(unconscious, slurring)
I'll... figure out... some...
thing... I'll...
(slips into a coma)

OVER BLACK:

PRE-LAP: Broken English recording/Marianne Faithfull --

MARIANNE FAITHFULL (O.S.)
*"...lose your father, your husband.
Your mother, your children..."*

DISSOLVE TO:

INT. FAMILY HOME - SEATTLE - DAY (1979)

The Broken English RECORD spins on a TURNTABLE.

MARIANNE FAITHFULL (O.S.)
*"...What are you dying for? It's
not my reality..."*

Inside an incense and lace-laden bedroom, YOUNG JENNIFER (17) dances furiously --

The record ends...

KNOCK, KNOCK --

JENNIFER
Hi Mom...

INTERCUT:

MOM (40s), other side of door --

MOM

Jen dear, how about I make you a turkey sandwich? Or something?

JENNIFER

Mom... I don't eat meat, remember?

MOM

Well, how about soup or something?

JENNIFER

Thanks, Mom, I'm fine, I'll grab something later.

Jennifer poses in front of a mirror; she tries on a shawl, a beret, then some new-age jewelry...

EXT. WATERFRONT DRIVE - DUSK (LATER)

YOUNG NICHOLAS (17) walks with Jennifer...

NICHOLAS

I couldn't be a vegetarian, eating just vegetables. I'd probably die.

JENNIFER

You wouldn't die, dodo; do I look like I am dying or anything?

They stop at a stairwell --

NICHOLAS

This have something to do with those Buddhist books you're always reading? Aren't you guys Catholic?

JENNIFER

Okay Nick, piss me off already. I mean, you want me to be like my parents. My Mom? Is that it?

They go down the stairs --

NICHOLAS

I like your mom, besides we're Americans, how you going to find a Buddhist monk or whatever...

JENNIFER

They're already here, in Seattle.
And they've figured all this out,
that we're already divine I mean,
the way we are, and that all we
have to do is-

NICHOLAS

We have to do something.

JENNIFER

Well yea, you have to do a little,
you just can't click your heels and
all of a sudden be there, you know?

NICHOLAS

Be where?

JENNIFER

Nirvana, our natural state of
being! Geez... come on!

EXT. WATERFRONT PARK - FIRE-PIT - NIGHT (LATER)

Jennifer, Nicholas, and SIX YOUNG STONERS stand around a
large campfire. A small sandwich BAG filled with psilocybin
MUSHROOMS changes hands between them --

Everyone eats the mushrooms and gets very stoned. One of the
GUYS in the group, the oldest, lights up a JOINT...

STONER GUY

(inhales)

As soon as your mind comes in-

Stoner Guy passes the joint to Jennifer --

STONER GUY (CONT'D)

(exhales)

-well, it's already gone man
because now it's, it's just an
illusion-samsara, pure projection
man...

Jennifer takes a drag, she nods, she relates --

STONER GUY (CONT'D)

If we can just let go and not get
so freaked out, or stuck in our
heads, if we can just do that then
it will happen... you know? All
that cool shit just happens- just
have to let it man.

Nicholas tries to light a cigarette using the fire --

NICHOLAS

Wow, yeah... we were just talking
about that... sssumaa, samsssarama.
Wow this is really good shit; I am
pretty fucking high man.

Later.

Jennifer and Nicholas walk along the water. They see a MAN
(50s) doing TAI CHI.

Soon, the Tai Chi Man's movements become very slow and wavy,
flowing and staccato-like.

TRAILS --

The mushrooms...

NICHOLAS (CONT'D)

Wow, he's like Bruce Lee in slow
motion and you're his...
grasshopper!

JENNIFER

Yea that's right, look out!

They fake-fight and pull each other to the ground, laughing.

CUT TO:

INT. BEACH HOUSE - DAY (PRESENT)

More WIND blows in; the CLIPPING tumbles down the hall --

REPORTER (PRE-LAP)

Scrunch up there a little, great,
thanks, that's good-

DECK - CONT.

Mala sits by Jennifer, then suddenly JUMPS UP and runs to the
sliders, he looks inside, then turns back...

TITLE OVER:

PART II, SACRED VISIONS

BACK TO HALLWAY:

Super close on the CLIPPING'S PHOTO:

YOUNG JENNIFER stands next to a tall, slender woman named ADEERA (30s) --

And behind them, two men: VISHNU, a swarthy twenty-year-old, and RUPESH (30s), short and bearded.

And all of them wear the pendant necklace seen earlier in Jennifer's lunchbox. Their clothes are similar too, all red, pink, purple, and maroon...

JENNIFER (PRE-LAP)
(playful)
Vishnu cut it out.
(to reporter)
What's this article about again?

REPORTER (PRE-LAP)
Ahh, new age takes over the
Northwest? Little to your left-

A CAMERA SHUTTER CLICKS... The photo UNFREEZES --

DISSOLVE TO:

EXT./INT. ELKS LODGE - DAY (1981)

Jennifer, Adeera, Vishnu, and Rupesh come out of their pose.

The REPORTER (50s) snaps a lens cap on a camera --

REPORTER
Thanks. Mind if I ask you
something, you guys always wear
this much red?

ADEERA
Well, we used to wear these long,
orange robes but Bhagwan said from
now on we should start wearing all
the colors of the sunrise.
(looks at her outfit)
To help us remember, that we rise
each day, like a new dawn...

REPORTER
(pulls out notepad)
Oh, okay, can I get your names?

More people pour into the lodge -- and ALL ARE DRESSED
SIMILARLY to Jennifer and her photo-op friends.

THESE ARE THE DISCIPLES -- the same ones mentioned in
Jennifer's clipping caption.

ADEERA

Oh, there's Shiva, see you inside!

Adeera runs off, Jennifer, Vishnu, and Rupesh enter the lodge; inside, a DISCIPLE BAND leads a CROWD OF DEVOTEES through a classic --

FEMALE BAND VOCALISTS

*"Oh my lord you are the fire,
burning like a thousand suns, oh my
lord, you take me higher, higher
toward the one,"*

Propped up on each side of the Band are large POSTERS of an East Indian man in a long, gray beard. The music is LOUD and RHYTHMIC, and everyone dances in a kind of ECSTATIC STATE.

Jennifer and Vishnu squeeze in with the Crowd -- they take up the chorus --

JENNIFER/VISHNU

*"...toward the one, toward the one,
toward the one, toward the oooooone"*

In front of the stage, GITA (40s), a round-faced female devotee, waits for the music to stop -- when it does, she steps up to a microphone --

GITA

He sends his blessings! To
everyone!

CHEERS, CLAPS --

GITA (CONT'D)

And a message to you, all of you!
from him...

She waits, baiting them --

CROWD

Tell us Ma!

GITA

Pack your bags!

The CROWD CHEERS --

GITA (CONT'D)

What you're feeling Seattle, that
energy, is his, his Buddha-field...

A FEMALE DEVOTEE WEEPS with joy --

GITA (CONT'D)
 ...and he is so close- and he wants
 to bring every single one of you
 even closer...

Jennifer wraps herself in Vishnu's arms...

DISSOLVE TO:

INT. HEALTH FOOD STORE - DAY (SIX MONTHS EARLIER)

No disciples here, everyone's dressed normal. From behind a display, Jennifer eyes the checkout guy --

Vishnu.

But someone's blocking her view, a GIRL (18), who is about to purchase a BOOK.

When the girl finally leaves, Jennifer rushes up with some vitamins, cosmetics, granola, and the SAME BOOK --

Vishnu starts to ring her up --

VISHNU
 Do you have his guru's book?

JENNIFER
 Huh? Oh... you mean...

Vishnu pulls out a PAPERBACK with the same East Indian man from the lodge posters on the cover --

VISHNU
 They call him the master of
 masters, but all his books are on
 back-order.

He passes it over to Jennifer; she opens it.

VISHNU (CONT'D)
 (picks up Jennifer's book)
 Now our Princeton swami here, well,
 he lost his job for doing too much
 acid, but he gets a lot of it. I
 mean he opens the door- for sure.
 But then, you know, he starts to
 convince himself that he's arrived,
 and well, that's a classic trap,
 isn't it? I mean, we never really
 arrive, do we? Anyway um, if, if
 you want...

Vishnu locks eyes with Jennifer --

VISHNU (CONT'D)
I mean, when the other order comes
in, I, I can... save you a copy
if...

INT. VISHNU'S APT - DAY (THAT WEEK)

Discarded undergarments cover Vishnu's paperback. A larger
BOOK: TANTRA PRACTICE lies next to it, opened to a page
showing a SKETCH of a man and woman making love.

Seated, with his head spun around, Vishnu tries to study the
sketch -- Jennifer sits on his lap, both unclothed.

Vishnu turns the page --

VISHNU
I think we got it -- wow this is an
ancient practice, that's good, huh?

Jennifer tries to stay still -- and relax.

VISHNU (CONT'D)
The Tantric system says...

Vishnu concentrates --

VISHNU (CONT'D)
(exhales)
...to focus, always, on our
breathing.

Jennifer takes a deep breath too --

VISHNU (CONT'D)
And when we feel the energy rising-
to just breathe, and... follow it.

Their eyes closed, they breathe as one; the excitement
replaced by a cool calm -- their faces flush, serene --

JENNIFER
Wow this is so... now...

Off to one side, lit candles and incense flank an 8x10 PHOTO
of the same man on the lodge posters and Vishnu's paperback.

BACK TO:

ELKS LODGE - CONT.

GITA

...and it is true... overnight facilities are very, very limited right now, but- with your love- and support, everyone will have a chance to be with him very soon!

MORE CHEERS --

GITA (CONT'D)

(hands clasped in prayer)
With his blessings and love to you all. Thank you, thank you so much!

Gita exits. The band strikes up a chord.

Jennifer and Vishnu sway back and forth, still wrapped in each other's arms.

EXT. CENTRAL OREGON - VALLEY - DAY (A MONTH LATER)

A MAINTENANCE ROAD snakes through a dust-choked valley surrounded by barren hills of worthless dirt.

EXT. RANCH - MAINTENANCE ROAD - CONT.

Five miles in, a FARMHOUSE, two utility sheds, a cottage, and an OLD BARN sit side by side, just back from the road --

EXT. FARMHOUSE - CONT.

In front of the farmhouse, FOUR DISCIPLES try to push out a BOX TRUCK stuck in a foot of mud...

EVERYONE here wears the same disciples colors seen before.

The Disciples stop when they see a white SUBURBAN pull up; the driver, an East Indian beauty named SHEELA (30s) pokes her head out --

SHEELA

(accent)

You guys need help? Jayesh, get out there, your legs aren't broken.

Seated next to her is JAYESH (40s), her New York husband --

JAYESH

They're doing great.

The Disciples continue to push -- the wheels begin to grab...

SHEELA
You're a pansy, Jayesh.

... gobs of MUD fly back -- SPLATTERING everyone; the truck begins to SLIDE, and with one last push, COMES OUT --

SHEELA (CONT'D)
(to Disciples)
I want all you guys to come by for
cookies and treats later, yea?

EXT. RANCH - CONT.

Sheela's Suburban pulls into a dirt driveway -- it passes by the barn, and then a CORRAL -- and keeps going...

Inside the corral, a COWBOY DISCIPLE saddles up a HORSE...

On a hill, above the barn, a DISCIPLE paints a WATER TOWER...

...and it's from there the DOUBLE WIDE APPEARS, behind the farmhouse -- along with a tiny travel trailer, the white Suburban, and a six-foot high satellite dish...

EXT. DOUBLE WIDE - DAY (A WEEK LATER)

Ten CARS, caked with mud, sit parked out front; between the cars and the double wide, WORKER DISCIPLES lay down sod --

INT. DOUBLE WIDE - CONT.

Gita, Jayesh and a British FEMALE DISCIPLE (30s) sit on a couch; TWENTY DISCIPLES sit on the floor, facing them.

Sheela walks in and takes a seat on the couch's armrest --

SHEELA
Jayesh, where are we with permits?

JAYESH
Currently we have approval for 260
umm, farm workers.

SHEELA
Bullshit! We have already 300
people!

Sheela looks down at an older disciple with thick glasses, sitting on the floor, MANU (50s).

SHEELA (CONT'D)
Manu, what did your genius team of
attorneys find out?

Manu quickly pulls out some paperwork...

SHEELA (CONT'D)
Anytime Manu...

MANU
Well, basically, in order to exceed
the cap on farm workers, we would
need to incorporate into a city,
and elect a mayor...

LAUGHTER --

MANU (CONT'D)
...and a city council-

MORE LAUGHTER --

SHEELA
Okay, so we do all this, then how
many houses we can build? Hmmm?

MANU
Well, that depends on how we
address things like public safety,
water use, that sort of thing. And
there's also...

SHEELA
Manu, please, how many beautiful
people can live in our beloved,
beautiful city?

MANU
Maybe... fifteen thousand?

OOHHHS and AAHHHS ripple through the room --

SHEELA
I want our trailer crews on twelve-
hour shifts -- and if anyone sees
INS people or county people or
rednecks, then radio Prabhat.

PRABHAT, a young Indiana Jones-type, waves from the floor.

SHEELA (CONT'D)
Okay? So, what you guys are waiting
for? Huh? Let's go, we have a city
to build!

The meeting disperses -- Sheela walks over to a small snack table. Gita is already at the table --

SHEELA (CONT'D)

I'm hearing you have many Americans coming, hmm? How many have you invited, hmm?

