

NIRVANA ROAD

By

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c 2017

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BLACK SCREEN

The soft roar of WAVES, lapping against the shore, soothing,
until a Woman's PANICKED BREATHS start in --

CUT TO:

1 EXT. REMOTE BEACH - DAY - WASHINGTON STATE - PRESENT

Low angle on a WOMAN (40's) in sweat pants and BARE FEET,
RUNNING across an empty beach,

gasping for air --

she reaches

the WATER

her feet vanish under,

the water rises; waist high, chest, neck, eyes...

A HUNDRED FEET AWAY,

an OLD MAN in faded overalls gazes out at the water, he has
long, white hair that curls in the wind. The Woman is gone.

He turns and looks at a row of BEACH HOUSES,

one sticks out;

an aging bungalow with an attic WINDOW, DECK and sliding
glass doors --

A WIND GUST HITS the beach

a BURGUNDY SCARF BLOWS BY --

The Old Man watches the scarf glide past, then double back --
before it loses loft and lands at his feet.

2 EXT. COAST HIGHWAY - EARLIER THAT SAME DAY

A VOLVO travels at speed along the highway.

3 EXT. BEACH HOUSE - FRONT - MOMENTS LATER

The Volvo pulls in and parks. The DRIVER (40's), tall and
toned, exits with a lap-top bag over his shoulder. His pace
is relaxed, his dress casual. This is NICHOLAS.

4 INT./EXT. BEACH HOUSE - DECK - CONT.

Nicholas enters and sets down his bag.

MALA, a Sheppard mix, rushes over to him.

NICHOLAS

Where you going Mala, huh?

Nicholas follows Mala into the kitchen...

NICHOLAS (CONT'D)

Jen!

...where he SEES

the wiry frame of a Woman

PASSED OUT on the deck --

This is JENNIFER -- the SAME WOMAN from the beach.

Nicholas rushes over -- he kneels next to her --

NICHOLAS (CONT'D)

Jenny! Jen! Jen for Christ's sake,
answer!

BLACK SCREEN - PREVIOUS NIGHT

JENNIFER (O.S.)

(in her sleep)

Promise me, promise me now -- that
you'll wait, please...

FADE IN:

5 INT. BEACH HOUSE - BEDROOM - PREVIOUS NIGHT - CONT

Nicholas lies in bed with Jennifer.

JENNIFER

(in her sleep)

I have to know now, okay- okay...

NICHOLAS

(awake, quietly)

Shhhh... shhhh...

But the NIGHTMARE is already underway...

6 INT. WAREHOUSE/STORAGE ROOM - 1984

Dressed in red slacks and a pink pull-over, YOUNG JENNIFER (20's) sits at a TABLE. Another woman, an ATTORNEY, in a lavender pantsuit, sits next to her.

Outside the room,

Two detective types, TANNER (50) and CURTIS (40) make their way through the warehouse, both have on bad ties and sports jackets.

Curtis carries a BRIEFCASE, Tanner a manila file FOLDER...

TANNER
Outside counsel?

CURTIS
Negative, one of theirs.

They approach a STATE TROOPER next to a DOOR. Curtis opens the door and enters, Tanner says something to the Trooper.

IN THE ROOM

Curtis pulls a tape recorder and microphone from the briefcase, he plugs them in; he starts to talk...

CURTIS (CONT'D)
Tape one- office of The Oregon
Attorney General, October third,
nineteen eighty-four...

Tanner enters and sits down -- he sets the manila folder on the table. Jennifer sinks into her chair.

CURTIS (CONT'D)
...sector agents, Mark Curtis and Alex
Tanner -- administering on a non-
judicial discovery hearing for federal
warrant SR-211.

From his jacket, Tanner pulls out a pair of HANDCUFFS.

Jennifer shakes her head, fuck --

ATTORNEY
Is that really necessary? I thought we
were- that we had- agreed already, to
cooperate I mean. That there wasn't
going to be any-

Tanner lays the cuffs on top of the folder --

TANNER

Well we are cooperating, aren't we?
 We're here, right? Did you want to
 reconsider? You can do that you know?
 We can leave,
 (makes like he's leaving)
 but then, you're on your own -- your
 choice.

ATTORNEY

No- it's just, my client, she's never
 been through anything like this, so
 maybe, if we can just slow it down a-

CURTIS

Come on, she's buried. She knows it.
 We know it. Heck, for that matter,
 everyone in the whole flippin state
 knows it by now.

TANNER

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

Beads of SWEAT form on Jennifer's forehead --

TANNER (CONT'D)

(to Attorney)
 Are we just spinning our wheels here?

Jennifer's EYES dart between Tanner, Curtis and the Attorney.

TANNER (CONT'D)

(at Jennifer)
 How about this, how about we just call
 that officer in, you know, the one
 standing by the door-

ATTORNEY

Gentlemen, please.

TANNER

-so he can escort your client here
 back to Portland, after we've added
 the remaining charges!

ATTORNEY

All right, okay, lets just- okay.

Tanner palms the file folder -- then sends it SAILING across the table; the CUFFS stay behind.

Startled, Jennifer tries to get up from her chair, but can't, something's stuck to her ankle -- she looks down;

the handcuffs.

7 INT. BEDROOM - NIGHT

Jennifer, asleep, reaches down and rubs her ankle.

8 EXT. BEACH HOUSE - REAR - NEXT MORNING

TWO SQUIRRELS chase each other across the deck --

9 INT. ATTIC - CONT.

Drenched in sunlight, Jennifer attempts an advanced yoga pose. Mala, curled up nearby, watches.

10 INT. KITCHEN - LATER

Nicholas sits at a table; cup in one hand, toast in the other, eyes fixed on a laptop.

Jennifer walks in with Mala --

JENNIFER

Well we're a bundle of energy now
aren't we? Which one's that?

Jennifer goes for a vitamin pack.

NICHOLAS

Bank owned- Olympia... at least one of
us got some rest, huh?

JENNIFER

God- crap, I kept you up, didn't I?
Was I saying anything... you know?

Nicholas shakes his head, no --

JENNIFER (CONT'D)

Damn it I hate that.

NICHOLAS

I thought you said you were at least going to, to give it- you haven't taken any of them yet, have you?

Jennifer unloads the dishwasher, not this again --

JENNIFER

It screws with me, my memory.

Nicholas folds up the laptop and drops it in a briefcase.

NICHOLAS

They're not supposed to help you remember Jen, they're so you can-

JENNIFER

Nick, I am trying okay? It just, it comes and goes, and I am trying so I just... I don't want to do that to myself -- you know that. I'll sleep upstairs, okay?

Jennifer grabs a bag of dog food and walks over to a bowl, she fills it --

NICHOLAS

On the futon, on the floor, in a room with no insulation. Did you notice how tired we both were after the last time you did that?

JENNIFER

I'd rather be tired than unconscious, if that's what it takes.

NICHOLAS

You promised.

JENNIFER

I promised I would see a therapist.

And I have, but I'm not going to completely medicate myself Nick, I never agreed to that.

Nicholas gets up, grabs his briefcase --

NICHOLAS

We're talking about a sleeping pill here Jen, not morphine.

JENNIFER

I thought we were talking about me.

NICHOLAS

Yea, we were... sorry.

(out window)

Looks like it's going to piss again
huh?

A CELL PHONE RINGS,

Jennifer answers it.

NICHOLAS (CONT'D)

Hey if that's escrow ask them if they
got everything, will you?

JENNIFER

(into phone)

Oh hi... yep, we sent that over
yesterday... oh, that I'll have to
fax... it's no problem, really-

Nicholas pets Mala --

NICHOLAS

Look after her Mala, and don't let her
out of your sights.

From the phone, Jennifer waves. Nicholas exits.

11 INT. SPARE ROOM - CONT.

A PRINTER with an EMPTY PAPER TRAY sits on a desk. The desk
has one DRAWER. Jennifer enters and sets her phone on the
desk. She pulls on the drawer, but nothing happens...

she pulls again, with both hands, and all her weight, until

WHOOSH,

THE DRAWER FLIES OUT -- and SPLATTERS at her feet.

JENNIFER

Ohhhhhh... damn it!

SUPPLIES, PRINTING PAPER, and an old LUNCHBOX hit the floor,
the lunchboxes contents spill out; a PASSPORT, a BEADED
PENDANT and a stack of letters addressed to:

ANAND SATYA, MUDDY RANCH, OR from: NICK DECKER, SEATTLE, WA.

Jennifer stares at the lunchbox, outside, raindrops pelt the house,

WHAP, WHAP --

she walks over to a window -- the sky, as dark as she has ever seen it.

THE LIGHTS FLICKER and SURGE...

JENNIFER (CONT'D)

Mala?

Jennifer crams the passport, pendant and envelopes back into the lunchbox and sets it on the desk --

A WHITE FLASH hits the room; she looks up -- everything's gone -- desk, supplies, printer, everything!

The color drains from her face.

A SECOND FLASH; and the LUNCHBOX sits by itself on the floor.

THE FINAL FLASH; and Curtis, Tanner, and the Attorney stand around the TABLE from her nightmare, pointing fingers at her.

She grabs the lunchbox off the floor, rushes over, and SLAMS it on the table.

12 IN THE KITCHEN,

Jennifer sucks down a glass of water and a few sharp breaths. She looks out a window, the storm is gone.

13 IN THE SPARE ROOM,

Printing paper covers the floor. Jennifer starts to stack it together, until she lifts a sheet and sees;

a NEWS CLIPPING

with a color photo of TWO COUPLES, dressed in red, standing side by side. A headline above the photo proclaims:

GURU'S DISCIPLE'S PAINT CITY RED

MALA (O.S.)

Groooooowl...

JENNIFER

Hey you!

14 IN THE KITCHEN

Mala has his nose against the GLASS slider, trying to get at a PAIR OF SQUIRRELS running back and forth across the deck.

JENNIFER

(walks in)

Really Mala.

Jennifer unlatches the slider and steps out...

15 ON THE DECK

JENNIFER

Shoo!

Jennifer STOMPS her feet. MALA EXPLODES past, almost knocking her over, as he POUNCES for the nearest squirrel --

ONE squirrel escapes, but the other stays behind,

CORNERED --

JENNIFER (CONT'D)

You go, shoo you, shoo!

Mala SNAPS and GROWLS at the cornered squirrel.

JENNIFER (CONT'D)

No Mala!

Jennifer grabs his collar, Mala RESISTS, her grip TIGHTENS --

The squirrel leaps onto a rail and flees. Jennifer relaxes.

JENNIFER (CONT'D)

Good boy Mala -- come on, in you go...

