

The Rapture
an original screenplay
by
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The Rapture

THE SCREEN IS BLACK

We HEAR SHARON'S VOICE. She is reading.

SHARON (V.O.)

The rest of mankind who survived
these plagues still did not
renounce the gods their hands had
fashioned, nor cease their worship
of devils and idols made from gold,
silver, bronze, stone, and wood,
which cannot see or hear or walk.
Nor did they repent of their
murders, their sorcery, their
fornication, or their robberies.

(she pauses)

Revelation Chapter 9, verse 20.

We hear the opening bars of Mahler's Symphony #2, "The
Resurrection." This is massive music. It stuns. It tells you
to sit and shut up and listen. As the music plays a MESSAGE
begins to crawl.

IF A MAN IS ON THE ROOF, HE MUST
NOT COME DOWN TO FETCH HIS GOODS
FROM HIS HOUSE; IF IN THE FIELD,
HE MUST NOT TURN BACK FOR HIS COAT.

IT WILL BE A TIME OF GREAT
DISTRESS; THERE HAS NEVER BEEN
SUCH A TIME FROM THE BEGINNING
OF THE WORLD UNTIL NOW, AND WILL
NEVER BE AGAIN.

MATTHEW 24: 17, 21

Begin TITLES. As the Titles end the Music becomes fainter and
fainter. And then silent.

1 EXT. ROUGH SIDE OF TOWN - NIGHT

1

A threatening, sexy couple cruises the city in a Porsche. The
Porsche passes a couple with a good looking woman and a bad
looking man. We HEAR this conversation in the Porsche.

VIC

What about them?

SHARON

No. He's wearing a rug and she
has a nose job.

(CONTINUED)

a bad nose job.

SHARON
all bad.

Sharon. He's a beardless werewolf (I mean
's excited. She likes danger. Underneath we
ustion.

pass a BIKER'S BAR.

SHARON

VIC

SHARON
the matter Vic, are you

Randy and Sharon

VIC

3

SHARON
That's the place to start.
have some fun.

4

ing smile we

CUT TO:

My Heart")
in a far
om.

- NIGHT

2

, not a run down road house. There's a pool table
ht. These are serious people minding their own
are watched over by a TATTOOED BARTENDER who
at when he does, moves slowly, carefully, and

and his girl
er, putting
kiss. From
Busby Berkeley

):

5

lean against a wall, drinking from bottles. Vic
e sitting alone in a booth, side by side. Sharp
haired. Not talking. Smoking.

SHARON
e them.

the slight
gether, six
ttooed on
eagle on her

VIC
ould.

g. She looks

walk across the floor to the booth. They slide
facing the couple. Call her BIKER GIRL.

(CONTINUED)

2 CONTINUED:

2

Call him RANDY. He's got tattoos on his arms.

VIC

I'm Vic.

SHARON

I'm Sharon.

VIC

Hi.

Randy and the Biker Girl are quietly amused.

RANDY

What brings you to this side of town?

SHARON

We got tired of shooting the dogs where the rich people live.

BIKER GIRL

What do you want to do now?

SHARON

Now we're looking for something a little less obvious.

VIC

But fun. Definitely fun.

RANDY

You might be asking for something you couldn't handle.

SHARON

I can handle it.

RANDY

What if things go out of control?

SHARON

Control? What's that?

RANDY

What you're looking for is when you go out of control. What happens when everyone else is out of control, too? What happens when I'm out of control?

(CONTINUED)

5 CONTINUED:

5

Sharon turns to look at him.

SHARON

Randy.

RANDY

That's me.

SHARON

Hi, Randy. That was... interesting.

RANDY

But was it enough?

She can't answer.

CUT TO:

6 INT. TELEPHONE COMPANY INFORMATION OFFICE - DAY

6

Sharon works at a computer terminal. CLOSE on her.

SHARON

This is operator 134. What city
please?

(pause as she types in
the name)

Business or residence?

(pause)

Please hold for the number.

(pause)

This is operator 134. What city
please?

(pause)

Is that a business?

(pause)

Please hold for the number.

(pause)

This is operator 134. What city
please?

(pause)

Is that a business or residence?

(pause)

Please hold for the number.

(pause)

This is operator 134. What city
please?

CUT TO:

7 INT. TELEPHONE COMPANY VENDING MACHINE ROOM - NIGHT

7

Coffee break. Sharon, like most of the workers, sits alone and stares into space. Behind her are a group of WORKERS, talking quietly, but passionately. At first Sharon doesn't listen. What we hear is this:

WORKER #1

It was stronger last night, wasn't it?

WORKER #2

By a factor of five.

WORKER #3

It was almost like the first time, I mean it was that clear.

WORKER #1

And the horn, the sound of a horn, that was new.

WORKER #2

One note, a very clear tone. I found it on my piano, it's b flat.

WORKER #1

What do you think?

Sharon has leaned back in her chair, to eavesdrop.

WORKER #3

I think it's going to happen, and soon. Have you been praying?

Worker #2, facing Sharon's back, sees her leaning in and puts a finger to his lips.

WORKER #2

As much as I can.

The other two glance over their shoulders at Sharon. She looks over her shoulder, and sees them look at her. She pulls her chair forward.

WORKER #3

What does the Boy say?

WORKER #1

Not yet.

Hold on Sharon for a moment and then

CUT TO:

8 INT. SHARON'S APARTMENT - DAY

8

A KNOCK at the door. Sharon answers it. Two men, wearing suits, white shirts and dark ties are there. Both are in their late thirties or early forties. They are handsome and appear sophisticated. In New York you would assume they were bankers, or painters trying to look like bankers. They are EVANGELISTS. And none of the Evangelists in this film sound like tv preachers, or have a hint of the South in their accents.

FIRST EVANGELIST

You understand that these are the last days. It can't go on like this. God is coming back. His prophecies are being fulfilled.

SECOND EVANGELIST

You have to accept Jesus as your Lord and Savior.

SHARON

Otherwise...

FIRST EVANGELIST

You won't be saved.

She shuts the door. Pause. She opens it again. The men are still there, still smiling.

SECOND EVANGELIST

We're not trying to scare you.

FIRST EVANGELIST

No.

SECOND EVANGELIST

Do you understand the difference between righteousness and faith?

SHARON

Tell me.

SECOND EVANGELIST

It's only by the grace of God that you'll be saved.

SHARON

But what if I lead a good life? Does it still matter if I don't believe?

FIRST EVANGELIST

Do you really lead a good life?

(CONTINUED)

8 CONTINUED:

8

- SECOND EVANGELIST
You have to believe. If you
don't...

SHARON
It doesn't seem fair.

FIRST EVANGELIST
That's what I used to think. But
then I met him.

SHARON
Who?

SECOND EVANGELIST
That's what we're trying to tell
you.

FIRST EVANGELIST
For God so loved the world that
he gave it his only begotten Son.

SECOND EVANGELIST
You can have what we have.

FIRST EVANGELIST
A personal relationship with the
Son of God.

SECOND EVANGELIST
It's hard to believe unless you
believe it. When you believe it,
then it's easy. You just know.

SHARON
What?

FIRST EVANGELIST
Him.

SHARON
How?

FIRST EVANGELIST
Who knows? It just is.

SHARON
Right. And I'm supposed to buy
this? This isn't religion, it's
science fiction.

(CONTINUED)

8 CONTINUED: (2)

8

- FIRST EVANGELIST
No. It's a gift. We know what
you're thinking... It doesn't make
sense.

SHARON
No, and... and I wish I could
believe.

SECOND EVANGELIST
I was like you.

SHARON
I doubt that.

SECOND EVANGELIST
No, really.

SHARON
And like I said. I doubt it.

The Evangelists turn and leave. As they walk away Sharon says:

SHARON
I heard someone talking about the
Boy? Who's the Boy?

SECOND EVANGELIST
Some people say he's a prophet
in the old tradition.

SHARON
What do you say?

SECOND EVANGELIST
I say trust in God.

The Evangelist gives Sharon a warm smile. Her phone RINGS.

SHARON
Excuse me.

And she shuts the door. She pushes a button and we hear Vic on
the speakerphone.

VIC
I met... I met... the most
interesting people today.
Delightful people.
(more)

(CONTINUED)

8 CONTINUED: (3)

8

- VIC (Cont'd)
(fake WASP)
And I said, really, we must get
together, because my friend Sharon
is just the most faaabulous social
director in the entire city.

Sharon looks outside at the Evangelists pedalling away.

SHARON
What time?

CUT TO:

9 EXT. BEACH - NIGHT

9

Sharon, Vic, and the couple: he's an EXECUTIVE, looking a bit nervous, and she looks like a young Angie Dickinson (California, been around the block). Call her ANGIE. The four walk along the beach.

VIC
That one.

He indicates a large, dark house.

ANGIE
You know who lives there?

SHARON
No.

ANGIE
You think they're home?

SHARON
I hope not.

EXECUTIVE
I don't know about this.

SHARON
I do.

She pulls him along.

CUT TO:

10 INT. BEACH HOUSE - NIGHT

10

GLASS breaking. Scuffling of feet.

(CONTINUED)

12 CONTINUED:

12

SHARON

What is it?

VIC

What are you talking about?

SHARON

She has a tattoo on her back.

Vic looks.

VIC

Whoa.

ANGIE

Don't you know what's going on?

SHARON

What?

ANGIE

The Pearl? The dream?

SHARON

What dream?.

ANGIE

(she's said too much)

Nothing.

She wraps herself around Vic. The Executive is fondling Sharon while she watches Angie's back as she and Vic are kissing and laughing. The executive wants to get inside her, but she won't let him, he can only use his hands. For a moment she enjoys it, but the pearl on Angie's back is too compelling. She taps Angie on the shoulder.

SHARON

Why did you get it?

VIC

Sharon, not now.

SHARON

It must have been painful.

Angie realizes she has to deal with Sharon's curiosity.

ANGIE

(facing Sharon)

I don't remember. I didn't even want it.

(CONTINUED)

12 CONTINUED: (2)

12

SHARON

Why did you get a tattoo you didn't really want? Please. I don't want to make you unhappy, but I need to know.

ANGIE

Why?

SHARON

I don't know. It's important.

ANGIE

My sister put it there. My sister... my sister. She could have done anything, been anything, she went to boarding school, she went to college. Then she went crazy. She had visions. She said she could see into the future. She said she could see God. She went to art school, but she dropped out and got a job working in a tattoo parlor. She wanted to make art that could only be sold once. One night she asked me if I wanted to see the end of time. I said Yes. She said she'd only show it to me if she could tattoo it on my back. I said No. She said, well, then you can't see my vision. I loved my sister. So I let her paint the future on my back.

SHARON

It's not finished.

VIC

(to the executive)

Can you believe this?

ANGIE

(answering Sharon)

I wouldn't know.

SHARON

Why not?

ANGIE

I've never seen it. She told me not to look at it. She said it would bring me nothing but grief.

(CONTINUED)

12 CONTINUED: (3)

12

VIC

That's impossible. You have to
have seen the tattoo.

ANGIE

Why? I don't turn sideways in
mirrors, and I can't look over
my shoulder, and even if I could,
I wouldn't.

SHARON

What was she afraid of?

ANGIE

I'm the one who got scared. The
vision was getting clearer. She
said God was trying to save her.
I said it would be better for us
both if she stopped. I convinced
her to be afraid of her own vision.