A MAID DISCIPLE walks up and discretely sets a PILL and glass of water down on the table -- Sheela takes the pill --

GITA

Only those that are able to give, that have resources, so we get something extra for that and of course plenty to vote for a city, or for whatever...

SHEELA

Money is coming from Europe, so not to worry. He wants his people from everywhere, so Americans have to wait or pay, yea? We have enough for voting, hmm? Good Gita.

EXT. HWY 97 - STATION WAGON - DAY (A MONTH LATER)

An OLD STATION WAGON heads east on Interstate 90, when it reaches Highway 97 it veers south, through the Yakima Valley, then across the Columbia Gorge, and into

OREGON.

INT. STATION WAGON - CONT.

Rupesh drives, Adeera sits next to him. Jennifer and Vishnu sit in the back with a BOOM BOX -- blasting out music --

JENNIFER/ADEERA

"There is sooooo much magnificence, in the oooo-cean, that waves are coming in, waves are coming in, there is so much magnificence..."

When it ends --

RUPESH

(looks into rear-view mirror)

Good one Vish... what else we got?

Jennifer looks at Rupesh's reflection in the MIRROR --

DISSOLVE TO:

INT. SEATTLE - CAFE - NIGHT (1980)

Outfitted in orange-dyed clothing and the guru's necklace, Rupesh and Adeera sit at a table, ready to pay their bill --

Jennifer, dressed normally, arrives with a receipt pad.

JENNIFER

Is that it? Let's see...

(scribbles)

...market spice, my favorite, and the tofu cheesecake -- Oh God I love that too. Okay?

(hands Rupesh bill)

Thanks guys, Hare Krishna.

Jennifer turns to leave --

RUPESH

Not even close.

She turns back --

JENNIFER

Oh, wow yeah, I can see that now.

Wait, wait a sec, I know, I know, you guys are with- Sai Bubba?

Right? No, no- Muktananda? Wait, wait, I got it- Bhagwan!

Rupesh nods, he lays out some cash next to the bill --

JENNIFER (CONT'D)

His books are really, really incredible, and you both seem so... so... I mean- what's it like?

ADEERA

Do you have a second?

Jennifer looks around, then sits down --

ADEERA (CONT'D)

I'm Ma Adeera, and that's Swami Deva Rupesh, what's your name?

JENNIFER

Jenny. Hi!

And like the big sister she never had --

ADEERA

It's like, because I can try to describe it or explain it- but well, Jenny, it's more of a, a heart thing, that kind of thing, you know? And we're just trying to really stay aware of that, of him, pouring his total energy into us -- and of us being open and available to that... you know what I mean?

JENNIFER

Wow, yeah.

ADEERA

Yeah pretty far out, huh?

BACK TO:

HWY 97 - STATION WAGON - CONT.

The region changes from thick forests, rich with green fir, to a high desert palette of browns and yellows --

EXT. MOTEL - STATION WAGON - DUSK - CONT.

The station wagon pulls into a roadside motel.

CUT TO:

INT. BEACH HOUSE - DEN - DAY (PRESENT)

The screen on Jennifer's cell phone LIGHTS UP:

INCOMING CALL NICK

BACK TO:

MOTEL - STATION WAGON - NIGHT

Jennifer and Vishnu sit on the hood, wrapped in a blanket, staring up at a full MOON surrounded by a thousand STARS --

EXT. GRAVEL ROAD - STATION WAGON - NEXT MORNING

The station wagon approaches a gravel turn-off; it slows down, makes the turn -- and immediately, outside --

A HANDMADE BILLBOARD:

DAMNED ALL YEE WHO ENTER HERE

INT. STATION WAGON - CONT.

Everyone looks at it --

JENNIFER

What's that?

The look switches to the driver's side, where a dozen freshly SKINNED COYOTES droop down from the top of a cattle fence --

There are more SIGNS now, on both sides of the road:

JESUS IS THE ONLY WAY and REPENT NOW THERE IS STILL TIME

VISHNU

Our welcoming committee?

JENNIFER

Not funny.

RUPESH

They're praying for us, probably non-stop. It's the Christian thing to do, you know, given us heathens have taken over their orchards.

VISHNU

Huh?

RUPESH

What I mean is, Bhagwan's probably the closest thing they've seen to an anti-Christ around here.

VISHNU

Then what does that make us?

RUPESH

His eyes and ears; he wants us to see this, so we know about it, all the bullshit and hypocrisy.

ADEERA

And the more of us there are, the stronger this Buddha-field's going to get. Nothing can harm us once we're inside that.

VISHNU

Well, I hope there's a lot more of us coming because we're definitely going to need one hellacious fucking Buddha-field out here.

EXT. MAINTENANCE ROAD JUNCTION - STATION WAGON - CONT.

They turn onto the maintenance road; the terrain shifts from brown fields to rocky mesas, plugged with junipers and brush.

Then, from behind, a vehicle closes in --

INT./EXT. STATION WAGON - CONT.

Rupesh sees it first in the mirrors -- a SHERIFF'S CAR!

RUPESH

Uh oh.

Jennifer turns around --

JENNIFER

Oh my God, what did we do!

RUPESH

We didn't do shit, so everyone just be cool.

The sheriff's car gets right up behind them...

JENNIFER

Rupesh, pull over, pull over!

RUPESH

Satya, calm down! I can't pull over; there's no fucking road here.

ADEERA

Over there, sweetie.

Rupesh finds the spot, then deftly guides the station wagon off the road --

RUPESH

Thank you, shit!

The sheriff's car FLIES by --

Rupesh pulls out, Vishnu rubs Jennifer's shoulders --

VISHNU
Well, that was fun.

ADEERA
That cop going to our ranch?

VISHNU
Or over to the next county... I
think this road goes all the way
through.

The station wagon slows down...

RUPESH
Well, he sure wasn't going over to
the next county.

Ahead, the sheriff's car sits parked off to the side.

Then, it hits them --

ADEERA
Oh, wow-

Rupesh stops; everyone stares out the window.

RUPESH
Fucking aye...

EXT. MAINTENANCE ROAD - ROLLS ROYCE - SAME

A BROWN ROLLS ROYCE, half-hidden by the sheriff's car, lies
stuck in a DITCH.

DEPUTY WILL CLARK (50s), more cowboy than cop, walks up to
the Rolls; after a second, the driver-side window comes down.

TITLE OVER:

PART III, THE MASTER

BACK TO:

DEPUTY WILL
Morning, sir, ma'am, you all okay?

The Driver, a bearded, olive-skinned man (50s), in a tailored
blue robe and matching knit cap, smiles back --

This is GURU BHAGWAN, the same man seen on the disciples
posters and pendants.

Next to him sits VEENA (30's), dressed to kill in a purple velvet tracksuit and holding a hand-held radio on her lap.

INT./EXT. STATION WAGON - CONT.

Her view blocked, Jennifer jumps out --

RUPESH
(whispers)
Satya, get back here!

She lifts her hands IN PRAYER and steps toward the Rolls --

RUPESH (CONT'D)
Satya, stop!

Will looks at her, but he's seen it before -- and it's always like the second coming -- he turns back to the Rolls --

DEPUTY WILL
Sure you don't need any help here?

VEENA
(accent)
We have people on the way, we should like to wait for them, is that okay?

DEPUTY WILL
Suit yourself, ma'am.

Will walks to his car, he passes by Adeera, Vishnu. and Rupesh, all with Jennifer now, hands folded in prayer...

Will drives away --

Almost instantly, a BLACK SUV arrives; TWO MALE DISCIPLES exit the SUV and join Jennifer and the others -- in prayer.

Veena helps the Guru out of the Rolls and over to the SUV -- midway he stops and faces everyone, he smiles...

VEENA
Bhagwan, we should probably go.

GURU
(accent)
Yes, okay, we go.

Veena helps him into the SUV. The two male disciples run back and get into the front of the SUV; then SPEED off --

Jennifer, Adeera, and Rupesh stay locked in prayer --

EXT./INT. VALLEY - STATION WAGON - LATER (30 MINUTES)

Out the window: a TRACTOR PLOWS in a field -- DISCIPLES assemble irrigation lines -- a prop plane taxis onto a dirt runway -- more vehicles appear on the road --

EXT. ROLLS ROYCE - CONT.

THREE STEER stroll past the Rolls, still stuck in a ditch.

EXT. FARMHOUSE - OFFICE TRAILER - CONT.

A new office trailer sits on blocks next to the farmhouse; out front, a hand-painted sign stuck to a wood post, reads:

MAIN STREET

EXT. MAIN STREET - BARN AND BUNKHOUSE - CONT.

Further up Main Street: SIX CONSTRUCTION DISCIPLES prepare to lift a wall onto a new foundation --

CONSTRUCTION DISCIPLE
One, two, three lift- keep going...

The wall goes up...

Behind the barn, THREE WRANGLER DISCIPLES unload a half-dozen QUARTER HORSES into the corral --

Across the street, next to an old bunkhouse, TWO MECHANIC DISCIPLES tear an engine out of a car; next to the car, a BEARDED DISCIPLE with a welding torch works on a tractor...

At the opposite end of the street, FIVE CONSTRUCTION DISCIPLES block up a second office trailer --

And near the bunkhouse, an EIGHTEEN-WHEELER tries to get by a DELIVERY TRUCK

and creates a traffic jam.

EXT. OFFICE TRAILER - CONT.

The station wagon pulls in and parks;, and everyone gets out:

Two Devotees stand outside the office trailer on a smoke break; one, the British Disciple from Sheela's double wide, flashes Rupesh a smile -- her name is TURIYA...

TURIYA
 (accent)
 Ahh, Rupesh, fantastic...

The other smoker, a wiry, anxious Devotee named DEVA DAVE, walks over to Adeera; hugs and kisses go round.

INT. OFFICE TRAILER - CONT.

Deva Dave sits at a desk. Turiya sits on the floor, her back against a cushion; Jennifer sits across from her --

TURIYA
 What's happening here now is a lot of work, yes? And everything is going towards that. Eventually more will be able to come, okay?

JENNIFER
 But I thought, if we were American-

TURIYA
 Yes, however, what we need most at this time is certain skills, resources...

Turiya flips through an accounting ledger --

JENNIFER
 But Vishnu, I, I came with him...

TURIYA
 Vishnu has carpentry experience, he was invited -- yea? Look Ma, you took a risk and came here, but what are we to do? Hmm? We have only so much space. And everyone has brought something, hmm?

JENNIFER
 I only have, maybe, five hundred dollars, in Seattle- I didn't know-

TURIYA
 Listen Satya, there are no queens here, no silver spoons. Everyone here is completely dedicated to the work -- whatever it is. That means we trust whatever's going on, and we surrender to that, without any bullshit. Yea?

Jennifer brushes a sleeve across her cheek.

TURIYA (CONT'D)

It's the only way now, no separate trips if you want to be here, okay?

Jennifer nods... Okay; Turiya looks over to Deva Dave --

TURIYA (CONT'D)

Deva Dave love, which temple do we have open right now?

DEVA DAVE

Puja could use some more help.

TURIYA

You can drive, can't you?

JENNIFER

Oh yes, oh Ma-

TURIYA

Go see Puja, tomorrow, at the motor pool, and of course you will have to stay with Vishnu. After a few weeks, if you're still surrendered, we can talk again, yea?

EXT. COMMUNE HILLSIDE - VISHNU'S TRAILER - NIGHT

A dozen new single-wide HOUSE TRAILERS sit blocked up on the rim of a low hill.

INT. VISHNU'S TRAILER - CONT.

Jennifer lies on a foam mattress, reading a book -- Vishnu enters and climbs in with her...

VISHNU

Ahhh, a bedtime story...

JENNIFER

(reads)

This place you have provided for me... this gathering of my people is my final work, my last phase. Your consciousness can only grow here. Even in spite of your doubts -- your enlightenment is inevitable; there is no other way. I have opened the door to the divine for you, and once invited, the divine stays, a guest who dwells unceasingly in your heart.

Jennifer looks at Vishnu, fast asleep; she touches her pendant to her lips...

EXT. PORTLAND FEDERAL BLDG. - DAY (NEXT MORNING)

Downtown Portland, FBI headquarters, at ground level --

INT. FEDERAL BLDG - CONFERENCE ROOM - CONT.

Tanner, Curtis and a DOZEN FEDERAL EMPLOYEES all stare up at a large TV SCREEN playing NEWS FOOTAGE of the commune:

-- disciples working the fields, eating together, fixing the barn, milking cows, building roads...

INS Director PAUL GUNTHER (50s), square-jawed and serious, walks into the room --

GUNTHER

Twenty thousand in Europe alone...
and every one of them that has the
means, or savvy, will try to marry
their way into the country...

MARTYN (late 20s) a scruffy-looking agent with a boyish face and a stack of file folders, walks in next -- more footage.

-- two young disciples hugging in the middle of a muddy road

GUNTHER (CONT'D)

Start leaning on them, hard, and I
don't care how we do it, marriage
licenses, divorce decrees, embassy
logs, anything we can get our hands
on, just start connecting the dots,
then get them in here -- we've
compiled a database. Agent Martyn.

Martyn starts to pass out the file folders...

GUNTHER (CONT'D)

Then maybe we can get them to
rethink this thing, back to India.