But with her hand still in the collar --

another squirrel appears

and RUNS past the slider --

MALA LUNGES FORWARD; the squirrel scatters --

A CHOKED CRY escapes from Jennifer just before she's JERKED clean off her feet and sent CRASHING, HEADFIRST, into the closed portion of the slider.

HOURS PASS

Jennifer sits at the base of the sliders -- doubled over -- perfectly shaped drops of BLOOD hang from each of her nostrils; the rest of her face, wet from drizzle, glistens.

Mala nudges at her but Jennifer doesn't move.

The WIND picks up -- LEAVES blow across the deck.

A GUST enters the house...

16 INSIDE

...a curtain BILLOWS, a potted plant RATTLES and the CLIPPING, left idle on Jennifer's desk, starts to SPIN like a top -- before it's blown to the floor.

17 ON THE DECK

Jennifer's closed eyelids flutter --

JENNIFER
(passed out, mumbles)
Do...n't wor...ry, I...'m f...ine...

Mala turns and looks at her --

EVERYTHING goes BLACK --

and then, slowly,

the black morphs into

18 INT. FAMILY HOME - DAY - 1979

an ALBUM spinning on a turntable.

VOCALS from a FEMALE ROCK SINGER fade in...

(O.S.)
"...lose your father, your husband.
Your mother, your children. What are
you dying for? It's not my reality..."

Inside an incense and lace-laden bedroom, JENNIFER (17) dances in front of the same turntable, still playing --

When the song ends there's a KNOCK --

JENNIFER

Who is it?

INTERCUT:

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

MOM

Jen dear, why don't you have a sandwich, I can make you a burger.

JENNIFER

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

MOM

Well how about soup or something?

JENNIFER

Don't worry, I'm fine, I'll grab something later.

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

19 EXT. WATERFRONT DRIVE - DUSK - LATER

A very YOUNG NICHOLAS 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 approach a stairway -- down to the waterfront.

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 take 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-

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 man, geez don't you know anything?

20 EXT. WATERFRONT PARK - FIRE-PIT - THAT EVENING

Jennifer, Nicholas, and SIX FRIENDS stand around a large campfire. Changing hands between them is a small sandwich BAG filled with psilocybin MUSHROOMS --

Everyone is eating the mushrooms and getting very stoned.

Some of them are also sipping on beers and smoking cigarettes.

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, shit, if we can just do that then it will happen... it will happen -- you know? All that groovy shit just naturally happens man.

Nicholas tries to light a cigarette from the fire --

NICHOLAS

Wow, yea... 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 (50's) doing TAI CHI.

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

TRAILS --

The mushrooms...

NICHOLAS (CONT'D)

Let's go grasshopper, he might be some kind of Bruce Lee or something.

JENNIFER

Yea that's right, look out!

They fake a fight then fall to the sand, exhausted.

21 BACK TO BEACH HOUSE

Another GUST enters the house -- enough to blow the clipping across the floor and into the hall -- and over this a VOICE:

REPORTER (O.S.)

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

22 ON THE DECK

Mala's ears prick up...

23 INSIDE

the clipping slides to a stop -- and for the first time, the PHOTO takes shape:

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

and behind them, two men; VISHNU, a swarthy twenty year old, and RUPESH, short and bearded.

And all of them have on the same beaded necklace and pendant seen earlier in Jennifer's lunchbox, and their clothes are similar too, all red, pink, purple, and maroon....

JENNIFER (O.S)
 (playful)
 Vishnu cut it out.
 (to reporter)
 Hey what did you say this article's about?

REPORTER (O.S.)
 Ahhhh, east meets the great northwest,
 forever changing life as we know it.

A CAMERA SHUTTER CLICKS -- the PHOTO UNFREEZES

24 EXT./INT. ELKS LODGE - DAY - 1981

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

Across from them, the same REPORTER snaps a lens cap on a camera --

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

ADEERA
 Well, before this, we used to wear
 these long, flowing, orange robes
 (looks at her outfit)
 but now, here I mean, that won't do
 will it? Besides, whoever heard of
 painting the town orange?

REPORTER
 (pulls out notepad)
 Good point... say can I get your
 names?

More people pour into the lodge -- and all are dressed identical 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 guys inside,
okay?

Adeera runs off.

Jennifer, Vishnu, and Rupesh enter the overflowing lodge.

IN THE MAIN HALL, a DISCIPLE BAND leads a red and purple clad CROWD through a sing-a-long --

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-looking man in a long, grayish beard. The music is LOUD and RHYTHMIC and everyone dances in a kind of ECSTATIC STATE.

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

JENNIFER/VISHNU

*"...oh my lord you are the fire
burning like a thousand suns..."*

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

GITA

With his blessings, love to you all.

CHEERS, CLAPS --

GITA (CONT'D)

I have a message for you from our
beautiful, beloved master.

She waits, baiting them --

CROWD

Tell us Ma!

GITA
Pack your bags!

OUTBURSTS OF JOY --

GITA (CONT'D)
What you're feeling Seattle, that
energy- is his, his Buddha-field...

In the Crowd, a homely Female DISCIPLE WEEPS --

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

Jennifer wraps herself in Vishnu's arms...

25 INT. HEALTH FOOD STORE - DAY - 1980

Nobody here dresses like a disciple, just normal.

From behind a display, Jennifer glances over at the guy
working the checkout -- to 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...

26 INT. LOFT - DAY - A WEEK LATER

Pants, tops, and under garments lie in a pile next to Vishnu's paperback. A large coffee table styled BOOK: ANCIENT TANTRIC FORMS lies open on the floor nearby. Featured on the open page is an erotic SKETCH of a man and woman -- making love.

Tipped back, with his head spun around, Vishnu tries to make out the details of the sketch.

Jennifer sits on Vishnu's lap, facing him. Vishnu studies the sketch, then 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 to follow that...

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-framed PHOTO of GURU BHAGWAN, the same man that was on the posters in the lodge.

BACK TO ELKS LODGE

GITA

...and though our overnight facilities are limited right now, I am sure, very soon, with your love, and donations, Bhagwan will be able to see everyone!

MORE CHEERS --

GITA (CONT'D)

(hands clasped in prayer)

From him, love and blessings 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 others arms.

27 EXT. RANCH VALLEY - DAY - THREE MONTHS LATER

Patches of thin snow dot the ground. A DIRT ROAD, nestled in on one side, runs lengthwise up and down the valley.

Higher up, the ground is dry, rocky, and infested with sagebrush. Near the middle of the valley, clustered around a stand of oak trees, lie two cottages, three outbuildings, and an old two-story FARMHOUSE.

28 EXT. FARMHOUSE - SAME

Across from the farmhouse, THREE DISCIPLES try to push out a BOX TRUCK buried in a foot of mud.

A white SUBURBAN pulls up -- inside are two Disciples: the driver, SHEELA (30's) an attractive East Indian; and her New York husband, JAYESH.

The drivers window glides down -- and with a Hindi accent --

SHEELA

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

TWO more DEVOTEES arrive on foot -- and start to push. The rear wheels begin to grab...

JAYESH

They're doing great.

SHEELA

You're a pansy.

...the truck begins to SLIDE OUT; gobs of MUD fly back -- SPLATTERING everyone. The truck keeps going.

SHEELA (CONT'D)

(to muddy Disciples)

You guys come by for some chocolate chip cookies, yea?

Sheela pulls away.

The five mud-soaked Disciples form a hugging circle.

When the hugging circle breaks, two of the Disciples walk up to a large, wide-planked, cedar

29 BARN

Out front of the barn, a DISCIPLE WRANGLER in a cowboy hat saddles up a HORSE.

Across from the barn, TWO DISCIPLES re-side a bunkhouse; nearby, a THIRD DISCIPLE frames up a shed.

Above them, a FOURTH DISCIPLE paints a water tower; and it's from there the DOUBLEWIDE first comes into view -- just behind the old farmhouse.

30 EXT. SHEELA'S DOUBLEWIDE - SAME DAY

LANDSCAPE DISCIPLES lay down sod and shrubs around a mobile home set in a field of sprawling dirt.

Two Winnebago travel trailers, the white Suburban, a small greenhouse, and a ten-foot-wide satellite dish on a pole complete the compound like setting.

31 INT. SHEELA'S DOUBLEWIDE - CONT.

Gita, Jayesh, and a NORDIC-LOOKING female DEVOTEE sit on a plush couch. TWENTY more DISCIPLES sit on the floor, facing the couch.

Sheela walks past the couch and over to a matching chair and sits down --

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 at a nerd-like Disciple on the floor, MANU.

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 city?

MANU
Maybe... fifteen thousand?

OOHHHS and AAHHHS ripple through the room --

SHEELA
I want our trailer crews on 12 hour shifts -- and if anyone sees INS people or county people or rednecks, then radio Prabhat-

PRABHAT, an Indiana Jones-type, waves from the floor.

SHEELA (CONT'D)
Okay? So what you guys are waiting for? Huh? Lets 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)
How many Americans you have 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 -- and that should be enough to vote for a city or whatever.

SHEELA
Money is coming from Europe, so not to worry. He wants his people from India so Americans have to wait, or pay. Good Gita.

32 EXT. HWY 2 - STATION WAGON - DAY - THAT SPRING

An old STATION WAGON leaves Seattle for State HWY 2.

Redwoods and firs tuck in tight to HWY 2. The station wagon careens through it all at a clip, eastward, then south, under a canopy of green.

33 INT. STATION WAGON - CONT.

Jennifer and Adeera sing along to a cassette tape --

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..."

Rupesh is at the wheel. Vishnu is in the back with Jennifer. The tape ejects from a BOOM BOX.

RUPESH

Vish grab another tape will you.

Jennifer helps Vishnu with the tapes -- she looks up, she sees Rupesh reflected in the rear-view MIRROR...

34 INT. BOHEMIAN CAFE - NIGHT - 1980

Dressed in orange-dyed clothes and wearing the disciple necklaces, Rupesh and Adeera sit at a table, plates empty.

Jennifer, dressed normal, arrives with a receipt pad.

JENNIFER

Is that it? Let's see..

(scribbles)

...market spice, my favorite, and the tofu cheese cake -- oh god I love that too. Okay?

She gives Rupesh the check.

JENNIFER (CONT'D)

Thanks guys, Hare Krishna.

Jennifer turns to leave --

RUPESH

Not even close.

Jennifer turns back --

JENNIFER

Oh wow yea, 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 then 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?

RUPESH

Do you have a second?

Jennifer looks around then sits down next to Adeera --

ADEERA

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

JENNIFER

Jenny.

And like the big sister she never had --

ADEERA

Well Jenny it's a bit hard to explain,
because, well, it's more of a- a heart
thing, that kind of thing, you know?
And we're just trying to- to stay
aware of that, of him, pouring his
energy into us -- and of us being
totally open to that-

JENNIFER

Wow, yea.