SHARON

Where is she now?

ANGIE

She stopped eating and she died.

Angie defiantly kisses Vic and turns away from Sharon.

We watch the tattoo while Angie rides Vic. And we watch Sharon
watching Angie. The foreplay is over.

Everyone comes, Sharon unhappily.

CUT TO:

13 INT. TELEPHONE COMPANY INFORMATION OFFICE - DAY

13

Sharon on the job. Two of the workers from the Vending Machine
room are near her, they're technicians, repairing a terminal.
They are talking and Sharon, while working, tries to listen in.
The following are simultaneous.

SHARON

This is operator 134. What city
please?

(pause)

Is that a business or residence?

(pause)

Please hold for the number.

(pause)

This is operator 134.

(more)

(CONTINUED)

13 CONTINUED:

13

SHARON (Cont'd)
What city please?
(pause)
How do you spell that?
(pause)
Please hold for the number.

WORKER #1
What color was it last night?

WORKER #2
Sort of a pink. With silver. Don't
you think it's going to get
brighter, or bigger? I hope so.

WORKER #1
The boy says it's still not time
to get ready. It may not even
happen in our life times.

WORKER #2
Yeah, I know, that's what you're
supposed to believe, but you know
it's going to happen sooner than
later, don't you?

WORKER #1
(finger to lips)
Shhh.

They lift a console to a dolly and roll it away. Sharon can't
hear them anymore and continues working.

CUT TO:

14 INT. SHARON'S APARTMENT - NIGHT

14

She's in bed with Randy, the tattooed biker.

RANDY
I've done things for money. Things
I wish I hadn't. I killed a guy
once. For a thousand dollars.
They'll never get me. All I can
say now is, I wish I hadn't. It
stays with me. I killed him, that's
bad, I took a life, his only life.

SHARON
Did you know him?

RANDY
No.

(CONTINUED)

14 CONTINUED:

14

SHARON

Why did the person who paid you
want him dead?

RANDY

There are some questions you don't
ask. After that I was offered
another job, the same kind of job,
for better money. I said no. I
think about that killing a lot.
If we weren't told that killing
is bad would I still feel bad?

SHARON

I don't know.

RANDY

Are you scared of me now?

SHARON

Did anyone pay you to kill me?

RANDY

My best year was 1973. I was
nineteen. What was your best year?

SHARON

I'm still waiting.

RANDY

You're too hard on yourself.

SHARON

I just feel... I don't know.
Everything is just so empty. Time
passes so quickly.

RANDY

I think it's kind of slow.

SHARON

I mean, a day. The days are always
just over... I don't know what
I'm trying to say.

RANDY

I think I understand.

SHARON

Oh yeah? Let me in on my secret.

RANDY

You're depressed.

(CONTINUED)

14 CONTINUED: (2)

14

SHARON

Depressed.

RANDY

You should see a therapist.

SHARON

Did you see a shrink to help you
get over the murder?

RANDY

Surprise, surprise, yes. But I
didn't tell him about it. Not the
whole thing. I talked around it.
He said that whatever it was, I
had to forgive myself.

SHARON

That used to be God's job.

RANDY

(sudden anger)

What did you say?

SHARON

What?

He pushes her against the headboard, ready to choke her.

RANDY

You're not one of them are you?

SHARON

Who?

RANDY

Why'd you bring up God?

SHARON

You said I had to forgive myself,
and I was just thinking that it
used to be that only God could
forgive you.

RANDY

You dream about the Pearl, don't
you?

SHARON

What are you talking about?

(CONTINUED)

14 CONTINUED: (3)

14

RANDY
People have been having this dream,
haven't you heard about it?

SHARON
No.

Randy looks into her eyes, studying her.

RANDY
You haven't heard about the Pearl?

SHARON
No.

RANDY
You haven't heard about the Pearl?

SHARON
No, I haven't.

Off her face we

CUT TO:

15 INT. TELEPHONE COMPANY INFORMATION OFFICE - DAY

15

Sharon is just one of many people answering the phones. We see her at her desk but we don't have to hear what she's saying. She's one of the crowd. She doesn't look any different from any of them.

CUT TO:

16 INT. TELEPHONE COMPANY VENDING MACHINE ROOM - DAY

16

The three workers are sitting together, drinking coffee. Sharon comes into the room and walks over to them, then sits down. She acts as though she's seen the light, but she's heavy handed and obvious.

SHARON
Hello, isn't it a wonderful day?
How are you?

WORKER #1
(cautious)
We're fine. And you?

SHARON
I'm fine. Now that I dream about
the pearl.

(CONTINUED)

16 CONTINUED:

16

The workers are a little cool.

WORKER #2

What dream would that be?

SHARON

The Pearl. I dream about the Pearl.

Silence. The men watch her carefully. She becomes uncomfortable, but they don't release her from their hard stares. She's being evaluated.

WORKER #3

Tell us about it.

WORKER #1

What does it look like?

SHARON

You know. The Pearl. It's a big pearl by a river.

WORKER #3

No it's not.

WORKER #1

You haven't seen it.

SHARON

Yes I have.

WORKER #2

You can't fake it.

Sharon slumps, defeated.

SHARON

I just want to know more about it.

WORKER #1

That's okay.

SHARON

You really are all having the same dream?

WORKER #1

Yes.

SHARON

For how long?

(CONTINUED)

16 CONTINUED: (2)

16

WORKER #3

About a year.

SHARON

This is incredible.

WORKER #1

It's a message from God. If you want it, all you have to do is pray.

SHARON

(disdainfully)

Pray.

WORKER #2

He's coming back.

SHARON

Slow down. If everyone is getting this dream, how come it isn't on the news?

SECOND WORKER #1

Everyone who needs to, knows it.

WORKER #1

And the ones who don't believe, don't get the dream.

SHARON

There's five billion people on the planet. There's I don't know how many religions. Why does the God of a little country on the Mediterranean have to be the God of everyone? Isn't that sort of arrogant? I mean, really? The Buddhists get along okay without Jesus Christ. The Hindus get along okay without Jesus Christ. The Moslems seem to get along okay without Jesus Christ.

WORKER #1

But none of them are saved.

SHARON

Yeah, but they have their miracles, and their bibles, don't they?

(CONTINUED)

16 CONTINUED: (3)

16

WORKER #3
(quoting scripture)
Thou shalt have no other gods
before me.

SHARON
You have to hit me with something
outside the Bible, okay? Don't
keep throwing that fucking book
at me.

WORKER #1
Sharon.

SHARON
That's right, fucking book. Fuck
the Bible.

CUT TO:

17 INT. SHARON'S APARTMENT - NIGHT

17

Sharon unlocks the door and comes in. She goes to the bedroom.
Vic is in bed with a woman. Sharon closes the door on them.

18 INT. SHARON'S APARTMENT: LIVING ROOM - NIGHT

18

Sharon picks up the tracts the two Evangelists had given her.

SHARON
(reading, no conviction)
For God so loved the world that
He gave it His only begotten Son.
(tries to feel it)
For God so loved the world that
He gave it His only begotten Son.
(again)
For God so loved the world that
He gave it His only begotten Son.

Nothing. She closes the book.

CUT TO:

19 EXT. SHARON'S APARTMENT - DAY

19

Sharon is sitting on her balcony. The Two Evangelists ride
bicycles down the street.

A seven year old GIRL rides after them. She stops when she passes
Sharon. The Evangelists continue on. She balances against a car.

(CONTINUED)

19 CONTINUED:

19

GIRL

Are you a dreamer of the Pearl?

SHARON

No.

GIRL

I am. So's my mother. My father's not.

SHARON

Are you a believer?

GIRL

Uh-huh. Have you accepted Jesus as your personal saviour?

SHARON

No.

GIRL

(sing-song)

Time is running out.

SHARON

I've tried.

GIRL

A miss is as good as a mile. You have to see the Pearl. When you see it, you'll understand everything. It's beautiful.

SHARON

So I've been told.

GIRL

My mother used to smoke pot all the time. She stopped. She used to have boyfriends and they'd come over all the time, and that stopped. Now she's back with Dad, and he's not even saved! He stopped smoking pot, but not because Jesus told him to. It was just my mother. But I guess since Jesus told my mother to stop smoking pot, and she told my father, then I guess Jesus did tell him to stop. In a way. Yeah. He did. That's a miracle in my very own life. It really is.

(more)

(CONTINUED)

19 CONTINUED: (2)

19

GIRL (Cont'd)

(pause)

Do you know about the Rapture?

SHARON

No.

GIRL

But that's the best part.

The girl pushes off of the car and pedals down the street, in the direction of the Evangelists.

CUT TO:

20 INT. SHARON'S APARTMENT - BEDROOM - NIGHT

20

Sharon is in bed. Someone is in bed with her: Randy the biker. She closes her eyes. She squeezes them.

We move in CLOSE on her face. Close to her eyes. She opens them. She closes them. The screen is dark.

WE ARE NOW INSIDE HER EYES, TRYING TO WATCH HER VISION.

SHARON (V.O.)

For God so loved the world that
He gave it His only begotten Son.

Nothing. No Pearl.

She opens her eyes. She closes them again. We watch her trying to fall asleep. It's difficult. She wakes up. She shakes Randy.

SHARON

Get up.

RANDY

What?

SHARON

Get up or get out.

RANDY

What time is it?

SHARON

I have to make the bed.

RANDY

Come on, look, no, it's three
o'clock in the morning.

(CONTINUED)

20 CONTINUED:

20

SHARON

Get out of bed or get out of the house.

RANDY

What?

SHARON

This bed is unclean.

RANDY

I'm out, I'm out... okay...
Unclean... you made it yesterday.

SHARON

Shut up!

And he gets out of bed. She rips the sheets off the bed and then we

CUT TO:

CLOSE UP OF CLEAN SHEETS

being put over the bed. Randy isn't helping, he leans against a wall, trying to sleep.

SHARON

I'm starting over, Randy, I've had enough. I need a new direction in my life. There is a God, I know it, there is a God, and I'm going to meet Him. I want my salvation.

RANDY

You're fine the way you are.

SHARON

You just want to live in sin, don't you? You just want to be a slave to the devil.

RANDY

Hey, I'm a humanist. And I'm proud of it. Okay? I don't apologize for believing in what I believe in.

SHARON

What do you believe in?

(CONTINUED)

20 CONTINUED: (2)

20

RANDY

The universe is random. Earth isn't
the center. Man isn't the center.
There is no God. There's only
chaos.

The bed is finished. She starts to rip off her clothing. They
are screaming at each other.

SHARON

So why is there any reason to try
to be good?

RANDY

I didn't say there was!

She goes into the bathroom.

21 INT. SHARON'S APARTMENT, BATHROOM - NIGHT

21

Randy follows her.

SHARON

And why do we have such guilty
consciences? Answer that?

RANDY

You're the one with the guilty
conscience. I sleep really well,
or I used to, before I moved in
with you.

She opens the shower door and turns on the shower. She turns
on the HOT, all the way, steam fills the room.

RANDY

Jesus Christ, that's hot.

SHARON

Don't take the Lord's name in vain,
Randy. That's one of the
commandments, it even comes before
murder, theft and adultery, that's
how important it is not to take
the Lord's name in vain.