EXT. MAIN STREET - BUNKHOUSE - SAME MORNING

Three dozen CARS, VANS and TRUCKS sit parked off to one side; a SIGN nailed to the bunkhouse reads: KABIR MOTOR-POOL

INT. BUNKHOUSE - CONT.

With her face squeezed against a hand-held radio, PUJA (20s), an exotic Latino-looking disciple, paces...

PUJA
(into radio)
...that's fine Chetna, just try to
get everything over there- yes,
before teatime, if you can... over.

Behind her, ten more radios sit on a shelf. Below the shelf, thirty sets of keys dangle from a pegboard. A picture of the Guru occupies the center of the pegboard.

Puja looks up at the door...

PUJA (CONT'D)
Oh. Hello.

...as Jennifer walks in --

JENNIFER
Hi, I'm Satya and Tur-

PUJA
(looks at keys)
Now let's see, how about one of the
blue vans -- here you go --

PUJA (CONT'D)
It's four-wheel drive, but I am not
sure if it's on or not. Oh, and
you'll need this...

Puja grabs a radio and hands it to Jennifer --

PUJA (CONT'D)
...we use channel four, just press
this button before you speak, and
make sure to let go when you
finish.

The door again; but this time it's a suave, well groomed,
East Indian disciple named ANUDAS (30s).

PUJA (CONT'D)
Hello Anudas, oh this is perfect; I
almost forgot you were here today.
This is Satya, she's going to do
taxi for now...

Puja takes Jennifer's radio and hands it to Anudas --

PUJA (CONT'D)
...and you can show her around.

ANUDAS
(to Jennifer, accent)
Number one best worship Ma -- taxi
driving -- best worship.

Puja's radio CRACKLES -- the orientation is over.

PUJA
Have fun.

MONTAGE:

-- DAIRY BARN, a BEARDED DEVOTEE loads crates of milk bottles into Jennifer's van.

-- JOB SITE, a FEMALE DEVOTEE IN A BACKHOE lifts dirt into a truck, Jennifer walks up and gives her a thermos -- they hug.

-- OFFICE TRAILER, Jennifer exits a trailer with an armful of blueprints; she walks over to the van... Anudas opens the door for her.

INT. VAN - CONT.

ANUDAS
Here, I take...

JENNIFER
(looks at prints)
Wow, we're actually going to- build
all this?

ANUDAS
Building is already happening Ma,
you're American. No? You vote -- in
few weeks -- for city, no more
fucked up ashrams, no shitty cattle
ranch either, we change it;
everything for him, for Bhagwan
Ma... You have a lover Satya? I am
good lover...

Then, from Anudas's handheld --

PUJA (O.S.)
(filtered)
Anudas, come in...

ANUDAS
 (into radio)
 Hello, yes, here, over.

PUJA (O.S.)
*Anudas, you're needed at Lao Tzu,
 Satya can bring the van back here.*

ANUDAS
 Yes, Ma, I tell her... over.

EXT. CANYON ROAD - VAN - MOMENTS LATER

The van enters a CANYON and keeps going; over a log bridge,
 past a grove of trees -- winding its way through -- until

ANUDAS
 This is good, Ma.

Jennifer comes to a stop --

JENNIFER
 Ohhh woow... this -? It's, it's
 his, isn't it?

INT./EXT. VAN - CONT.

Across from the van, TWO DELUXE MODULAR homes sit surrounded
 by a perfectly manicured lawn...

...and parked at the lawn's edge, gleaming like a giant
 Rolex, a brand new GOLD ROLLS ROYCE.

ANUDAS
 Yes Ma -- Lao Tzu house, mostly we
 are from Bombay ashram, long time.

JENNIFER
 You... you live here - it's, it's
 beautiful...

ANUDAS
 Look there, up at the end, you see?

Anudas points to two metal garages, further up the canyon --

ANUDAS (CONT'D)
 His garage, six cars and more
 coming every day.

Three sparkling new ROLLS ROYCES, one brown, one silver and
 one purple, sit parked around the buildings.

ANUDAS (CONT'D)
 I clean for him, inside-out number
 one best detail, Ma.

Anudas gives Jennifer a quick hug, then exits the van.

EXT. CREEK BED - DAY (A WEEK LATER)

Under a blazing sun, Jennifer, Vishnu, and another COUPLE skinny-dip in a shallow creek. A case of beer and a pile of clothes sit on a blanket nearby.

EXT. COMMUNE CAFETERIA - NIGHT (THAT FALL)

Dozens of mud-caked vehicles sit parked in front of a long, corrugated metal building with large windows.

A SIGN above the building's entrance reads:

MAGDALENA CAFETERIA

INT. COMMUNE CAFETERIA - CONT.

The crowded cafeteria hums with DEVOTEES, many still in their muddy work clothes.

AT JENNIFER'S TABLE, glasses of beer and plates stuffed with vegetarian lasagna go down easy --

RUPESH
 (raises his glass)
 Now this is something you would
 never see at the old canteen.

Rupesh pulls a box of Sherman cigars and three packs of Camel straights from his pocket --

RUPESH (CONT'D)
 Cigars, cigarettes -- anyone?

ADEERA
 How did you- I thought... hey,
 you're only supposed to get a pack
 a day.

RUPESH
 I have friends in high places.
 Trade you for a beer ticket?

Then, from another table, SHOUTS and LAUGHTER --

JENNIFER
 (looking around)
 I guess we're blending in pretty
 well with the locals by now -- huh?

VISHNU
 Yeah right, and I'm sure they're
 all just dying to come down here
 and share their apple pie recipes.

RUPESH
 Ahh, excellent suggestion, dessert,
 I'll be right back.

Then, from a side door, Sheela walks in with her entourage:
 Jayesh, Puja, Turiya, and Deva Dave -- they step over to a
 small staging area -- and the cafeteria quiets down.

Off to the side, DJ PREM, an African American Devotee, sets
 up two turntables, then stops to give Sheela a microphone --

SHEELA
 How you guys doing? I'm not
 bothering you guys, am I?

CAFETERIA VOICE #1 (O.S.)
 Never Ma!

SHEELA
 Yeah right, you see how I am here
 now, after you had few beers,
 otherwise I am in trouble when I
 try to talk to you guys.

Turiya holds up a bottle of champagne.

CAFETERIA VOICE #2 (O.S.)
 Now you're talking!

SHEELA
 I thought I tell you the good
 news... that those retarded INS
 examiners finally figured out that
 Bhagwan, get this -- is really a
 spiritual teacher after all...
 pretty good huh?

APPLAUSE, CHEERS

Sheela gets the bottle back -- the corks ready...

SHEELA (CONT'D)
 So as of today, Bhagwan is
 officially allowed to be here.

...she yanks the cork, and the champagne FLIES --

More CHEERS and WHISTLES --

SHEELA (CONT'D)

But I've got problem, now I have to
go through with festivals -- and
next one is enlightenment festival
-- so on permits, I put five
thousand coming.

Everyone cheers, Jennifer reaches over and kisses Vishnu.

SHEELA (CONT'D)

So now that I have ruined your
dinner, I want everyone to have an
extra beer, on me. Prem tells me he
is ready, are you ready, Prem?

DJ Prem nods. More CLAPS and WHISTLES --

Sheela re-joins her entourage. DJ Prem puts on a record.

MICHAEL JACKSON floats out over the speakers.

The floor fills with CHILD and TEEN DEVOTEES first, then the
ADULTS, and everyone dances with each other.

Eighty miles away:

EXT. HIGH SCHOOL - NIGHT (THAT WEEK)

A fifties-era brick high school sits on the edge of a small
ranching town --

INT. HIGH SCHOOL - GYMNASIUM - CONT.

A LOCAL BUSINESSMAN (60s) stands in front of a microphone --

BUSINESSMAN

-don't tell me there ain't no
threat here. These people are smart
and have a boatload of money...

Seated at a table behind the Businessman are three COUNTY
OFFICIALS (50s) and Deputy Will.

Packed in the bleachers and spilling onto the floor are the
TOWNSPEOPLE -- and nobody looks very happy.

Between the table and the microphone, a line forms --

BUSINESSMAN (CONT'D)

And another thing, that spread out there's all cattle land- and not even much good for that- you sure can't put no damn town out there.

The Townspeople STIR -- SNIDE REMARKS rise and fall.

OFFICIAL #1

These folks, as you all know, have been granted a legal charter to form a city, that's already been decided. No use in revisiting that.

The Townspeople mull it over.

A raspy-looking HOUSEWIFE makes her way over to the mic, across her T-SHIRT are the WORDS: BETTER DEAD THAN RED blazoned over the Guru's smiling face --

HOUSEWIFE

What I want to know is how did they get a city in the first place? I've been reading some of what that Bagwun's been saying, and he says they're flat-out a religious group.

The Townspeople nod in agreement.

HOUSEWIFE (CONT'D)

How in tarnation could they be a religion, let alone a city? What in heaven's name is going on here? Most of them, it seems, ain't even Americans, for the love of-
(to Official)
You call it a city, do you?

In the bleachers, a nervous, overweight MAN -- in thick eyeglasses -- SWEATS.

DEPUTY WILL

So far, this group has been about as law-abiding as they come - which is a lot more than I can say for some of you here tonight.

The Townspeople shake their heads --

OFFICIAL #2

Ladies and gentlemen, please, this is supposed to be an informational meeting, so if we can just refrain from the personal remarks.

(MORE)

OFFICIAL #2 (CONT'D)
We're all trying to learn something
here.

HOUSEWIFE
I believe I've said enough.

The Housewife marches back to her seat.

The Nervous Man makes his way out of the building... and into
the night.

EXT. MAIN STREET - DAY (NEXT)

SIX CONSTRUCTION DISCIPLES frame a building in the RAIN --

INT. DOUBLE WIDE - DAY

Turiya, Puja, Jayesh, and Sheela sit on couches looking at a
TV SCREEN playing a videotape of a MERV GRIFFIN show --

ON SCREEN: Sheela looks out of control. Over the top. Mean to
the other guests --

PUJA
(at TV)
That old prune looks like she's
ready to faint.

TURIYA
(from TV to Sheela)
I think Merv likes you, he keeps
looking at your boobs... isn't he?

Jennifer enters; she has a small bag... no one notices her.
She hangs back, taking it all in, the opulence, the warmth,
something to shoot for -- but then, Puja walks over --

JENNIFER
It's from Pythagoras -- and the Ma
there said-

PUJA
(takes the bag)
Yes, we know, thank you.

Sheela sees Puja talking to Jennifer --

TITLE OVER:

PART IV, FALSE PROPHETS

BACK TO:

SHEELA
 (to Jennifer)
 What do you think, Ma? Am I a good
 enough politician?

JENNIFER
 Oh yes, Ma, yes, very convincing.

Sheela smiles and turns away, back to the TV --

PUJA
 Thank you, Satya.

Jennifer takes the cue and leaves; Sheela watches her exit.

INT./EXT. MAIN STREET - VAN - LATER

From every corner of the commune, DEVOTEES begin to line up
 along Main Street -- as if a parade is about to start --

Jennifer passes by the emerging line... she looks out and
 SEES Vishnu, deep KISSING a CUTE FEMALE DEVOTEE --

JENNIFER
 That little-

Jennifer stops, she tries to get a better look, but Deputy
 Will suddenly pulls up and waves her on.

EXT. VAN - LINE-UP - CONT.

Jennifer runs over to Adeera, they hug --

ADEERA
 Hey, okay...

A long hug --

ADEERA (CONT'D)
 Vishnu huh?
 (looks down line)
 He's coming!

Off in the distance, a new SILVER ROLLS approaches --

ADEERA (CONT'D)
 Just give it to him, okay? That's
 why we're here -- remember? Oh,
 here he is!

EXT. ROLLS - LINE-UP - CONT.

A SILVER ROLLS stops at Adeera; the window comes down, it's Guru Bhagwan and Veena. He holds out a KNITTED CAP to Adeera, she steps up to take it -- EVERYONE crowds in behind her --

When the Rolls departs, Adeera appears again, standing with her gifted cap, surrounded by her blissful comrades, tears streaming down her face.

EXT. MAIN STREET - LATER

With the Rolls gone, Deputy Will directs traffic around the departing Disciples, a CLOUD OF DUST flies through the air.

When the dust settles, it reveals a MAN walking away. Most of the disciples have already left. But this man isn't a devotee; he's the man from the gymnasium, the NERVOUS MAN.

INT. CAFETERIA - DAY (NEXT MORNING)

Jennifer sits alone with a tray of food, barely touching it, when DJ Prem slides into a seat across from her --

DJ PREM

Well hi there -- Satya right? Your worship coordinator was just telling me, well, how you just drive all the boys into a frenzy, and how you-

Jennifer smiles, then turns away from DJ Prem, saddened --

DJ PREM (CONT'D)

Oh honey, that was just a little-

JENNIFER

No, it's not you Swami, it's...

DJ PREM

Oh?

JENNIFER

Vishnu.

DJ Prem dabbles a spoon in some yogurt, relishing the thought of Vishnu --

DJ PREM

Yes, I've heard, he does have his admirers, doesn't he?

DJ Prem reaches for Jennifer's hand.

DJ PREM (CONT'D)
 Girl- you think anyone's damn
 relationship is safe around here?
 You're at the big dance now sugar,
 the biggest and baddest ass one on
 the planet; it's free too. Only you
 got to check that pretty little
 head of yours at the door darling,
 we got rules out here you know?