ADEERA

Yea pretty far out, huh?

BACK TO:

35 EXT. HWY 97 - STATION WAGON - CONT.

The region quickly changes from lush forests to a high, dry,
brown landscape.

36 EXT. MOTEL - DUSK

The station wagon pulls into a roadside motel.

37 INT. MOTEL ROOM - MIDDLE OF NIGHT

Vishnu sleeps alone with the covers pulled back --

38 EXT. MOTEL - SAME

Jennifer sits on the hood of the wagon, wrapped in a blanket, staring up at a full MOON surrounded by a thousand STARS --

39 INT. SPARE ROOM - PRESENT

The screen on Jennifer's cell phone LIGHTS UP:

INCOMING CALL NICHOLAS

BACK TO STATION WAGON:

40 EXT. HWY 97/ACCESS ROAD - JUNCTION - DAY

The station wagon approaches a turn-off; it slows down.

Rupesh turns onto a graveled access road -- and then, immediately, a BILLBOARD:

DAMNED ALL YEE WHO ENTER HERE

41 INT. STATION WAGON - SAME

Everyone looks at the billboard --

JENNIFER

What's that?

The look switches to the drivers side, where a dozen freshly SKINNED COYOTE'S 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

Well Bhagwan's probably the closest thing they've seen to an anti-Christ.

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. And 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 big fucking Buddha-field out here.

42 EXT. ACCESS ROAD - STATION WAGON - LATER

The wagon disappears into a purplish canyon of giant BOULDERS. The boulders have shapes, a bird's beak, a man's face, a mushroom, all work of an ancient handmade.

But then, from behind, a dust cloud forms.

43 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 every one 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 gets back on the road, Vishnu rubs Jennifer's
shoulders --

VISHNU

Well that was fun.

ADEERA

That cop must be going to our ranch.

VISHNU

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

The station wagon slows...

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

Ohhhh wow-

Rupesh stops, everyone stares out the window.

RUPESH

Fuckin A...

44 EXT. ACCESS ROAD - DITCH - SAME

A new BROWN ROLLS ROYCE lies in a ditch across from the sheriff's car

A uniformed officer, DEPUTY WILL, exits the sheriff's car and walks up to the drivers side of the Rolls.

DEPUTY WILL
 (into Rolls)
 Sir, is there anything I can do here
 for you?

The driver, GURU BHAGWAN, seen before on the posters and Vishnu's 8x10, manages a smile then shakes his head, as he strains to stay upright inside the tilted car.

VEENA (30's), the Guru's female companion, sits next to him, palming a walkie-talkie.

45 INSIDE THE STATION WAGON

Vishnu blocks Jennifer's view.

Jennifer pops out of the car.

Rupesh sticks his head out the window --

RUPESH
 (whispers, loudly)
 Satya, what are you doing? Stay here-

Jennifer's eyes lock with the Guru's... she takes a step toward the Rolls --

RUPESH (CONT'D)
 Satya, where are you going?

Jennifer steps again, this time with her palms and fingers pressed together -- IN PRAYER.

A wave of bliss engulfs her, her body shivers with a kind of orgasmic joy, and her face... angelic.

Deputy Will sizes up Jennifer; it's odd all right, but that's about all -- he turns back to the Rolls --

DEPUTY WILL
 You sure you don't want any help here?

VEENA

(Irish accent)

Thank you sir but we have a tow on the way -- we should like to wait for it, if that's okay?

DEPUTY WILL

Suit your self-ma'am.

Will tips his hat then walks back to the sheriff's car --

on his way he passes Adeera, Vishnu, and Rupesh, who are all out of the wagon now, standing next to Jennifer, in prayer,

FACING THE GURU.

The Guru lifts his hands, as to signal back.

The sheriff's car, with Deputy Will, drives off.

Seconds later, a BLACK SUV arrives -- and parks.

Veena exits the Rolls, she motions to the Guru to follow and he does.

Outside the wagon, TWO NEW DISCIPLES have joined Jennifer and the others.

Veena and the Guru walk over to the SUV... the Guru stops -- he turns toward the Disciples.

Wearing a hand-sewn, slate blue robe and matching cap, Guru Bhagwan stands like an old king reunited with his subjects, and it is hard to tell who is happier.

VEENA

Bhagwan, we should probably go.

BHAGWAN

(Hindi accent)

Yes, it is time to go.

The Guru and Veena continue to the SUV and get in.

Jennifer and the other continue standing, entranced -- until

VEENA

(out SUV window)

Say loves do you know who drove this out here?

The New Disciples run back to the SUV and hop in.

The SUV turns around -- and SPEEDS off.

Jennifer and the others stay in prayer mode -- even after the SUV is long gone.

46 EXT. RANCH VALLEY - STATION WAGON - LATER

The station wagon approaches a final stand of rock, beyond which lies the VALLEY --

the same valley seen all along.

Outside the station wagons window:

TEAMS of DISCIPLES work on an irrigation line; a TRACTOR plows in the fields; a BULLDOZER carves out a road; and two PROP PLANES sit idle at the end of a dirt RUNWAY.

47 BACK AT THE BROWN ROLLS

A small herd of CATTLE lumbers past the stuck Rolls, everyone else is gone...

48 DOWN IN THE VALLEY

The wagon pulls up to a crossroads with the farmhouse on one corner and TWO OFFICE TRAILERS on another. Near one trailer, a pale of dirt holds up a post with a sign on it that reads;

MAIN STREET

49 EXT. MAIN STREET - BARN - BUNKHOUSE - CONT.

Next to the barn, 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 a new corral.

Across the street, by the bunkhouse, TWO DISCIPLES tear an engine out of a car; next to the car, a DISCIPLE welds together a tractor.

At the opposite end of the street, a DISCIPLE CREW blocks-up an OFFICE TRAILER.

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

and creates a traffic jam.

50 BACK AT THE OFFICE TRAILERS

The station wagon pulls in and parks, everyone gets out: THREE DEVOTEES on a smoke break watch. One of them, TURIYA, the Nordic Woman from Sheela's doublewide, flashes a smile.

TURIYA
(Dutch accent)
Ahhh Rupesh, fantastic...

The second smoker, a wiry Disciple named DEVA DAVE, walks over to Adeera; hugs and kisses go round.

51 INT. OFFICE TRAILER - LATER

Turiya sits on the floor, on a rug with her back against the wall. Jennifer walks in and sits down next to 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 mean, 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, a couple hundred I don't know... in a saving account-

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.

Jennifer brushes a sleeve across her cheek.

TURIYA (CONT'D)

That's the only way now, there aren't any separate trips anymore. Okay?

Jennifer nods... okay --

Turiya looks over to Deva Dave at a desk at the other end of the trailer --

TURIYA (CONT'D)

Deva Dave love, does Kabir need any more worshipers?

DEVA DAVE

I am sure 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?

52 EXT. HILLSIDE - VISHNU'S TRAILER - THAT NIGHT

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

53 INT. VISHNU'S TRAILER - CONT.

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

VISHNU

Ah, a bedtime story, how does it go?

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 holds her pendant to her lips, while Vishnu sleeps.

54 EXT. PORTLAND FEDERAL BLDG. - DAY - THE NEXT MORNING

Downtown Portland --

55 INT. FEDERAL BLDG - CONT.

Tanner, Curtis and a DOZEN FEDERAL EMPLOYEES all stare up at a large TV SCREEN.

Playing on the screen is NEWS FOOTAGE of the commune:

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

When the footage goes to a commercial, INS Director PAUL GUNTER, square jawed and serious (50's) lowers the volume.

GUNTER

Ten thousand of them in Europe alone... and everyone of them that can will try to marry their way into the country.

The footage returns, to a SHOT of two hugging Disciples surrounded by a dusty landscape -- Everyone glances between the screen and Gunter.

GUNTER (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.

Next to Gunter stands MATHIS, a scruffy-looking INS agent with a boyish face and a stack of file folders --

GUNTER (CONT'D)

Then maybe we can get them to re-think this thing- back to India... we've compiled a database. Mathis.

With the FOOTAGE on in the background,

Mathis passes out the folders.

BACK TO:

56 MAIN STREET - BUNKHOUSE - SAME MORNING

Next to the bunkhouse, three dozen CARS, VANS and TRUCKS sit parked under a tarp roof.

Nailed to the bunkhouse door is a SIGN: KABIR MOTOR-POOL

57 INT. BUNKHOUSE - CONT.

With her face squeezed tight against a Motorola walkie-talkie, PUJA (20's), a Latino Devotee, paces...

PUJA

...that's fine Chetna, just try to get everything over there... yes before tea time... if you can... over.

Behind her, ten more Motorola's sit on a counter-top. Above the radios, thirty sets of keys dangle from a pegboard. A picture of the Guru occupies the center of the peg-board.

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 lets 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 from the desk 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-looking East Indian Disciple named ANUDAS (30's).

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's for now...

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

PUJA (CONT'D)

...and you can show her around.

ANUDAS

(to Jennifer, Hindi accent)

Number one best worship Ma -- taxi driving -- best worship.

Puja's Motorola CRACKLES -- the orientation is over --

PUJA

Have fun.

MONTAGE:

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

-- EXCAVATION SITE, a DISCIPLE IN A BACKHOE lifts dirt into a truck, Jennifer walks up, gives him 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.

58 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 Motorola --

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 should be able to find her way back.

ANUDAS

Yes Ma, I tell her... over.

59 EXT./INT. VAN - CANYON - MOMENTS LATER

The van approaches a side-road leading up into a CANYON.

The van: over a log bridge, past a grove of trees -- winding its way through the canyon, then into a driveway -- where it stops.

ANUDAS

This is it Ma.

JENNIFER

Ohhhh wooow... is this-? It is- it's
his, isn't it?

60 INT./EXT. VAN - BHAGWAN'S MODULAR - CONT.

Across from the van, TWO DELUXE DOUBLE-WIDES sit surrounded
by a perfectly manicured lawn...

...and parked at the lawns 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, twelve cars and more
coming every day.

Ten sparkling new ROLLS ROYCE'S sit parked in and around both
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

61 EXT. CREEK BED - DAY - WEEKS LATER

The sun is high. Jennifer, Vishnu, and another COUPLE, wade
around in a shallow creek. A case of beer, sack lunches, and
all their clothes lie across a blanket at the creeks edge.

62 EXT. 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 buildings entrance reads: MAGDALENA
CAFETERIA

63 INT. 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 -- as more steam is let off...

JENNIFER

(looking around)

I guess we're blending in pretty well with the locals by now -- huh?