RANDY

Since when have you known the Lord?

SHARON

I am trying to.

(CONTINUED)

21 CONTINUED:

21

RANDY

And what does a shower at three
in the morning have to do with
eternal salvation?

Sharon is washing herself in a steaming hot shower. She scrubs
herself with a hard brush. She gets out of the shower.

SHARON

I want to be clean. Am I clean?

Randy watches in silence as she dries herself with a towel, and
cleans her fingernails, and brushes her teeth. She speaks to
him in her reflection.

SHARON

When you do something wrong, you
feel bad about it, and that's
because there's a little bit of
God in all of us, telling us to
change our ways before it's too
late. Isn't that right?

RANDY

No, it's not right. It's just
conditioned by society. All we
are is animals with brains that
are too big and too complicated
for the purposes of satisfying
our animal needs, which are food
and sex.

SHARON

There is a spiritual need which
is just as real as hunger, just
as real as the need for love.

RANDY

Sharon, don't you understand what's
going on? We have shitty jobs,
the air is polluted, the government
pays no attention to the real
problems of the world, we're
bombarded with advertising all
day long, all of our needs are
created by the machinery of the
state, and so you and your
religious friends are trying to
establish some control over your
powerless lives, by believing that
you're in some kind of mental
contact with God.

(CONTINUED)

21 CONTINUED: (2)

21

SHARON

I feel sorry for you, Randy, I
really do. But you have to leave.

RANDY

Right. I thought I loved you. I
was trying to make something work,
but you can kiss it off if you
want to.

RANDY

What happened to you?

SHARON

Nothing yet, but I feel all wrong.

RANDY

I can't live with a member of the
God squad.

SHARON

Nobody asked you to.

RANDY

I can't compete with God.

SHARON

I'm tired of the pain in my life.
I'm tired of feeling empty all
the time.

And he's out the door. Hold on Sharon.

CUT TO:

22 EXT. SHARON'S APARTMENT - NIGHT

22

Randy rides his bike away. He's furious.

CUT TO:

23 INT. SHARON'S APARTMENT, BEDROOM - NIGHT

23

She turns off the overhead light and then turns on the small
night stand light.

Her pillow is in a pool of light.

She reaches under the bed and pulls out a Bible, the Evangelists'
tracts and a cross next to her pillow. She puts the Bible under
the pillow. She clutches the cross. She turns off the light.

She tries to sleep, to relax.

(CONTINUED)

23 CONTINUED:

23

Her eyes close.

She falls asleep. Move in CLOSER to get behind her eyes.

There is a hint of silver. Something shines.

She wakes up.

Whatever it is, self-consciousness or doubt, she can't force herself to Believe.

SHARON

(whispers)

God. God, please, God, help me

God. God, I'm lost.

She falls asleep again.

Darkness.

CUT TO:

24 EXT. ENDLESS BOULEVARD - DAY

24

Sharon drives aimlessly. She stops for a hitch hiker named TOMMY, a rough looking young guy with a bedroll and a rucksack.

CUT TO:

25 INT. SHARON'S CAR - DAY

25

TOMMY

Chicks don't usually stop for me.

No response from Sharon.

TOMMY

I think they think I'm dangerous.

(pause, again no response)

They're probably right. I'm not as dangerous as some guys I know, but I'd never give myself a lift, that's for sure. No way. And if I was a chick? No double fucking way would I give me a lift. I've looked in the mirror. I've seen myself. I mean me, with my thumb out, if I was a chick and I saw me, no sir. On the other hand, if I was a chick and I was the one hitching, I'd stop for me in a second. And I'd fuck me, too.

(more)

(CONTINUED)

25 CONTINUED:

25

TOMMY (Cont'd)

I wouldn't mind getting into a bi-girl scene with myself. Actually you're the first chick who ever gave me a lift. Maybe other chicks don't pick me up because they can tell I carry a gun. I've been to jail. In Vermont. They can't tell that's where I've been to prison, but that's where I'm from. Vermont. You ever been to Vermont?

Sharon doesn't answer.

TOMMY

I come from the Lemon Fair Valley. There's no lemons in Vermont, you know. It actually means Lay Moan Vayer, which is from the French, the Green Mountains. Green Mountains, which is what Vermont means. Ver:Green. Mont:Mountains. Green Mountains. My dad's a farmer. Anyway, I left home. What's your name? I'm Tommy.

SHARON

I'm Sharon.

TOMMY

Oh yeah? Who with?

SHARON

What?

TOMMY

Who you sharin' it with? You gonna share it with me?

CUT TO:

26 EXT. ADULT MOTEL - DAY

26

Sharon's is not the only car parked at the motel.

27 INT. ADULT MOTEL - DAY

27

Tommy, on the round bed, watches a dirty movie on television. He has a big knife out and he's carving his initials into the headboard. We HEAR the shower running. The camera peeks into the bathroom.

28 INT. ADULT MOTEL BATHROOM - DAY 28

Sharon is in the shower, dressed. Tommy's rucksack is just outside the bathroom.

29 INT. ADULT MOTEL - DAY 29

Tommy is still working on his initials. He hears something, turns. Sharon is standing there, dripping, with his gun.

SHARON

It's time for you to go.

TOMMY

Ahhhh....

SHARON

You have to go, Tommy, and you have to leave me your gun.

Tommy raises his knife, she cocks the gun, and he plunges it into the bed.

DISSOLVE TO:

30 INT. ADULT MOTEL - LATER 30

The room is dark. Sharon is in bed, the blankets pulled up over her head. Could she dead? She moves, pulls the blankets down. She reaches beside her for her bag.

She opens her bag. A pint of Cherry Schnappes.

She drinks half the Schnappes. She takes the gun and puts it to her forehead. She closes her eyes and holds the gun for a long moment. She opens her eyes.

The disorder of the room bothers her.

She gets out of the bed and puts everything from the bag but the gun back into it. The ashtray on the night table is filled with crushed butts. She pulls the drawer open to hide the ashtray and she finds the Gideon Bible. She puts the ashtray on top of the Bible and closes the drawer.

She sits with the gun in her hand and stares at it. She puts the gun down, a bit disgusted with herself, disappointed at her lack of resolve. She lights another cigarette and looks for the ashtray. She opens the night table drawer and takes it off the Bible. Then she takes the Bible out of the drawer and opens it.

She starts to read the Gospels.

A BLINDING LIGHT fills the room.

(CONTINUED)

30 CONTINUED:

30

Sharon is thrown backwards by it, and before she's eclipsed by brilliance, we see her weeping and covering her eyes as she drops to her knees.

DISSOLVE TO:

31 EXT. ROAD - NIGHT

31

Sharon driving home. She drives with her eyes closed, and when a truck is in front of her, she passes it. There's another truck coming in her direction. Her eyes stay closed. She moves into the right lane, and continues on into the night. Her eyes are closed.

DISSOLVE TO:

32 EXTREME CLOSE-UP: A PEARL

32

You've never seen a pearl this close. So close that we lose its shape, all we can see of it is the color, the changing white, silver and pink. It is beautiful. You don't want it to go away.

DISSOLVE TO:

33 INT. SHARON'S APARTMENT - NIGHT

33

Sharon sleeping, smiling. At peace. The bedroom door opens. We go back inside the dream and watch the Pearl SHATTER. The screen is black for an instant before Sharon wakes up to see Vic standing at the foot of her bed.

VIC

Where were you?

SHARON

I went to the mountains for a few days.

VIC

Who'd you go with?

SHARON

No one.

VIC

You meet anyone?

SHARON

Yes, yes I did. I did meet someone.

Vic can sense that something is different about her, by the way she talks to him so directly, and so calmly, and by her placid smile.

(CONTINUED)

33 CONTINUED:

33

VIC
Are you okay?

SHARON
I'm fine, Vic. I'm really really fine.

VIC
No you're not. Something's going on. You've changed. You've got this look right now.

SHARON
What look?

VIC
That goofy smile.

SHARON
You're right, Vic, I have changed. If I tell you, you're not going to believe me. But I have to tell you, and it doesn't matter if you believe me. It doesn't matter to me. The only person your disbelief will hurt is you.

VIC
You met a guy.

SHARON
Well, okay, kind of, but guy is not exactly the word I'd use for Him.

VIC
You fox, you're in love.

SHARON
Yes.

VIC
Wait until he finds out about you.

SHARON
He knows all about me.

VIC
Yeah, right.

(CONTINUED)

33 CONTINUED: (2)

33

SHARON

Vic, I told you, he knows everything about me, he knows more than I do.

VIC

Is he as bad a boy as I am?

SHARON

I think you should meet Him.

VIC

You tell him about me?

SHARON

I told you, He knows everything.

VIC

He's rich, right, he's some rich guy and you've fallen for some line of his.

SHARON

You could love Him, too.

VIC

Oh, no, you've fallen in love with some rich homosexual.

SHARON

He's the Lord Jesus Christ, Vic.
He's the Son of God.

There's a long pause. Vic wants to scoff, but he resists, and he looks hard at her.

SHARON

Vic, you can't understand, but I know what that's like. Until it happens, until you accept Jesus into your heart, it's just a fairy tale, it's just like a joke you don't get.

VIC

(resentful)

I'll say it's a joke.

SHARON

Look at me. Look into my eyes.

He does. He leans closer and closer. She gives him an open, honest, clear look.

(CONTINUED)

33 CONTINUED: (3)

33

He can't take it seriously and tries to steal a kiss. She evades it.

VIC

Hey!

SHARON

What did you see?

VIC

I think you need to be deprogrammed. You joined some cult, didn't you? Did you quit your job?

SHARON

Why would I do that?

VIC

So you can go to the airport and sell flowers, or do whatever the cult wants you to do.

SHARON

There's no cult, Vic. There's only God, and his message of Love.

VIC

Love.

SHARON

Love.

VIC

You'll give this up, someday you'll give this up. I know you.

SHARON

No, this is forever.

VIC

Everybody says that.

SHARON

This is different.

VIC

Everybody says that, too.

He's heading out the door.

VIC

Call me when this over.

(CONTINUED)

33 CONTINUED: (4)

33

And he slams the door.

CUT TO:

34 INT. TELEPHONE COMPANY INFORMATION OFFICE - DAY

34

Go down the rows of computer terminals, hearing other operators.
Stop at Sharon.

SHARON

Hello? Who's this? Hi Susanna,
this is Sharon. Susanna, have you
met Jesus? ... Susanna, I'm sure
you're in a hurry, but don't you
think you could take the time to
get to know your Lord and Saviour?
... okay, well, you have a good
day too. What was the number you
were looking for? Hang on....

(pause)

Hi, this is Sharon. Who's this?
Hello, Maria. Have you met Jesus?
You have. Isn't He wonderful?

She looks up and sees HENRY, her supervisor.

CUT TO:

35 INT. TELEPHONE COMPANY INFORMATION OFFICE - DAY

35

Sharon walking to the supervisor's office, flanked by two
SECURITY GUARDS. Everyone watches her.

36 INT. TELEPHONE COMPANY: HENRY'S OFFICE - DAY

36

The door is closed.

HENRY

What are you doing?

SHARON

My job.

HENRY

You're supposed to spend a maximum
of fifteen seconds on each call.
Do you know what your average has
been?

SHARON

No.