Jennifer's smile turns into a laugh.

EXT. MAINTENANCE ROAD - OUTPOST HUT - DAY (THAT MONTH)

A commune car sits next to a long, hut-like structure set
 back from the road --

INT. OUTPOST HUT - CONT.

A wood counter takes up most of the inside; Rupesh and
 Jennifer sit at the counter --

RUPESH
 (closes a book)
 Well... time to do a round.

JENNIFER
 (draws on a pad)
 I can go.

RUPESH
 Naw, I got it...

Rupesh gets up, he grabs a pair of binoculars --

EXT. ROCK SHELF - CONT.

Rupesh stands on an elevated shelf behind the outpost, he
 lights a cigarette, scans the area with his binoculars, he
 makes a second pass...

HE SEES SOMETHING --

RUPESH
 Oh shit.

INT./EXT. OUTPOST HUT - CONT.

Jennifer turns a page on a paperback -- when suddenly --

RUPESH CRASHES IN

And snares the microphone off a wall-mounted radio --

RUPESH
(into mic)
Zero-nine to zero-one -- come in
zero-one, over.

A voice comes back --

SECURITY DISPATCHER (O.S.)
(filtered)
Go ahead, zero-nine.

RUPESH
Three hunters, definitely
trespassing, maybe a quarter-mile
north of us. Our side of the ridge,
over. Looks like they have a pick-
up parked near the crossing too,
over.

SECURITY DISPATCHER (O.S.)
License plates? Over.

RUPESH
Too far off, over.

TURIYA (O.S.)
(filtered)
*Rupesh, Turiya, we need that
license plate, can you get it for
us, love?*

RUPESH
I think I can over that way, I'll
see what I can make out, over.

Rupesh exits -- Jennifer follows him...

RUPESH (CONT'D)
Look, stay here, stay on the radio.
I got to try to get that plate
number. Your hand-held should be on
channel three; Dispatch is on one.
I'll call it in when I get there.

...Rupesh gets in the car, Jennifer watches him drive off,
she turns back... and then she hears it --

THE ROAR

OF A SHOTGUN BLAST.

She lunges inside, grabs a pair of binoculars, and a radio, then runs to the rock --

EXT. HILL - ROCK SHELF - CONT.

Through her binoculars, she spots THREE HUNTERS, hunched over a deer CARCASS; two of them drag the carcass away --

But the THIRD turns and looks RIGHT AT JENNIFER and as he does, he brings up his rifle --

And AIMS IT STRAIGHT AT HER...

Jennifer covers her mouth --

She drops to the ground --

The radio slips from her hand --

JENNIFER

No. No. No...

She scans the brush, there! She pounces on it --

JENNIFER (CONT'D)

(into radio)

Rupesh! Rupesh! Where are you?

Rupesh don't go! Fuck. Shit. What channel are you on? Rupesh!

She takes off at a dead run, back to the outpost...

INT. OUTPOST HUT - CONT.

JENNIFER

(into wall mic)

Channel one, I mean zero-one, hello! This is Satya, checkpoint one, and there was just a gunshot- and they got a deer- trespassing, and I tried to get Rupesh and-

Jennifer's hand-held crackles --

RUPESH (O.S.)

(filtered)

Rupesh here, headed back, over.

She works the hand-held now --

JENNIFER
Rupesh, where were you? I have been
trying to call you.

SECURITY DISPATCHER (O.S.)
(filtered)
Satya, come in, Satya --

...back to the wall mic --

JENNIFER
Yes, go ahead.

SECURITY DISPATCHER (O.S.)
*Sheriff's on his way, just stay
inside until he gets there. Okay?*

EXT. OUTPOST HUT - LATER

Jennifer and Rupesh watch as a sheriff's car pulls away;
seconds later, a commune car pulls in and parks and Prabhat,
from Sheela's double wide, gets out...

INT. OUTPOST HUT - CONT.

PRABHAT
Wow, sounds like you had some real
action going on up here, huh?

JENNIFER
Yeah, way too real for me.

PRABHAT
Good work keeping it contained.
(to Rupesh)
Locals are all geared up for game
except we keep getting in their
way, pissing em off- I guess, going
to piss em off more too, poaching's
a crime and we're going to enforce
it soon as we get our own police...

Jennifer stares dreamily at Prabhat.

PRABHAT (CONT'D)
Oh- I almost forgot, brought you up
some dinner, be right back.

Prabhat steps out...

JENNIFER
 (to Rupesh)
 I'll be right back...

EXT. OUTPOST HUT - EVENING

Prabhat and Jennifer embrace in a long, intimate hug; two DINNER BOXES sit nearby on the ground. Rupesh enters and grabs both boxes --

RUPESH
 Guess you won't be needing these...

EXT. GURU'S MODULAR - DAY (THAT SPRING)

A sprinkler fires a spray of water across a perfect lawn; SIX PEACOCKS get caught in the spray path and flap their wings.

INT. PORTLAND APARTMENT - DAY (THAT WEEK)

A MAN, his face hidden, sets a sack down on a beat-up table. He pulls out two boxes of SHOTGUN SHELLS, three boxes of BOLTS, a bag of NAILS and a thick piece of steel PIPE from the sack and sets them on the table.

EXT. PORTLAND RESTAURANT - NIGHT (SAME WEEK)

A refined establishment on a cold and rainy night.

INT. RESTAURANT - CONT.

LEON GEORGE (60s), African American, nice suit, distinguished-looking, sits at a bar with Paul Gunther.

LEON
 I serve at the pleasure of the Attorney General, Paul; if he says file, then that's what we lowly assistants do, we file.

GUNTHER
 It's not enough, Leon, and it won't do squat to call a dozen or two of them down here for lapsed visas-- they're arranging marriages, and they're damn good at it, hell, you know that!

A BARTENDER brings them each a drink --

GUNTHER (CONT'D)

(calmer)

Look, I'm trying to get you something decent here, something that will stick, something with a little meat.

LEON

I have to do something now, Paul.

GUNTHER

(leans in)

We started a ball rolling here. It would be a shame if it got kicked back before it had a chance to drop.

LEON

Maybe I can ask for a review or something, but we're only talking a few days, a week tops. I'm sorry, Paul.

EXT. PATROL BOAT - COLUMBIA RIVER - DAY (THAT WEEK)

A U.S. Coast Guard patrol boat motors upriver. Gunther and Tanner stand on its deck, staring out at the water...

INT. PATROL BOAT - CABIN - CONT.

Martyn changes into RED street clothes, he grabs a leather SATCHEL from a hook and drops it over his shoulder --

EXT. PATROL BOAT - DOCK - DUSK (LATER)

Curtis stands on a dock, a small river SKIFF sits in the water below; the patrol boat motors in, Curtis ties it down.

INT. COMMUNE CAFETERIA - EVENING (SAME)

Jennifer, Puja, Deva Dave, and Prabhat sit at a table, nibbling from trays of food; at another table, Vishnu sits alone, looking at Jennifer, their eyes meet --

EXT. SUB-STATION - PATROL BOAT - EVENING (SAME)

Martyn, Tanner, and Curtis huddle on the dock; Gunther walks over with an ENVELOPE --

GUNTHER

You feel any heat, any at all; you
notify Curtis here and fall back.

Martyn takes the envelope; he puts it in the satchel --

GUNTHER (CONT'D)

(to Tanner)

Are we confirmed with tactical?

(Tanner nods)

That's it then.

Gunther and Tanner depart in the patrol boat; Martyn and
Curtis motor the skiff over to a TRIBUTARY RIVER --

Over this, a NEWS CAST --

NEWS ANCHOR (PRE-LAP)

*-well, there is some concern, thru-
out the state, and indeed across
the country, that with today's
decision by a federal court,
granting the Bhagwan his much
sought after religious worker
status, that his commune might also
interpret this as a green light,
for even more development-*

INT. PORTLAND APARTMENT - NIGHT

Nothing left on the table from before, only a dark, drab room
lit by a flickering TV, with the News Anchor on the screen --

NEWS ANCHOR

*-and this kind of expansion, many
say, will only make matters worse
for the residents of this
beleaguered county, already facing
an uncertain future...*

And on a couch, across from the TV:

The Nervous Man.

INT. COMMUNE CAFETERIA - NIGHT (SAME)

Jennifer and Prabhat slow dance to a VAN MORRISON song played
by DJ Prem. It's late and the dance area is almost empty. Off
to the side, DJ Prem looks over at Jennifer; he smiles.

EXT. TRIBUTARY - DROP AREA - MORNING (NEXT DAY)

Martyn and Curtis step from the skiff onto land --

Curtis reaches into a black gym bag; he pulls out a 9MM BERETTA and matching holster, he hands it to Martyn -- Martyn straps it on.

Next, Curtis pulls out a radio, Martyn takes it.

CURTIS

Oh, and you'll need this-

Curtis holds out a guru NECKLACE -- Martyn slips it on.

CURTIS (CONT'D)

Stay warm, and remember, hug, lots of hugs.

MARTYN

Right.

Curtis gets back in the skiff and paddles off --

EXT./INT. CANYON ROAD - MINIBUS - DAY (THREE HOURS LATER)

Martyn walks along, necklace out and satchel around his shoulder. A VOLKSWAGEN MINIBUS pulls up and stops --

He gets in.

EXT. COMMUNE MALL - MAIN STREET - CONT.

A new, two-story, business mall lines Main Street, out front, DISCIPLES sit on benches with cups of coffee, smoking.

MAIN STREET - SECURITY BOOTH - CONT.

Jennifer and a full-figured Devotee named BARZA (30's) direct traffic outside a glass booth, they wear pink blouses and purple skirts and have hand-held radios on their belts...

MAIN STREET - OPPOSITE END - CONT.

Martyn exits the minibus --

MAIN STREET - LINE-UP - PURPLE ROLLS - CONT.

The DISCIPLES start to line up on Main Street, like before when Jennifer spotted Vishnu kissing.

Martyn walks up to the mall, he looks inside, empty, he glances back at the line...

A PURPLE ROLLS ROYCE merges onto Main Street -- the Guru drives past slowly and waves; the DISCIPLES, all lined up, hands in prayer, jump with JUBILATION.

INT. COMMUNE MALL - UPSTAIRS - CONT.

Martyn leans over an open file cabinet, rifling its contents, but the documents are duds, construction stuff --

EXT. SECURITY BOOTH - LINE-UP - CONT.

The Rolls glides past. Jennifer stands at her post, hands pressed together.

COMMUNE MALL - UPSTAIRS - SAME

Martyn runs from one cabinet to the other, distraught, checking drawers, but nothing, nothing at all.

MAIN STREET - CONT.

Jennifer and Barza walk quickly toward the mall --

BARZA

Never seen him before- and he was
real sneaky, went in there before
the car had even gone by.

COMMUNE MALL - UPSTAIRS - SAME

Martyn closes a file drawer, he walks away, empty-handed --

But then he notices it -- a partition, covered up by two towering plants.

He peeks over, and there, on the other side --

A DOZEN FILE CABINETS --

Martyn sees labeled drawers: MARITAL STATUS GERMANY A-F,
MARITAL STATUS GERMANY G-Z --

And another drawer labeled: PORTLAND INS -- Martyn's eyes go wide; he starts to open the Portland drawer...

...then -- FROM THE STAIRS -- VOICES --

SOMEONE'S COMING!

Martyn squeezes up against the partition --

BARZA (O.S.)

Like he was snooping around, that's what I think.

Jennifer and Barza enter, they walk by the file cabinets...

JENNIFER

Maybe he was just all spaced out. You know. That happens to new Swamis, it takes them longer to get grounded.

Martyn tucks in further --

BARZA

Don't even think he had a visitor's bead. I mean, he just felt totally off, way off.

Barza turns and faces the partition, she studies it closely, and there --

Sticking out -- MARTYN'S SHOES --

BARZA (CONT'D)

Uh huh, you, Swami, or whoever you are, just what do you think you're doing? Huh?

Martyn steps out, he sees Jennifer, her eyes, her hair...

BARZA (CONT'D)

Hey, you're in big trouble!

...he snaps out of it --

MARTYN

Oh, I'm, I'm a federal officer, immigration...

JENNIFER

You mean INS?

Martyn flashes an ID. He pulls the RADIO and ENVELOPE from the satchel, he hands the envelope to Jennifer --

BARZA
I knew it!

MARTYN
That's a signed search order.
(into radio)
Bravo two-niner to sector one,
sector one come in-

But only static comes back. Jennifer has her radio out too,
and is about to say something when...

MORE VOICES funnel in -- from the same stairwell --

TWO COMMUNE COPS enter -- they wear maroon slacks, lavender
dress shirts, and pink ties. They have silver badges pinned
to each of their shirts, and they both carry side arms.

BARZA
(to Commune Cops)
Had some sort of ID. INS, I think.

MARTYN
Correct, Agent Martyn Brady, and
that document there-
(points to envelope)
Entitles me to seize any property
controlled by the entities listed
on that warrant.

Jennifer hands the envelope to one of the Commune Cops. She
looks at Martyn, confused.

JENNIFER
How old are you?

MARTYN
(to Jennifer)
That's a federal warrant, so now if
you don't mind, I am seizing some
of this as evidence. Also, I need
to use your phone.

LOTS OF VOICES now -- up the stairs -- and they all storm in:
Sheela, Puja, Turiya, Gita, and Deva Dave --

SHEELA
(to Barza)
Who in the hell is this?