VISHNU

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

RUPESH

Ahhh excellent suggestion, dessert, Ill be right back.

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

Off to the side, DJ PREM, an African American Disciple, 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

Yea 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; 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.

A section of the floor fills with CHILD and TEEN DISCIPLES then the ADULTS, and everyone dances with each other.

64 EXT. HIGH SCHOOL - NIGHT - THAT WEEK

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

65 INT. HIGH SCHOOL - GYMNASIUM - CONT.

A LOCAL BUSINESSMAN stands in front of a microphone --

BUSINESSMAN

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

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

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 been reading some of the things that that Bag-wun's been saying, he flat out says they're a religious group.

The Townspeople nod in agreement.

HOUSEWIFE (CONT'D)

How in tar-nation could they be a religion, let alone a city? What in heavens 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 --

DEPUTY WILL (CONT'D)

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. 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.

66 EXT. MAIN STREET - DAY - TWO MONTHS LATER

Light snow blows up and down Main Street. Next to the office trailers, concrete flows from a truck to a slab while across the way two dozen DISCIPLES frame in a two-story STRIP MALL.

67 INT. SHEELA'S DOUBLEWIDE - THAT SAME DAY

Turiya, Puja, Jayesh and Sheela sit on couches watching a videotape of a MERV GRIFFIN show featuring Sheela.

On the footage: Sheela out of control. Over the top. Berating Merv and the other guests.

PUJA

(at TV)

That old prune looks 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 nurse Ma said-

PUJA

(takes the bag)

Yes we know, thank you.

Sheela looks over, and sees Puja talking to Jennifer --

SHEELA

(to Jennifer)

What do you think Ma? Am I a good enough politician?

JENNIFER

Oh Yes Ma, yes, very convincing.

A brief smile and Sheela turns away, back to the TV.

PUJA

Aren't you doing a run up to the ridge? You should probably get going.

68 EXT. MAIN STREET - VAN - LINE - LATER

Traffic starts to clear around Main Street. And from every corner of the ranch, DISCIPLES begin to LINE-UP at the side of road -- as if a parade is about to start.

Jennifer drives by in the van, headed for the end of the parade-like line, but then she SEES SOMEONE -- in the line -- it's Vishnu! And he's in a deep KISS with a HOT FEMALE DEVOTEE.

69 INT. VAN - CONT.

JENNIFER

That little-

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

70 EXT. VAN - MAIN STREET - LINE - SAME

Jennifer parks and then walks up to the line. She sees Adeera, and goes to her, they hug --

ADEERA

Hey, ohhh, come on now.

Adeera holds her tighter --

ADEERA (CONT'D)

Vishnu huh?

Jennifer, still buried in the embrace, nods --

ADEERA (CONT'D)

(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!

The Rolls reaches Adeera and Jennifer, it stops; from behind the wheel, Guru Bhagwan smiles -- from the passenger seat, Veena looks on.

The window slides down.

More DISCIPLES crowd in, straining for a better glimpse, including Jennifer.

The Guru signals to Adeera, he holds up a knit CAP, Adeera approaches, head lowered. Bhagwan slips the cap on then gently taps her forehead.

Through it all. Jennifer and the others watch angelically, with their hands held in prayer. Seconds later, the Rolls pulls away -- slowly down the line...

71 EXT. MAIN STREET - VAN - MINUTES LATER

With the Rolls gone, Deputy Will directs traffic around the departing Disciples.

Jennifer pulls back onto Main Street in the van, kicking up a dust bowl in the process.

When the dust cloud settles, it reveals A MAN -- just standing there. Most of the disciples have already exited. But this Man is not a Devotee, he's the man from the gymnasium, the NERVOUS MAN.

72 INT. CAFETERIA - DAY - NEXT MORNING

Jennifer eats breakfast, alone; down from her, Puja and DJ Prem chat it up. When Puja leaves, DJ Prem comes over --

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?

A HANDSOME DISCIPLE with a tray of food sits across from Jennifer, he looks at her, starry-eyed. Jennifer tries to

focus on DJ Prem --

DJ PREM (CONT'D)
Ahhh Swami, do you mind?

DJ Prem reaches for Jennifer's hand.

DJ PREM (CONT'D)
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 head of yours at the door girl, we got rules out here you know?

Jennifer looks away for a second, then busts out laughing.

73 EXT./INT. GUARD HUT - DAY - THAT MONTH

Miles from Main Street, a small SECURITY HUT lies butted up next to the access road. Parked outside the hut is a COMMUNE CAR. Inside, Jennifer and Rupesh are on duty.

RUPESH
(closes a book)
Well... time to go do a look-see.

JENNIFER
(draws on a pad)
Huh? Oh I can go.

RUPESH
Naw, I got it,

Rupesh exits the hut, he lights up a cigarette; a pair of binoculars hangs around his neck.

Behind the hut is a ridge; Rupesh heads over to it --

74 EXT. RIDGE - MINUTES LATER

With his binoculars, Rupesh scans the hills -- he makes a second pass;

HE SEES SOMETHING --

RUPESH
Oh shit.

75 INT./EXT. GUARD HUT - SAME

Jennifer turns the page on a paperback -- when suddenly

RUPESH CRASHES IN

and snares the microphone off a mounted wall radio --

RUPESH

(into mic)

Zero-nine to zero-zero -- come in zero-zero, over.

A voice comes back --

DISPATCH (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.

DISPATCH (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

Copy -- Ill head over the crossing and see what I can make out, over.

Rupesh exits the hut... 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 away.

She turns back to the hut... and then
 she hears it -- THE ROAR
 of A SHOTGUN BLAST.

Jennifer reaches into the hut -- she snatches up the
 binoculars and the hand-held.

then TEARS back out -- toward the ridge --

76 EXT. RIDGE - CONT.

IT'S THE HUNTERS, and all three are standing over a deer
 CARCASS. Jennifer keeps her binoculars on them. Two of the
 hunters lift the carcass over their shoulders and walk off.

But the third Hunter 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
 hand-held falls away, into the brush, she scrambles for it.

JENNIFER
 (into hand-held)
 Rupesh! Rupesh! Where are you? Rupesh
 don't go! Fuck. Shit. What channel are
 you on? Rupesh!

She takes off at a DEAD RUN, all the way back to the hut...

77 INT. GUARD HUT - CONT.

JENNIFER
 (into wall mic)
 Channel one, I mean zero-one, zero
 come in... please, this is Satya, at
 the ridge. There was a gunshot, and
 the hunters, they got a deer, and I
 tried to get Rupesh, and, and-

DISPATCH (O.S.)
Stand by Satya.

Jennifer's hand-held crackles --

RUPESH (O.S.)
 (filtered)
Satya come in, over.

Jennifer works the hand-held now --

JENNIFER

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

DISPATCH (O.S.)

Satya come in, Satya --

...back to the wall mic --

JENNIFER

Yes, go ahead.

DISPATCH (O.S.)

Sheriffs on his way, just stay inside until he gets there. Rupesh, you copy?

RUPESH (O.S.)

Yep, turning around, over.

78 EXT. GUARD HUT - SHERIFF'S CAR - COMMUNE CAR - LATER

Jennifer and Rupesh wave to the SHERIFF'S CAR as it pulls away from the hut.

Almost immediately, another COMMUNE CAR drives up and parks.

It's Prabhat, the security chief from Sheela's doublewide.

79 INT. GUARD HUT - MOMENTS LATER

Jennifer and Rupesh go over the incident with Prabhat --

PRABHAT

Wow, sounds like you had the real deal going on up here, huh?

JENNIFER

Yea, way too real for me.

PRABHAT

Wow, good work.

(to Rupesh)

Probably shouldn't have sent you out. Those hunters could give a damn about us or our property.

Jennifer smiles, eyes totally on Prabhat.

PRABHAT (CONT'D)

We'll be able to cover this a whole lot better when our city goes through. We'll even have our own cops then. Oh- I almost forgot, brought you two up some dinner.

Prabhat exits the hut.

JENNIFER

(to Rupesh)

I'll be right back.

80 EXT. GUARD HUT - DUSK

Prabhat and Jennifer are kissing, a DINNER BOX sits on the ground nearby. Rupesh arrives and grabs up the dinner box.

RUPESH

Guess you won't be needing this.

81 EXT. BHAGWAN'S MODULAR - DAY - THAT SPRING

Grown trees, grass, and plants all surround the modular; a noble patch of green up against an unforgiving desert.

Off to one side, SIX PEACOCKS feed on a low row of flowers.

82 INT. PORTLAND APARTMENT - DAY - THAT WEEK

Raindrops splatter against a window. A PAPER BAG sits on a table. A MAN'S HANDS reaches into the bag and pulls out a BOX OF SHOTGUN SHELLS, FOUR SMALLER BAGS and some pieces of PIPE. The smaller bags brim with NUTS, BOLTS, and NAILS.

83 EXT. PORTLAND RESTAURANT - NIGHT - SAME WEEK

A refined eating establishment on a cold and rainy night.

84 INT. RESTAURANT - CONT.

GEORGE LEO (60's), nice suit, distinguished looking, sits at a bar with Paul Gunter.

GEORGE LEO

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

GUNTER

It's not enough George, they'll walk,
then go on right back to their ranch.

A BARTENDER brings them each a drink --

GUNTER (CONT'D)

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

GEORGE LEO

I have to do something now, Paul.

GUNTER

(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.

GEORGE LEO

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

85 EXT. COLUMBIA RIVER - PATROL BOAT - DAY - THAT WEEK

Gunter and Tanner stand on the deck of a PATROL BOAT as it
makes its way up river. The boat slows when it approaches a
POWER STATION near the rivers edge.

86 INT. PATROL BOAT - CABIN - CONT.

Mathis changes into RED colored street clothes.

87 COLUMBIA/MUDDY RIVER - SUBSTATION - DOCK - SAME

The power station lies hemmed in by the Columbia on one side
and the MUDDY RIVER on the other. A steel DOCK extends from
the station down to the Columbia.

Curtis stands on the dock watching the patrol boat motor in.
Below him, a small RESPONSE CRAFT sits idle in the water.

88 INT. CAFETERIA - THAT SAME DAY

Jennifer, Puja, Deva Dave and Prabhat sit at a table having
lunch. The mood is upbeat. Nearby, at another table, Vishnu
sits alone, looking at Jennifer, their eyes meet --

BACK TO:

89 DOCK - THAT EVENING

Mathis, Tanner and Curtis stand together on the dock; Gunter walks up with an ENVELOPE --

GUNTER

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

Mathis nods and takes the envelope, he stuffs it in a SATCHEL hanging around his shoulder --

GUNTER (CONT'D)

(to Tanner)

Are we confirmed with tactical?