(CONTINUED)

36 CONTINUED:

36

HENRY

Take a guess.

SHARON

Twenty seconds? Twenty-five?

HENRY

Two minutes. You were clocked on one call at seven minutes twenty-one seconds.

SHARON

I'm just trying to do my job.

HENRY

It seems like you're doing two jobs out there.

SHARON

(a little defiantly)

We only have one job.

HENRY

That's right. And you're not doing the one you're being paid for.

SHARON

Henry, I've worked here for three years. I spent a lot of time wondering why I had this job instead of another job. It's not the worst job in the world, it's not the best. People need something, I give it to them. It's very simple. But something happened to me, I won't tell you what let up to it, I'm ashamed but I don't have any regrets, if you can understand that...

HENRY

Go on.

SHARON

Henry, God made me an information operator for a reason. I'm in a position to spread His word to hundreds of people every day, personally. One to one.

HENRY

God.

(CONTINUED)

36 CONTINUED: (2)

36

SHARON

I know you can't believe this,
but God is coming back to judge
the world. And it's important,
I have to tell people. We have
to prepare for His return.

Henry takes his time before speaking.

HENRY

When is that?

SHARON

Soon.

HENRY

Oh.

SHARON

He is.

HENRY

When did you see the light?

SHARON

A few weeks ago.

HENRY

(neutral)

Mmm-hmm.

SHARON

You don't believe me.

HENRY

I believe you, Sharon.

SHARON

You do?

HENRY

Sometimes people have heard about
the Pearl, and they try to pretend
that they've seen it, but you
always know when they're lying.
You just can't fake it.

SHARON

You?

(CONTINUED)

36 CONTINUED: (3)

36

HENRY

When they first meet Him, everyone thinks that Judgement Day is just around the corner. I remember that feeling very well, it's a powerful feeling. But... that sense that it's going to happen tomorrow passes, when tomorrow comes and He doesn't. And then you understand that the feeling, powerful as it is, and the dreams, as real as they are, are still just shadows of the real thing, and no one can say how far away that real thing really is.

SHARON

The feeling is so strong.

Henry studies her.

HENRY

I don't know you, but I know you. A lot of people who come to God are broken. They've been messed up by life. The unbelievers try to make it seem like there's something wrong with us, that we're stupid, but only the humble hear the voice of God. You're alone, aren't you?

SHARON

(tears forming)

Yes.

HENRY

(recites this litany)

You had a boyfriend, maybe a couple of them, but they wouldn't follow you to God.

SHARON

No.

HENRY

You're not from California, you haven't heard from your family in five years, they haven't heard from you, you were just drifting through the world.

She nods her head and hides her face, hides her tears.

(CONTINUED)

36 CONTINUED: (4)

36

HENRY

It's hard at the beginning. You give up your old life, and it's like you've come to a new country. Your old friends can't really be your friends anymore.

SHARON

What do I do?

HENRY

Trust in God and take it easy on the phones.

Sharon smiles.

SHARON

Who's the Boy?

Henry doesn't answer right away.

HENRY

He's my son.

CUT TO:

37 INT. AUDITORIUM - NIGHT

37

We don't have to see the crowd, we sense it, in the dark, watching a few people in a spot light on a platform in the middle of the auditorium stage. We're watching Henry, and his son, THE BOY, about 10 years old. He never speaks out loud, he whispers behind a cupped hand into his father's ear.

ON SHARON

In the crowd, watching.

ON THE BOY

He cups a hand and speaks to Henry. Henry addresses the crowd.

HENRY

Jesus is coming back. There are wars and rumors of wars, and a curse devours the Earth and those who live in it are held guilty.

The boy again whispers to his father.

HENRY

We have to wait.

(CONTINUED)

37 CONTINUED:

37

A voice from the dark.

VOICE

How long?

The Boy speaks to his father.

HENRY

Probably a few years. Five years,
six years.

The CROWD begins to recite THE LORD'S PRAYER

CROWD

Our father, who art in Heaven,
hallowed be thy name. Thy Kingdom
come, thy will be done, on earth
as it is in Heaven. Give us this
day our daily bread. And forgive
us our debts, as we forgive our
debtors. And lead us not into
temptation, but deliver us from
evil. For thine is the kingdom,
and the power, and the glory, for
ever. Amen.

DISSOLVE TO:

38 EXT. SHARON'S APARTMENT - DAY

38

The Evangelists drop Sharon in front of her house. Randy is waiting for her.

RANDY

Don't you understand, it's just
psychological, it's just a
projection of stuff that's going
on inside of you.

SHARON

God is real. God is not make
believe. God is not something
we've invented to explain the
universe. God invented us.

RANDY

Why?

SHARON

That's the best part, it's the
greatest gift of all. He gave us
life, so we could know Him.

(CONTINUED)

38 CONTINUED:

38

RANDY

Listen to yourself. That's not
an answer to why God invented us.

SHARON

When you know Him, you understand
why. When you don't, it just
sounds crazy.

RANDY

No more good times?

SHARON

Those weren't good times, Randy.
We were slaves of our own flesh.

RANDY

No. The body is what we have. If
you hate pleasure, you hate your
body, and if you hate your body,
you hate life.

SHARON

Is it worth it? A little pleasure
on Earth in exchange for Eternity
in Hell?

He considers this. He doesn't answer immediately. She sees that
he's not coming back with a flip answer.

SHARON

Have you ever prayed?

RANDY

No.

SHARON

Pray with me.

RANDY

No.

SHARON

Why not?

RANDY

(this is hard to say)
I told you I killed a man. How
can God forgive me?

(CONTINUED)

38 CONTINUED: (2)

38

SHARON

Because he's God. Randy... God
will wash your sins away, Randy.
In his blood. I know you're as
lost as I am. Please, Randy, I'm
telling you that you can know God,
if you just surrender your pride,
you can know God. Think about that.
Does that really cost so much?

RANDY

I guess it does.

He kick starts the bike. It's LOUD.

SHARON

Think about your soul, Randy, your
immortal soul.

RANDY

Have a good one.

He tears off down the street. Sharon, standing in the middle
of the street, watches him turn the corner. We can still HEAR
the bike. The sound does not die. It gets louder again and now
we see Randy coming back.

He's heading towards her. He stops violently, an inch away.

CUT TO:

39 INT. SHARON'S APARTMENT - NIGHT

39

Sharon holds Randy's hands. Their eyes are closed as she prays
for him, silently.

CUT TO:

40 EXT. SHARON'S APARTMENT - NIGHT

40

Through the curtains we can see the room fill with Heavenly
light. As the light expands we

CUT TO:

41 EXT. SWIMMING POOL - DAY

41

We move through the water, and the change from the light is easy,
gradual, the water is ethereal, we don't even know this is a
pool yet, it could be a body of heavenly water. And in an image
to be repeated at the end of the story, the calm surface of the
pool explodes as a six year old girl, MARY, bursts to the
surface.

(CONTINUED)

41 CONTINUED:

41

MARY

Mommy, Daddy, look!

Her parents are Sharon and Randy. It is five years later. They are standing on either side of the pool in this new townhouse development, the kind you see near a freeway, with a mix of Santa Fe and Nantucket in the design. Sharon wears a T-shirt that says, "Christians aren't perfect, just forgiven." Her hair is shorter. She wears a cross. Her belt buckle is the fish symbol. Except for his tattoos, Randy looks different. He's well groomed, his hair is cut short, he's a few pounds lighter. This is a happy family.

MARY

Are there swimming pools in Heaven?

SHARON

There's a river.

MARY

Can I swim in it?

RANDY

We'll all go swimming together.

SHARON

I've had a feeling lately. Have you had it? Last night I dreamt about the Pearl, and I thought I could hear it.

RANDY

Do you get the feeling that everything really is coming to an end?

SHARON

(excited)

The shape of everything is changing. It feels like time is changing. Everything is pointed in one direction.

RANDY

I know.

(he points)

Up.

MARY

We're going to heaven. We're going to play with Baby Jesus.

Off this scene of family we

SLOWLY DISSOLVE TO:

42 INT. SHARON AND RANDY'S TOWNHOUSE: BEDROOM - NIGHT 42
Sharon is asleep beside Randy. We go into

43 INT. RANDY'S DREAM 43
The Pearl. Beautiful, rich. Something is happening.

44 INT. SHARON AND RANDY'S TOWNHOUSE: BEDROOM - NIGHT 44
Sharon is asleep beside Randy. We go into

45 INT. RANDY'S DREAM 45
The Pearl. Beautiful, rich. Something is happening.

WE LEAVE RANDY

and watch him from above. We move across the bed to Sharon and go inside her dream.

46 INT. SHARON'S DREAM 46
The Pearl is vibrating. We HEAR the tone, a distant trumpet, one continuous note. CRACKS appear in the Pearl.

47 INT. SHARON AND RANDY'S TOWNHOUSE: BEDROOM - NIGHT 47
Sharon and Randy wake up, together, shaken by the same image.

RANDY

All my life I've had the feeling that something was waiting for me. And I always knew that when it happened, I would recognize it, and that I wouldn't mistake it for something else. Like I wouldn't have something happen to me and I would say, this is it! and then later say, no, that wasn't it. It was a secret feeling and I never told anyone about it.

SHARON

And what's the feeling now?

RANDY

Something's going to happen. And some of it's good, and some of it scares me to death.

CUT TO:

48 INT. AUDITORIUM - NIGHT

48

Henry and The Boy on the platform, in the spot light. This time, Sharon and Randy are in the front row. Again, we feel the crowd. The Boy whispers to his father.

HENRY

So far we're still in the realm
of signs and wonders... But it's
coming soon, the end is coming
soon... This year...

CUT TO:

49 INT. RANDY'S WORKPLACE - DAY

49

Randy is a supervisor in large insurance office. Other WORKERS around. Randy is arguing with LOUIS, another worker. Louis looks like he has an extra chromosome, he's large, slow moving, brutality under sadness.

RANDY

Louis, I'm trying to say this
without causing you a lot of pain.

LOUIS

Any way you say it, I'm fired,
right?

RANDY

Louis, we've struggled together,
but you have to admit it hasn't
worked out.

LOUIS

That's because I'm not kissing
ass around here, isn't it?

RANDY

No, Louis, it's because you're
not doing your job.

LOUIS

You're not doing your job, you,
you banana head.

RANDY

Louis...

Two SECURITY GUARDS come over. Louis sees them and gives them both the finger.

EVERYONE is watching, stopped working.

(CONTINUED)

49 CONTINUED:

49

LOUIS
What are you looking at?

RANDY
I feel badly for you Louis. I'm
sorry it's come to this.

LOUIS
Yeah, well fuck you!

And Louis is gone. Everyone is shaken. Security guards take Louis
to his car in the parking lot. Louis won't let them touch him.

RANDY
Banana head. He called me a banana
head.

Randy walks back to his office. The incident is over.

CUT TO:

50 INT. MARY'S ROOM - NIGHT

50

Putting Mary to bed.

MARY
Where's Heaven?

SHARON
It's in the sky.

MARY
Why can't we see it?

SHARON
You will.

MARY
Why can't we see it now?

SHARON
Do you love Baby Jesus?

MARY
Yes.

SHARON
Then you'll see him soon.

CUT TO:

51 EXT. SHARON AND RANDY'S TOWNHOUSE - NIGHT

51

Sharon sits outside the townhouse, talking to a friend, PAULA.
She's reading from the Bible.

SHARON

"Behold, I tell you a mystery;
we shall not all sleep, but we
shall all be changed. In a moment,
in the twinkling of an eye, at
the last trumpet; for the trumpet
will sound, and the dead will be
raised imperishable, and we shall
all be changed." First Corinthians,
Chapter 15, verses 51-52.

PAULA

And then what happens?

SHARON

"And the dead in Christ will rise
first; then we who are alive, who
are left, shall be caught up
together with them in the clouds
to meet the Lord in the air, and
so shall we always be with the
Lord." 1 Thessalonians 4:15-17.

PAULA

The dead in Christ. That means
you have to be a believer.

SHARON

I'm ready to pray any time you
are.

PAULA

Sharon... Sharon... it's all a
lovely metaphor, but can't we talk
about politics or cooking?

SHARON

You can't accept God, can you?

PAULA

No.

SHARON

Maybe we should talk about that
for a minute.

(CONTINUED)

51 CONTINUED:

51

PAULA

(smiling)

Do you mean, that if you're a Christian, and you're ironing your shirts, and the Rapture happens, you'll be taken to Heaven in the middle of doing the laundry? Will God give you time to turn off the iron, or will your shirts burn?

SHARON

(joking, but deadpan)

I wear permanent press.

PAULA

Do you ascend bodily through the roof of the car, or spiritually through it, or does the car stop? What happens to the food that's in your stomach? And will the Ladies Room in Heaven have enough stalls? I guess that would make it Heaven, wouldn't it?

Sharon lets the questions and jokes fly past her, she answers Paula on the deepest level she knows.

SHARON

You ascend physically, but the body is transformed into spirit. And there is a warning, if you listen for it, if you pray for it, there is going to be warning. We'll hear the blast of trumpets, God's angels.

PAULA

It's all a metaphor for nuclear war. Those trumpets are the sirens we'll hear before the bombs fall. And the fire of hell is the fire of nuclear war.

SHARON

Maybe. But if it is, there's a way to save yourself.

PAULA

Prayer?

SHARON

You know the answer is in your heart.

(CONTINUED)

51 CONTINUED: (2)

51

PAULA

Well, you see these people with their bumper stickers that say "Warning: In Case Of Rapture This Car Will Be Unmanned." What's God going to do? He's just going to yank Christian drivers out of their cars during rush hour? There'd be accidents. Do you think God wants to cause accidents?

SHARON

God wants to warn people as dramatically as possible that He really is coming back. And a traffic accident at rush hour is nothing compared to eternal Hell.

PAULA

(saving the tense moment)

Well, maybe I'll get a convertible, or keep the sunroof open all the time.

SHARON

A sunroof won't help you if you haven't been saved.

PAULA

(chilled, Sharon's unshakable faith frightens her, awakens something)

You think it's coming soon.

SHARON

Yes.

PAULA

(she asks the question not just for curiosity, but for the possibility of guidance)

What are you going to do?

SHARON

Wait for a sign, and then I'll take Mary someplace safe, while the rest of society falls apart.

CUT TO:

52 EXT. SHARON AND RANDY'S TOWNHOUSE - DAY 52

Sharon and Randy are running around outside, playing tag with Mary. It's late afternoon, and the light is beautiful, and this is what people want, family, love.

Without warning we HEAR the BLAST OF A TRUMPET. It is one high unwavering note. It is LOUD. It is PENETRATING. Everyone looks up. We go around the country to see that the sound is EVERYWHERE.

MONTAGE

53 EXT. CITY STREET - LATE AFTERNOON 53

PEOPLE look up into the sky.

CUT TO:

54 INT. WATERBED CASTLE - NIGHT 54

Vic and his woman and another woman let go of each other and look up.

CUT TO:

55 INT. TELEPHONE COMPANY INFORMATION OFFICE - NIGHT 55

All the operators look up. Henry comes out, and he looks up, and he's smiling. So are the other believing Workers.

CUT TO:

56 EXT. PAULA'S TOWNHOUSE - NIGHT 56

Outside Paula the skeptic's home. Sharon looks to the sky, and is smiling.

57 INT. PAULA'S TOWNHOUSE - NIGHT 57

Sharon peers inside.

ON THE TELEVISION

Paula is changing channels, the SOUND of the TRUMPET is clear across the band. Every channel has a variation of WE ARE EXPERIENCING TECHNICAL DIFFICULTIES.

Over the sign we hear:

ANCHORWOMAN (V.O.)
Will someone tell me what that
noise is? Will they? Doesn't
anybody know what's going on?

Paula turns around and sees Sharon at the window. She's STARTLED.

(CONTINUED)

57 CONTINUED:

57

SHARON
What do they say?

PAULA
They think it's sun spots.

PAULA
Don't tell me it's God.

SHARON
Of course it's God.

PAULA
No.

CUT TO:

58 EXT. TOWNHOUSE DEVELOPMENT - NIGHT

58

People are outside, watching the sky. One MAN with a TRUMPET is testing the note, trying to find it. He finally plays in unison with the blast.

MAN WITH TRUMPET
I'm playing music with an angel.

CUT TO:

59 INT. RANDY AND SHARON'S TOWNHOUSE - NIGHT

59

Sharon, Randy, and Mary. The blast stops. They stare at each other. Sharon and Randy are amazed, their faith has been proven right.

RANDY
I never had my doubts, but...

SHARON
Right. But... there's still a part of you which hopes... it's hard to say... you hope it's going to be true... and maybe that means there is a little doubt. You wonder, what will you do if it's not? Will I feel like a fool?

MARY
Aren't we supposed to go to God now?

(CONTINUED)

59 CONTINUED:

59

RANDY

Not yet. That's Gabriel blowing his horn, calling all the faithful, and warning all the rest. But it's not time yet.

MARY

Is he gonna call us on the phone?

RANDY

He'll blow his horn six more times...

MARY

Every day?

SHARON

Nobody knows.

RANDY

When he's finished, we'll be taken into Heaven.

MARY

Should I pack?

RANDY

Everything you need is there.

MARY

Can I take Panda?

She lifts her Panda doll.

SHARON

You can take Panda.

Sharon and Randy kiss. Mary kisses Panda.

CUT TO:

60 EXT. RANDY'S WORKPLACE - MORNING

60

The breakfast truck is pulled up in front. People are getting out of their cars and going in to work. Louis is parked across the street, watching, brooding, half talking to himself.

61 INT. RANDY'S WORKPLACE - DAY

61

Randy at work. Louis comes in through the door.

(CONTINUED)

61 CONTINUED:

61

LOUIS' POV:

Through the workplace. He's stalking. He sees Randy go into an office and close the door. He goes to the door, and opens it. He goes into a conference room.

A SUPERVISOR looks up at Louis.

SUPERVISOR

Louis, you shouldn't be here.

LOUIS

Neither should you.

Louis takes out a shotgun and shoots the Supervisor, the others in the room scream, Louis turns the gun on them and shoots them. He reloads and goes into the hall.

62 INT. RANDY'S WORKPLACE - DAY

62

Louis stalks the halls again, shooting people. It's a massacre. No one is safe. People cower, hide behind desks, scream. Randy sees Louis. He stands up to him.

RANDY

Louis.

LOUIS

No speeches, preacher.

RANDY

This doesn't have to happen.

LOUIS

What do you know?

And he blasts Randy. A SECRETARY, hiding behind a chair, screams out. Louis shoots her.

A Security guard rushes into the room and Louis turns to face him.

LOUIS

Go ahead!

Louis raises his shotgun and the Guard empties his pistol into him.

CUT TO:

63 EXT. TOWNHOUSE DEVELOPMENT - DAY

63

Mary rides her bike around the sidewalk. She rides it past Paula and Sharon.

PAULA

You see, now's one of those times when I wish I was a believer.

SHARON

Why?

PAULA

Because I'd have a rock to stand on, because I could tell myself that everything was for the better because God has a plan.

SHARON

But it is, because He does.

PAULA

It's hard for me, Sharon. I try to resist it as much as possible.

SHARON

So you do feel something tugging at you, don't you?

PAULA

I tell myself it's just my conditioning, it's how I was raised. I tell myself that if we didn't tell our children about God, they wouldn't ask. It's just a story we tell ourselves to make sense of everything.

SHARON

It's not.

PAULA

But how do you know?

SHARON

The Bible.

PAULA

Don't tell me the Bible.

SHARON

It's a question of faith.

PAULA

So there's no proof.

(CONTINUED)

63 CONTINUED:

63

SHARON
Once you feel it, you know. Paula,
I was like you.

PAULA
I doubt it. I was a...
(she stops)

SHARON
What? What were you that I wasn't?

PAULA
Let's not fight. I love
you too much, Sharon.
I don't want God to come
between us.

SHARON
He can't.

CUT TO:

64 INT. SHARON AND RANDY'S TOWNHOUSE - NIGHT

64

Sharon and Mary kneel at Mary's bed, praying.

MARY
Will we see Daddy again?

SHARON
Yes.

MARY
When we die?

SHARON
Or when God calls us to Heaven.

MARY
When the Rapture comes, does that
mean we die?

SHARON
Not quite.

MARY
So you can go to Heaven without
dying?

SHARON
Yes.

(CONTINUED)

64 CONTINUED:

64

MARY

But if you die you can still go
to Heaven.

SHARON

Yes.

MARY

So Daddy is going to Heaven.

SHARON

He's already there.

MARY

If we pray to Daddy can he hear
us?

SHARON

We pray to God, and God tells Daddy
what we're saying.

CUT TO:

65 EXT. PHOTOLAB - DAY

65

CLOSE-UP: color snapshots gliding in front of us.

PULL BACK TO REVEAL:

We are outside the Photolab in a corner pod mall. Sharon walks into view, looking at the snapshots of America rolling off the printer. The modern world passes under her eyes, the modern family. Landscapes. Birthday parties. Office parties.

In a few pictures we see Randy, wearing the clothes in which he died, and he's trying to reach her, trying to say something to her. Her husband appears in improbably settings: at pool parties, graduations, Disneyland. He's there smiling, behind a naked couple posed seductively for the camera.

In the last picture he's in the desert, waving to Sharon as though he can see her across a river, as though he's just made her out in a crowd, waving to her, to come to him.

Sharon closes her eyes.

CUT TO:

66 INT. SHARON AND RANDY'S TOWNHOUSE - NIGHT

66

Sharon tucks Mary into bed. She goes into her room and kneels before a small shrine. She prays. Her face fills with light. When the light subsides she smiles peacefully.

CUT TO:

67 INT. PHOTOLAB - DAY

67

All the pictures are of Randy in the desert, standing on a tall rock pile, and his arm is raised, calling her to him. He's pleading with her.

68 INT. AUDITORIUM - DAY

CUT TO:

68

Henry and the Boy are flanked by the two Evangelists. Sharon is in the front row with Mary.

HENRY

Is anyone else getting visions
that tell us we have to go to the
desert?

SHARON

You don't believe me.

The Boy whispers to his father.

HENRY

I do.

SHARON

What does it mean?

HENRY

You're the only one who hears this
call. God wants you for His special
purpose.

SHARON

No one is going to come with me?

HENRY

We haven't been invited.

Sharon wants to cry.

SHARON

I'm scared.

HENRY

We'll pray for you.

THE BOY

Don't ask God to meet you half
way.

SHARON

What does that mean?

(CONTINUED)

68 CONTINUED:

68

HENRY
I don't know.
(to the Boy)
What does it mean, not to ask God
to meet you half way?

The Boy shakes his head, No, he won't answer. Sharon is scared.

CUT TO:

69 EXT. SHARON AND RANDY'S TOWNHOUSE - DAY

69

Paula inspects the home closely. She's doing something she doesn't want to do, and she's worried about Sharon.

PAULA
The market is soft. It could take
you three months to sell this
place.

SHARON
I need to sell it now. I need the
money now. I'll give it to you
for five thousand dollars.

PAULA
No, Sharon, you could get... you
could get sixty, sixty-five
thousand for it, if you just wait.

SHARON
There's no time.

PAULA
Five thousand, Sharon, I'd be
stealing from you. Sharon! What
in the name of God are you doing?
This is your home. You don't leave
your home. You don't leave your
friends.

SHARON
Come with me.

PAULA
I can't.

SHARON
Paula. I don't want you to go to
Hell.

(CONTINUED)

69 CONTINUED:

69

SHARON

Paula, buy a convertible. Keep
the top down.

(to Paula)

Five thousand, Paula.

PAULA

I'll give you a seven thousand
dollar advance. And I'll sell it
on consignment for you. And that's
my final offer.

SHARON

Thanks, Paula.

She gives her a deep hug.

PAULA

Sharon... Sharon... there is no
God. Sharon. There is no God.

SHARON

Yes there is.

CUT TO:

70 EXT. DESERT CAMPGROUND - NIGHT

70

Sharon and Mary drive into a campground somewhere in the high
desert. There are Joshua Trees, yuccas, and large rocks and
rock piles.

MARY

Mom?

SHARON

Yes, Mary.

MARY

This doesn't look like Heaven,
Mom.

SHARON

It isn't Heaven.

MARY

Then why stop here?

SHARON

Think of Heaven as a great big
hotel, or a big office building.

(CONTINUED)

70 CONTINUED:

70

MARY

Yes.

SHARON

Well, this is the lobby, and this
is where we have to wait.

MARY

For what?

SHARON

The elevator.

DISSOLVE TO:

71 EXT. DESERT CAMPGROUND - NIGHT

71

Sharon and Mary sleeping. We go into Sharon's dream. She is
dreaming of a Pearl. Thin cracks spread across the surface.

CUT TO:

72 EXT. DESERT CAMPGROUND - DAY

72

ROCK CLIMBERS are high on the sheer face of a rock wall. Mary
watches them. One CLIMBER rappels down the rock and lands beside
them. He is lean, muscular, cool.

MARY

Are you waiting for God, too?

CLIMBER

Is that what you guys are doing?

MARY

God is coming back.

CLIMBER

Sounds good.

MARY

He really is.

CLIMBER

Okay.

73 EXT. DESERT CAMPGROUND - NIGHT

73

Sharon puts Mary to sleep in the tent.

MARY

When is the elevator coming?

(CONTINUED)

73 CONTINUED:

73

SHARON

Soon.

MARY

How do you know?

SHARON

God told us.

MARY

Did he call you on the telephone?

SHARON

He came to us in our prayers.

MARY

I pray, and I haven't heard him.

She tucks Mary in.

INSIDE SHARON'S DREAM

The Pearl is vibrating, the network of cracks is spreading.

74 EXT. DESERT CAMPGROUND - LATE DAY

74

There isn't much food left, or water. We HEAR what sounds like another BLAST OF THE TRUMPET.

Sharon grabs Mary. Mary grabs for her Panda doll.

SHARON

That's it! That's it, here it
comes, here it is, he's calling
us, come on, hurry, hurry...

She runs with Mary up a rock formation, higher and higher. The sound continues. Mary drops Panda and screams out...

MARY

Panda!

SHARON

Mary, come on...

MARY

No, Panda!

Sharon scrambles back to get the doll. Out of reach... gets it....

SHARON

Here.

(CONTINUED)

74 CONTINUED:

74

Mary hugs Panda and they continue on up... Up the rock until we have a good view of the whole campground.

75 EXT. TOP OF ROCK PILE - DAY

75

The horn is still loud and clear. Sharon holds Mary, their faces lifted to the sky, waiting for the Rapture. From down below we HEAR:

ROCK CLIMBER

God damn it!

We see a Rock Climber running across the parking lot, to his car, a black Saab. He turns off the alarm and the sound stops. Sharon remains frozen for a second, then she sits down. For the first time we see real doubt and the beginning of defeat. Mary starts to cry.

MARY

I miss my Daddy.

SHARON

I miss your Daddy, too.

MARY

I want to see him again.

SHARON

You will, you'll see him in Heaven.

MARY

I want to go to Heaven, Mommy.
Why can't we go to Heaven?

SHARON

We have to wait until God calls
us.

MARY

Did God call Daddy? When you die
is that when God calls you?

SHARON

Yes.

MARY

Then I want to die.

SHARON

No, sweetie.

(CONTINUED)

75 CONTINUED:

75

MARY

You want to go to Heaven, don't you?

SHARON

Yes.

MARY

And you believe that when we die we'll go to Heaven, because we're saved, right?

SHARON

Yes.

MARY

Then why can't we just die and go there real quickly and be with Daddy again? Why do we have to stay here and just hang around and wait for God? Come on, Mom, let's die.

Sharon looks at Mary and puts her arm around her. She smiles a little, she's too young to really understand what he's asking for.

SHARON

Let's give God one more chance.

Sharon leads Mary back down.

CUT TO:

76 EXT. DESERT CAMPGROUND - NIGHT

76

Sharon and Mary rummage through garbage cans for food. They find bags of potato chips, half eaten hero sandwiches, half eaten fruit.

CUT TO:

77 EXT. DESERT CAMPGROUND - DAY

77

Mary rides her bike in circles. Sharon prays. A COUNTY SHERIFF'S motorcycle drives into the campground. FOSTER gets off of it. He's going to be important. Something about her attracts him. He could be hard, but he's curious, soft.

FOSTER

Howdy.

(CONTINUED)

77 CONTINUED:

77

SHARON

Hello.

FOSTER

Foster.

SHARON

Sharon. And Mary.

Foster crouches to be closer to Mary.

FOSTER

I have a sister named Mary. She's
all grown up now.

MARY

Are you with God?

FOSTER

I'm with the Sheriff.

MARY

We're waiting for our Father.

FOSTER

Where is he?

MARY

Heaven.

FOSTER

Don't you go to school?

MARY

I don't have to go to school.

Foster looks at Sharon.

SHARON

I'm not asking you to understand,
or to have faith, but the world
is coming to an end, and we're
safer out here.

FOSTER

There's a two week limit on staying
here.

SHARON

Is that a limit on how long I can
stay in the park, or how long I
can use this campsite?

(CONTINUED)

77 CONTINUED: (2)

77

FOSTER

Actually, it's just a limit on
how long you can use the campsite.

SHARON

(points to different
campsites)

So if I move over there, or over
there, or over there... I can stay
for another two weeks.

Foster wants to be fair, he sees a woman in need.

FOSTER

Technically. I can't stop you.

SHARON

Thank you.

FOSTER

Can I ask you a question?

SHARON

Sure.

FOSTER

Is this good for your little girl?

SHARON

Have you been saved?

FOSTER

No.

SHARON

Would you like to be?

FOSTER

Of course. Who wouldn't?

SHARON

Why is it so hard for you to pray?

FOSTER

You have to surrender to God, don't
you?

SHARON

That's right.

FOSTER

It's in my training, I don't give
up my gun.

(CONTINUED)

77 CONTINUED: (3)

77

SHARON

But you'd like to believe.

FOSTER

That these are the last days?

SHARON

You know they are. A lot of people are going to suffer. God is coming back to judge the world.

FOSTER

I hope He doesn't, but if there's no law against it, my hands are tied.

Sharon smiles a little.

SHARON

I bet with a little prayer you'd be on my side in an hour.

FOSTER

Then it's time for me to go. Watch out for the coyotes.

SHARON

Thank you.

Foster gets back into his car.

MARY

Good bye.

When he's gone, Sharon breaks down and cries. Mary puts her arms around her, and the two of them gently rock.

MARY

Don't cry, Mommy.

SHARON

What does He want from us? What does God want from us?

78 EXT. DESERT CAMPGROUND - NIGHT

78

Coyotes HOWL. The moon behind clouds. Wind pulls at the tent flaps.

79 INT. TENT - NIGHT

79

The camera moves towards Sharon, we're getting inside her dream again.

80 INT. SHARON'S DREAM

80

The Pearl spins, vibrates and then EXPLODES... the pieces fade away... fade away... gone. Blackness.

MARY (V.O.)

Mom... Mommy....

81 INT. TENT - NIGHT

81

Sharon wakes up, her eyes are hollow. Mary is awake.

MARY

Mom...

SHARON

(lost)

What?

MARY

Mom, I'm hungry.

82 EXT. TENT - NIGHT

82

Sharon looks through the bins. No food. She turns the water jugs upside down. No water. Mary watches her.

MARY

You said we'd give him one more chance.

SHARON

(impatient)

Who?

MARY

God, you said you'd give God one more chance, and if we didn't get the Rapture we could die and go to Heaven. That's what you said. You promised.

SHARON

(gently avoiding the question)

Baby...

MARY

Don't you believe in God?

SHARON

Yes.

(CONTINUED)

82 CONTINUED:

82

MARY

Don't you love God? If you believe
in God, and if you love God, then
why can't we just go to God? Now.
Go now.

Sharon is stunned, she doesn't answer immediately.

SHARON

(the implications are
frightening)
One more chance.

She takes Mary's hand.

CUT TO:

83 EXT. TOP OF ROCK FORMATION, DESERT CAMPGROUND - NIGHT

83

Sharon and Mary, on top of the rock. They're waiting for God.
We're at a distance, and we come closer, and closer. Mary is
sleeping. Sharon is nodding off. Close on Mary, she cries out
in her sleep.

MARY

Mom! You have to make up your mind,
now! Gabriel is coming, Mom,
Gabriel is coming.

She wakes up, and she's in a kind of trance, staring at her
mother, afraid for her.

MARY

He's God, Mom, he's God. Don't
ask God to meet you half way.
(a final cry)
Mommy!

SHARON

Wake up, Mary, wake up.

Mary wakes up, and she cries, deeply. Sharon looks up to the
night sky. Her face tells us everything: she's given up hope.

SHARON

Come on, baby, you're just hungry,
let's get something to eat, come
on, let's go to town.

MARY

No, we can't leave.

(CONTINUED)

86 EXT. JACK IN THE BOX DRIVE THRU LINE - NIGHT

86

Sharon at the pick up window. The food order is put out for her. The CASHIER waits for the money. Behind him is the MANAGER.

CASHIER
Eleven dollars and twenty-eight
cents, please.

Sharon looks at him. He knows what the look means.

CASHIER
No you don't.

Sharon quickly grabs the food and drives away.

CASHIER
Call the police.

MANAGER
No.

CASHIER
Why not?

MANAGER
She had a kid.

CASHIER
That money isn't coming out of
my pay check.

MANAGER
Don't worry about it.

CASHIER
I won't.

MANAGER
Good.

87 INT. CAR - NIGHT

87

Sharon returns to Joshua Tree. Mary devours her burger and fries. Sharon's face is set, she's on the other side of something powerful.

88 EXT. CAR - NIGHT

88

Driving into a parking lot designated NO OVERNIGHT CAMPING.

89 EXT. DESERT - NIGHT

89

It is a dark night, with a thin unromantic sliver of moon. There are stars, but the rocks, which we can see only as negative space, cut out of most of the sky.

Mary kneels, praying, and she clutches her Panda doll. Sharon stands behind her.

SHARON

Do you love me?

MARY

Yes.

SHARON

Do you love Jesus?

MARY

Yes.

SHARON

You know, in Heaven there's Jesus and Baby Jesus, together, and Baby Jesus has the special job of watching out for all the children. Mary, do you love Baby Jesus?

MARY

Yes.

SHARON

It's not fair to make you pay because I'm lost. If God loves us, then He'll understand. We're going to Heaven now.

MARY

We're going together?

SHARON

Together.

Now we see the gun, the gun she tried to kill herself with before she was saved.

MARY

We'll play with Baby Jesus.

SHARON

We'll play with Baby Jesus.

MARY

And Daddy? Daddy's in Heaven. Can we play with Daddy?

(CONTINUED)

89 CONTINUED:

89

SHARON

(this thought comforts
her)

Daddy. We'll see Daddy. Yes. Daddy.
We'll be together forever because
nothing in Heaven is broken. I
love you.

MARY

Daddy.

SHARON

You have to love God, Mary, do
you love God?

MARY

Yes.

Mary makes a face as though she's about to enter icy water. With
Panda tucked under her arm she clasps her hands in prayer even
harder.

SHARON

Tell Him that. Don't be afraid.

Sharon pulls the trigger and the gun fires. Mary is dead. Sharon
takes the gun and puts it to her head.

She holds the gun. We watch. We wait. Will she? Can she?

FADE OUT:

FADE IN:

THE SAME - LATER

Sharon, spade in hand, walks away from the small grave. She is
empty. When she passes a Joshua Tree, it shines suddenly with
Christmas lights. She passes another tree which lights up, and
then a third, and a fourth.

CUT TO:

90 EXT. ROUGH SIDE OF TOWN - NIGHT

90

Near the biker bar where she met Randy. She's walking down a
long, lonely boulevard. Life continues. She sees a woman with
a little girl Mary's age, coming out of an ice cream store,
laughing together.

We HEAR HOOFBEATS, one horse, distant. The SOUND gets LOUDER.
Sharon turns her head, only she can hear it. She looks up and
down the street. Nothing. The sound gets LOUDER. One horse. Then
it fades away. Sharon crosses the street to the BIKER BAR.

91 INT. BIKER BAR - NIGHT

91

The usual crowd of bikers and biker women. A few look at Sharon when she comes in. She goes to the bar. She nods at the Tattooed Bartender. He comes over to her, she's changed since she last came in. The television over the bar is off.

TATTOOED BARTENDER

You want me to pray?

SHARON

I want you to pour me a drink.

We hear the HOOFBEATS again, getting louder. It's disturbing. People look up. The SOUND seems to be in the middle of the room. The Bartender raises his arms.

TATTOOED BARTENDER

My arms! What's happening to my arms?

His tattoos begin to fade and at the moment that they disappear the television behind him suddenly comes on, and the SOUND of the HOOFBEATS is impossibly LOUD and we see, on the screen, the faint image of a WHITE HORSE. The horse gets larger and now we see the RIDER, holding a bow and arrow.

TATTOOED BARTENDER

Who is it?

SHARON

This is the beginning of the Apocalypse. That's the first Horseman of the Apocalypse. That's War.

TATTOOED BARTENDER

How many others?

SHARON

Three. Disease, Judgement and Death.

Behind them they hear the sound of HOOFBEATS on pavement. A biker opens the door and we can see the White Horse gallop down the boulevard. The horse is still on the screen. Everyone rushes outside to see the Horse.

92 EXT. BIKER BAR - NIGHT

92

The White Horse comes back towards them, disappears down a street and then comes again from another direction. Sharon takes out her keys and opens her car door.

(CONTINUED)

92 CONTINUED:

92

TATTOOED BARTENDER
This is impossible.

SHARON
Then I guess it isn't happening.

Sharon gets into her car and drives away.

CUT TO:

93 INT. SHARON'S CAR - NIGHT

93

Sharon speeds through the city, and in her rear view mirror sees the White Horse galloping behind her. She speeds up, and the horse is still there. She follows the Freeway out of the city.

CUT TO:

94 EXT. THE MIDDLE OF NOWHERE - NIGHT

94

Sharon keeps on speeding. The White Horse is gone.

And then the red lights of a Sheriff's motorcycle appear in the mirror. The SIREN is close. She's sure she's been caught. She pulls over.

The Sheriff is Officer Foster, from the campground. He gets off of the bike, and shines his searchlight on Sharon's car.

FOSTER
(through his loudspeaker)
Get out of the car please, and
slowly.

Sharon gets out of the car and stares into the light, not shielding her eyes, even enjoying the glare, taking it as a small dose of punishment. She wants to blink but resists. Foster, ten feet away from her, still uses the loudspeaker.

FOSTER
(friendly)
What happened to God?

SHARON
I was going too fast, wasn't I?
I know I was going too fast. I
was going a hundred miles an hour.

Foster can see she's in some kind of distress.

FOSTER
What's wrong?

(CONTINUED)

94 CONTINUED:

94

She doesn't answer.

FOSTER

I have to see your driver's license
and registration.

SHARON

They're in the car.

Inside the car she considers the gun, and rejects it, then gets her papers and steps away from the car. She holds the license and registration out in her hand.

FOSTER

Thank you.

He walks to Sharon, takes the identification and goes back to his car. Sharon nods, Yes. He studies the license. We look at him for a moment. He's not a bad man, and he's studying Sharon, less as another speeder than as a woman in obvious trouble.

In the beginning Sharon is catatonic, her answers are short and sparse. As Foster continues to press her she starts to unravel. She realizes what she has done.

FOSTER

Where's your little girl?

SHARON

She's with God.

FOSTER

She died?

SHARON

Yes.

FOSTER

Mary.

SHARON

Yes.

FOSTER

How?

SHARON

(still detached)

I killed her. I was going to kill
myself too, but you can't get into
Heaven if you kill yourself.

(more)

(CONTINUED)

94 CONTINUED: (2)

94

SHARON (Cont'd)

You can get into Heaven if somebody kills you, but not if you kill yourself. Life is a kind of punishment, isn't it? You have to go through with it, even when you know what life is for.

FOSTER

What is life for?

SHARON

Ask God.

FOSTER

What does he say?

SHARON

I think he says, basically, that you have to love Him. But I don't love him, not anymore. He has too many rules. He told me to meet him in the desert. I waited. He didn't come. He broke his promise. Then he let me kill my daughter.

(she's coming apart)

I'm afraid of Hell, so I have to wait out my life, waiting for God. Now: He'll forgive me and let me join my daughter in Heaven, but first I have to say I love him. You can send me to the gas chamber, and if I let God into my heart before I die, I can go to Heaven, because God is merciful. How fast was I going?

FOSTER

A hundred miles an hour.

SHARON

A hundred miles an hour. If I had run into a bridge abutment, and I had died, would I have gone to Heaven?

FOSTER

I don't know.

SHARON

Neither do I.

(CONTINUED)

94 CONTINUED: (3)

94

FOSTER

You're not drunk.

She nods her head, No.

Sharon takes the cross from around her neck and holds it up,
the cross gleams in the light.

SHARON

What does this mean?

FOSTER

You tell me.

SHARON

Where do you live?

FOSTER

I'll show you. Let's go.

SHARON

I can't.

FOSTER

Why did you ask?

SHARON

I'm curious. It's polite to ask
people where they live, if you're
having a conversation, and we're
having a conversation.

FOSTER

Come with me.

SHARON

I killed her. Take me to jail.

Sharon drops the cross. HOLD on the cross, lying in the road.

DISSOLVE TO:

95 INT. PRISON - DAY

95

A GUARD leads Sharon down a row of cells. A door is opened and
then locked behind her. A woman on the bottom bunk is reading
the Bible, and when she lowers the book we see it's Angie, the
swinger with the tattoos. Sharon says nothing to her.

ANGIE

I remember you.

Sharon turns away.

(CONTINUED)

95 CONTINUED:

95

ANGIE

I should be embarrassed to even tell you where we met, but I'm not ashamed anymore, because I've found God, or God found me. I was preaching the word of God at a shopping mall and they had me thrown out. I came back in and they had me arrested. Have you heard the word of God?

No reply.

ANGIE

It's the greatest gift of all time.

Sharon climbs into her own bunk.

ANGIE

You have to trust completely in God. He'll forgive all your sins.

SHARON

Who forgives God?

And she turns away from her.

FADE OUT:

96 INT. PRISON CELL - NIGHT

96

Sharon is on her bed, staring at the ceiling. She hears a sound and sits up. In the corridor outside her cell a FLAMING SWORD slices the air. The sword is held by the ARCHANGEL MICHAEL. Angie continues to sleep.

Another ANGEL drifts into the scene and when her billowing robe settles it becomes a curtain which holds the projected image of Mary, as she was dressed when she died, still dirty from the grave, and pale. Photographed from below, she seems to float, and looks down like a cherub on a ceiling fresco.

MARY

Jesus is coming back, Mommy. There are wars and rumors of wars, Mommy, and a curse devours the Earth and those who live in it are held guilty.

She has spoken sincerely, with a little difficulty.

(CONTINUED)

96 CONTINUED:

96

SHARON

We had an appointment. He said
he was going to take us to Heaven.

MARY

Mother, listen to me. The living
outnumber the dead. The Armies
of the Lord are waiting for the
Day of Judgement. Don't you still
love Jesus, Mommy?

SHARON

He left us, alone, in the desert.
He let me kill you.

MARY

Do you still love Him?

SHARON

How can I love a God who let me
kill my baby?

MARY

Jesus loves you because you love
him.

SHARON

Why?

MARY

I know you want me back, but I
can't come back, Mommy. I'm dead.

Mary's attention is drawn to something we can't see. She
disappears for a moment. When she returns she has a baby in her
arms, an infant boy, naked.

MARY

Look, Mommy, Baby Jesus.

The Archangel Michael swings his sword and the vision disappears.
The Second Angel withdraws into the darkness, and then Michael,
too, is gone.

CUT TO:

97 INT. PRISON CELL - NIGHT

97

We hear a TRUMPET, playing one long extended note. The PRISONERS,
all women, look outside. A GUARD turns on the radio. The trumpet
is across the entire band.

(CONTINUED)

97 CONTINUED:

97

GUARD

That's the third call. Four to go.

SECOND GUARD

It's a military test. There's secret military installations spread out over the High Desert and this is some kind of test.

PRISONER

No. Time is running out.

The prisoner turns on the television. We're in the middle of a presidential Press Conference, which is overwhelmed by the trumpet blast.

REPORTER

Mr. President, do you have any explanation for this?

PRESIDENT

The best scientists in the world are looking into the matter.

REPORTER

A pure tone which is heard at equal volume and pitch no matter where the sound is tested and no matter the circumstances, anywhere in the world?

OTHER REPORTER

Do you believe this is a sign from God?

PRESIDENT

That's a question that really touches on matters of faith.

REPORTER

Do you have faith, sir?

REPORTER

Does your faith tells you that these are the end days as prophesied by the Bible?

PRESIDENT

That's a matter of Faith.

(CONTINUED)

97 CONTINUED: (2)

97

REPORTER

What do you believe happens to people who deny God? Do they go to Hell?

PRESIDENT

(pained, knows he's destroying himself with these answers)
Something like that.

REPORTER

So if these are the last days, then you're denying that, aren't you? Aren't you making a political decision? And if these are the last days, then won't God judge you harshly for that decision? If these really are the last days, and you deny that with all the evidence in front of you, then won't you go to Hell?

PRESIDENT

Only if these are the last days.

REPORTER

What if they are?

PRESIDENT

They're not.

REPORTER

Listen to that sound, sir, what do you think it is?

PRESIDENT

I don't know.

Hold on the President's tortured face.

Suddenly the face is replaced by a TRUMPET. The channels are changed, and the golden trumpet blowing the pure tone is seen across every channel. A long trumpet, raised high, before a deep blue background. A HAND holds the trumpet, but we don't see the Angel's face.

ANGIE

It's God. He's giving us a last chance to save ourselves.

GUARD

No. It's the Russians.

(CONTINUED)

97 CONTINUED: (3)

97

ANGIE

(sarcastic)

Right. It's a practical joke from the Godless Communists. And we'll retaliate by dropping an apple pie on the Kremlin. Right, the Russians. You don't really believe it's the Russians, do you?

GUARD

No. It was more of a wish.

Everyone stares at the set, except Sharon. The blast continues but the trumpet disappears from the screen and is replaced by a new image: a lamb with seven eyes. A Prisoner turns off the television. A male Guard puts his arm around her, tenderly.

GUARD

There'll be four more blasts of the trumpet. We have until the last call to repent.

ANGIE

I guess we should all pray. Would it bother anyone if I sang?

For a moment she's stuck, impulse had preceded selection. She finds the right song.

ANGIE

(continuing)

"Hark, the Herald Angels singing,
Glory to the newborn King..."

The blast gets louder.

Prison bars start to collapse.

All of the doors, bars, and window bars fall out of the walls, collapse to the floor with a great noise.

ANGIE

(to Sharon)

What more do you need?

SHARON

Go.

ANGIE

He's here! God is here now! He's coming for us. Accept God, Sharon.

(CONTINUED)

97 CONTINUED: (4)

97

SHARON
Get out of here.

Angie leaves. Sharon is alone in the cell. We hear a motorcycle.
Foster rides through the jail.

98 EXT. PRISON - NIGHT

98

Sharon outside the walls. Sharon rides behind Foster on his
motorcycle.

Hoofbeats are closer. The RED HORSE ridden by a RIDER wielding a
long sword.

SHARON
Why are you doing this?

FOSTER
I love you.

SHARON
But I'm going to hell.

FOSTER
Then I'll go with you.

The trumpet stops.

CUT TO:

99 EXT. THE ROAD - DAY

99

Sharon and Foster on the motorcycle come to a cluster of the
Faithful, standing beside their cars (BMW and a Detroit muscle
car), looking up to the sky. Foster slows down.

SHARON
When?

FAITHFUL
Soon.

SHARON
How soon?

FAITHFUL
We think it may be tomorrow. But
time is going to get real funny,
and a day may last a million years.
We don't know. God is changing
the laws of the universe.

(CONTINUED)

99 CONTINUED:

99

FAITHFUL

I've seen you at a prayer meeting,
with the Boy..

SHARON

That was a long time ago.

FAITHFUL

How can you lose Faith now? The
Rapture is about to happen, all
the signs of the Bible are coming
true all around us, how can you
lose faith now?

SHARON

It's private. Between Him and me.

FAITHFUL

(indicates Foster)

Him?

SHARON

No. Him.

And she points to the sky.

CUT TO:

100 EXT. THE ROAD - DAY

100

Sharon and Foster on their motorcycle, riding across the desert.

The BLACK HORSE runs beside them through across the sand, his
RIDER carries a pair of scales.

101 EXT. TOWN - DAY

101

We ride through the town, without stopping, so that it streams
past us, giving us glimpses: A store is being looted. Sharon
watch as a few UNBELIEVERS break windows. The cash register is
hurled through a window, when it lands it explodes with money.
Sharon watches a couple fucking behind a counter. Foster takes
as a souvenir a coin from the cash register. The TRUMPET sounds
again. One of the unbelievers is a POLICEMAN, and he offers a
handful of dollars to Sharon.

POLICEMAN

You want some money?

SHARON

What good will it do me?

(CONTINUED)

101 CONTINUED:

101

POLICEMAN
A souvenir for Hell.

Foster rides up to him.

FOSTER
What about the law?

POLICEMAN
Law? Don't you get it, there's
no more law. Look around you. God
or not, it's all over.

FOSTER
What's over?

POLICEMAN
History. Civilization. It's every
man for himself. I don't
particularly like it, but that's
reality. Might as well have some
fun. Law... the law is dead.

SHARON
God's law?

POLICEMAN
No, the laws of men.

CUT TO:

102 EXT. THE ROAD - NIGHT

102

Sharon and Foster, on the bike. The night sky is filled with
the image of a huge bull ridden by a ghostly woman holding an
immense candelabra with a million candles.

CUT TO:

103 EXT. THE ROAD - DAY

103

Sharon and Foster ride behind a convertible. The TRUMPET sounds
again, the seventh call. Foster holds up both hands, fingers
spread to tell us the number.

The Driver of the convertible lifts out of the car and zooms
up into the sky.

The car, out of control, swerves off the road and drifts to a
stop in the chaparral.

Sharon speeds up. Foster follows, staying a bit behind her.

(CONTINUED)

103 CONTINUED:

103

Sharon rides slowly.

The last horse paces them beside the road, the fourth horseman, the PALE HORSE, ridden by DEATH.

The motorcycle comes to the crest of a hill and they look down on a small community. People are rising into the sky, quickly, faster than bubbles in water.

Red smoke begins to surround the two. It is impossible to go ahead. They stop driving. The smoke obscures everything now, and small fires seem to be starting all over the ground.

The world is dissolving. DEATH disappears, hollow hoofbeats echo in the fog of red smoke.

Sharon begins to rise, slowly, from the motorcycle. She doesn't want this.

SHARON

No! Put me down! I don't want to go.

(to Foster)

Hold my hand, don't let me go.

He reaches up, grabs her hand, and then he too is rising with her. They disappear into the smoke.

DISSOLVE TO:

104 EXT. NEAR SHORE OF HEAVEN - DAY

104

We are still in the red cloud, but we've stopped moving. It should be a relief. Sharon and Foster find each other in the smoke. There is the sound of a rowboat (creaking oar locks, paddles slapping the water).

FOSTER

Is this Hell?

A voice, Mary:

MARY

Mom?

The cloud drifts and we see Mary, in a small rowboat, just a few yards away. Panda is in her lap.

MARY

Hi, Mom.

(CONTINUED)

104 CONTINUED:

104

SHARON
(tenderly)
Hello, Mary.

FOSTER
That's your daughter.

MARY
You know when you hear those songs
about the river that washes away
all your sins? Well, this is it.

FOSTER
We're in Heaven? Why are we in
Heaven?

MARY
You're not in Heaven. Heaven is
over there.

She points to the far shore, obscured by the red cloud.

MARY
What's your name?

FOSTER
Foster.

MARY
Do you believe in God?

FOSTER
I stopped, a long time ago.

MARY
What about today, what about right
now?

FOSTER
Yes.

MARY
But do you love God?

FOSTER
Love?

MARY
Heaven is on the other side of
the river.

FOSTER
I can't see it.

(CONTINUED)

104 CONTINUED: (2)

104

MARY

It's there. If you have faith,
if you believe it, it's there.
Heaven. Do you love God?

FOSTER

God?

MARY

God, the creator of the universe.
God. The living God. The living
God who gave you life? Do you love
God for giving you the gift of
life?

FOSTER

(whispers)

Yes.

He drops to his knees, as though hit from behind. He covers his
face with his hands, and then light pours from inside his hands.

SHARON

No!

MARY

Mommy! Gabriel is coming. You have
to make up your mind. Mom! Don't
be stupid!

SHARON

I already heard the Seventh Call.

MARY

He's giving you one more chance!

SHARON

First he says he's coming, then
he says he's not. First he says
Seven Calls, then he says eight.
I'm tired of God's rules.

MARY

He's God, Mom, he's God. Don't
ask God to meet you half way.
(a final cry)
Mommy!

Looming behind Mary in the red fog is the prow of a long boat,
something like a Venetian gondola. We see the glint of light
on a long gold horn, and then the ARCHANGEL GABRIEL, attended
by shrouded ANGELS. He puts the horn to his lips and then we
hear the last call.

(CONTINUED)

104 CONTINUED: (3)

104

In Brahms' First Symphony, just before the introduction of the fourth movement there's a horn solo. Gabriel's melody sounds something like that, but it seems to come, though not on every note, from more than one instrument. It's like the infinite regression of an image in parallel mirrors, and the melody stretches into the end of time.

As the melody is carried on the wind, the red cloud fades away, and we see the far shore of Heaven. The river is narrow. A green shore yields quickly to scrub.

The call finishes. When the wake from the Archangel's passing boat laps against the riverbank, people rise from the water on the far shore. They rise from the water as Mary rose from the pool when we first met her.

We see many, most, of the people we've met during the story.

The Tattooed Bartender.

Bikers.

Henry and The Boy.

People from the townhouse community.

Paula.

Angie.

The two Evangelists rise out of the water on their bicycles.

And then we see Vic, holding hands with children who have risen from the water. Sharon finally seems filled with grace, finally looks peaceful.

ON SHARON

SHARON

I... I understand... it's... it's so simple. Isn't it? All these years, and it was the simplest thing in the universe... Everything is clear now. What was I thinking about? Why was I fighting it?

ON MARY IN THE BOAT

Foster is now in the boat with her.

MARY

Yep. I told you. You just wouldn't believe.

(CONTINUED)

104 CONTINUED: (4)

104

FOSTER

Good bye, Sharon.

Mary rows away from her. She looks over her shoulder and sees someone across the river.

SHARON

Mary, wait for me.

MARY

Bye, Mom.

SHARON

(growing unease)

Mary, come back. Take me to God.

MARY

Look! There's Daddy.

Randy stands on the other shore, quiet, sad.

A baby comes to the surface of the water and Randy picks her up.

SHARON

Mary, please, Mary. I have to say
I'm sorry.

MARY

It's too late.

SHARON

Too late?

MARY

Yeah, you had to say it before
Gabriel's final call. You had to
have faith. Anyone can see it
now that it's over. You had to
see it when it was hidden.
(calls to her father)
Daddy! Daddy!

SHARON

But what happens to me now?

MARY

You have to stay where you are.

SHARON

For how long?

(CONTINUED)

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91.

104 CONTINUED: (5)

104

MARY
(amazed that she still
doesn't get it)
Forever.

She rows towards her father.

THE END