BARZA
INS investigator.

SHEELA
(grabs warrant)
Let me see that...
(to Martyn)
...you could never be one of us,
that's why you were spotted so
easy, your bad energy was all over
the place.

MARTYN
(to Jennifer)
I need to use your phone. Please.

Jennifer looks at Sheela, already knowing the answer --

SHEELA
No.

MARTYN
No?

SHEELA
Everything is long distance from
here; you have to pay.

MARTYN
I'll call collect.

SHEELA
Perhaps you would like to use the
pay phone at the end of the street.

MARTYN
Either I use a phone- here, in this
room, or we wait for my team to
come busting in here looking for
me.

SHEELA
Sheesh, you're so serious; what do
I care if you use the phone... I
just wanted to show you what an ass
you are. The phone's right there.

Martyn picks up a phone from a nearby desk; he dials out,
looks at his watch -- he says something into the phone.

SHEELA (CONT'D)
(to Cops)
One of you stay here and supervise
or something -- someone else go
find out if County Sheriff knows
anything he forgot to tell us.

Sheela pulls Jennifer and Barza to the side --

SHEELA (CONT'D)
 You two keep an eye on this jerk,
 and don't be nice to him.

Martyn hangs up the phone -- Sheela is right on him --

SHEELA (CONT'D)
 I must go now and oversee the only
 enlightened city in the world. You
 get to stay here instead, and stew
 in your own crap. But not to worry,
 I'm leaving behind a flower for
 you.
 (nods to Jennifer)
 Just so you don't stink up the
 place too bad.

EXT. VALLEY - MAINTENANCE ROAD - CONT.

Curtis, in a BROWN MERCURY sedan, speeds into the valley, he comes around a curve and almost HITS THREE STEERS in the road, he pounds his HORN --

COMMUNE MALL - UPSTAIRS - SAME

Martyn works fast; he yanks, binds, tags, and stacks the files. Jennifer and Barza keep a close eye.

Martyn tries to focus, but Jennifer and that uniform...

MARTYN
 (to Jennifer)
 Wow that Sheela...
 (collects files)
 ...nice building you got here, all
 Northwest lumber, cedar, fir, real
 craftsman-

And that's when it happens, mid-sentence, an

EXPLOSION

A BLAST so loud that it drops them to their knees...

MAINTENANCE ROAD - SAME

Curtis, out now, LEANS against a STEER, trying to push it out of the way -- he hears the BLAST echo through the valley --

The STEER scatters.

Curtis jumps back in the Mercury --

INT./EXT. COMMUNE MALL - MAIN STREET - BARN - CONT.

Jennifer, Barza, and Martyn crouch under a window --

JENNIFER
What the fuck was that?

MARTYN
Everyone okay?

Martyn removes the Beretta from his holster.

BARZA
I'm getting out of here...

MARTYN
Stay down!

Martyn looks out the window; he sees the barn.

ON FIRE

On Main Street, TWO DISCIPLES shout at each other --

SHOUTING DISCIPLE #1 (O.S.)
Did you see him? He came out, right
over there, over by the barn!

SHOUTING DISCIPLE #2 (O.S.)
He jumped into a white pick-up
truck, white!

MARTYN
Let's go!

Jennifer, Martyn, and Barza run out of the mall, they SEE the
barn; up in FLAMES --

A GROUP OF DEVOTEES gathers nearby, not sure what to do.

And then it happens -- AGAIN --

A SECOND BLAST --

Jennifer drops to the ground --

Martyn helps her up; gun still out, Jennifer breaks away --

JENNIFER
 (to Martyn)
 Whoever you're with, whatever is
 going on... you are NOT our friend.

Jennifer grabs Barza; they run off to the other Devotees...

A SIREN whines -- a commune FIRE TRUCK HAULS by --

INT. COMMUNE MALL - FIRST FLOOR - MINUTES LATER

Martyn stands in a doorway, looking down Main Street --

MARTYN
 (into radio)
 Agent Curtis, your 20? Sir, you
 copy? Do you read? Curtis!

EXT. VALLEY - MAINTENANCE ROAD - CONT.

A white PICKUP speeds away from the commune --

INT. PICKUP - CONT.

Nervous Man drives with one hand; his other IS BLOODY and wrapped in a t-shirt.

INTERCUT:

INT./EXT. CURTIS'S MERCURY/PICKUP - CONT.

The Mercury and pickup reach a BLIND CURVE at the same time.

-- Curtis sees the pickup ABOUT TO CRUSH HIM --

-- Nervous Man sees the Mercury and tries to SWERVE --

But loses control and sends the pickup SIDEWAYS --

AND INTO A ROLL.

Curtis SCREECHES to a stop. He looks back at the pick up, turned over on its SIDE; he grabs a hand-held radio...

BARN - CONT.

TWO FIRE FIGHTER DISCIPLES spray down the barn; behind them, a MEDIC DISCIPLE bandages up a WOUNDED DEVOTEE.

EXT. VALLEY - MAINTENANCE ROAD - CONT.

Curtis's Mercury RACES across the valley -- a plume of BLACK SMOKE fills the sky ahead of him...

INT. MAIN STREET - SECURITY BOOTH - CONT.

Jennifer and Barza rush in; out the window they see SECURITY DISCIPLES trying to control traffic and clear Main Street --

JENNIFER

(shaking)

It was a... a fucking bomb... how?
I mean, why -- who could do that?

BARZA

Some whacked-out, nut-job of an
asshole- that's who!

Puja enters --

PUJA

Good. You're both here, Barza
you're with me, Satya, you're here,
on the radio.

Puja grabs two radios from the counter --

PUJA (CONT'D)

(notices Jennifer)

Hey, hey, ohh... Satya, Satya, look
at me, it's over -- it's over.

Prabhat enters; Jennifer goes to him --

PUJA (CONT'D)

(to Prabhat)

No one in or out until I say
different.

(to Jennifer)

Help Prabhat, okay? Can you do
that?

Puja and Barza exit --

PRABHAT

I really freaked out, they said you
were at the mall- and...

(pulls her in)

You were really close...

JENNIFER

Barza saw him first, said we needed to check him out, that's why we went upstairs...

PRABHAT

We think he doubled back to the barn, then took off in a truck.

JENNIFER

No, no, not him... the INS guy.

PRABHAT

Immigration? Here?

EXT. MAIN STREET - MOMENTS LATER

A SECURITY DISCIPLE tries to stop Curtis's Mercury, but it blows right through.

INT. DOUBLE WIDE - DAY (NEXT)

Prabhat, Jennifer, and TWO DOZEN SECURITY DISCIPLES sit on the floor as Sheela and Turiya tear into them --

TURIYA

We have been given this task, at this time, to protect him -- well now you see what happens when we're not tuned into his work. Shit!

Jennifer reaches over and grabs Prabhat's hand --

SHEELA

Do you know what happened to that monkey bastard? He never made it... He crashed on his way out of here, his fingers were all blown off, this is what he was trying to do to us -- to him!

Everyone sits upright; tense, waiting for heads to roll --

SHEELA (CONT'D)

And what about this ass from immigration? He was wearing a totally fake mala,
(shakes her necklace)
I swear. Where is Prabhat?
(finds him)
You spoke to sheriff, yes?

PRABHAT

The deputy I spoke with said the bomber was from out of state; he had no previous record and it appears to them he planned this out on his own.

SHEELA

This deputy, he is one of us? Prabhat?

PRABHAT

Why -- no, he's-

SHEELA

See, this is what I am talking about: we are so trusting... but nobody's thinking. Think! How do we know for sure INS did not hire this ass man? And rednecks are so violent; well, no more, okay? Turiya is now new security coordinator.

A dagger, right through Prabhat's heart --

SHEELA (CONT'D)

Turiya will not let this kind of thing happen again. And she will use everything available to her to make sure of that. And if anyone has problem with this, I want to know right now!

EXT. TINY TRAVEL TRAILER - DOUBLE WIDE - THAT NIGHT

An old FIAT sits parked next to the tiny travel trailer --

INT. TINY TRAVEL TRAILER - CONT.

Prabhat gets dressed --

JENNIFER

(sleepy)
Everything okay?

PRABHAT

Just need to fill in for a few hours...

(kisses her)
...dispatch is short. Get some sleep.

He pins up a NOTE, grabs a duffel bag, then walks out --

EXT. GRAVEL ROAD - HWY 97 - SAME NIGHT

Prabhat steers the Fiat from the gravel road onto HIGHWAY 97.

EXT. COMMUNE CAFETERIA - DAY (THAT WEEK)

Jennifer, in a rush, walks out of the cafeteria holding a plate wrapped in tin foil. Vishnu intercepts her --

VISHNU

Ahhh, hey, I heard about Prabhat,
sorry, I mean, that sucks...

JENNIFER

(impatient)

Yeah, I don't want to discuss it.

VISHNU

It's not exactly a secret Satya;
everyone knows what's going on,
when people leave it spreads...

JENNIFER

Yeah, well, there's a lot you don't
know, and besides, we're not
supposed to dwell on stuff like
that; that's just being negative.

VISHNU

So we can't talk about Rupesh and
Adeera either then?

JENNIFER

Rupesh and Adeera left because they
thought they were special. What do
you want me to say Vish, huh? We're
in a really important time right
now...

(chokes up)

...right? And if you don't want to
stay, then at least... tell your
coordinator, or- but don't just
leave some crummy little note
tacked to the wall saying how you
didn't know what else to do-

VISHNU

Hey, hey, it's okay, I didn't mean
to, I was just, when I heard, I was
worried, about you, that's all.

JENNIFER

I'm late.

EXT. COMMUNE AIRSTRIP/BUS DEPOT - DAY (A MONTH LATER)

A PLANE, on descent, FLIES OVER a new BUS DEPOT built near the airstrip --

A Greyhound bus enters the depot; TOURIST DISCIPLES exit, retrieve their luggage, and form a LINE. At the head of each line, SECURITY DISCIPLES search the luggage...

One of the searchers, an ITALIAN DISCIPLE (in his 40s), calls Jennifer over; he reveals a BAGGIE with five joints --

ITALIAN DISCIPLE

(accent)

I'm not sure about it, I hear
someone say it's legal here, in
Oregon.

JENNIFER

It is not, I don't think, besides,
we don't allow it here, okay? On
our property.

Jennifer turns and faces a RASTA DISCIPLE with dreadlocks --

JENNIFER (CONT'D)

Who told you this was allowed?

RASTA DISCIPLE

Ugh, I don't know but it's no big
thing, you know, you could have it.

JENNIFER

We don't want it, and we don't want
you bringing it here, what's wrong
with you? I don't think this is the
place for you-

RASTA DISCIPLE

Huh? Ma? Oh Ma, no, please Ma...
please. I need to see him, I didn't
mean to- I didn't know Ma.

The Italian Disciple pulls Jennifer off to the side --

ITALIAN DISCIPLE

It is not quite right, you are
correct, but he is unaware: that is
all, he has gotten it now, yes?

JENNIFER

Swami, I am responsible here, okay?

ITALIAN DISCIPLE

Like you and I, he has come here
only to see his master, he does not
care very much about his marijuana,
this is very clear.

JENNIFER

Hmmph!

ITALIAN DISCIPLE

I will take full responsibility.

Jennifer hesitates, then turns back to the Rasta Disciple --

JENNIFER

Consider yourself lucky.
(to the Italian)
Get rid of it.

Jennifer exits. The Italian Disciple shakes his head.

INT./EXT. FESTIVAL PAVILION - DAY

A ridiculously large, open-air pavilion made of steel girders and glass panels sits in the middle of an epic field of dirt.

Inside, TEN BAREFOOT DISCIPLES, armed with mops, slosh away at a white linoleum floor the size of a soccer field...

EXT. BEER GARDEN - EVENING

Next to the rebuilt barn, a HUNDRED DISCIPLES sit inside a roped-off beer garden, drinking and smoking, while Disco music BLARES in the background...

Up from the beer garden, a white metal WAREHOUSE juts out into the night.

EXT. COMMUNE WAREHOUSE - CONT.

Jennifer sits on a bench holding a plastic mug; next to her, Deva Dave puffs on a smoke.

A half mile away, they can hear the beer garden.

JENNIFER

I guess you can't keep a good
Buddha-field down, huh?

DEVA DAVE
Doesn't mean somebody won't try
though... we should get back...

They both get up. Jennifer turns to the beer garden.

JENNIFER
Yeah-

INT. FEDERAL BLDG - MORNING (THAT WEEK)

Leon sits at his desk, holding up a newspaper. Gunther sits across from him.

LEON
Doesn't really say how many-
(waves paper)
Just that they left and wanted to
go public.

GUNTHER
Small number, we were expecting it,
they tried to get Sheela canned and
His Holiness told them to beat it.
A bump in the road, won't slow them
down. May I?

He passes the paper to Gunther; Gunther looks at it --

LEON
Courts will slow them down- they'll
be in litigation forever, think
that's what the Bhagwan wants?

GUNTHER
The law's just a sideshow to
them... by the way, where exactly
are we on getting this thing filed?

LEON
Close, but the law has to follow
the law, so it doesn't get its ass
kicked by opposing counsel. A side
show, huh? They've spent millions
down there on a town. What's the
point, if they're going to lose it
all on some decision?

GUNTHER

Because they're not there to
reclaim the land or revive the
ecosystem or build an
environmentally sustainable
community, they're out there...