(Tanner nods)

That's it then.

Moments later, the patrol boat departs for the Columbia.

The response craft, with Mathis and Curtis, heads in the opposite direction, up the Muddy River --

Over this -- a VOICE; a NEWS ANCHOR --

NEWS ANCHOR (O.S.)

-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-

90 INT. PORTLAND APARTMENT - THAT NIGHT

The same table again; but nothing left over from before. Only a dark, drab room lit by a TV -- as it plays out a NEWSCAST;

NEWS ANCHOR

(on TV screen)

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 the couch, across from the TV:

the Nervous Man.

91 INT. CAFETERIA - DANCE - SAME NIGHT

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

BACK TO:

92 EXT. MUDDY RIVER - DROP AREA - LATER

Mathis and Curtis step from the response craft onto a flat strip of land.

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

Next, Curtis pulls out a two-way radio, Mathis takes it.

CURTIS

Oh, and you'll need this-

Curtis holds out a Guru NECKLACE -- Mathis slips it on.

CURTIS (CONT'D)

Stay warm, and remember, hug, lot's of hugs.

MATHIS

Right.

Curtis gets in the response craft; Mathis pushes it into the water. Curtis disappears into a wall of black.

93 EXT. DIRT ROAD - MINI BUS - NEXT MORNING

Mathis, dressed in red and carrying the satchel, walks along the side of a road.

Seconds later, a VOLKSWAGEN MINI BUS approaches. The mini-bus pulls up next to Mathis... the window rolls down --

inside the mini-bus, a WORKER DISCIPLE motions to Mathis.

Mathis gets in.

94 EXT. MAIN STREET - MALL - SAME MORNING

The strip mall, finished now, extends its narrow girth down nearly one entire side of Main Street.

95 EXT. MAIN STREET SECURITY STATION - CONT.

Jennifer and a full-figured Disciple named BARZA stand in the street directing traffic. Both wear matching uniforms made from PINK blouses and skirts and each has a hand-held MOTOROLA radio clipped to their belt.

96 EXT. MAIN STREET - MINI BUS - SAME

The mini-bus pulls away, leaving Mathis at the furthest end of Main Street.

Keeping his head low, Mathis makes his way to the mall.

97 EXT. MAIN STREET - MALL - CONT.

Mathis eyes a pair of mall doors. The mall is empty.

He turns -- he sees the DEVOTEES starting to LINE UP along Main Street, like before when Jennifer stood with Adeera.

Mathis steps through the doors...

MOMENTS LATER

A new PURPLE ROLLS ROYCE slowly merges onto Main Street then slows again when it reaches the DEVOTEES, all lined-up.

The Guru drives by and waves -- and the DISCIPLES, with their hands clasped in prayer, jump with JUBILATION.

98 INT. MALL - UPSTAIRS - SAME

Mathis hunches over an open file cabinet, rifling its contents, but the documents are duds, construction stuff.

99 EXT. SECURITY STATION - CONT.

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

100 INT. MALL - SAME

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

101 DOWN ON MAIN STREET

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.

102 UPSTAIRS

Mathis SLAMS a drawer shut and heads for an exit.

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 --

Mathis sees the drawers are labeled: GERMANY A-F, GERMANY G-Z, INDIA A-Z.

There is even a drawer labeled: PORTLAND INS -- Mathis's eyes go big; he starts to open the Portland drawer...

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

SOMEONE'S COMING!

Mathis squeezes up against the partition --

BARZA (O.S.)

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

Jennifer and Barza enter -- then split up --

JENNIFER

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

Mathis tucks in further. He reaches for his BERETTA --

BARZA

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

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

sticking out -- MATHIS'S SHOES --

BARZA (CONT'D)

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

Mathis steps out; he sees Jennifer, her eyes, her hair...

BARZA (CONT'D)

Hey you're in big trouble!

...he snaps out of it --

MATHIS

Huh? oh, uh, no, I'm with Immigration- if you can just give me second.

JENNIFER

You mean INS?

BARZA

I knew it!

Mathis, his Beretta still holstered but visible, flashes an ID. He pulls the RADIO and ENVELOPE from the satchel; he hands the envelope to Jennifer --

MATHIS

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 Motorola out too, and is about to say something when...

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

TWO COMMUNE COPS enter -- they wear maroon slacks, lavender dress shirts, and pink ties. Pinned to their shirts is a silver badge. They both carry side arms.

BARZA

(to Commune Cops)

He had some sort of ID. INS, I think.

MATHIS

That's right, agent Mathis Brady.

(points to envelope)

And that document entitles me to investigate, and seize, any property controlled by the entities listed.

Jennifer hands the envelope to one of the Commune Cops, she looks at Mathis, confused.

JENNIFER

How old are you?

MATHIS

(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 Mathis)

...you could never be one of us, that's why you were spotted so easy, your bad energy was all over the place.

MATHIS

(to Jennifer)

Your phone. Please.

Jennifer looks at Sheela, already knowing the answer --

SHEELA

No.

MATHIS

No?

SHEELA

Everything is long distance from here, you have to pay.

MATHIS

I'll call collect.

SHEELA

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

MATHIS

Either I use a phone -- 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.

Mathis 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.

Mathis 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.

SHEELA (CONT'D)

(nods to Jennifer)

Just so you don't stink up the place too bad.

Sheela and her entourage turn and march back down the stairs.

Jennifer takes a deep breath.

103 EXT. ACCESS ROAD - CONT.

Curtis barrels down the road in a BROWN MERCURY -- ahead of him, THREE ESCAPED STEER stand blocking his way. He lays on his HORN but the steer won't move.

BACK TO:

104 INT. MALL

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

Mathis tries to focus, but Jennifer, and that uniform --

MATHIS
(to Jennifer)
Wow that Sheela...
(collects files)
...nice building you got here, redwood
siding, fir trim- real good taste.

Jennifer goes to answer -- but nothing could have prepared anyone for what followed...

THE SOUND -- from out front -- is DEAFENING, and

THE BLAST -- is enough to drop them to their knees.

105 OVER ON THE ACCESS ROAD

Agent Curtis is out of the car, trying to get the STEERS to move out of the way, when he hears it too,

ECHO and BOUNCE -- through the hills...

...and it scares the steer right off the road. Curtis jumps back into the Mercury.

106 UP IN THE MALL

Jennifer and Mathis lie low on the floor...

...Mathis looks around -- Barza is gone, everyone is gone...

MATHIS
It's okay, you're okay.

...he helps Jennifer over to an area behind some desks --

MATHIS (CONT'D)

Stay down.

Mathis CRAWLS over to a window; he removes the GUN from his holster.

OUT THE WINDOW: TWO DISCIPLES SHOUT at each other from opposite sides of the street --

SHOUTING DISCIPLE #1

Did you see him! He came out, right over there, over by the barn!

SHOUTING DISCIPLE #2

He jumped into a truck, white, it was white, call the ridge!

And just down from them...

107 THE BARN -- ABLAZE

At one end of the barn, FLAMES crawl toward the peak, at the other end, BILLOWING BLACK SMOKE curls its way across a cobalt blue sky. All around the barn, SMALL GROUPS of DEVOTEES

WATCH IN HORROR.

108 INSIDE THE MALL

Mathis holsters his gun, he turns to Jennifer --

MATHIS

Let's go.

Together they hurtle down the stairs, and out to the street.

109 BUT WHEN THEY GET OUTSIDE

Jennifer RUNS away from Mathis -- across the street, toward one of the outlying groups -- Mathis watches her, and then

it happens -- AGAIN -- A SECOND BLAST --

Jennifer SCREAMS. A DISCIPLE rushes in and pulls her away.

A SIREN whines -- two commune FIRE TRUCKS HAUL by. Mathis has his gun back out -- he sees the Disciples fall back behind the farmhouse,

but Jennifer isn't with them.

BACK TO:

110 ACCESS ROAD - CURTIS'S MERCURY/NERVOUS MAN'S TRUCK

Curtis races through the valley. Also in a race, from the opposite direction, in a WHITE PICK-UP,

the Nervous Man...

...who drives with one hand curled up at his side, BLOODY and wrapped in a t-shirt.

111 BACK TO MAIN STREET

Jennifer sits on a patch of grass with her hands clasped over her face. TWO DEVOTEES sit next to her trying to soothe her.

INTERCUT:

112 NERVOUS MAN'S TRUCK/CURTIS'S MERCURY

ON A BLIND BEND in the road --

Curtis hits the bend just in time to see the white pick-up ABOUT TO CRUSH HIM --

Nervous Man tries to SWERVE but loses control -- sending the truck SIDEWAYS and into a ROLL.

Curtis SCREECHES to a stop, shifts in reverse,

then bolts backwards, far enough to see;

the pick-up, upside down, in an embankment.

113 EXT. RANCH VALLEY - CURTIS'S MERCURY - CONT.

Curtis's Mercury SPEEDS across the valley -- while a SMOKE PLUME rises ahead.

114 MAIN STREET - AFTERMATH

Dragging a hose, a FIRE FIGHTER DISCIPLE exits the barn -- nearby, a WOUNDED DISCIPLE receives treatment.

115 INT. MAIN STREET SECURITY STATION - CONT.

Jennifer can't stop shaking, all the Security Disciples are gone, except her. Puja enters -- and plucks up two spare radios --

PUJA

I am taking both of these-
 (notices Jennifer)
 Hey, hey, ohhhh... come on now, Satya,
 Satya look at me, it's over now --
 we're okay.

JENNIFER

Someone said it was a... a bomb. How
 could that be? I mean who-

Prabhat enters -- Jennifer goes to him --

PUJA

Nobody goes out, or comes in, until
 you hear different. That goes for
 deliveries too, just send them back
 for now. Help Prabhat Satya, you can
 do that -- I know you can.

Puja exits --

JENNIFER

I think I'm better.

PRABHAT

Good. Fuck this could have been a lot
 worse.

JENNIFER

I heard Sheela say they'd been
 planning this thing for awhile.

PRABHAT

They?

JENNIFER

The INS.

PRABHAT

The what!

116 EXT. MAIN STREET - MOMENTS LATER

Curtis's Mercury speeds past the smoldering barn.

117 INT. SHEELA'S DOUBLEWIDE - DAY - NEXT DAY

Prabhat, Jennifer, and TWO DOZEN SECURITY DISCIPLES sit on
 the floor, 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.

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!

The Disciples sit stone-faced, bodies taugth with tension.

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 stupid man? And rednecks are so violent, well no more, okay? Turiya is now new security coordinator.

Prabhat averts his eyes, and his anger, from Sheela.

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!

118 EXT. WINNEBAGO'S - THAT SAME NIGHT

It's the two Winnebago travel trailers on Sheela's lot; parked out front of one of the Winnebago's is an OLD FIAT.