Gunther sets down the paper --

GUNTHER (CONT'D)

...because he asked them to come.

EXT. CANYON ROAD - DAY (SAME WEEK)

Sheela's white Suburban TEARS through the canyon.

INT. SUBURBAN - CONT.

Jennifer drives. Sheela, armed with a holstered REVOLVER and dressed like a commune cop, sits in the passenger seat. Two Security Disciples, POCKMARKED and BEADY-EYED, sit in the back, both cradling ASSAULT RIFLES across their laps.

EXT./INT. ROLLS ROYCE GARAGE - MOMENTS LATER

Anudas wipes down the interior of a GREEN ROLLS ROYCE. TWO more DEVOTEES clean the exterior. Parked inside are other ROLLS ROYCES. The Suburban pulls up, and Sheela gets out --

SHEELA

It won't overheat again, will it?

ANUDAS

Oh no, Ma, two radiators this one.

Sheela gets in the green Rolls and drives off. Jennifer pulls away in the Suburban.

INT./EXT CANYON ROAD - CONT.

Jennifer drives the suburban -- while behind her, Pockmarked and Beady-Eyed stick in earpieces and test their radios:

EXT. GURU'S MODULAR - GREEN ROLLS - CONT.

The Guru, in a gold robe and cap, walks to the Rolls and gets in the back, Veena follows him. Sheela closes the door.

INT./EXT. FESTIVAL PAVILION - SAME

Jennifer parks the Suburban, BAND MUSIC wafts out. Pockmarked and Beady-Eyed exit and walk into the pavilion, rifles across their chests...

ONCE IN... they take their positions in front of the stage; they scan the floor...

At the rear, a BAND PLAYS DEVOTIONAL MUSIC at FULL VOLUME --

Up front, TWO DEVOTEES carry out an upholstered chair and set it on the stage.

And in-between, FIVE THOUSAND DEVOTEES, knowing their master is near, dance with total abandonment --

OUTSIDE,

Sheela opens the Rolls door; the Guru and Veena come out --

INSIDE,

Guru Bhagwan steps on stage, he presses his hands together; the CROWD ERUPTS --

Sheela and Veena take their seats in the first row. Jennifer sits behind them, eyes closed, lost in the moment.

BACK ON STAGE, the Guru reaches the recliner: he raises his hands. The music FADES. He sits down; the room goes SILENT.

GURU

I have waited many lifetimes for
you; I had to, because I knew you
would be coming back-

The crowd, seated, quiet, eyes closed, and very still --

GURU (CONT'D)

And you have all come back, with so
much love and so much beauty that
now- it is simply your
birthright... to dwell, silently,
inside this... emptiness...

Then, near the back, a FEMALE DEVOTEE (in her 40s) begins to CRY, and MOAN, uncontrollably --

Instantly, two lower-rung SECURITY DISCIPLES appear and try to calm her -- but her cries only get worse.

Sheela motions to Jennifer, go, check it out. Jennifer gets up; the Guru sees her --

GURU (CONT'D)
 (to Jennifer)
 Not to worry, hmmm? Please take
 your seat, hmmm? Okay.

Jennifer freezes -- she sits back down.

GURU (CONT'D)
 It is too much for her, hmmm? We
 must simply allow it; otherwise,
 where it can go, hmmm? It is okay.

The distressed Devotee's CRIES soon change -- to SNIFFLES,
 then stop altogether --

GURU (CONT'D)
 She is okay... she is back with us.

Guru Bhagwan raises his hands, the Band starts in -- the
 tempo picks up, Jennifer closes her eyes...

INT. COMMUNE WAREHOUSE - WIRE TAP ROOM - EVENING (NEXT)

A large shelving unit spans the width of an otherwise empty
 room. Each shelf holds twelve CASSETTE DECKS. All of the
 decks are on -- and recording.

A bundle of patch cords ties all the decks together. The
 bundles terminate at a BLACK BOX at the end of each shelf.

Deva Dave walks in and begins switching out some of the
 cassette tapes -- and taking down notes.

Jennifer enters --

DEVA DAVE
 Oh, hey- ahh, almost done.

JENNIFER
 I think they just want everything
 from the pay phones.

DEVA DAVE
 Yep, that's what I thought.

Deva Dave grabs a bag off one of the shelves; he loads it
 with tapes, then gives it to Jennifer --

DEVA DAVE (CONT'D)
 Here you go.

Jennifer walks through the warehouse, she passes a room with
 an open door...

TURIYA (O.S.)
Satya love! You have a second?

Jennifer walks over to the room; inside, Turiya sits on the floor, holding a phone up to her ear --

TURIYA (CONT'D)
(into phone)
I'll ring you right back love...

Turiya hangs up --

TURIYA (CONT'D)
Going to deliver those, love?

Jennifer nods --

TURIYA (CONT'D)
You know why we do this? Yea? These tapes? Why we make them, Satya?

JENNIFER
Well, sort of...

TURIYA
Because if you're worried about it, people's feelings, or how legal it is, that kind of thing, then maybe I can put you back on taxis or-

JENNIFER
I know it has something to do with keeping us safe, keeping him safe, and it's all a part of it, so we have to do this, right?

TURIYA
Absolutely, we have to; who else will do it? But not just anyone can I ask, only ones that I feel are ready for this... special phase. And that group is very small Satya; it can fit into this room... okay?

Jennifer nods again -- yes -- I can be trusted.

TURIYA (CONT'D)
Good... very good.

EXT. SHOOTING RANGE - DAY (LATER THAT WEEK)

Up a remote road, Jennifer, Deva Dave, Puja, and FOUR RIFLE-WIELDING DISCIPLES lie on their stomachs, BLASTING AWAY at a row of targets with military-style assault rifles.

Beady-Eyed and Pockmarked stand to the side --

Jennifer cringes, hesitates; her ammo MISSES the target...

...Pockmarked raises his hand --

POCKMARKED

Hold Fire!

Jennifer gets up and walks away -- with her weapon --

BEADY-EYED

Whoa, whoa!

Beady-Eyed takes Jennifer's rifle. Puja walks over.

PUJA

Are you okay?

JENNIFER

I, I don't know, it's-

PUJA

What?

JENNIFER

I mean, I don't know if I can do this.

PUJA

Turiya thought you'd be okay with it, if you're not, well then, you're not...

JENNIFER

Maybe I just need some time, okay?

Another ROUND OF SHOTS rings out; Puja turns back to watch --

BULLETS PULVERIZE THE TARGETS --

Jennifer closes her eyes...

DISSOLVE TO:

EXT. MAIN STREET - SECURITY BOOTH - DAY

DISCIPLES line up. Jennifer stands alone across the street.

A PURPLE ROLLS ROYCE approaches, Jennifer goes into prayer mode, it reaches the barn... then, it happens.

THE BOMB GOES OFF -- and a FIREBALL swallows the Rolls -- Jennifer runs toward the fireball, SHRIEKING, YELLING -- "Get him out of there! Get him out!"

She's up to the Rolls now...

...and the fire is scorching hot. She doesn't care -- someone tries to grab her -- and pull her away, she SCREAMS...

...she looks at Guru Bhagwan, completely engulfed in FLAMES, he smiles back at her... Jennifer passes out...

BACK TO:

SHOOTING RANGE

The practice round finishes. Puja turns back to Jennifer --

PUJA
Satya? Satya!

JENNIFER
(snaps out of it)
Huh?

PUJA
I said yes, it can take time, okay?

JENNIFER
Okay- Okay.

Beady-Eyed gives Jennifer back her rifle, and she rejoins the others, back in formation --

INT. DOUBLE WIDE - LIVING ROOM - NIGHT (THAT WEEK)

Jennifer, Deva Dave, and DJ Prem are relaxing on a sofa when Turiya and Puja quickly walk by and disappear into a hallway.

DEVA DAVE
Pow-wow?

Jayesh enters and rushes down the same hall --

DJ PREM

Maybe...

JENNIFER

Really?

Pockmarked and Beady-Eyed show up -- and follow Jayesh.

DEVA DAVE

Definitely.

INT. DOUBLE WIDE - SHEELA'S OFFICE - CONT.

Turiya, Puja, Pockmarked, and Beady-Eyed sit at a table, Jayesh stands. Sheela paces around in a bath robe, her hair disheveled, her face tired --

SHEELA

Right, Jayesh. We should just let them come. Is that it? That's your plan? Shit. Bullshit.

A MAID DISCIPLE enters with a glass of water and three pills on a tray. Sheela takes the pills, and the maid exits --

JAYESH

I think- what we need to do here is just- look, once we know what we're dealing with- maybe we should call Paul Gunther. I don't know.

SHEELA

That man is an ass and a shit-faced liar, no Jayesh, no, we have much better ideas.

Jayesh looks around the room --

SHEELA (CONT'D)

Jayesh, it is better you are not here. So please, go.

He storms out --

INT. DOUBLE WIDE - LIVING ROOM - CONT.

Jayesh keeps going, past Jennifer, DJ Prem, and Deva Dave; no one says anything.

EXT. CHEVY - DOUBLE WIDE - DAWN (NEXT MORNING)

Jennifer pulls up in a gray CHEVY sedan, Pockmarked, Puja and Beady-Eyed get in. Puja sits up front with a HANDBAG on her lap. Pockmarked has a leather case; he sets it on the floor.

INT. CHEVY - CONT.

JENNIFER

Umm, will we have any time, you know, to maybe stop and get some-

PUJA

No, there won't be any time.

JENNIFER

If we're quick, maybe? there's so much-

PUJA

Just drive, Satya.

Jennifer turns to Beady-Eyed and Pockmarked, but they just stare out their windows, stone-faced. She pulls away...

EXT. VALLEY - HWY 97 - MAINTENANCE ROAD - CONT.

The Chevy: on the road, past the airstrip, the depot, and as it leaves the valley...

...then past the outpost, onto HWY 97, past the motel -- the one Jennifer stayed at...

EXT. CHEVY - MOUNT HOOD PASS - CONT.

...then over the pass and back down, and into

PORTLAND

EXT./INT. PARKING GARAGE - CHEVY - LATER

The Chevy pulls in --

JENNIFER

Okay... so just anywhere or should-

POCKMARKED

Keep going; we'll tell you where to stop, go slow... follow the arrows.

Jennifer drives around, then down to the next level --

Beady-Eyed turns and looks back --

BEADY-EYED

Stop. Back up.

Jennifer backs up --

BEADY-EYED (CONT'D)

That's good.

She stops in front of a parked SEDAN with government plates. Beady-Eyed looks out, then nods to Pockmarked --

POCKMARKED

All right, pull around, over there.

Jennifer drives over to the other side of the garage. It's empty, no cars --

POCKMARKED (CONT'D)

Right here.

Puja zips open the handbag --

PUJA

Give me your malas, put these on.

She pulls out blue work shirts and yellow caps for Pockmarked and Beady-Eyed, then hands Jennifer a brown tank top. She pulls out a green tank top for herself --

Jennifer looks at her tank top. She hesitates...

PUJA (CONT'D)

Just do it, Satya.

She does; everyone does. Puja gathers the discarded tops and necklaces and stuffs them into the handbag.

Jennifer bites her lip; something's not right --

JENNIFER

Can someone tell me what the fuck
is going on?

Pockmarked locks eyes on an ELEVATOR. Jennifer notices --

JENNIFER (CONT'D)

Puja?

Pockmarked rolls down his window, he unzips the leather case and takes out a RIFLE, he goes to aim it...

JENNIFER (CONT'D)
No God damn it, no!

BEADY-EYED
Ma Puja, please tell Ma Satya to
shut the fuck up.

The elevator door opens. TWO OFFICE WORKERS walk out;
Pockmarked relaxes.

Jennifer BOLTS from the Chevy --

Beady-Eyed cracks his door, ready to grab her --

PUJA
Stay -- stay calm, both of you.

Puja rolls down her window; she sticks her head out --

PUJA (CONT'D)
Satya, please come here, if you
don't get back here in the car and
we are caught here -- then we are
all in deep shit, including
Bhagwan.

Jennifer walks back -- and gets in --

JENNIFER
Oh, so if we do this, then Bhagwan
will be fine, and then- everything
will be fine is that it? That's it?

PUJA
There is someone in this building
that is trying- that wants to kill
Bhagwan.

JENNIFER
Kill Bhagwan.

PUJA
Essentially, yes.

JENNIFER
Oh God, Puja, please tell me this
isn't happening, please.

Pockmarked looks at his watch --

PUJA
I told Sheela you'd do this, help
us with whatever, whatever we had
to use-

(MORE)

PUJA (CONT'D)

(Jennifer turns away)

Listen to me, Satya, and to use it
in the same way they'd use it
against us. That unless we do that,
Bhagwan will not survive, and he
will never be safe. Do you
understand that? What I'm saying?

JENNIFER

No, Puja, no. He'd never want us to
do this, ever! This is bullshit!
And this "killer," the one trying
to get Bhagwan, he's got a regular
job, here? You're so full of shit.

The elevator -- again -- Pockmarked sets the rifle against
the open window frame; he looks through the scope.

Jennifer tries to say something; Puja covers her mouth --

PUJA

I am warning you, Satya, not a
word. Stay calm.

But it's just more OFFICE WORKERS. Pockmarked relaxes.

Jennifer begins to breathe in short, uneven gasps --

SECONDS PASS,

The elevator comes back, and this time out walks --

LEON GEORGE.

Pockmarked draws a bead on him; Puja grabs her handbag with
one hand and Jennifer's arm with the other.

Jennifer turns her head into Puja's shoulder; she can't look.
Beady-Eyed holds a HANDGUN down low, at his side.

Leon makes his way across the garage toward the SEDAN --

Pockmarked tenses his trigger finger, then... FIRES.

But the SHOT goes wide; Leon falls to the ground -- and stays
down.

PUJA (CONT'D)

We got him!

JENNIFER

(still covered up)
What happened?

BEADY-EYED
No, we didn't.

Then, from a STAIRWELL, another OFFICE WORKER emerges; Leon sees him --

LEON
Get back, someone's shooting!

The Office Worker jumps back -- into the stairwell.

Inside the Chevy, Pockmarked pounds on the rifle.

POCKMARKED
Fucking shell is jammed!

Beady-Eyed gets out, his HANDGUN pointed ahead, he walks toward Leon, he waves Jennifer forward --

PUJA
Drive Satya, go.

JENNIFER
I, I can't.

PUJA
GO!

Beady-Eyed hunts for Leon. Jennifer pulls forward...

Then, from the stairwell --

A US MARSHAL pops out and flashes a service REVOLVER, he spots Leon on the ground, Leon motions to him, "over there"!

The Marshal carefully sets off toward Beady-Eyed.

Beady-Eyed see this and turns back --

PUJA (CONT'D)
(to Jennifer)
Get him!

Jennifer ACCELERATES -- then SLIDES to a stop -- Pockmarked kicks open the door, Beady-Eyed DIVES in; the Marshal runs towards them --

The Chevy PEELS off; the Marshal jumps out of the way --

Jennifer BLASTS through the garage, she swerves, loses control, hits a car, but keeps going.

The Chevy HURLS toward the exit, CRASHES the turnstile gate, then fish-tails out... into downtown Portland.

INT. FEDERAL BLDG - LOBBY - CONFERENCE ROOM - LATER

FEDERAL AGENTS guard the lobby; Leon sits in a room on a phone call, his shirt ripped and missing a button --

Gunther walks in with TWO MARSHALS --

LEON
(into phone)
I'll let him know. Thank you.
(hangs up)

GUNTHER
These two are staying with you.

LEON
We're a go...

A Marshal hands Leon a clean dress shirt on a hanger --

LEON (CONT'D)
...a hit squad, Jesus Lord, why?
They had a chance...

He changes into the clean shirt --

LEON (CONT'D)
...not much, but it was there...
not now though, not now...

EXT. HIGHWAY REST STOP - CONT.

Puja talks on a pay phone. Jennifer emerges from a restroom then gets back in the car. Everyone has their necklaces and red tops back on.

INT. CONFERENCE ROOM - CONT.

A CLERK steps in and hands an envelope to Leon, Leon hands it to Gunther --

LEON
Just came through, there's a team
waiting. Be careful, Paul.

EXT./INT. FEDERAL BUILDING - GUNTHER'S CHRYSLER - CONT.

Gunther exits the lobby and gets into the back of a black government-issue Chrysler --

EXT. OUTPOST HUT - CONT.

The Chevy approaches the outpost, TWO SECURITY DISCIPLES run out and motion to Jennifer to stop, but she keeps going...

EXT. COUNTY COURTHOUSE - THE DALLES - CONT.

STATE POLICE CARS and SHERIFF CARS sit parked outside a courthouse. Gunther's CHRYSLER pulls up and stops --

Gunther, Martyn, and Curtis exit the Chrysler --

INT. TINY TRAVEL TRAILER - LATER

Jennifer, frantic, stuffs a pillowcase with some clothes. There's a WRAP on the door --

She freezes --

DEVA DAVE (O.S.)
Satya, I know you're in there,
Sheela wants to see you, now!

JENNIFER
Okay, okay, just give me a second.

She looks out a window; Deva Dave walks away.

EXT. TINY TRAVEL TRAILER - CONT.

Jennifer leaps out of the trailer and over to the Chevy -- then takes off.

EXT. HILLSIDE - VISHNU'S TRAILER - CONT.

The same hillside and trailers from Jennifer's first night.

The Chevy pulls in. Jennifer gets out and runs past TWO MOUNTAIN BIKES leaning against Vishnu's trailer --

She pounds on the door...

A FEMALE DEVOTEE answers.

JENNIFER
Vishnu! Where is Vishnu!

Vishnu emerges, half-naked, still sleepy --

VISHNU
Satya, calm down, you'll wake up
the whole house.

INT. DOUBLE WIDE - EVENING - LATER

Sheela sits on the couch, covered up by a blanket, watching news videos of herself on TV. Turiya walks in.

TURIYA
Satya is not in her trailer; her
car is gone too.

SHEELA
Find her.

EXT. CREEK BED - NIGHT - CONT.

Jennifer and Vishnu stand near a creek; the mountain BIKES sit next to them --

JENNIFER
I drove there, I was driving...
Puja, me, and those two Swamis, you
know the ones always around
Bhagwan, with the fucking machine
guns, and we're all there, just
waiting, you know? To do this, just
sitting there.

Vishnu gently takes Jennifer by the arms --

VISHNU
Do what, what are you talking
about?

JENNIFER
What do you think? What do you
think I'm telling you!

VISHNU
I, it's too- I mean it's crazy...
You went to Portland? Today?

Jennifer breaks off --

JENNIFER

We waited... until this man came out, and then, the rifle, I don't know, I think he shot him, I was yelling, everyone was yelling, and I, I just took off, really took off and... fuck!

Vishnu walks over, but Jennifer keeps her distance --

VISHNU

Satya, calm down, please.

JENNIFER

Someone saw us, Vish, someone saw us.

VISHNU

Okay, just, just let me think, okay?

EXT. CANYON ROAD - CONT.

Jennifer and Vishnu pedal down a dark road --

VISHNU

I really think we need to just, you know, wait until the morning. You can stay with us.

JENNIFER

And then what? Wait for what? Who?

VISHNU

There is a whole new thing going on, and everyone wants Sheela gone... but I guess you wouldn't know that...

JENNIFER

Don't, please don't.

VISHNU

Sorry, all I meant was, you have to tell someone, maybe someone on the peace force or someone else just not someone who is involved with-

They reach a turn-off into a narrow canyon -- They stop.

VISHNU (CONT'D)

What?

JENNIFER
No, this is where I have to go.

VISHNU
Satya, think, how are you going to
get in there, huh? Tell me?

Jennifer starts to leave --

VISHNU (CONT'D)
Satya, wait, hold on. Take these-
and don't argue.

She stops, Vishnu removes his baseball cap and work jacket;
he gives them to Jennifer, she puts them on, the cap is
crooked, he fixes it.

VISHNU (CONT'D)
Yeah better.

Vishnu watches her ride away, into a curtain of black --

EXT. HILLSIDE - VISHNU'S TRAILER - LATER

Vishnu pedals toward his trailer; he sees the Suburban pull
up next to the Chevy, he turns around...

CANYON ROAD - NIGHT - CONT.

Jennifer pedals toward a row of LIGHTS, off in the distance.

EXT. COUNTY COURTHOUSE - CONT.

A DOOR WHIPS open; TROOPERS and MARSHALS exit first, Gunther,
Martyn, and Curtis follow.

CANYON ROAD - SENTRY SHACK - NIGHT - CONT.

Jennifer pedals around a bend, she sees the lights now --
SPOTLIGHTS, mounted on a fence -- but the road is open, no
gate, only a shack with --

TWO SENTRIES

INT. DOUBLE WIDE - BEDROOM - CONT.

Jayesh runs up a hallway and knocks on a bedroom door --

JAYESH
Sheela, we've been indicted.

Inside, Sheela stuffs CASH and JEWELRY into an already packed suitcase --

SHEELA
You deal with it, Jayesh, I'm busy.

EXT. HWY 97 - GRAVEL ROAD - NIGHT

Gunther's Chrysler follows a CONVOY of police vehicles as they leave HWY 97 for the gravel turn-off...

EXT. MODULAR ENTRANCE - SENTRY SHACK - CONT.

Jennifer coasts up on her bike...

Two SECURITY SENTRIES step out; they have rifles --

SENTRY #1
Uh... this area is off limits; you
do know that- right?

JENNIFER
Anudas invited me; check if you
want, tell him it's Chetna.

SENTRY #1
Uhhh, well... you scared the shit
out of us. No one's supposed to be
out here this late, and Anudas
should have told us- which Chetna?

Sentry #2 moves closer to Jennifer, trying to peek under her baseball cap when suddenly --

SENTRY #2
Wait a sec, you're not Chetna,
you're-

But Jennifer doesn't wait -- she SLAMS the bike into them,
then SPRINTS through --

Sentry #2 recovers, raises his rifle, points it, FIRES --

SENTRY #1
NO!

Sentry #1 KNOCKS over Sentry #2, deflecting the SHOT --

SENTRY #1 (CONT'D)
Shit, you fired at the house! Fuck,
fuck, I'll be right back, don't
fucking shoot, you got it?

Jennifer reaches the modular; Anudas and Veena run out --

JENNIFER
Anudas! Anudas! It's me, Satya.

Anudas has a baseball bat; Veena clutches a hand-held radio.

ANUDAS
(excited)
Ma, you shoot? Who is shooting,
huh?

Jennifer, out of breath, rushes to Anudas --

JENNIFER
Anudas, please... they are
planning- murders... in his name.

VEENA
Who's planning?

JENNIFER
Sheela, Turiya, Puja, the security
Swamis, they've already started...

Then, catching up --

SENTRY #1
She is not supposed to be here!
Right?

ANUDAS
Stupid ass Swami, you shoot? You go
back now- go! Leave us!

VEENA
(to Jennifer)
Come inside, with me.

EXT. GRAVEL/MAINTENANCE ROAD - JUNCTION - CONT.

Deputy Will stands in front of a sheriff's car, waving the
convoy through --

INT. GURU'S MODULAR - LATER

Oak-paneled walls, a single recliner, a TV, and Jennifer sitting on the floor alone -- opposite the recliner --

EXT. MAIN STREET - SECURITY BOOTH - CONT.

The convoy rips down Main Street, a SECURITY DISCIPLE rushes out with a radio...

INT. MODULAR - CONT.

Guru Bhagwan sits in the recliner; Veena sits on the floor next to him --

GURU
(to Jennifer)
I will take care of it; don't be
disturbed, hmm?

JENNIFER
I wanted to... I, I tried to...

Jennifer's eyes tear up.

GURU
It is okay; don't worry, hmm?

EXT. CONVOY - SENTRY SHACK - CONT.

The Sentries see HEADLIGHTS closing in --

SENTRY #2
That's not us.

They point their rifles --

SENTRY #1
Don't fucking shoot unless I say.

The CONVOY pulls in; TROOPERS and MARSHALS exit and take up their positions. Then, from a marshal's car --

CAR SPEAKER/MARSHAL
(filtered)
*This is the U.S. Marshals' Office,
lay your weapons on the ground.*

The Sentries keep their positions --

SENTRY #2
We're outnumbered-

SENTRY #1
I can fucking see that!

A SHERIFF'S CAR and six COMMUNE CARS pull in next to the convoy. Deputy Will and Jayesh exit the sheriff's car.

Jayesh walks over to a GROUP OF DISCIPLES, already out of their cars, huddled together...

CAR SPEAKER/MARSHAL
*The U.S. government is conducting
an arrest. Please comply and you
will not be harmed...*

Gunther, Martyn and Curtis are out of the Chrysler. Will walks over to them --

CURTIS
Sir, Deputy Will Clark.

GUNTHER
Right, we get their intel. You have my attention, deputy.

DEPUTY WILL
Sir, you've got a situation here-
and with all due respect to them
federal warrants, well sir, that
don't mean two-bits to them... it
just don't...

INT. MODULAR - CONT.

Veena tries to calm Jennifer; everyone hears the speaker --

CAR SPEAKER (O.S.)
*We are conducting an arrest on
behalf of the United States
Marshals, you have been instructed
to lower your weapons. Now!*

CONVOY - GUNTHER'S CHRYSLER - CONT.

CURTIS
(to Gunther)
Sir, deputy Clark here is also a
liaison for county, in the event
commune brass requests traffic or
crowd control support.

Gunther pauses --

GUNTHER
(into radio)
Stand down-

SENTRY SHACK - CONT.

SENTRY #2
Hey, it's Deputy Will!

Will walks up; he says something to the Sentries; they put down their weapons. THREE MARSHALS rush in with handcuffs. Will walks toward the modular --

EXT. DOUBLE WIDE - CONT.

Deva Dave sets four suitcases into the back of a van, Sheela Turiya, Puja, and Jayesh load in next and take their seats.

EXT. MODULAR - ROLLS ROYCE - CONT.

Anudas pulls up in a WHITE ROLLS ROYCE.

Deputy Will leads Jennifer out in HANDCUFFS. The Guru and Veena exit next, uncuffed, and get into the Rolls.

INT./EXT. AIRSTRIIP - JET - CONT.

Sheela sits, staring out a window of a SMALL BUSINESS JET; Turiya, Puja, Jayesh, and Deva Dave sit behind her.

The jet taxis out...