119 INT. WINNEBAGO #1 - 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 sticks up a NOTE, grabs a duffel bag, then walks out.

120 EXT. HWY 97/ACCESS ROAD JUNCTION - SAME NIGHT

Prabhat steers the Fiat from the access road onto HWY 97.

121 EXT. MAGDALENA CAFETERIA - DAY - THAT WEEK

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

VISHNU

Ahhh, hey Sats... got a sec? Cuz I, I heard- I mean about Prabhat.

JENNIFER

I can't really talk about it.

VISHNU

Talk about what? It's not exactly a secret Satya -- with everything going on and all.

JENNIFER

Yea well, there's a lot you don't know, and besides, we're not supposed to dwell on that stuff, to give juice to anything negative.

VISHNU

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

JENNIFER

Rupesh and Adeera, what do you want me to say Vish? Do I want to go? No, I don't, okay? This is a real important time we're going through, and I am sticking with it.

(chokes up)

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

VISHNU

Hey, hey Sats, it's okay, it's all right man, I am staying too, I'm not going anywhere. Besides, where else could we go anyway -- right?

JENNIFER

I'm late.

122 EXT. DEPOT - RUNWAY - DAY

A new BUS depot sits at the top of the valley.

A single engine PLANE flies in over the depot then lands behind it on a freshly paved runway.

Greyhound tour buses arrive every few minutes into the depot. THROGS OF DEVOTEES pour out from the buses, grab their luggage, and form a LINE.

At the head of each line, LOWER-RUNG SECURITY DISCIPLES search through the luggage.

One of the searching Disciples, an ITALIAN (50), calls Jennifer over to his search; then carefully reveals to her a BAGGIE -- containing three 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 leaves in a huff. The Italian Disciple shakes his head.

123 FESTIVAL HALL - THAT SAME DAY

A MONSTROUS sized HALL -- iron girders mostly, with glass panels to fill in the gaps, and a metal roof to cap it off.

Inside, a battalion of BAREFOOT DISCIPLES, armed with mops, slosh away at a white linoleum floor two soccer fields long.

124 EXT. BEER GARDEN - THAT EVENING

HUNDREDS OF DISCIPLES sit in a beer garden next to the rebuilt barn, drinking and partying. Disco music BLARES in the background.

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

125 EXT. WAREHOUSE - SAME

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
 Yea but that doesn't mean somebody wont try; we should probably get back.

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

JENNIFER
 Yea.

126 INT. FEDERAL BLDG - NEXT MORNING

George Leo sits at his desk holding a newspaper. Gunter sits across from him.

GEORGE LEO
What do you think?

George waves the paper at Gunter --

GEORGE LEO (CONT'D)
Says here a few dozen have left his holiness and gone back to their countries of origin. Apparently there's a beef, did we know that?

GUNTER
Any word on the warrants?

GEORGE LEO
Paper-works in, up to the chief now.

Gunter reaches over and grabs the paper --

GEORGE LEO (CONT'D)
Heck, maybe they'll all just get up and leave.

GUNTER
Not a chance in hell.

127 EXT. CANYON - DAY - THAT SAME WEEK

Sheela's white Suburban TEARS through the canyon.

128 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 cradle GALIL ASSAULT RIFLES across their laps.

129 EXT./INT. ROLLS ROYCE GARAGE - MOMENTS LATER

Anudas wipes down the interior of a GREEN ROLLS. TWO more DEVOTEES clean the exterior. Parked around them are more new Rolls Royces. The Suburban pulls in, 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.

130 INSIDE THE SUBURBAN

Jennifer steers through the canyon -- behind her, Pockmarked and Beady-eyed stick in earpieces and test their radios:

LATER AT:

131 BHAGWAN'S MODULAR

Sheela opens the rear door of the green Rolls. The Guru, dressed in a gold robe and matching cap, exits the modular with Veena beside him.

132 INT./EXT. FESTIVAL HALL - SAME

The Suburban pulls up outside the hall entrance, BAND MUSIC wafts out. Pockmarked and Beady-eyed exit the Suburban and walk into the hall, rifles across their chests...

ONCE IN

...they take up their positions at the front of the stage; they scan the floor.

Spread across the massive floor: FIVE THOUSAND DISCIPLES sway to music coming from a BAND at the rear of the hall.

Then, from the side of the stage, TWO MALE DISCIPLES emerge with a tan upholstered lounge chair. The Disciples carry the chair out to center stage, set it down, then leave.

OUTSIDE, AT THE ENTRANCE,

Sheela opens the rear door of the Rolls and the Guru and Veena come out.

They enter the hall, the Guru first.

BACK INSIDE,

Guru Bhagwan steps to the stage, a HOLY FRENZY sweeps through the CROWD.

Sheela and Veena join Jennifer and the rest of the entourage in the first row.

Guru Bhagwan reaches center stage; he smiles, presses his hands together, then rotates around to greet the crowd.

THE CROWD ERUPTS.

Jennifer is absolutely spellbound.

Sheela and her entourage stay in check.

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

BHAGWAN

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

The crowd, sitting, quiet, eyes closed, nothing moves --

BHAGWAN (CONT'D)

And you have all come back -- with so
much love and so much beauty that
now... it is simply your birthright.
So go deeply into it... and
disappear...

Then, near the back of the hall, a distressed female DEVOTEE begins to CRY OUT.

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 --

BHAGWAN (CONT'D)

Not to worry hmmm? Please take your
seat hmmm? Okay.

Jennifer freezes -- she sits back down.

BHAGWAN (CONT'D)

It is too much for her, hmm? We must
simply allow it; otherwise where it
can go, hmm? It is okay.

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

BHAGWAN (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...

133 INT. WAREHOUSE - THAT EVENING

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 chords 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- ahhh, 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 exits the room: she passes by a series of doors; one door is open -- a voice calls out --

TURIYA

Satya love! You have a second?

INSIDE the room, Turiya sits on the floor with her back propped up by a pillow

TURIYA (CONT'D)

Are you going to deliver those?
(points to bag)

Jennifer nods.

TURIYA (CONT'D)

Satya... do you know why we do this?
These tapes?

JENNIFER

Well, sort of...

TURIYA

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

JENNIFER

I know it has something to do with keeping us safe, keeping him safe, and it's all a part of it, isn't it? I mean 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.

134 EXT. SHOOTING RANGE - DAYS LATER

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

Beady-eyed and Pockmarked stand off to the side.

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

...Pockmarked raises up 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 away to watch.

Jennifer looks at the four Disciples still on the ground,
then at the paper targets -- A BULLET TEARS through a TORSO
painted on one of the targets.

More BULLETS HIT THE TARGET. The torso disintegrates --
Jennifer closes her eyes and...

IS BACK AT

135 THE SECURITY STATION - DAY

She stand there, waiting for the purple Rolls --

Across the street from her, all the DISCIPLES are lined up,
and waiting --

Jennifer raises her hands in prayer; the Rolls gets closer,
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.

136 BACK TO SHOOTING RANGE

PUJA
Satya? Satya!

JENNIFER
Aaah sorry, what?

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

JENNIFER
Ohhh, yea.

Jennifer walks up to Beady-eyed, he gives her back the rifle, she rejoins the others --

back in formation.

137 INT. SHEELA'S DOUBLEWIDE - BEDROOM - DAY - A WEEK LATER

Jennifer, DJ Prem and Deva Dave are on the sofa. Turiya and Puja walk by -- then disappear down a hall.

DEVA DAVE
Looks like a pow-wow.

Jayesh appears, then rushes down the same hall.

DJ PREM
Oh yea...

JENNIFER
Maybe it's about that reporter who tried to get into the cafeteria- to interview us.

Suddenly, Pockmarked and Beady-eyed show up -- and follow Jayesh.

DEVA DAVE
I'm thinking... something else.

Later...

INSIDE SHEELA'S BEDROOM

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

SHEELA

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

A MAID DISCIPLE enters with a tray -- On the tray is a glass of water and three colored pills. Sheela takes the pills, 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 Gunter. 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.

Jayesh storms out of the room, he passes by Jennifer and the others. No one says anything.

138 EXT. SHEELA'S DOUBLEWIDE - THE FOLLOWING MORNING

Jennifer pulls up in a dark CHEVY -- Puja sits next to her in the front seat.

Pockmarked and Beady-eyed emerge from the back of the doublewide. Pockmarked carries a long, narrow leather case; they get into the Chevy. Jennifer drives off.

139 INT. CHEVY - CONT.

PUJA

Portland.

JENNIFER

Okay... through Madras or should we-

PUJA

Madras.

JENNIFER

Maybe we can stop-

PUJA
No, just drive Satya.

Pockmarked and Beady-eyed look out their windows; Puja clutches at a large HANDBAG hanging around her shoulder.

And Jennifer is no longer smiling.

140 EXT. RANCH VALLEY - CHEVY - SAME

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

141 EXT. ACCESS ROAD - CHEVY - HWY 97

...then up through the canyons and rock walls, past the two-man guard hut...

...past the motel -- the one from Jennifer's maiden voyage...

142 EXT. MOUNT HOOD PASS - CHEVY

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

143 EXT./INT. PARKING GARAGE - CHEVY

The Chevy pulls in --

JENNIFER
Okay... so just anywhere or should-

POCKMARKED
Keep going, we'll tell you when to
stop. Just go slow, follow the arrows.

Jennifer drives around the parking garage, then starts down to the next level.

Beady-eyed sees something --

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.

From her handbag, Puja takes out some shirts --

PUJA

Give me your malas', put these on.

She gives Pockmarked and Beady-eyed lumberjack shirts and green caps. She hands Jennifer a yellow tank top. She gives herself a blue one.

Jennifer looks at her tank top, confused...

PUJA (CONT'D)

Just do it Satya.

She does, everyone does. Then Puja gathers up the discarded tops and necklaces and stuffs them into the handbag.

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

JENNIFER

Puja, what are we doing? Here?

Pockmarked stares out at an ELEVATOR opposite him at the other end of the garage. Jennifer notices this.

JENNIFER (CONT'D)

I am not feeling good... I want to go.

Pockmarked opens up the leather case, he extracts a high-powered RIFLE and SCOPE. He attaches the scope.

JENNIFER (CONT'D)

No God damn it, no!

BEADY-EYED

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

Suddenly, 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 shoot someone then we'll be fine? Is that it? Then Bhagwan will be fine, and everything will be great huh?

Pockmarked checks his watch. The elevator door opens; TWO OFFICE WORKERS walk out.

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 is not happening, please.

Pockmarked rolls down the window, looks at his watch again.

PUJA

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

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

GEORGE LEO.

Pockmarked draws a bead on George; 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.

George makes his way across the garage, to the SEDAN.

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

But the SHOT goes wide; George 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.

And then, from a STAIRWELL, another OFFICE WORKER emerges; George sees him --

GEORGE LEO
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 of the Chevy, he pulls a hand GUN from his belt and walks toward George, he waves Jennifer forward.

PUJA
Drive Satya, shit go.

JENNIFER
I, I can't.

PUJA
GO!

Jennifer pulls forward... Beady-eyed hunts for George. Then, from the stairwell --

A US MARSHAL pops out, the Marshal see George on the ground, he pulls out his service REVOLVER. Beady-eyed turns back to the Chevy --

PUJA (CONT'D)
Go, go, get him!

The Chevy ACCELERATES -- The Marshal goes for cover, Jennifer SLIDES to a stop -- Pockmarked kicks open the door, Beady-eyed DIVES in.

The Chevy PEELS off. The Marshal jumps back up, pointing his revolver; he sees George on the ground.

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

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

144 INT. LOBBY FEDERAL BLDG - AN HOUR LATER

George Leo brushes off his rumpled suit. Gunter and a Marshall stand next to him.

GUNTER
God damn it George, they know.

GEORGE LEO
They know we got something. But they
dont know what.

A CLERK steps in and hands a sheet of paper to George, George hands it to Gunter.

GUNTER
That's it, that's all we got?

145 EXT. REST STOP - LATER

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.

146 EXT. GUARD HUT - DUSK

The Chevy, with everyone in it, approaches the guard hut. Outside the hut, TWO SECURITY DISCIPLES motion for Jennifer to stop, but she just speeds by.

147 INT. WINNEBAGO #1 - THAT NIGHT

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.

148 EXT. WINNEBAGO #1 - MAIN STREET - CONT.

Jennifer leaps from the Winnebago over to the Chevy -- then takes off.

149 EXT. HILLSIDE - VISHNU'S TRAILER - LATER

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

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

She pounds on the door...

a FEMALE DISCIPLE answers.

JENNIFER

Vishnu! Where is Vishnu!

Vishnu emerges, half-naked, still sleepy --

VISHNU

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

150 INT. SHEELA'S DOUBLEWIDE - SAME NIGHT

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

TURIYA

Ma Satya is not in her trailer, the Chevy is gone as well.

SHEELA

Find her.

151 EXT. CREEK BED - LATER

Jennifer and Vishnu stand near the creeks edge, the two mountain bikes lay on the ground nearby --

JENNIFER

I drove there, I was driving... Puja, me, and these two Swami's, 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?

152 EXT. ARMORY/BARRACKS - THAT SAME NIGHT

A BLACK, government-issue CHRYSLER pulls into an armory.
Parked around the armory are a dozen STATE POLICE CARS and a
half-dozen more CHRYSLERS.

Gunter, Mathis and Curtis exit the black Chrysler and walk
over to a barracks looking building.

BACK TO:

153 RANCH ROAD - CANYON - LATER

Jennifer and Vishnu are on the mountain bikes, pedaling fast
down a dark road --

VISHNU

We can wait until morning, you know?
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
of course you wouldn't know that, huh?

JENNIFER

Don't, please don't.

VISHNU

Sorry, all I meant was, you can go to them -- you, you have to.

They reach a turn-off road into a canyon -- they stop --

JENNIFER

No, this is where I have to go.

VISHNU

Satya, think, how you going to get in there, tell me?

Jennifer starts to leave --

VISHNU (CONT'D)

Wait. Satya hold on. Take these- and don't argue.

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

VISHNU (CONT'D)

Yea better.

Jennifer looks up at the canyon -- then rides off into it. Vishnu pedals off, in the opposite direction.

154 EXT. HILLSIDE - VISHNU'S TRAILER - LATER

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

155 OVER IN THE CANYON

Jennifer sees lights in the distance. She pedals toward them.

156 BACK AT THE ARMORY/BARRACKS

The barracks door WHIPS open. TROOPERS and MARSHALS exit and load into the vehicles. Gunter, Mathis and Curtis come out last. The vehicles drive off in a CONVOY.

157 DEEP IN THE CANYON

Jennifer ditches the bike; she walks now, closing in on the beams, she rounds a grove of trees, and there they are,

SPOTLIGHTS, mounted across a 12-foot high chain link fence.

She follows the fence line with her eyes, then back down to the road... and it's clear, no gate, just a BOOTH with TWO SENTRIES

Jennifer turns around and hurries back to the bike.

158 OVER AT SHEELA'S DOUBLEWIDE

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

JAYESH

Sheela, we've been indicted.

INSIDE THE BEDROOM, Sheela stuffs a handful of prescription bottles into a packed suitcase --

SHEELA

You deal with it Jayesh, I'm busy.

159 EXT. HWY 97 - CONVOY

Gunter's convoy snakes its way toward the Disciple's ranch.

160 EXT. SENTRY BOOTH - BHAGWAN'S MODULAR - SAME

The Sentries SEE someone coming toward them in the dark, they run out of the booth; they have assault rifles --

SENTRY #1

Hello? Who's that?

Jennifer coasts up on the bike...

SENTRY #1 (CONT'D)

Uh... and you are?

JENNIFER

Ma Anand Chetna, hi Swami,

SENTRY #1

Uhhh, well... you scared the shit out of us, no ones supposed to be up here. You got a resident bead too, you should know better.

JENNIFER

I have special permission... Anudas.

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

SENTRY #2

Wait a sec, you're not Chetna, your-

But Jennifer doesn't wait -- she SLAMS the bike into both Sentries then SPRINTS right through them, up the road, the whole time exposed by the spotlights --

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)

You asshole the house is right there.
I'll go up, you call Sheela, and don't
fucking shoot, you got it?

Jennifer reaches the Guru's modular, and running out, into the yard --

Anudas -- and Veena --

JENNIFER

Anudas! Anudas! It's me Satya.

Anudas carries a stick; Veena has a Motorola --

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
Swami's... 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.

161 EXT. HWY 97/ACCESS ROAD JUNCTION - CONT.

The convoy approaches. Deputy Will emerges from a SHERIFF'S CAR with a flashlight... the convoy slows, Deputy Will waves them off the blacktop and over to the access road.

162 INT. BHAGWAN'S MODULAR - MINUTES LATER

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

163 BACK TO CONVOY - AS IT TURNS ONTO MAIN STREET

The convoy blasts down Main Street, TWO SECURITY DISCIPLES run out from the security station, unsure what to do.

164 BACK TO MODULAR

The Guru walks in -- followed by Veena; he sits down in the chair, Veena sits next to him on the floor.

BHAGWAN

(to Jennifer)

Tell me, what has Sheela done, hmmm?

JENNIFER

I, I wanted to, I mean I tried to...

Jennifer's eyes tear up.

Guru Bhagwan leans forward and gently touches her on the top of her head --

BHAGWAN

Okay, okay, don't worry.

165 EXT. CANYON - SENTRY BOOTH - SAME

The Sentries are still arguing over the earlier incident when Gunter's CONVOY pulls into the canyon.

As the convoy closes in on the them, the Sentries swing around with their rifles -- and find themselves blinded by the convoy's HEADLIGHTS --

SENTRY #1

Don't fucking shoot until I say.

The convoy stops; the TROOPERS exit first, from the rear, weapons drawn. Then, from a car speaker --

CAR SPEAKER

(filtered)

This is the US Marshals' Office, lay your weapons down on the ground.

SENTRY #2

Maybe we should, you know? Drop 'em.

SENTRY #1

No.

TWO COMMUNE COP CARS and six commune WORK CARS pull up behind the convoy -- the Disciples exit the cars and stand behind the Troopers.

166 GUNTER'S CHRYSLER - BEHIND CONVOY - CONT.

The windows are down. Mathis and Curtis sit in the front, staring out. Gunter sits in the back reading a file folder.

Behind them, Deputy Will and Jayesh pull up in a SHERIFF'S CAR and get out; Jayesh walks over to the Disciples, Will walks over to Gunter's window --

GUNTER

(to Will)

You and your boys have been real helpful but now it's purely a federal matter, you understand.

Another announcement BLARES OUT -- Gunter looks up, worried...

CAR SPEAKER (O.S.)

We are conducting an arrest, this is the United States Marshals Office...

167 INSIDE THE MODULAR

Anudas tries to calm Jennifer -- the Guru and Veena are silent. Everyone hears the car speaker.

CAR SPEAKER (O.S.)
*...you have been instructed to lower
 your weapons. Now!*

168 BACK AT GUNTER'S CHRYSLER

Deputy Will lays it out --

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

CURTIS
 (to Gunter)
 Sir, intel states Deputy William here
 to be a square shooter in his dealings
 with them. They seem to like that sir.

Gunter takes a long look at it --

GUNTER
 (into radio)
 Stand down-

169 AT THE SENTRY BOOTH

SENTRY #2
 Hey, it's Deputy Will!

Will walks over; he says something to the Sentries, they put
 down their weapons. THREE MARSHALS rush in with handcuffs.
 Will continues up the road, to the modular.

170 AT THE CHRYSLER

Gunter, Mathis and Curtis stand around, waiting, then...

171 OVER BY THE DISCIPLES

Manu, from that first meeting at Sheela's, starts to walk
 forward, followed by two Commune Cops.

172 OUT FRONT OF SHEELA'S DOUBLEWIDE

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

173 OUTSIDE THE GURU'S MODULAR

Anudas pulls up in a WHITE ROLLS ROYCE.

With Deputy Will at her side, Jennifer exits the modular in handcuffs.

Guru Bhagwan and Veena come out next, un-cuffed, and get into the back of the white Rolls.

174 INT. SINGLE ENGINE AIRCRAFT CABIN - NIGHT - SAME

Sheela, seated with the others, stares out the window in silence as the plane taxis out.

175 EXT. CANYON - CONVOY - SAME

From the airport, 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 --

Gunter lifts his leg and kicks the ground --

MATHIS

Sir that Deputy is back.

Will and Jennifer emerge from the darkness, on foot -- followed by the Rolls...

Gunter takes a step forward.

Manu catches up with Gunter --

MANU

I'm Bhagwan's legal counsel.

GUNTER

(waves a paper)

Then this is his indictment. Think you can get him out of that car okay?

Manu walks up to the Rolls and motions for everyone to get out. With Veena's help, the Guru steps over to Gunter --

GUNTER (CONT'D)

Mr. Rajneesh you're under arrest for violating the Immigration Act. One of these men will read you your rights.

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

GUNTER (CONT'D)

Ahhh, sir, you will have to come with us, in our car.

Curtis escorts Bhagwan over to a waiting car. Anudas gives Jennifer a hug. Deputy Will says something to Gunter, he points to Jennifer --

Mathis and Deputy Will walk over to Jennifer --

MATHIS

(to Will)

How about we get rid of these?

Deputy Will removes the cuffs. Mathis hands Jennifer a handkerchief, she wipes her face.

JENNIFER

(to Mathis)

Thank you.

176 EXT. GUNTER'S CHRYSLER - CONVOY - DAWN

Gunter's Chrysler pulls out first then the Chrysler with Guru Bhagwan and Veena, the rest of the convoy follows. The DISCIPLES stand, hands raised in prayer.

177 INT. GUNTER'S CHRYSLER - CONT.

In the backseat; Jennifer holds her head down -- Gunter stares straight ahead.

178 EXT./INT. BEACH HOUSE - DAY - PRESENT

Nicholas drives up in the same Volvo as before. He walks inside, sets down the shoulder bag, everything the same,

MALA rushes him --

NICHOLAS

Where you going Mala, huh?

Nicholas turns toward the deck --

NICHOLAS (CONT'D)

Hello!

BACK TO:

179 EXT. BROWN MERCURY - WAREHOUSE - DAY - 1984

The Mercury pulls up to the warehouse and stops, Tanner and Curtis exit.

180 INT. WAREHOUSE - STORAGE ROOM -CONT.

The same storage room from Jennifer's nightmare -- and nothing's changed.

TANNER

(to Jennifer)

You'll need to go to Portland. There will be a hearing. You will plead guilty. You can't leave the state until then.

Jennifer just stares, Tanner turns to the Attorney --

TANNER (CONT'D)

Please make sure she understands.

181 EXT. MALL - LATER THAT WEEK

Jennifer walks down Main Street with a backpack; an old van with luggage tied to its roof zips by, stops, then backs up, Vishnu gets out --

VISHNU

I'm not driving or I'd, you know-

JENNIFER

It's okay... my Mom, she's waiting-

VISHNU

You'll call -- right? When you get settled, okay?

JENNIFER

Settled? Into what?

VISHNU

Into your self Satya.

JENNIFER

I tried that... here.

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 I mean-

A BLOND Female DISCIPLE emerges from the van. She has a scowl on her face. Vishnu turns toward the van.

Jennifer looks out toward the valley, then walks away. Vishnu spins back around -- but it's too late.

VISHNU (CONT'D)

(to Jennifer)

Call me, Okay?

BACK TO:

182 THE BEACH HOUSE

Nicholas enters, Mala rushes him --

183 EXT. DECK

NICHOLAS (O.S.)

Where you going Mala, huh?

A FINGER on Jennifer's HAND twitches, as if she's trying to signal something --

184 BACK INSIDE

Nicholas looks at the spare room, he sees the busted DRAWER and supplies, still on the floor --

NICHOLAS

Jenny?

He steps onto the deck, Jennifer sits in a chair, she looks okay, normal...

NICHOLAS (CONT'D)

Honey, didn't you hear me? I've been calling your cell, for hours.

JENNIFER

I heard you, yes.

NICHOLAS
 (strokes her hair)
 Are you all right? Hon? Jen?

Jennifer gets up. Nicholas looks at his hand, the one he ran through Jennifer's hair, there's BLOOD --

NICHOLAS (CONT'D)
 Jesus Jen, I think you're bleeding.

Nicholas tries to get a better look, Jennifer brushes him away -- then steps over to the opposite side of the deck.

JENNIFER
 What was it you said once? What you said to everyone -- after I came back. She's got what it takes, a real trooper, she'll handle it just fine, isn't that what you said?

NICHOLAS
 What's going on Jen? You know how long ago that was?

JENNIFER
 I know how long ago it was Nick.

NICHOLAS
 Jen, you're bleeding, you fell, or... or something, what happened?

Jennifer stays on the move, away from Nicholas --

JENNIFER
 I try... I do you know, but it creeps in anyway, like some invisible avalanche, pinning me under, sucking away what little air's left, forcing me... to push- to push back as- as hard as I can. But not too hard, right? That wouldn't be smart either, would it? But enough, enough so that I'll keep on fitting, you know, fitting back into this, this dreamless, colorless -- oh fuck, fuck it, just forget it.

NICHOLAS
 Jen. Jen.

He reaches for her, and this time she lets him --

NICHOLAS (CONT'D)
 Let me see, come on.
 (looks at her head)

JENNIFER
 I must have slipped, is that what you
 said? Man, my head... Damn! I almost
 forgot, I was supposed to-

Jennifer starts back inside --

NICHOLAS
 Whoa, whoa, all taken care of.

Nicholas stops her, he looks at her head again --

NICHOLAS (CONT'D)
 I think we better get it looked at.

JENNIFER
 No, no, please, let me just- I need to
 put something on it, okay?

IN THE KITCHEN, Nicholas fills two glasses with water.

ON THE BEACH, Mala BARKS at the Old Man from before, still in
 his overalls -- but his face hidden from view...

IN THE BATHROOM, Jennifer dabs a wet cloth against her face,
 she looks in the mirror -- the BARKING gets louder -- it all
 comes back...

SMASH CUT:

-- Mala, CHARGING at the squirrels

-- Jennifer, CRASHING into the sliders

Nicholas glances over at Mala's BOWL -- he sees the CLIPPING
 on the floor, the one with the photo, he picks it up --

NICHOLAS
 (looks at clipping)
 Hey, how's it going in there? You want
 me to grab your phone?

Jennifer RUSHES from the bathroom -- out to the deck...

NICHOLAS (CONT'D)
 Hey!

185 EXT. DECK

Jennifer SEES the Old Man, in full view now --

NICHOLAS
 (from the slider)
 Jesus honey, slow down.
 (holds up clipping)
 Did you see this? How did it get-

She leaps down the stairs -- and onto the beach...

NICHOLAS (CONT'D)
 (chases her)
 Jennifer!

186 ON THE BEACH

Jennifer catches up to Mala and the Old Man, she looks hard at the Old Man, but he is just that, a very old man...

JENNIFER
 Go home Mala!

Mala turns toward the Old Man.

JENNIFER (CONT'D)
 Now!

Nicholas arrives --

NICHOLAS
 Jen!
 (points to house)
 Go home Mala!

Jennifer stares out at the water, and then takes off in a FULL SPRINT, down the beach --

Nicholas catches her quickly --

NICHOLAS (CONT'D)
 Jen! Enough!

and stops her in front of a large boulder.

Jennifer leans against the boulder, her eyes red and moist.

JENNIFER
 I try, I do you know... I-

He puts a finger over her lips, then gently wipes her cheek with his hand.

NICHOLAS

Shh, shh, I know, I know.

Jennifer look up, behind Nicholas...

the Old Man again, and this time he has the same BURGUNDY SCARF from before, and he wants her to take it.

But as Jennifer reaches out for it, a WIND GUST whips in and rips it away, sending it airborne --

Jennifer falls to her knees in front of the Old Man.

The Old Man bends over and gently touches her --

NICHOLAS (CONT'D)

Jenny...

She stands up --

JENNIFER

(to the Old Man)

I didn't mean to do that, to let myself- to let that happen, you know?

The Old Man smiles. Walks away.

NICHOLAS

We need to get back, I'll make you something to eat -- and that bump, it needs ice, okay?

JENNIFER

In a second... Ill be there in a second okay, please?

Jennifer stands at the waters edge, looking out at the sea.

187 AT THE BEACH HOUSE

Nicholas stands at the sliders, ready to go in...

NICHOLAS

(turns to beach)

Mala! C'mon Mala!

188 BACK AT THE WATER

Jennifer takes a step forward -- then another

AND THEN KEEPS GOING...

the water rises, higher and higher, to her neck, her mouth.

Mala leaps into the water, he paddles out to her -- Jennifer starts to choke, HER EYES WIDEN --

and then...

SHE WAKES UP,

189 ON THE DECK --

to Mala licking her face --

JENNIFER

(in pain)

Ohhh shit, owww!

(rubs her head)

Oh Mala, God what happened.

She gets up from the deck. Nicholas appears at the sliders --

NICHOLAS

I tried calling you, on your cell.

JENNIFER

I've been out here.

NICHOLAS

All day?

JENNIFER

Yes.

He strokes her hair -- there's no blood.

NICHOLAS

Honey, it was raining all day.

Jennifer looks down at the beach; Mala chases a pelican... then runs over to the Old Man --

JENNIFER

Maybe I dozed off.

The Old Man pets Mala --

NICHOLAS

In the rain? And your desk, it's
busted!

JENNIFER

(to the horizon)

If I have to come back, if that can
happen, I mean, if I told you that
could happen -- would you wait?

NICHOLAS

Come back... from where? And how did
we get from your desk to, to...?

JENNIFER

I am not going to make it Nick, and I,
I need to know you'll do this, that
you would do this for me.

NICHOLAS

But sure you're going to make it Jen.
What do you mean you're not-

JENNIFER

Nick please!

NICHOLAS

Okay! I'll wait -- here, or wherever-
you want me to, okay, okay...

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 places a kiss on her forehead.

NICHOLAS

I'll know, okay? so can we just... go
inside now?

Jennifer steps toward the sliders --

JENNIFER

Promise me you'll wait for me... damn
it Nicholas promise me.

NICHOLAS

I'll wait- okay... I promise.

From the beach, Mala's BARK reaches the deck --

JENNIFER
(steps inside)
Mala should come in.

Nicholas nods, he starts down the stairs...

190 DOWN ON THE BEACH

The Old Man sees Nicholas coming down the stairs, he holds up a hand, points to the house. Nicholas throws a quick glance, nothing, old man must be senile --

NICHOLAS
Come on Mala!

The Old Man keeps pointing, Nicholas looks again, this time he sees a BALL OF LIGHT, beaming out the attic window ...

The LIGHT builds in intensity. Nicholas shields his eyes. He looks back to the Old Man -- but he's gone -- THE WINDOW SHATTERS -- A SHOWER OF YELLOW SPARKS rains down...

191 INSIDE THE HOUSE

Nicholas RAGES through the attic, he throws open a closet, overturns a futon -- but the room's empty.

He BOLTS into the spare room, he finds the lunchbox and DUMPS it over, the necklace and pendant fall free...

He BLASTS back out, down the deck stairs, across the beach, and into the water -- then LAUNCHES the necklace and pendant as far as he can.

192 BACK ON THE BEACH

Near the boulder where Nicholas sat her down, Jennifer's CLIPPING lies buried in the sand -- until a wave swoops in and washes most of the sand clean.

Another wave and the clipping breaks free, and bobs to the top, and for a moment it just floats there, before the sea claims it for good.