CONVOY - GUNTHER'S CHRYSLER - SAME

From the airstrip, the SOUND of a small PLANE ENGINE reaches the agents -- they look at each other --

CURTIS
Sir, I don't believe anyone's over at the airfield. Intel placed all the defendants here, at this location.

The JET PASSES BY OVERHEAD --

Gunther looks up --

GUNTHER
God dammit!

MARTYN
Sir, deputy Clark's inbound...

SENTRY SHACK - CONVOY - SAME

Will and Jennifer walk out with the Rolls; Martyn, Curtis, and Gunther walk over to meet them, when Martyn realizes --

MARTYN
That girl, she was there, in a uniform, during my op. Shit.

Then, from behind --

MANU
Hello? Excuse me... sir?

Gunther turns and sees Manu, from that first meeting at the double wide -- flanked by TWO COMMUNE COPS --

MANU (CONT'D)
I'm Bhagwan's legal counsel.

GUNTHER
(waves a paper)
Then this is his indictment. Think you can get him out of that Rolls?

Manu walks up to the Rolls and motions for everyone to get out; Manu brings Guru Bhagwan over to Gunther --

GUNTHER (CONT'D)
Mr. Rajneesh, you're under arrest for violating the Immigration Act. One of these men will read you your rights.

The Guru smiles, then starts back to the Rolls. Jennifer, Veena, and Anudas stand with their hands pressed in prayer...

GUNTHER (CONT'D)
Ahh, sir, you will have to come with us, in our car.

Curtis helps the Guru over to a marshal's car, then walks around and gets in the other side --

Deputy Will walks over to Gunther and Martyn --

DEPUTY WILL
 (nods toward Jennifer)
 That gal there, her name is Satya,
 said she drove the shooters to that
 ambush today. I imagine you want
 her. Bad deal. How is he?

MARTYN
 She did that? She said that?

GUNTHER
 We'll sort it out, Leon will be
 fine, just a dust up. Excellent
 work today, deputy. You can grab
 your restraints.

Will and Martyn walk up to Jennifer, Anudas gives Jennifer a
 hug, then backs away --

DEPUTY WILL
 (removes cuffs)
 You coming forward like that, that
 was a good thing, stay with that.

Martyn hands Jennifer a handkerchief, she wipes her face --

JENNIFER
 (tearful)
 Thank you...

EXT. CONVOY - MARSHALS CAR - CONVOY - DAWN

The saddest DISCIPLES in the world line up by the car holding
 Guru Bhagwan; they press their hands together only to watch
 the convoy and their master pull away...

INT. GUNTHER'S CHRYSLER - CONT.

Martyn merges in with the convoy, behind him, Jennifer sits
 across from Gunther, her face buried in her hands.

EXT. COMMUNE WAREHOUSE - DAY (A MONTH LATER)

Curtis's Mercury and two state police cars sit outside a two-
 story corrugated steel building --

INT. INTERVIEW ROOM - CONT.

Same room from Jennifer's original dream, nothing's changed.

TANNER
 (to Jennifer)
 You'll need to go to Portland.
 There will be a hearing. You will
 plead guilty. You cannot, and I
 repeat, cannot, leave the state
 until then.

Jennifer stares off --

CURTIS
 We have noted your cooperation, and
 when the time comes, that should go
 to your favor, but that's a
 different hearing; your attorney
 can tell you more about that...

TANNER
 (to Attorney)
 Please make sure she understands.

CUT TO:

EXT. BEACH - DECK - DAY (PRESENT)

Slumped over and lifeless, her hair mangled by rain, Jennifer
 sits like a rag doll waiting to be rescued --

Below, TWO PASSERSBY look up and see Jennifer on the deck,
 they point to her, then walk over to the stairs...

BACK TO:

EXT. MAIN STREET - DAY

SIX DISCIPLES with suitcases and backpacks walk toward the
 bus depot; Jennifer, backpack in tow, walks behind them...

An old van with luggage lashed to the roof pulls up and
 stops, Vishnu gets out and walks over --

VISHNU
 I'm not driving or I'd-

JENNIFER
 It's okay... my mom, she's waiting-

VISHNU
 You know you can always call me.

A long pause --

VISHNU (CONT'D)
I mean after you're settled...

JENNIFER
Settled?

VISHNU
Well, you know...

A DISCIPLE COUPLE walks by, they smile; Jennifer doesn't smile back --

JENNIFER
Into what? Settled into what Vish?

VISHNU
Into yourself, Satya.

JENNIFER
I tried that... here, remember?
(hurt)
Of course you would say that...

VISHNU
Satya, all this, it's over, it's a new phase now and the new work it's going to be totally different. And you can still be a part of that, right? If you want to, I mean...

From inside the van, a BLOND FEMALE DISCIPLE shoots a look at Vishnu --

JENNIFER
I think you're being paged-

More DISCIPLES walk past with backpacks and suitcases, Jennifer merges in with them...

VISHNU
(to Jennifer)
Call me, okay!

CUT TO:

EXT. DECK - DAY (PRESENT)

Close on Jennifer's eyelids -- extremely close --

DISSOLVE TO:

EXT./INT. BEACH HOUSE - DAY

Nicholas pulls in with the Volvo, he gets out, same as he did at the beginning --

TITLE OVER:

PART V, NO WATER, NO MOON

BACK TO:

Nicholas, inside, everything the same... MALA rushes him --

NICHOLAS
Okay, Mala... Jen?

He sees the empty desk drawer lying on the floor.

NICHOLAS (CONT'D)
Hello?

MALA
Ruff!

He sees Jennifer, on the deck, gazing out at the horizon; he walks out --

NICHOLAS
Jen, the drawer-
(points inside)
It's like, completely out of the
desk- what happened?
(no response)
Hey? Hello?

JENNIFER
A year, a whole year inside four
walls of cold, skanky, concrete...
And then- it was over- I was done.
Then it was get a job and turn in
clean pee samples for the next
three years, no problem, right? But
it was, because that whole time it
just felt like pieces of me were
slowly flaking away, and never
coming back, and I just keep trying
to get them back, see? that's what
I'm doing. That's why I'm into
every piece of shit psychosomatic
therapeutic I can get my hands on-
just to have some kind of goddamn
normal. But I'm not, am I?...

Jennifer turns to him, revealing a CUT on her FOREHEAD --

JENNIFER (CONT'D)
...normal.

NICHOLAS
Is that? blood?

Nicholas goes to touch it --

JENNIFER
(backs up)
And I know, it can be really good
with us, it is good, you're good,
Nick, you're incredible; but- and I
swear I don't know how this
happens, but at some point... it
all just... poof-
(sweeps hand)
Goes away, and then it's like,
there's nothing here, everything is
back there and this, this all just
kind of turns into a dreamless
colorless shit hole that I have to,
to fuck, oh fuck it just forget it.

NICHOLAS
Jen, you're bleeding, and your
hair-

JENNIFER
Yeah, well... I,
(tries to remember)
I, I slipped, I'm fine.

NICHOLAS
Let me see...

And this time she lets him --

NICHOLAS (CONT'D)
(looks at the cut)
Ohhh, let's take care of that.

INT. BATHROOM - MOMENTS LATER

Jennifer dabs a wet cloth to her head --

KITCHEN - BEACH - CONT.

Nicholas looks out a window; he sees an old, long-haired man
in Carhartt overalls petting Mala on the beach --

NICHOLAS
You okay in there?

He turns around, he sees the CLIPPING on the floor...

BATHROOM - CONT.

Mala's BARK drifts in -- Jennifer sets down the cloth...

MALA (O.S.)
Ruff! ruff!...

...she looks in the mirror; her reflection changes --

SMASH CUT, JENNIFER:

-- in the station wagon, singing with Vishnu --

-- at the shooting range, firing a rifle --

-- in the modular, across from the Guru --

-- crashing head first into the panel --

KITCHEN - DECK - CONT.

Jennifer rushes onto the deck --

JENNIFER
Mala! No!

She spots the old man, his long, gray hair, thin frame, and slow movements; Nicholas walks up to the glass slider --

NICHOLAS
Jen! it's just, it's nothing.
(holds up clipping)
Hey, did you see this? It was out
here, lying on the-

She leaps down the stairs -- and onto the beach...

NICHOLAS (CONT'D)
Jennifer!

BEACH - CONT.

She rushes up to the old man only to realize --

He's not a man! He's a WOMAN!

JENNIFER
 (turns to Mala)
 Go home, Mala!

Mala hesitates...

JENNIFER (CONT'D)
 Now!

Mala trots away...

Jennifer looks up and sees Nicholas coming toward her...

...her body tightens, her breath shortens, a trigger about to pull; then, like a shot, she takes off -- in a FULL SPRINT --

Nicholas runs past next --

The Old Woman starts walking toward them...

NICHOLAS
 Jen! What are you doing? Come on!

Jennifer starts to slow down, Nicholas catches up.

He pulls her in...

JENNIFER
 I try; I do you know- I-

He wipes her cheek --

NICHOLAS
 Shh, shh, I know, I know.

Nicholas turns and sees the Old Woman coming toward them, waving something in the air --

NICHOLAS (CONT'D)
 Is she waving at us?

The Old Woman waves a RED SCARF in the air -- the SAME ONE seen at the start, she gestures to Jennifer to take it.

And she does.

JENNIFER
 Where? How did you get this?

The Old Woman holds up a hand toward the sky -- heaven, then turns and walks off.

JENNIFER (CONT'D)
 Hey! Who are you? Hey!

Nicholas pulls her in...

NICHOLAS
Honey. Enough.

JENNIFER
Sorry... it just feels like I'm-

NICHOLAS
I'm here now... I'm here. So let's
just for now-
(looks at cut)
Put some ice on that.

JENNIFER
Okay, but I need a minute, just a
minute, okay? Can you go talk to
her? See if she's okay?

NICHOLAS
She's fine!

JENNIFER
Please. And tell her,
(hands Nicholas the scarf)
I can't take this.

Nicholas storms off; Jennifer watches him for a second, then
turns around and walks right into --

THE WATER,

She keeps walking, the water rises, to her chin, her mouth...

OVER BLACK:

PRE-LAP: WAVES, sloshing around --

BACK TO:

DECK - CONT.

Mala nudges Jennifer, she opens her eyes...

JENNIFER
God, oww...

She stands up; no cut, just dried blood and bad hair --

Nicholas, dressed like before, enters from the stairs...

NICHOLAS
Hey, our bins blew over-

Jennifer props herself against the rail...

NICHOLAS (CONT'D)

You okay?

JENNIFER

Yeah, I was just- going in.

NICHOLAS

Jen, your nose -- is that blood?

JENNIFER

I smoked a little, maybe from that,
I don't know...

Nicholas pulls out a handkerchief, he hands it to her --

NICHOLAS

Really? Here.

JENNIFER

Thanks.

NICHOLAS

You were smoking pot? Outside?

JENNIFER

Can I ask you something?

NICHOLAS

Jen, escrow said you never came by,
and since when do you get nose
bleeds?

JENNIFER

If I left, I mean if I had to go
somewhere, somewhere that I might
not come back from right away,
would you wait, I mean, for me to
come back?

NICHOLAS

Where are you going?

JENNIFER

It doesn't matter, I'm asking...

NICHOLAS

You, you want to leave?

JENNIFER

Damn it Nick! No! I'm just...

NICHOLAS
I'll wait. I'll wait, of course...

JENNIFER
But how will you know? That it's me
I mean. If I come back -- how are
you going to be able to tell it's
me Nick?

NICHOLAS
Because- because you're you...

JENNIFER
No, no I mean, if the only way I
could come back was not me but
as...

MALA (O.S.)
Ruff! ruff.

JENNIFER
...someone else.

NICHOLAS
I should go get him...

Nicholas takes a step, Jennifer GRABS him.

JENNIFER
Tell me Nick, would you still wait?
Would you!

CUT TO:

EXT. BEACH - DAY (PRESENT)

The Old Woman throws Mala a stick, he chases after it --

A hundred yards out, Nicholas, in the same clothes and laptop
bag, approaches --

NICHOLAS
Mala! Get over here!

But Mala doesn't come. Nicholas picks up his pace -- he
reaches Mala --

NICHOLAS (CONT'D)
(grabs collar)
Okay time to go... let's go find
Mama, c'mon-

He turns to the Old Woman --

NICHOLAS (CONT'D)
 Hi, we don't usually let him run
 around like that, I mean my wife,
 sometimes she-
 (scans beach)
 Maybe you saw her?

The Old Woman points to the house, he turns around --

NICHOLAS (CONT'D)
 That way? Long brown hair? My age?

The Old Woman points again, Nicholas turns around again, and
 that's when he HEARS it, fading into the distance...

A SIREN

EXT. BEACH HOUSE - FRONT - CONT. (A MINUTE LATER)

Nicholas RUNS from the house, he jumps into the Volvo,
 ACCELERATES out the driveway -- and onto the road; Mala
 watches from the doorway --

COASTAL HIGHWAY - CONT.

The Volvo, IN PURSUIT, passing cars...

OUT ON THE WATER - CONT.

Fifty yards from shore, the RED SCARF and CLIPPING float
 past, bobbing next to each other, until they begin to slip
 under -- and sink...

COASTAL HIGHWAY - CONT.

A bird's-eye view of a speeding AMBULANCE; with the VOLVO
 closing in -- higher still -- until the road turns into a
 ribbon of gray, unfurling against the coast...

TITLE OVER:

ETERNAL BLESSINGS

FADE TO BLACK: