

FIFTH DRAFT
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THE APOSTLE E. F. HART

by

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1 EXT. HIGHWAY - DAY

SONNY driving along a highway with his MOTHER seated by him. As he is driving, he notices about a quarter of a mile in front of him cars and people gathered on the sides and also near the middle of the road. As he approaches, he sees that a very serious accident has occurred. There are about two or three automobiles involved. The police are there, but no ambulance has arrived as yet. One car is jammed down into a ditch while the other two cars are upright, but dented quite badly. He decides to stop, and gets out to see where things stand and to see if he can possibly be of any assistance.

He heads for the car that is jammed in a ditch, knowing that he will have to encounter the Texas STATE TROOPER that is keeping people away. He slips behind the trooper and walks directly to the scene of the accident.

2 EXT. EMBANKMENT - DAY

2

As soon as the Officer's back is to him, Sonny walks down the little embankment to the crushed car and peers through the open window. Inside he sees a YOUNG MAN behind the wheel. He is sitting straight up, not necessarily out of choice, since the steering wheel is jammed into his chest.

A YOUNG WOMAN, in her early twenties, possibly his wife, is jack-knifed over with her head near her husband's right knee, as if she had tried to hold on to him or grab for him at the moment of impact.

The young man's eyes are open and he seems in deep shock. The woman appears possibly to be dead or certainly unconscious. There is blood on the seat and floor where the young woman is, although it isn't apparent as to where it's coming from. There is an occasional distant sound that seems to come from the back of the young man's throat. It is very still. Sonny has to kind of stoop down in order to get his head into the window to get a better look. He manages to twist his shoulder and cock his head in such a way that when his upper body is put through the window, his face is facing the young man's at a rather tilted angle. Once he manages to do this, he is able to survey the situation in a first hand manner, although it is a rather uncomfortable position and quite cramped.

SONNY

Son, can you hear me? You don't have to say anything. Just know that I'm a minister of the Lord and I want you to know that the Lord loves you here today. And I love you. If you can't answer, just nod and if you can't nod, just think it. Answer me in your mind and in your heart.

CONTINUED

2 CONTINUED:

Sonny reaches in and puts the hand of the man on the woman's arm. The man's hand seems as if it had been intending to do just that, but had fallen short. He then puts his hand on the man's shoulder.

SONNY

(continuing)

If the Lord were to call you right now, would you be ready?

CUT TO:

YOUNG MAN

Just looking straight ahead -- or possibly a TWO SHOT would be better throughout the entire scene. We don't know if he is with Sonny or not.

SONNY

Do you accept the Lord Jesus Christ as your personal Saviour? Are you ready for him?...

(pause)

Are you ready to follow him and accept him at this very instant?

CLOSE ON - young man's face in shock but listening,

BACK TO SCENE

SONNY

(continuing)

If you open your heart and let him come in, then he will stand with you whether you go home or whether you stay here with us. If you are called on home, will you be ready, because he's ready. And if it isn't your time, he will stand by you, brother, both you and your wife. He'll deliver you through this entire ordeal. There are angels even in this automobile at this precise moment. Even at this moment, he has sent his angels to watch over you. Do you accept him here today?

(pause)

CLOSE ON - young man

CONTINUED

2 CONTINUED: (2)

It's not totally clear, but it appears that he is thinking an affirmative nod.

CUT TO:

3 EXT. OF CAR

As one of the State Troopers taps Sonny on his leg.

OFFICER

Mister, you'll have to get out of there. You can't be in there. Let's go, get out!

We can SEE Sonny's leg kick out at the cop as if there were a dog nipping at him. It's a clumsy ordeal that we see and certainly strangely comical.

BACK TO:

4 INT. CAR

Sonny is talking. He is very, very concentrated and is trying to connect with the young man, and also his wife, as clearly as possible.

SONNY

Now, when that ambulance gets you, and you're on your way, you're gonna fly down that highway. The Lord's gonna have a whole flock of his angels lead you on down that highway, you hear me? He's gonna go all the way with you. You've taken the Lord today and he's gonna go all the way with you. You both are his champions here today. Praise God!

CUT TO:

Young man barely saying "thank you, sir."

Back to scene

SONNY

Don't have to thank me, Son, thank our Lord an Savior Jesus Christ. You're in his hands now. Bless you both.

CONTINUED

4 CONTINUED:

He exits.

5 EXT. CAR

5

Sonny backs himself out of the squashed up position he's in and stands up in the open once again.

OFFICER

You can't be here. Now just go back to your car. You're not allowed here.

SONNY

Yes sir, thank you very much, Officer.

The two are a bit testy with each other.

OFFICER

You really think you accomplished something in there?

SONNY

I know I did.

OFFICER

What?

SONNY

All I know is that I did not put my head through the window in vain.

OFFICER

How would you know that?

SONNY

When two or more are gathered in my name there will I be also
(quote the scripture...)

OFFICER

Is that right.

SONNY

Yes sir.

Sonny goes and gets in his car.

He eases into the one passing lane and proceeds on as the State Trooper's gaze follows him.

CONTINUED

5 CONTINUED:

As Sonny and his mother proceed down the highway, we hear strains of "Ain't No Grave Gonna Hold My Body Down" faintly over the radio. We go back in time to an old radio station. We see TWELVE-YEAR-OLD SONNY singing with his mother, GRANDFATHER, and other members of a small band.

Credits roll

6 INT. LIVING ROOM - DAY

Sonny playing the piano with his 9-year-old DAUGHTER playing the right hand, while his 10-year-old SON stands to their right, as all three sing the same song that young Sonny was singing in the scene just prior to this.

Sonny's wife, JESSIE, is revealed during the course of the scene standing off to the side, quietly observing the little trio singing to MRS. DEWEY SR., who is sitting in either a chair or on a day bed. As they finish their informal little singing recitation, Mrs. Dewey Sr. applauds and says:

MRS. DEWEY SR.

Oh, that's so nice, Sonny. Thank you, little children.

SONNY

When vacation Bible school is over, we're going to try to sing a little together at the Temple.

(as he kisses daughter)

Maybe Momma'll play the organ for us, if we ask her to.

(looks at his wife)

MRS. DEWEY SR.

I'll be there. Be sure to let me know when it's gonna be, you hear?

JESSIE

We'd better go on now and let grandmother rest.

(looks towards her husband)

SONNY

Give grandma a big old hug and a kiss.

(he has to give his son a gentle shove)

Come on, honey.

CONTINUED

6 CONTINUED:

MRS. DEWEY SR.

I never see you and you're rushing off. Why don't you stay a little while?

Both children are hugging their grandmother. Sonny and Jessie glance at each other. Sonny smiles almost politely at his wife. There is a slight suggestion of tension between them.

SONNY

(to his wife)

Do you want to play for us, Momma?

JESSIE

We'll see. Bobby and Jess, let's go now.

Sonny goes to his mother.

SONNY

I'll call you.

MRS. DEWEY SR.

When will you be back?

SONNY

In a little less than a month. About three weeks. I love you and the Lord loves you. You take care.

(he tucks a blanket around her)

Jessie and the children head out the front door while Sonny is several steps behind them.

MRS. DEWEY SR.

Sonny could you get my other comforter? I'm a little chilly.

SONNY

You all right?

MRS. DEWEY SR.

Yes, just get me my blanket, I feel I need it.

She appears a little weak-looking all of a sudden. Sonny heads for the back bedroom.

INT. BACK BEDROOM - DAY

Sonny comes in and gets the comforter; he notices a picture of him and his brother, ROBBIE. He looks at it for a short while, quite intently, and then goes to take the comforter to his mother. He hears her say, "Sonny" and he answers:

SONNY
I'll be right there..

8 INT. LIVING ROOM - DAY

8

When he gets back, he is a slight bit taken back when he finds his mother lying on her back with her feet a bit up in the air and her eyes closed. She is on the floor. He looks at her for a moment and says:

SONNY
Momma, listen to me, I'm not gonna
take you with me, okay? So just get
on back in your chair. You hear me?

Sonny pauses. There is no answer. Sonny starts for the door, as he does, he stops before he goes out.

SONNY
(continuing)
All right, I know you've died on me
and gone on home to heaven so I hope
you can still hear me.
(he smiles)
I'll be back in less than three
weeks, so you be good while I'm gone
and I'll call you tonight.
(looks at her for a
moment and then, as
he leaves:)
I can't take you with me now.

After the door closes, the CAMERA COMES IN a bit closer on Mrs. Dewey. She opens one eye and looks after Sonny, as we...

CUT TO:

9 EXT. MOTHER'S HOUSE - DAY

9

CAMERA BRINGS Sonny out of his mother's front door. He jogs over to Jessie's car. HORACE, the Youth Minister, is about to get into the car with Jessie and the children. Sonny goes to the back window and kisses his kids goodbye.

CONTINUED

9 CONTINUED:

SONNY

I'll call you, Jessie, to see if you want to fly up to Little Rock and drive back with me and Joe.

JESSIE

We'll see. I've got my woman's aglow meeting, but call me anyway.

SONNY

Right. See you in a few weeks. Horace, bless you.

HORACE

Bye, Sonny, have a safe trip.

SONNY

I'll do my best.

Jessie starts the car and eases on out into the street. Sonny tells the kids to make sure they learn the books of the Bible. They say, "Let's hear you." As they drive away, Sonny rattles off books from the Bible.

The kids wave goodbye and yell after their daddy. As he waves back, Sonny walks to his car and gets in. As he starts the motor, he reflects oddly for a short moment. As the car pulls out, we...

CUT TO:

10 INT. TENT MEETING - DAY

10

Camera reveals Sonny, along with his friend, JOE, preaching with five other preachers. Here, we witness a form of tagteam preaching.

CUT TO:

11 INT. CHURCH - NIGHT

11

Sonny leading a children's choir singing "Oh, How I Love Jesus."

12 INT - REHEARSAL ROOM - NIGHT

12

CAMERA REVEALS a rehearsal of a religious trio. The trio is singing a beautiful hymn ("Because He Lives").

CONTINUED

12 CONTINUED:

12

CAMERA HOLDS on the singing and then PANS DOWN hallway to:

Two black cleaning LADIES opening a door in the back of a Church in order to tidy up the office. When the door is opened, Sonny is revealed sitting, facing a PRETTY BLACK WOMAN. Their legs are draped loosely over one another's. Sonny turns to the two cleaning ladies and snaps:

SONNY

Can't you see I'm administering to this woman? Please shut the door?

As the women close the door, one says to the other:

WOMAN

I guess he's administering to her, if that's what he says he's doing.

As they walk down the hallway:

OTHER WOMAN

Once you go black, you never go back!

CUT TO:

13 INT. SMALL CHURCH - NIGHT

13

Sonny has an ELDERLY LADY walking away from her wheelchair. He goes and gets her wheelchair, sits in it and wheels it to where she is creeping along:

SONNY

Now you give me a little ride here -- you push me. I want to make the Devil mad, you hear me?

The audience applauds with a warm enthusiasm.

SONNY

(continuing)

Let's give a love wave to the Lord on high...

As they all begin to sing we

CUT TO:

14 INT. LARGE CIVIC AUDITORIUM - DAY

14

As Sonny preaches, camera reveals a largely ALL-BLACK MALE AUDIENCE. After each question that Sonny asks, such as, "Who is our Savior? Where does our power lie? And, who is our Alpha and Omega?", the largely all-black male audience replies with raised clenched fists... "Jesus!"

15 EXT. SMALL MOTEL - NIGHT

15

Sonny's car approaches the motel as Joe and Sonny finish talking about the brother Sonny hardly hears from. The car pulls up to the motel rooms, the two men say goodnight and go into their separate rooms.

16 INT. MOTEL ROOM - NIGHT

16

We fade up on Sonny in a deep sleep. This prior action should have the V.O. of Sonny's prayers before he goes to sleep. The V.O. ends as we SEE him sleeping.

SONNY (V.O.)

Dear Lord, bless Robbie tonight that he may someday accept Jesus Christ as his savior, oh Lord, bless and look over my two beauties, Bobby and little Jess, look over my beautiful wife and my beloved mother in the name of Jesus Christ of Nazareth. I thank thee Lord for all the blessings that you have so graciously given me in Jesus' name. Amen.

As V.O. is over, we HOLD ON the sleeping figure of Sonny for a short spell. All of a sudden, Sonny sits straight up in bed. What he has seen in his dream is clear to him: he knows it to be the truth, God has opened his eyes! He gets up, dresses quickly, pounds on the wall, and yells to Joe, "Get dressed, it's time to leave." Sonny leaves the motel and heads back for the Dallas/Fort Worth area to his home.

17 EXT. HIGHWAY - NIGHT

17

Sonny speeds that three hundred miles as quickly as he can.

SONNY

I can inform God of nothing, He knows all.

CUT TO:

18 EXT. DEWEY TRAILER HOME - DAWN

18

Sonny arrives at his house -- which is a very large mobile home -- his wife's car is not there.

19 INT. DEWEY TRAILER HOME - DAWN

19

He goes inside. The bed is made -- a frightening sight. He goes to a dresser drawer and takes a .38 pistol out. He leaves.

20 EXT. DEWEY TRAILER HOME - DAWN

20

He goes out and gets in his car.

21 EXT. HORACE'S HOUSE - EARLY MORNING

21

He heads for Horace's house where he finds his wife's car. He parks, gets out, and approaches the house with the pistol in hand. He half-circles the small house and is about to break a pane to enter when he changes his direction. After some painful thinking, he tosses the pistol off into a small pond, gets back in his car and drives away.

As he drives away he says "Thank you Jesus" and sings "Precious Memories", an old hymn, to calm himself.

22 INT. MOTHER'S KITCHEN - DAY

22

Sonny is having coffee with an old family friend, VIRGIL.

VIRGIL

The best thing is to get out on the road and Evangelize, you know, get away.

SONNY

Can't do that, no way. I'd die of loneliness out there. It's bad enough here, but out there, I'd be finished.

Sonny's mother is sitting in the background conveniently eavesdropping.

MRS. DEWEY SR.

Don't let her have those kids. You fight her for those children, you hear me!

CONTINUED

22 CONTINUED:

12.

22

We HEAR a HORN HONK as Sonny jumps up right quick.

MRS. DEWEY SR.

(continuing)

Where are you going now, Sonny?

SONNY

Out, Momma! I'm going out!

As he leaves the kitchen, we HOLD ON him as he goes out the front door to get in Joe's car who is waiting for him. Virgil says:

VIRGIL (V.O.)

Mrs. Dewey, I'll drop by tomorrow.

I've got some good sweet corn and summer squash that you could use.

I'll be by early, so I'll leave them on the back porch, if you're still asleep.

She thanks him as we...

CUT TO:

23 EXT. DEWEY TRAILER HOME - DAY

23

As the car pulls up...

SONNY (V.O.)

Just sit here in the car and wait, in case I start chokin' this woman to death. If I do, you'll know it!

He walks about eight to ten steps toward the house, turns around and says...

SONNY (V.O.)

(continuing)

You hear me?

24 INT. DEWEY TRAILER HOME - DAY

24

A rather quiet but tense scene between Sonny and his wife. She watches his hands during the whole scene.

SONNY

For some time.

CONTINUED

Jessie nods in the affirmative.

SONNY

(continuing)

For a lot longer than this dumb,
blind son-of-a-bitch could ever
thought about, right?

Jessie looks off.

SONNY

(continuing; looking
directly at her)

What?

JESSIE

For some time, yes.

SONNY

Well, what are we going to do about
all this?

JESSIE

What do you mean?

SONNY

Just what I said.

There is silence for a moment. Jessie shrugs.

SONNY

(continuing)

What? What's that?

JESSIE

I want out of all this. I just want
to be out. That's all

SONNY

Out of what? This marriage?

JESSIE

(almost inaudible)

Yes.

(looking down, not
very sorrowful, but
rather determined)

SONNY

I'll have to think about that.

CONTINUED

JESSIE

Sonny, there's not a whole lot for you to think about. I want to get on with it. And keep your hands right where they are.

SONNY

What? What do you want to get on with?

JESSIE

(very pointed and
caustic)

My life!

SONNY

(to himself)

That's it.

He looks at her as we cut to her holding his gaze.

SONNY

(continuing)

Now I'm gonna tell you something.

(smiling)

I may make a little noise about all of this, you know that, don't you?

JESSIE

I'm sure you will, Sonny. I'm sure you will.

SONNY

Nobody better mess with my children, especially any puny-assed youth minister, you hear me?

JESSIE

Nobody will, Sonny, I can assure you of that

(a pause)

I wouldn't make over this too much if I were you. I certainly know as much about what you do and have done as you think I do, and you know that!

SONNY

Yeah, I guess I do.

CONTINUED

JESSIE

Now, as I said, I want to get on with my life.

SONNY

Before I leave this room, would you do me just one favor?

JESSIE

What?

SONNY

Would you get on your knees one more time with me; just this last time.

(he gets on his knees
and pulls on her
wrist)

JESSIE

Why, Sonny?

SONNY

Come on!

JESSIE

Why, Sonny?

SONNY

I want the Lord to hear us together in prayer, a prayer of loving understanding, for possible future reconciliation for us and for our son and daughter.

JESSIE

No, Sonny, this isn't the time.

SONNY

Jessie!

JESSIE

No, please, Sonny, I don't want to pray with you today!

SONNY

Tomorrow or maybe next week.

JESSIE

No, Sonny.

CONTINUED

SONNY

I see. There hasn't been a problem we haven't been able to solve when we get down to it and you know that.

JESSIE

He's already given me my answers.

SONNY

Our Lord has.

JESSIE

Yes.

SONNY

Are you sure it was the Lord talking?

JESSIE

We've prayed since before we were newlyweds and my knees are worn out over us. I just don't want it this way any more.

SONNY

Because of my wandering eye and wicked, wicked ways!

JESSIE

Not just that, it goes beyond just that.

SONNY

I love my family, I always have. I have a wandering bug in me, that's why I love to evangelize, but I love my family, I love my wife and my babies. Do you know I love you, Jessie?

Jessie just looks at him.

25 EXT. MOTHER'S HOME - DAY

25

As the car approaches his mother's home:

SONNY (V.O.)

What do I need somebody like that for anyways?

CONTINUED

JOE (V.O.)

I'm with you all the way, Brother. If it weren't for you showing me the Lord, who knows what jail I'd be in. I'm never going to let you forget that as long as I know you; you hear me now, don't you?

SONNY (V.O.)

I appreciate it.

(beat)

oh-oh!

As the car pulls up to Sonny's mother's home, several more cars can be seen parked on the street in front of the house. Sonny gets out and walks onto the front porch and enters the front door with Joe following.

26 INT. MOTHER'S HOME - LIVING ROOM - DAY

26

As he enters the living room, there are five or six CHURCH MEMBERS waiting for him. There is an uncomfortable feeling throughout the scene that is to follow. Faces are long except for Mrs. Dewey Sr. who is in the b.g. waiting for something to happen now that her son has arrived.

SONNY

(looking at everyone)

Whose funeral are we about to attend here -- don't tell me it's mine.

CHURCH MEMBER

Reverend, we have bad news, very bad.

MRS. DEWEY SR.

You know what that woman has gone and done?

SONNY

Momma, be quiet, we're talking business here.

MRS. DEWEY SR.

I'm only trying to help.

SONNY

We don't need your help. When we need it, we'll ask for it!

CONTINUED

Mrs. Dewey sits; then trying to cover a slow boil. The Church members look at each other not knowing how to begin.

SONNY

(continuing)

Brother Edwards, what can I do for you this morning?

EDWARDS

I don't know how to begin this.

SONNY

Open your mouth and just get to it is about the best way I know.

EDWARDS

It seems that Sister Jessie don't want you among us any more, and that she's gonna take the church away from you through the proper channels. That's why we're here.

SONNY

(looks at Joe)

I just came from there and you all are here. I was just there and you're here already?

WOMAN

(guilt is all around)

She wanted it to come from some portion of the church body, don't you know?

SONNY

She did? I see.

(keeps nodding his head)

MRS. DEWEY SR.

She can't do that, you know that!

SONNY

Oh yes she can. I imagine she can do about anything she wants to at this point. Can't she, Brother Edwards?

EDWARDS

This all happened too quick-like it seems.

CONTINUED

SONNY

You're telling me!

EDWARDS

We didn't know.

SONNY

Didn't know what?

OTHER MAN

All of the particulars. We still don't know the particulars, at least I don't.

EDWARDS

It seems a proper vote was taken according to the church by-laws. And according to the state laws of Texas for non-profit organizations. You helped set it up, the way it is.

SONNY

When was this proper vote taken, seeing that I wasn't there?

WOMAN

The day before yesterday. That's what we were told.

3RD & 4TH MEMBER

We're sorry! This is all such a shock.

EDWARDS

I don't know what else to say at this time. This is a very upsetting thing to have to do...to come here like this.

SONNY

(after a moment)

Tell you what - why don't we all just adjourn this gathering -- whatever we want to call it -- before it turns into another kind of deal. I wouldn't want that and neither would you.

EDWARDS

Well, all right -- whatever you think is best.

CONTINUED

26 CONTINUED: (3)

25

MRS. DEWEY SR.

Sonny...

SONNY

Mother!!! You've delivered your message and I've received it.

He walks through the kitchen and the back door into the yard.

27 EXT. BACK YARD - DAY

27

SONNY

(to himself)

She got me by the short hairs. Struck quick, didn't she?

He goes over and fixes a fence post that needs a bit of straightening. As we HOLD ON HIM with a wide SHOT, his voice begins to come in talking boldly and strongly to God.

DISSOLVE TO:

28 EXT. FRONT OF HOUSE - NIGHT

28

We end up in front of the house with one light on in the upper bedroom; we then cut inside to Sonny talking to God.

29 INT. MOTHER'S BEDROOM - NIGHT

29

Mother is sleeping and being awakened by her son's voice coming from the upstairs bedroom. Sonny is yelling at God for letting him down and letting Satan get the best of him.

SONNY

I can't hardly stand it no more and you let it happen, Lord. Somebody has taken my wife, they've stole my church -- a temple I built for you. I'm pretty goddamned mad tonight, Lord. I'm no Communist, no, I'm not. And no, I'm not going to get on my knees, oh no; I'm gonna stand here if it takes all night and yell at you. You let me down. I guess I ain't right some way or other and you let me down. You let the Devil in.

(more)

CONTINUED

SONNY (cont'd)

Satan has clean jumped in here and caused some kind of havoc. I know you don't fraternize with no satanic forces, God, but what's going on? Satan has messed with me, with my temple, with my family. I'm gonna yell at you 'cause I'm mad at you. I can't take it. Give me some kind of sign or something. Blow this pain out of me -- connect me with the Holy Ghost -- short circuit this pain out of me before I expire. Don't play possum on me, you hear me? You're omnipotent, know and see all so I know you're there. Short circuit this pain with the Holy Ghost. Give it to me, give it to me tonight, Lord God. Jeovah. Give me peace, if you won't give me back my wife, give me peace! I don't know who's been fooling with me -- you or the Devil. I won't even mention the human involved here, but he's just a mutt, so I'm not even going to bring him into it. I'm confused and I'm mad. I'm mad at you. Heal this broken heart. Should I lay hands on myself, what should I do? Deliver me, Lord God, deliver me. I am your servant. Deliver me tonight. Deliver me tonight. We'll try it another way. I'm not gettin' off my knees until I get a sign. Now, come on -- come on -- bind up the broken hearted, I'm your servant, I'm your servant tonight! Let the still small voice of Jesus come into my chest and heart and take away this pain! If you won't give me a sign, then you can take me home tonight. I'll see you face to face in the morning, eyeball to eyeball. When I awake in the morning to the archangel and take my first step into the Kingdom. Lord take my breath from me tonight. I'm asking for you to take my life -- that I may see my own death tonight. I'm praying for my death -- take my life from me so that I can sit and talk with you in the morning.

29 CONTINUED: (2)

29

The mother is smiling -- it's good to have him home again. As Sonny awakens and sees that he is not in Heaven, he quietly says, "Momma."

CUT TO:

30 EXT. FRONT OF TEMPLE - DAY

30

The car pulls up to the temple.

JOE (V.O.)

You didn't sleep much?

SONNY (V.O.)

I haven't slept in forty-eight hours.
I was yelling at God 'til sun-up.

JOE (V.O.,)

You got the Pentecost croup?

SONNY (V.O.)

And how!

Joe and Sonny get out of the car. They are dressed in suits.
As they head into the temple:

JOE

Why you going where you're not wanted?

SONNY

Come on, they can't lock me out. They
can vote me out, but they can't lock
me out! These people love me!

31 INT. TEMPLE - DAY

31

Joe and Sonny sit in the back of the temple as the offering is being completed. Sonny suddenly gets up and goes down the aisle. People look at him knowing that there has been a change in the church, as some wonder why he's here and are quite curious as to what he's doing walking down the aisle.

He stops in front of the offering, takes out a fifty dollar bill, holds it up for all to see, and puts it in the basket. He then goes up on the pulpit, pats the organ player on the back, acknowledges Jessie and approaches his nemesis. He looks him in the eye, shakes his hand, pulls him in and hugs him in the spirit of good fellowship.

CONTINUED

31 CONTINUED:

31

He half-whispers something in his ear, turns around, waves to a few friends, then walks up the aisle and out of the church, with Joe following.

32 EXT. TEMPLE - DAY

32

As they get outside, six, seven or eight PEOPLE come up to him and begin to ask him specific questions. "What's happened?"

SONNY

I'm no longer your local pastor.

MAN

Why? We didn't vote. How can that be?

SONNY

In a non-profit organization like this, there are only three votes, Brother. It's a two to one majority. And guess who got the one?

BLACK MAN

You showed 'em with the fifty dollar bill, Praise God, I sure liked that.

ANOTHER PERSON

What's gonna happen now?

A WOMAN

A lot of people will go with you. I know I would if you'd start your own church.

SONNY

This was my own church, Sister, this was my own church.

MAN

What do you figure you'll do in the immediate future?

SONNY

Well, I'll tell ya, I'm gonna go on home for now and fix my momma some dinner and then I guess I'll just pray on it for awhile. God bless you. I love ya.

CONTINUED

32 CONTINUED:

32

Sonny and Joe get in their car and drive off as people wave and say goodbye.

33 INT. LIQUOR STORE - DAY

33

He picks out a bottle of liquor and pays for it.

CUT TO:

34 EXT. LIQUOR STORE - DAY

34

He comes out carrying his bottle. He sees a BLACK MAN preaching. He has two singers with him -- one with a tambourine and still another man plays a saxophone. Sonny is delighted to see this, especially since the preacher is preaching very hot and coming off the ground about two feet every time he makes a point. He preaches against the evils of alcohol, against those who use it, and against this store that is selling it! Sonny joins in:

SONNY

Come on, brother -- preach, come on!

When a certain rhythm is punctuated, Sonny responds with a subtle bump and grind as he gets into the spirit. His hands are raised as he participates. He is oblivious to a DERELICT that slips the bottle right out of his hand as he shouts:

SONNY

(continuing)

Preach, come on, Preacher!

Once there is a lull, Sonny notices that his bottle is missing. He turns in circles, trying to locate it. He finally wanders off a bit puzzled as to the mysterious disappearance of his bottle. He might even turn as an afterthought and go back into the liquor store to buy another bottle. We would see this somewhat in the distance, shooting over the preacher and his small group and into Sonny at the counter in the background.

35 EXT. CHURCH GROUNDS - EARLY EVENING

35

It is 6:45 P.M. as Sonny cruises up to the sight of Dinner on the Grounds. There are a fair amount of people still there although it has thinned out somewhat. And in the middle of a gathering of children, Bobby and Little Jess can be SEEN playing.

CONTINUED

35 CONTINUED:

25

35

Sonny gets out of his car and proceeds to stroll over to where the children are. He's a slight bit tipsy from his afternoon outing and proceeds accordingly. As he gets closer, Jessie sees him and comes over. She doesn't want him here at all, but does have a certain empathy when she sees him.

JESSIE

I really wish you hadn't come here.

SONNY

I've come to see my babies, Mrs.
Dewey, if that's all right with you?

Horace has come over and stands beside Jessie.

HORACE

Is everything all right here?

SONNY

Everything is in order, Rodney.

JESSIE

I'll get them, you all stay here.

She heads off in the direction of Bobby and Jess.

SONNY

Right on, your Highness, right on!

HORACE

Are you feeling all right?

SONNY

I feel about as good as I've ever
felt in my life thus far, Rodney --

He starts for the children.

HORACE

Why don't you stay here, Sonny, and
my name's not Rodney.

SONNY

(almost to himself)

I want to see my beauties, if you
don't mind.

HORACE

I'm really and truly sorry about your
mother.

CONTINUED

35 CONTINUED: (2)

35

SONNY

(this is said so
Horace can hear it
and nobody else)

Why don't you just fuck off before I
take by boot here and carve you out
a second asshole.

(muttering to himself)

Right where your nose is at.

HORACE

There's really no need for that kind
of talk.

Sonny is approaching Jessie and the children. He takes them,
and also Jessie, by the arm.

SONNY

Let's all go on home now.

He kind of forces Jessie along with the kids. Horace catches
up and tries to intervene. Sonny shoves him and then pushes
Jessie on. Horace comes over again. Sonny off-handedly
stoops down and comes up with a two-by-four that is laying
near a pile of lumber. He swings with a good deal of force
and hits Horace right between the eyes.

SONNY

(continuing)

One for the road, Rodney.

He grabs Jessie by the hair and drags her toward the car. The
children are quite frightened and yell:

CHILDREN

Daddy, don't...Don't hurt Mommy!
Please Daddy!

Jessie is kicking and screaming.

JESSIE

Let go of me, you son-of-a-bitch.
I'll tear your eyes out!

SONNY

Let's go, Momma, time to go home.

JESSIE

Let go of me, you drunken animal!

CONTINUED

SONNY

You want to come with me, Rooster?

Boy nods "no."

SONNY

(continuing)

OK, honey.

He drags her forward but she beats, claws, and scratches until he lets her go. She runs back to Horace who is laying on the ground, very unconscious. Sonny drifts off to his car as the children break from him also. There is a good deal of commotion around Horace as people begin to gather. Sonny gets in his car, starts it and drives off. As he drives off, we HEAR an ambulance siren coming from the other direction.

CUT TO:

36 INT. DEWEY TRAILER HOME - EARLY EVENING

36

We SEE Sonny come into his house and tear around frantically while he digs up hidden cash from three different places -- perhaps a bottle is stashed away with one of the piles. As he is about to leave his home forever, he allows himself to indulge in an almost casual moment as he personally surveys things for the last time.

He walks quickly out the door.

37 EXT. DEWEY TRAILER HOME - EARLY EVENING

37

He heads for his car with whatever cash he may have -- \$1700 -- that will have to last for as long as it lasts.

As Sonny heads towards his car, his NEIGHBOR, although he has his back to Sonny watering his lawn, exchanges pleasantries as Sonny hurriedly gets in the car and drives away.

38 EXT. FRONT OF JOE'S HOUSE - EVENING

38

Sonny screeches to a stop in front of Joe's house, honks, and gets out, leaving the motor running. He walks halfway to the house as his friend comes out. Sonny motions him back around to the driver's side.

SONNY

Well, I've done it this time.

CONTINUED

JOE
What happened?

SONNY
(half smile)
I let that sucker have it!

JOE
How bad, what happened?

SONNY
I beat him like a stepchild.

JOE
Is he hurt bad?

SONNY
I 'magine Bad enough.

JOE
Come on, what happened?

SONNY
I think he might be on the road to
glory this time.

Joe looks at him.

SONNY
(continuing)
I feel it.

JOE
You sure?

SONNY
I feel it. I might of really done it
this time. I gotta go.

JOE
Where to?

SONNY
Wherever. This may be it!

JOE
I hope to hear from you, Sonny.

CONTINUED

38 CONTINUED: (2)

38

SONNY

I gotta go! Joe, I'm gonna miss my beauties, Praise God! Give 'em my love when you see them.

JOE

You bet.

SONNY

Check on Momma. I can't tell her what I've done. I really can't.

JOE

I sure as hell hope I see you soon.

SONNY

I don't know. I gotta go.

He reaches and pulls Joe through the window for a heartfelt hug.

SONNY

(continuing)

God bless you, Brother.

As he drives off...

JESSIE

How can I get in touch with you?

SONNY

I don't know. I gotta go!

CUT TO:

39 INT. CAR - NIGHT INTO DAY

39

Sonny driving. He is very troubled and pensive. He drives and drives. When he comes to a stop sign or red light, he is suspicious of any glance that innocently might come his way. When he passes a police car, he feels like John Dillinger. He knows that his guilt must be like a beacon light, so strong is it to him. He has pulled over to the side of the road and catnapped during the night. This doesn't last very long because of his jumpiness at any strange sound that he hears. Mostly he just drives.

At one point -- the following day -- he turns onto a side road, merely because he sees a police car about to turn onto his road as he reaches an intersection.

40 INT. CAR - DAY

40

As he drives down a small county paved road, he approaches a very small church that is out in the middle of nowhere -- Southeast Texas. He stops in the middle of the road and contemplates this Church of God of prophecy, sitting all alone, with almost sixteen or seventeen cars parked around it. He pulls over, gets out, and goes in.

CUT TO:

41 INT. CHURCH - DAY

41

SISTER JEWEL is preaching.

CUT TO:

Sonny watching. It is very basic preaching (with a definite style) and extremely sincere from start to finish.

DISSOLVE TO:

42 INT. CHURCH LOBBY - DAY

42

Afterwards, Sonny shakes Sister Jewel's hand and thanks her for the service. He tells her that it was the most sincere message he has heard in years.

CUT TO:

43 EXT. CHURCH PARKING LOT - DAY

43

Sonny is waiting in his car, as he watches for the last person to leave the small church and drive away. After he is certain everyone has gone, he gets out and heads for the back of the church building.

44 EXT. CHURCH - DAY

44

He snoops around until he finds a small back door that he jars open. He finds various tools, including an old lawn mower and a pair of clippers.

During a MONTAGE sequence, he cuts the lawn of the church, clips the hedges, and tidies up. He then puts things away, gets in his car, and leaves, never to see the woman or her church again.

45 EXT. SONNY'S CAR - DAY

45

Sonny is sitting in his car on the edge of an empty field that lies adjacent to a wooded area. Several night birds can be HEARD including great horned owls, answering one another. In the distance, we HEAR a quiet and strange HISSING SOUND (probably deer). All of this, in fact, is very settling to Sonny. He sits peacefully, listening. We go back in time.

46 INT. ROOM DAY

46

We go back in time to people standing around Twelve-Year-Old Sonny who is laid out, motionless upon a table. Possibly, there is a chain of hands being laid on him, perhaps 10 or 15 people at his bedside, all with their hands upon him. But as the DOCTOR enters the room, they all peel off, except for one person, the boy's GRANDFATHER, who for now will be named REV. JACK DEWEY. The Doctor has his stethoscope out and is very carefully and scientifically going over the boy. Although the Doctor personally is a non-believer in faith healing, he is forced to go along with working beside the Grandfather who is sitting at the boy's head, with his hand placed across his forehead. In the background can be HEARD the same small and subtle sounds that are heard in a Pentecostal Church (not so much speaking 'in tongues' as just the praising of the Lord and exultations to the Lord Jesus and to the Holy Spirit) It is a quiet noise, but very persistent in that definite, specific drone that is always in evidence in those churches. The Doctor leaves the room, the family continues to pray. As the Doctor comes back in, we...

CUT TO:

Dead boy's p.o.v.

as he looks down objectively back upon his own body. Over to one side on the left he can SEE himself with people gathered around him, but on the right he SEES a long, black tunnel with a light at the opposite end. THE CAMERA COMES IN TIGHTER as the Doctor bends over the boy, and after examining him again, says, "I don't understand, this boy -- his pulse is beginning to become somewhat normal again and before he was -- his pulse had decreased. He'd been deceased for seven and a half minutes." The family keeps praying around him.

47 EXT. FIELD - DAWN

47

Sonny is fixing his car -- hood is up.

CONTINUED

47 CONTINUED:

47

As the sun rises, there is a rising mist in the fields, and off to the side is another road that leads to a small and narrow marshy bayou that his kingfishers hovering nearby and one lone Great Blue Heron. Also white egrets are SEEN nearby -- possibly on the backs of the cattle, depending on how far south the location is.

The SOUNDS of the birds of early morning should emerge out of the calls from the nightbirds. As we FADE INTO the dawn shot, Sonny is idling his motor for a moment, thinking. He drives to the side road, suddenly picking up a fair amount of speed. He accelerates a bit more as he heads straight for the marshy area. As the car plunges knife-like into the bayou, Sonny rolls out and onto the ground just at the right moment. He gets up and watches the car settle in the early morning mist. He turns and walks straight away as a new man.

He walks a short way and takes out his wallet. He takes out his driver's license, credit cards, any form of identification, and rips them into little bits.

SONNY

You've put up with me for quite a few years, Lord, and I expect you'll be puttin' up with me for a few more...
(walking as he talks)

48 EXT. FIELD - DAY

48

Med. Wide shot

of Sonny tossing bits of paper to the early morning breezes. He can be seen saying:

SONNY

Lord, I'm your Apostle now. Whether you want me or not, I'm gonna be your servant, I'm gonna be your Apostle. I'm gonna become worthy of that title. You'll see.

Wide shot

He walks off into the rising sun as the mist now begins to burn off and disappear. He jumps and praises God as he walks away carrying a small bag.

DISSOLVE TO:

49 EXT. FIELD OF VEGETABLES - DAY

49

The Apostle walking through a field, stopping, and picking a tomato and an ear of corn -- his breakfast. As he eats his morning meal, he takes a short cut through a wooded area; as he crosses a small meadow, he pauses in the middle of the clearing to finish his tomato. A VOICE says: "Just keep on a-walkin'" It comes from nowhere, it seems, yet it carries an omnipotent ring in its quiet delivery. Without any hesitation or thought, the Apostle walks quickly away from the area, as we...

CUT TO:

50 EXT. DIRT ROAD - DAY

50

As the Apostle goes down a dirt road, he sees an old BLACK MAN fishing in a bayou. He walks over and engages himself in a conversation with this fisherman.

APOSTLE

Good morning, my friend.

BLACK MAN

Mornin'.

APOSTLE

What you catchin' here?

BLACK MAN

Nuthin' yet.

APOSTLE

You get any fresh water mullet out of here?

BLACK MAN

Sometimes... mostly catfish is here.

E.F. (APOSTLE)

You don't mind if I sit here with you?

BLACK MAN

No, sir.

They sit a moment in silence.

E.F. (APOSTLE)

You see, I'm on my journey because Satan has driven a big wedge between me and my family. Do you have children?

CONTINUED

BLACK MAN

Yes, sir, and I have eight grandchildren besides.

E.F. (APOSTLE)

(looks at him)

That never happened to me, no sir, but I might could imagine it. This bayou is a peaceful place and a beautiful place.

BLACK MAN

Yes, sir, and it goes on and on back into those woods back yonder.

E.F. (APOSTLE)

I imagine a man could spend hours here in solitude and be happy.

BLACK MAN

Yes, sir, that's my little camp over there...

He points to a small shack about twenty or thirty yards from the bayou, framed by trees and bushes.

BLACK MAN

(continuing)

I spend days and days out here. Then when I feel like it, I just go on back to my wife on the farm, two miles over that way...

(points)

E.F. (APOSTLE)

How do you get there?

BLACK MAN

I walk.

E.F. (APOSTLE)

(after a long pause)

Would you mind if I stayed around here for a day or two, just to rest awhile and get myself ready for whatever the Lord has for me next?

BLACK MAN

You got no place to go?

E.F. (APOSTLE)

Not that I know of yet, but the Lord
is leading me and talking to me.

BLACK MAN

You sound like a preacher.

E.F. (APOSTLE)

I've been a minister of the Lord
since I was twelve years old.

BLACK MAN

I thought you were.

E.F. (APOSTLE)

I've preached most of my life, but a
man has to make ends meet, so's I
have about eight trades altogether,
for practical purposes.

BLACK MAN

I know what you mean.

(pause)

I wouldn't know where you'd stay over
there. There's only room for me and
that's about all.

E.F. (APOSTLE)

I could sleep under one of those
bushes over there, make me a bed.

BLACK MAN

(sizes him up)

I got an old pup tent in the back
there that my grandchildren play in
sometimes.

E.F. (APOSTLE)

You see, I feel like I need to fast
for a day or two until I'm ready to
go on.

BLACK MAN

Where to?

E.F. (APOSTLE)

I don't know, but I feel the need to
cleanse myself before the next step.
One step at a time.

CONTINUED

50 CONTINUED: (3)

50

BLACK MAN
Yes, sir.

DISSOLVE TO:

51 EXT. BAYOU - EVENING

51

Same - later

E.F. is driving the stakes in the pup tent. There is smoke coming out of the cabin chimney as the old black man cooks a fish dinner for two.

52 INT. CABIN - EVENING

52

The two men - later

eating -- mostly in silence. E.F. makes sounds... "HMMMMM",
"Good," etc.

53 INT. TENT - NIGHT - LATER

53

E.F. settling down in his bed inside the pup tent.

54 INT. CABIN - NIGHT

54

Old black man looking and listening, and then, as a precaution, he gets his shotgun and puts it under his bed.

55 EXT. CABIN - MORNING

55

The black man is getting his gear ready for another outing in the bayou. He has finished his breakfast and is being quiet as he moves around. A VOICE from inside the tent says:

E.F. (O.S.)
Good morning.

BLACK MAN
Good morning. I left some breakfast
for you, if you want it.

(This scene should be between the old black man and a tent
with a voice.)

CONTINUEE

E.F. (O.S.)

No, I don't believe I will. I started my fast after supper last night.

BLACK MAN

I'm coming back about noontime to eat. You don't want no dinner then?

E.F. (O.S.)

No. sir.

The old fellow walks off to the bayou. We HOLD on the tent for awhile and then, for the first time in the scene, we MOVE INSIDE with the CAMERA...

56 INT. TENT - MORNING

56

E.F. is lying on his back with a picture of his wife and children placed in such a way that they are always in his line of vision -- if he so chooses to cock his head just a slight bit to the right. E.F. is aware of the lingering breakfast smells that now but faintly permeate the early morning atmosphere. As he looks at his loved ones we...

CUT TO:

Night time

Silent.

Old black man

sleeping.

E.F.

sleeping.

CUT TO:

57 EXT. TENT - DAY

57

An animal sniffs around the tent. We HEAR a "psst-psst" sound from within the tent, as the animal scurries off into the woods.

58 INT. TENT - DAY

58

The Apostle is lying there looking at his loved ones. He sees now only his children, as we SEE that Jessie's face no longer appears alongside of her two children. There are jagged edges where she has been ripped out.

CUT TO:

59 EXT. TENT - EVENING

59

The old black man is near the tent

BLACK MAN

Mister....

(no answer)

Mister....

.. Finally..

E.F. (APOSTLE)

Yes, sir.

BLACK MAN

Don't you want some of this mullet I caught?

E.F. (APOSTLE)

(pauses)

You say you caught some mullet?

BLACK MAN

Yes, sir.

E.F. (APOSTLE)

I don't believe so, thank you, not right now.

BLACK MAN

It's here if you want it.

E.F. (APOSTLE)

I can smell it, thank you.

(to himself)

Smells good.

60 EXT. TENT - EVENING

60

We come up at night on the Apostle. He comes out of the tent. In the stillness of the night he urinates. As he is doing this, the smell of fried oil is still in evidence.

CONTINUE

60 CONTINUED:

60

He sniffs and sniffs again, and snoops around a bit, then he goes back inside the pup tent.

61 INT. TENT - NIGHT

61

E.F. staring ahead, his mind working. We SEE what he sees

62 SERIES OF SHOTS:

62

To Be Determined:

CUT TO:

63 EXT. PUT TENT - NIGHT

63

with a rustling breeze as he HEAR laughter that continues into the next scene.

DISSOLVE TO:

64 EXT. WOODS - NEXT MORNING

64

CAMERA REVEALS the Old Man as he tiptoes off again the next morning. As he walks further and further away we HEAR from the tent:

E.F. (O.S.)

My wife, my wife, my wife, God is my
life, God is my life, my wife, where
is my, where is my wife.

(he sings loudly to
comfort himself)

Oh how I love Jesus.

CUT TO:

65 EXT. WOODS - LATE AFTERNOON

65

as the old man comes home with the daily catch. The old man stops and watches as E.F. performs a self baptism. As he comes out of the water, E.F. keeps walking and circling and praising God.

CONTINUED

E.F. (APOSTLE)

I believe the Lord wants me to fast until tomorrow morning and then I think I'll be on my way.

BLACK MAN

Where to?

E.F. (APOSTLE)

I don't know yet. But the Lord is gonna lead me. He led me to you, brother, and I appreciate it.

BLACK MAN

My cousin is a retired pastor. He used to fast once a year to get his mind right.

E.F. (APOSTLE)

Where does he reside?

BLACK MAN

Pecan Island, Louisiana.

E.F. (APOSTLE)

I never heard of that.

BLACK MAN

It's a few hours south of here right on the Gulf. He's been there for years now.

E.F. (APOSTLE)

What's his name, maybe I heard of him?

BLACK MAN

I doubt it, he only had little old churches. Charles Blackwell, he's a first cousin on my mother's side, he used to fast once a year.

E.F. (APOSTLE)

Well, I'm going back in , I guess.

BLACK MAN

You sure you don't want to end this fast.

E.F. (APOSTLE)

I do, but I won't.

BLACK MAN

(laughs)

Well, it's here if you want it. Is
it pretty hot for you in there?

The old man looks at him.

66 EXT. TENT - MORNING

66

CAMERA REVEALS a most beautiful bayou sunrise with a faint haze or mist. E.F. comes out of his tent ready to roll. He looks around and as he is about to leave, he notices a pan of cold perch and corn bread sitting there for him. He gratefully takes it and eats it, chewing carefully and thoroughly. He then turns and walks out of the woods, heading for the county road beyond.

DISSOLVE TO:

67 EXT. PAYPHONE/EXT. SALOON - DAY

67

We find the Apostle talking with his mother.

E.F. (APOSTLE)

Momma, Pray for me, I've done wrong.
I may well be a killer, but I am my
mother's son, so pray for me momma.
I want you to know that I love my
mother and I love the Lord.

(pause)

Yeah, ok.

(pause)

Me too

(pause)

Bye, bye, Momma.

He hangs up, walks into a saloon, and pulls a DRUNK out of the bar. He leaves the drunk standing in the middle of the street, and as E.F. runs to catch his bus, he yells to the drunk, "to have strength in the Holy Ghost," and that he "never has to go back in there again."

68 A SHORT MONTAGE

68

of the bus rolling through various types of countrysides, with different DISSOLVES. OVER the montage should be HEARD a specific GOSPEL SONG, perhaps a beautiful, plaintive one sung by Jessie.

69 INT. BUS - NIGHT

69

Moving along. Song is now whispered. The CAMERA REVEALS a MAN looking intently to the back of the bus from his aisle seat three-quarters of the way towards the back. The man just stares for seven or eight seconds of screen time and then gets up to approach what he's staring at. He approaches a sleeping figure stretched out over the whole back seat of the bus. The figure is motionless.

Reverse angle - the man's face

as he looks down at the sleeping figure. As the man in the standing position is about to lean over and touch the stretched-out figure, the sleeping person rolls over and says:

E.F. (O.S.)

Back up about three steps, buddy, or
I'll drive your gonads right up into
your throat.

It is E.F. heard speaking. The man goes back to his seat and sits down as the bus speeds on into the night.

DISSOLVE TO:

70 EXT. DRAWBRIDGE - DAY

70

As the bus is about to enter a quiet southwestern Louisiana town, a draw bridge opens and stops the Trailways bus. E.F. gets out and stands on the edge of the wide bayou and watches a totally foreign and novel experience. He watches intently as a Catholic priest blesses the local shrimp fleet. As the drawbridge closes, he gets back in the bus and then proceeds on into town.

71 EXT. SMALL TOWN - DAY

71

As the bus stops on the outskirts of a small bayou town in S.W. Louisiana or S.E. Texas, the Apostle gets out with his small makeshift bag.

The bus pulls out and leaves him looking around and wondering where to go and what's next. He knows the Lord will lead him. There is a small used car lot adjoining a garage with several gas pumps. Outside of the garage a small man, SAM, is working under the hood of a car. E.F. approaches and asks him if there is a hotel or boarding house anywhere in the vicinity.

CONTINUED

71 CONTINUED:

71

SAM

When you get into town there's a motel.

E.F. (APOSTLE)

What's the name of it, you remember?

SAM

(pauses)

I really don't know. I think it's the Red Apple Rest.

E.F. (APOSTLE)

What's your problem there?

SAM

Around these points here.

E.F. (APOSTLE)

What about them?

SAM

They've just been timed, but there must be something else wrong around there.

E.F. (APOSTLE)

Lemme see. You might have an electric problem somewhere.

Sam looks at him.

E.F. (APOSTLE)

(continuing)

You lost your connection here. Gimme your smallest screwdriver.

He takes the screwdriver and makes the necessary adjustment.

E.F. (APOSTLE)

(continuing)

See.

SAM

Yeah.

E.F. (APOSTLE)

That should do it for now.

CONTINUED

SAM

Thank you. I know it was in there somewhere. I appreciate it.

E.F. (APOSTLE)

You betcha, my pleasure.

A head has popped out from a second-story window from a building that joins the garage in the back. This is ELMO and as he surveys the situation, he asks:

ELMO

How's it coming along? You got it figured out, Sam?

E.F. (APOSTLE)

You had an electrical malfunction in the carburetor, but we got her fixed as good as new.

ELMO

Well great, it looks like we found ourselves a new mechanic. What do you say.

E.F. (APOSTLE)

Well, I'm ready if you are.

ELMO

You serious?

E.F. (APOSTLE)

Only if you are. You give me the proper parts and I'll build you any vehicle you want from the ground up.

(to Sam)

I'll fix any car you've got.

ELMO

It's up to my partner in the front office. No harm in asking. I doubt it, but it's best to ask anyway. Where you from?

E.F. (APOSTLE)

You see where I'm standing, that's where I'm from.

ELMO

Really?

CONTINUED

E.F. (APOSTLE)

You name it and I been there. I
gotta little bit of everywhere in me!

ELMO

Sounds like my first two wives. You
get around.

E.F. (APOSTLE)

(joking back)

I've been in every state except
Alaska and a number of foreign
countries as well, including
Mississippi.

ELMO

(laughs)

I like it, I like it. Talk to my
partner, he knows more about the car
end of the business than I do.

HOLD on. His head pops back inside.

CUT TO:

72 INT. DOWNSTAIRS OFFICE - DAY

72

E.F. is talking with JACK GUIDRY, Elmo's partner. Guidry is
a Texas Cajun and is tall, lean, and rather quiet, especially
compared to Elmo.

GUIDRY

We hardly have the work for Sam here.
If there's a change or if I hear of
anything, I'll get in touch with you.
Or you could keep in touch with Sam
if you want. I'll tell you though,
there's not too much work of any kind
around here.

E.F. (APOSTLE)

I appreciate it.

GUIDRY

You bet.

CUT TO:

73 EXT. STREET - DAY

73

Sam and the Apostle are walking down a side street at the end of Sam's working day.

SAM

Where'd you learn about cars?

E.F. (APOSTLE)

My older brother use to race 'em out at Fresno, California. Anything I know, he taught me.

CAMERA REVEALS them coming into Sam's front yard.

SAM

That's it there. I've been working on it since my other car was wrecked.

The yard has a lot of things cluttered around, including parts of old automobiles piled here and there.

By the side of the house is a garage where Sam keeps his car. It's a pretty snazzy-looking thing that he has constructed with a motor from another model that he has been installing.

E.F. (APOSTLE)

By the way, I'm E.F. Hart.

SAM

Hi, I'm Sam.

E.F. puts his bag down and they get right to work with the two men working side by side as if they had known each other for some time.

E.F. (APOSTLE)

Now, you're sure it's OK if I stay here, right?

SAM

Don't worry about it, I got plenty of room.

From the time E.F. and Sam introduce themselves a VOICE OVER of E.F. is heard throughout the remainder of the scene.

E.F. (V.O.)

Lord, I'm not mad and I'll never be mad at you ever again. I know you're leading me. You let me right to this man, Sam.

(more)

CONTINUED

73 CONTINUED:

73

E.F. (cont'd; V.O.)
He's a nice little fellow and a good
little fellow and I know you love him
tonight just as I know you love me.
So whither to ever though leadest, I
will follow.

CUT TO:

74 EXT. NEGRO SECTION OF TOWN - DAY

74

CAMERA REVEALS the Apostle walking through the Negro section of town looking for an address. He goes by a store where several men are sitting around. He asks them a question and they point on down the road. He thanks them and continues on. He asks another person and they point to a small house that seems to be somewhat neater than some of the others.

E.F. looks at the house for a second and approaches the front porch.

FADE TO:

75 INT. HOUSE - DAY

75

The Apostle is seated in a living room with a black man of about sixty to sixty-five years old, BLACKWELL.

E.F. (APOSTLE)
I had this dream that I would be
meeting a man such as yourself. The
Lord told me to come right to you...
(points directly at
him)
When he talks to me I always listen
and follow him.

BLACKWELL
Yes, sir, I see.

E.F. (APOSTLE)
In my dream it appeared that I would
talk to you about a church or
starting a church jointly. Talking
at least never hurt nobody, so's I
thought we might examine the subject
somewhat, reflect on it, you know.

CONTINUED

75 CONTINUED:

75

BLACKWELL

Apostle, I don't minister no more.
I'm in touch with some of my people,
but most are off and joined with
other churches.

E.F. (APOSTLE)

If I was to get with some of those
people and they was willing maybe to
start up a new temple, you know
small, would you be willing to come
along with me and help me in the
community?

BLACKWELL

It's a possibility. You see, I don't
preach no more. I had two heart
attacks in six months. When I got on
the pulpit, I wouldn't hold back and
I can't do that no more.

E.F. (APOSTLE)

Amen.

BLACKWELL

I have to take everything a little
calmer these days.

E.F. (APOSTLE)

Praise God.

BLACKWELL

I'll pray on it, I will.

E.F. (APOSTLE)

Come on! You might consider it. I
mean, I've set up temples all over,
you know, all over.

BLACKWELL

That's what I mean. I still don't
know why you came to this little old
out of the way town here.

E.F. (APOSTLE)

The Lord is leading me, Brother
Blackwell, and if I say Satan took my
wife and babies, that's all I can
say. It's a closed deal and you'll
just have to trust me on that.

(more)

CONTINUED

75 CONTINUED: (2)

75

E.F. (cont'd; APOSTLE)

I'm on my own now, but I know I'm
with Jesus and when he's by my side
I can beat the Devil, loneliness,
being alone, whatever. I have him
right by my side!

BLACKWELL

Yes, sir, I follow you. Amen.
(pause)

BLACKWELL

(continuing)

Why should I trust you? Lord knows
what you could have done, or been in
the past. Now, you say that God led
you to me and not to anybody else?

E.F. (APOSTLE)

Yes, I believe that.

BLACKWELL

If in fact he led you to me, I could
accept that. If he didn't, I'll find
out soon enough, because he's the one
who's gonna let me know one way or
the other. And if he did, then
naturally I'd want to be with you,
wouldn't I? Because then I'd be with
him, right? So, in other words, if
he's leading you, then he's got to
lead me too.

E.F. (APOSTLE)

You put it a lot better than I do,
that's for sure.

BLACKWELL

Also, we gotta keep our eye out for
the Devil, because if he robbed you
of your babies, he could rob someone
around here of their babies,
especially if he followed you on down
here from wherever you're from.

(pause)

Tell you what, I'm gonna keep my eye
on you, and the lord will keep his
eye on both of us. And we'll all
three look out for the Devil.

(more)

CONTINUED

75 CONTINUED: (3)

75

BLACKWELL (cont'd)

All right?

(laughs)

E.F. (APOSTLE)

We got to be careful. I follow you right on. Yes sir. One other thing, if you know where I might get me a part-time job to help hold me over, I'd appreciate it. Any kind of work. It don't make no difference.

BLACKWELL

I might know, let me see.

CUT TO:

76 EXT/INT GARAGE AND RADIO STATION -- DAY

76

The Apostle approaching the garage and radio station. He goes into the front office, nobody is there. He goes through a hallway and finds a SECRETARY working in a rather small back room.

E.F. (APOSTLE)

Good afternoon, I'm E.F. Hart. Is Elmo in?

SECRETARY

Hi you -- I'm Toosie. He's up there. I'll buzz him for you. He may be on the air at the moment. You can sit down if you like.

E.F. (APOSTLE)

Oh, that's all right. You working hard?

TOOSIE

Hardly working.

(laughs)

They keep me pretty busy.

E.F. (APOSTLE)

They slave drivers, are they?

TOOSIE

Oh no, we get a lot of things to do, but there's lots of lulls too, you know.

CONTINUED

76 CONTINUED:

76

ELMO
(yells down)
What you got, Toosie?

TOOSIE
A Mr. Hart's here to see you.

ELMO
The Apostle. Send him up.

TOOSIE
Just go on up.

E.F. (APOSTLE)
I'll see you in a bit.

TOOSIE
Good to meet you.

E.F. (APOSTLE).
Ditto.

77 INT. ELMO'S OFFICE - DAY

77

E.F. goes up a steep set of stairs into Elmo's realm. The area is very complete in a modest way, with the proper equipment for broadcasting, etc. The technical side is in order, but the odds and ends that go into making up an office are all around and the place seems a bit messy and cluttered. Elmo greets E.F. in an outgoing and good-natured way.

ELMO
Apostle, good to see you. Good morning.

E.F. (APOSTLE)
Good morning.

ELMO
You feeling all right? What can I do for the Apostle this morning? Sit down.

E.F. (APOSTLE)
How'd you know I was an Apostle?

ELMO
News spreads. What can I do for you?

CONTINUED

77 CONTINUED:

77

E.F. (APOSTLE)

I tell you, I would like to find out about buying me some radio time and what kind of set up you have here, etcetera, you know.

ELMO

What did you have in mind?

E.F. (APOSTLE)

Well, I've preached a lot on radio in the past and also a little on cable TV here and there.

ELMO

Good, yeah.

(reaches over and
fixes some disks)
Yeah?

E.F. (APOSTLE)

I'd like to see about getting on the radio here for some promotion of a church I'm trying to get going for the Lord. Pentecostal of Holiness is my background. Now, have you had any religious spots in the past that you sold preachers to air on?

ELMO

You bet I have.

E.F. (APOSTLE)

And how did it work out for the most part?

ELMO

Well, I've had a number of preachers in the past. Some good and some not so good.

E.F. (APOSTLE)

How so?

ELMO

As I say, some have worked out fine but others, for instance, have skipped town before they paid me.

E.F. (APOSTLE)

Really?

CONTINUED

77 CONTINUED: (2)

77

ELMO

Yeah, so I've learned the hard way that it's got to be a pay before you pray deal. That's what I tell everyone -- and there've not been that many lately.

(emphatic)

You pay before you pray. And that's for those who are just looking to pass on through.

E.F. (APOSTLE)

I don't blame you.

ELMO

I've learned to get tough with people or they'll take advantage most every time

E.F. (APOSTLE)

Right. I'm going to tell you, I'm not just passing through. I'm here to stay.

ELMO

(right at him)

Why here?

E.F. (APOSTLE)

I just came and that's it. I can't explain any other way other than the Lord is leading me.

ELMO

I understand. You're out with Sam for the time being.

E.F. (APOSTLE)

That's right. Until I can get situated better.

ELMO

I might be interested, Apostle. We'd have to find some angle of bringing some money in while we're getting the word out over the air, don't you think?

E.F. (APOSTLE)

(overlap)

Absolutely. Make ends meet.

CONTINUED

77 CONTINUED: (3)

77

ELMO

What kind of preacher are you?

E.F. (APOSTLE)

I can preach on The Holy Trinity, Old and New Testaments, Hell, Resurrection, you name it, I'll give it to you.

ELMO

I see.

E.F. (APOSTLE)

I can preach on the Devil backwards and forwards. I can give you about anything you want to hear.

ELMO

(laughs)

Sounds good, sounds good. Now --

He pauses; he is about to bring up the money part.

E.F. (APOSTLE)

I was thinking along these lines. The Lord is leading me, Praise God, I was thinking about making you a deal.

ELMO

I was already coming to that.

E.F. (APOSTLE)

I know you were.

(laughs)

Two guys feeling each other out.

ELMO

What did you have in mind? Let's hear it.

E.F. (APOSTLE)

I was thinking of a trade-off.

ELMO

How so? Preaching for what?

CONTINUED

77 CONTINUED: (4)

77

E.F. (APOSTLE)

No, wait. Preaching and working on any of your automobiles that Sam gets stuck on -- can't fix, against radio spots for advertising purposes...

(pause)

purposes to help build a little temple for our Lord Jesus Christ and keep it alive once it gets going.

ELMO

I like the way you reason and I'm gonna tell you something right off. That's actually not a bad idea at all. Let me get back to you. I'm sure it might work. I'll run it by my partner. Let me do these spots here. I'll see you later at Sam's.

E.F. (APOSTLE)

All right.

ELMO

I'm pretty sure we can work it out, Apostle. Okay. Oh, by the way, could I call you E.F. for short and not be so formal?

E.F. (APOSTLE)

Surely, but maybe not in public, if you don't mind.

ELMO

Oh, no, no that's what I was gonna say - - never in public, oh no, no way, Apostle. Just among friends, if that's all right with you?

E.F. comes down to the...

78 INT. OFFICE - DAY

78

TOOSIE

How long will you be around for?

E.F. (APOSTLE)

Oh, for quite a while, I'd say.

TOOSIE

Really?

CONTINUED

78 CONTINUED:

78

E.F. (APOSTLE)

Yeah.

TOOSIE

I hear you're trying to get a church
started around here.

E.F. (APOSTLE)

Yeah, I am. How'd you know that?

TOOSIE

I heard.

E.F. (APOSTLE)

News travels fast! Actually, that's
why I'm here, to see if I can get on
the radio and do a little spreadin'
of the word. Do a little good.

TOOSIE

You getting right after it. Do you
always do things that way?

E.F. (APOSTLE)

How's that?

TOOSIE

Do you always plunge right in like
that?

E.F. (APOSTLE)

Well, I tell you, I always get the
feeling that if I don't move quick,
it might be all over.

TOOSIE

In what way?

E.F. (APOSTLE)

Just what I said, 'cause you never
know how long the Lord's gonna let
you hang around, if you know what I
mean.

TOOSIE

Yeah, I do. I think I do.

A moment between them. PHONE RINGS.

CONTINUED

78 CONTINUED: (2)

TOOSIE
(continuing)
I'd better take this call.

E.F. (APOSTLE)
You never know.
(mouths:)
I'll see you later.

He exits.

CUT TO:

79 EXT. FIELD - DAY

79

E.F. is revealed cutting sugar cane, working alongside of black LABORERS. E.F. works with a peaceful smile on his face.

80 EXT. FRONT OF CHURCH - EVENING

80

Blackwell and E.F. pull up to an old church that's been boarded up.

81 EXT. CHURCH - EVENING

81

BLACKWELL
I pastored here for over twenty-seven years till my health broke down.

E.F. (APOSTLE)
Where is everybody gone to -- your flock?

BLACKWELL
They all spread out or gone on. I don't know if you'd want it or be interested in it. It's just a thought.

E.F. (APOSTLE)
All right, all right, yes, sir, glory!

E.F. walks and backs around the little church briskly, looking at it intently.

CONTINUED

81 CONTINUED:

81

E.F. (APOSTLE)

(continuing)

Here's what I need. Resurrection
time, resurrection time. I'll need
29 gallons of white paint, about 6
gallons of yellow paint for the trim.

(jumps up and down)

I'll need a fair amount of roofing
material obviously, It'll come out
of my first two paychecks, third if
necessary.

BLACKWELL

There's no rent because it belongs to
me.

E.F. (APOSTLE)

Bless you.

BLACKWELL

But there are a few back taxes due,
that's all!

E.F. (APOSTLE)

I'll take care of that. If I have
to, I'll get another job. I can set
these churches up in my sleep, no
problem. No problem!

BLACKWELL

You move faster than any man I've
ever seen.

E.F. (APOSTLE)

Well, I tell everybody, when I was
young, I quit school because I didn't
like recess.

(they laugh)

CUT TO:

82 EXT. TOWN - EVENING

82

Blackwell drops E.F. off near a phone booth in town and waves
goodbye. E.F. walks past a crawfish feast and goes to make
his phone call.

CUT TO:

83 EXT. PHONE BOOTH - EVENING

83

E.F. on the phone:

E.F. (APOSTLE)

You hold it against me, don't you?

JOE (V.O.)

No way, I might of done the same thing, Sonny. I just want you to be all right 'cause I love you.

E.F. (APOSTLE)

You say he's still in a coma?

JOE (V.O.)

Yeah, but they say he's showing marked improvement.

E.F. (APOSTLE)

I'm glad to hear that.

Intercut Joe

JOE

This whole church is praying for him 'round the clock in one-hour prayer shifts.

E.F. (APOSTLE)

Any sympathy I might have had I'm sure is gone my now.

JOE

Yeah, well, pretty much.

E.F. (APOSTLE)

I'm gonna pray for him, too.

JOE

That's really nice of you, Brother Dewey. God bless you.

E.F. (APOSTLE)

You say the police have questioned you? Maybe I shouldn't call you any more.

JOE

Maybe for awhile. They came by and asked my some questions. I told 'em I didn't know where you are, which is the truth, actually.

CONTINUED

E.F. (APOSTLE)

Maybe everything is gonna turn out all right.

JOE

I don't know about that. Wherever you are, stay there because they are looking for you.

E.F. (APOSTLE)

How you feeling?

JOE

I'm doing fine.

E.F. (APOSTLE)

Let me ask you something? How come I haven't been able to get a hold of Momma? I've tried quite a few times and there's no answer.

JOE

I've been meaning to tell you.

E.F. (APOSTLE)

What?

JOE

Your mother's not doing too well, she's in the hospital and I didn't know how to get a hold of you.

E.F. (APOSTLE)

What's wrong?

JOE

I don't know what it is, it's something to do with her kidneys, I think.

E.F. (APOSTLE)

I'll call her.

JOE

You better not, they're all over the switchboards.

E.F. (APOSTLE)

Go visit her for me.

CONTINUED

83 CONTINUED: (2)

83

JOE
I already have.

E.F. (APOSTLE)
I love you Joe, but I got to go.

JOE
You take care Sonny and be careful.

He hangs up. We...

CUT TO:

84 EXT. BLACKWELL'S BACKYARD - DAY

84

Sam, E.F., and Brother Blackwell are painting an old stump of a bus that is sitting and aging in the black preacher's backyard. Little black children peer through the fence (and may even come on over) as the optimistic trio paints and works away. The banter is light and full of good fellowship. Sam and Brother Blackwell are painting such things as "Jesus the same, yesterday, today, and forever"; "Apostle E.F. Hart" and the address of the temple. The Apostle is working away under the hood of the bus that is being reborn.

E.F. (APOSTLE)
Maybe someday we could start an orphanage?

BLACKWELL
One thing at a time, Apostle.

E.F. (APOSTLE)
I know, I know. Maybe a year from now. It's just that I'd like to do something for the homeless and fatherless. When Satan robs you of your children it makes you want to truly help others.

BLACKWELL
It all takes money. We'll get there.
It all takes time.

E.F. (APOSTLE)
We can create interest on local radio here. Elmo's gonna plug us and also in the newspaper. We have a newspaper, don't we?
(more)

CONTINUED

84 CONTINUED:

84

E.F. (cont'd; APOSTLE)
The Lord's moving in me, telling me
things. Movin' in all of us. Lean on
that brush, Sam.

BLACKWELL
There you go. Praise God!

E.F. (APOSTLE)
We'll have dinner on the grounds, we
could have softball going on, I pitch
a good curve-ball, we could play the
Methodists, sell tickets, get some
publicity.

BLACKWELL
Don't get ahead of yourself.

E.F. (APOSTLE)
They'll know we're here. We'll show
the community that the Holy Rollers
is here to stay. Can't get rid of
us! He's gonna keep on telling us
and speaking to us.

He does a little dance in the spirit with a "Praise God."

BLACKWELL
That reminds me of a story on the
Holiness people.

He tells a humorous tale as they all laugh.

SISTER BLACKWELL comes out with an inviting pitcher of home-
made lemonade for the three workers. As they take their
lemonade break the small children come closer and...

CUT TO:

85 INT. RADIO STATION - TWO HANDS ON RADIO DIALS - DAY

85

As we PULL BACK the CAMERA REVEALS the Apostle E.F. Hart
preaching over the air. He is going at it hot and heavy and
since he has been at it for a good ten minutes, he is
perspiring lightly.

Brother Blackwell is seated and seems pleased by what he sees
and is hearing. Toosie has just delivered some things to
Elmo and is on her way back downstairs but she can't go. she
just stops and watches E.F.

CONTINUED

85 CONTINUED:

85

Hart go on and on about Elijah in the Old testament. As he finishes his sermon, he announces that their first service will be held within a month, that the Lord hasn't as yet revealed the time or the place but we're praying on it and your prayer of support would certainly be appreciated. As soon as it is revealed we'll be letting all of the radio audience know immediately. He then hands the microphone to Elmo who re-emphasizes the previous announcement. He then reminds them of donations or tithes that would be greatly appreciated at this time. Elmo stays on the air while E.F. goes out and shakes hands with brother Blackwell. The Brother congratulates him on a job well done. Elmo says a word or two to him while a song is being played on the air.

ELMO

Good job, E.F., we'll see if we can't get those tithes rolling in. I'll see you later.

E.F. (APOSTLE)

You betcha. It went great!

Blackwell and E.F. go downstairs. He surprises Toosie by grabbing her from behind and saying:

E.F. (APOSTLE)

(continuing)

How'd I do?

TOOSIE

It seemed you did fine to me.

E.F. (APOSTLE)

You reckon?

TOOSIE

I've never heard anyone speak that way before. The preachers I've heard have always just more or less talked, you know. I was actually fascinated by it.

E.F. (APOSTLE)

Well, you come to our church when it's ready and I guarantee you won't see nobody sittin' on their hands, will you, Brother Blackwell?

BLACKWELL

(chuckles)

Not too many.

CONTINUED

85 CONTINUED: (2)

85

E.F. (APOSTLE)

I don't believe in going to no church
in a morgue.

TOOSIE

I can believe that.

E.F. (APOSTLE)

Anyways, I'm gonna get you out for
dinner sometime before church. That
way you won't get scared off. What
do you say? I promise you I'll be
quiet at you across the table.

TOOSIE

That might be nice, we'll see.

E.F. (APOSTLE)

Well, we'll see you all later, you
hear?

TOOSIE

Bye-bye.

CUT TO:

86 EXT. CHURCH - DAY

86

We find Brother Blackwell watching as Sam is on a home-made
scaffold painting while E.F. is on the roof of his church
hammering in nails.

87 INT. CHURCH - DAY

87

Close on a picture of Jesus -- a pair of hands is dusting the
face of the picture. We hear the voice of Mother Blackwell:
"Lord, you're looking good today, we're proud to have you
looking down on us. We love you!" We PULL BACK as she hangs
the framed picture behind the pulpit area. As the CAMERA
WIDENS, we see between a dozen to fifteen NEIGHBORHOOD
CHILDREN working away, getting the church in order. Some are
scrubbing on hands and knees, some dusting, some weeping,
some upon boxes cleaning windows. As they all work they
chant the books of the Bible from beginning to end in the
form of a rap song.

DISSOLVE TO:

88 EXT. CHURCH - DAY

88

E.F. and Sam are still working away. We hear the children from the inside and as they reach the end of the New Testament (E.F. begins to recite with them), they burst out of the front doors and look up at the Apostle as they keep repeating "Revelation, Revelation," etc. E.F. takes out a fistful of one dollar bills and floats them down to the children below. They in turn jump up and grab the falling money, repeating, "Revelation, Revelation!"

DISSOLVE TO:

89 EXT. FIELDS - DAY

89

CAMERA REVEALS the Apostle working in the cane fields. There is impromptu singing going on with the black workers. E.F. works along peacefully being at one with the pulse of the music. As he works a MAN comes up to him and whispers something in his ear. E.F. immediately stops what he's doing and follows the man through the cane to a clearing. There is a LARGE MAN sitting upright, and with a handkerchief he is putting pressure on his nose, trying to stop the blood that is pouring profusely from his nostrils. E.F. goes to the man and squats down by him.

E.F. (APOSTLE)

Would you like me to pray for you,
Buddy?

LARGE MAN

Anything to stop this blood, if you
think you can.

E.F. (APOSTLE)

Well, I can't, but I'll tell you
what, the Lord can and will stop it!
All we got to do is trust, you and me.

Large Man looks at him

E.F. (APOSTLE)

(continuing; takes a
small Bible from a
bag)

Now I want you to listen and hear
this.

(he reads from
Ezekiel 16:6)

As he reads, a large, DARK-HAIRED MAN approaches. He observes the proceedings. As E.F.

CONTINUED

89 CONTINUED:

89

finishes reading, the flow of blood has definitely subsided, until the thrust of it is almost gone.

LARGE MAN

It's almost stopped, just like that.

E.F. (APOSTLE)

(quietly)

Hallelujah, praise God. Say Thank you Jesus.

LARGE MAN

Thank you, Jesus.

E.F. (APOSTLE)

Say it again!

LARGE MAN

(a bit embarrassed)

Thank you, Jesus.

E.F. (APOSTLE)

You just stay here for a minute before you move, you gonna be all right!

DARK-HAIRED MAN

(interrupting)

I've warned you three times about healing on the job.

E.F. (APOSTLE)

Yes, sir.

DARK-HAIRED MAN

You have anything to say for yourself?

E.F. (APOSTLE)

No, sir.

DARK-HAIRED MAN

Then pick up your pay, preacher. I don't want to see your face around here no more.

We HOLD on E.F.'s face as we

CUT TO:

90 INT. RADIO STATION - NIGHT

90

E.F. on the air with Elmo.

E.F. (APOSTLE)

We now have our building for our church site, we're working on it day and night and by next week we'll be announcing the exact time of our first service at "The Temple of the Living God," at 4012 south 4th Street where we certainly hope to worship a God that is alive now and forever more. Our house of worship welcomes you one and all in the name of our Lord and Savior Jesus Christ, who is the same yesterday, today, and forever.

CUT TO:

91 INT. RESTAURANT - NIGHT

91

E.F. and Toosie are in a modest restaurant in the middle of town.

E.F. (APOSTLE)

What do you think you're gonna have?

TOOSIE

(friendly banter)

Give me a chance to read the menu.

E.F. (APOSTLE)

Oh, right. I know what I'm gonna have.

He looks at her over the menu, sizing her up.

TOOSIE

What?

E.F. (APOSTLE)

I'm gonna have me some of these gulf shrimp.

TOOSIE

(sensing his gaze)

I guess I'll have the same thing.

E.F. (APOSTLE)

You sure?

CONTINUED

91 CONTINUED:

91

TOOSIE
Yeah, that'll be fine.

The WAITRESS writes the order down and leaves. Pause. E.F. smiles.

TOOSIE
(continuing; laughing)
What?

E.F. (APOSTLE)
Nothing.
(laughing)
Whatever made you move down here?

TOOSIE
My husband had a good offer on the
offshore crew boats.

E.F. (APOSTLE)
Your husband?
(ducks to one side;
looks around like
"where is he?")
I guess that's the end of this deal.

TOOSIE
(laughs)
No, we're kind of separated at the
moment.

E.F. (APOSTLE)
Kind of separated you say?

TOOSIE
We're trying to see if it's gonna
work out or not.

E.F. (APOSTLE)
Experimenting.

TOOSIE
I don't know if it's going to work or
not, we'll see.

E.F. (APOSTLE)
Oh, Lord, please let it work in my
favor. You have any kids?

CONTINUED

91 CONTINUED: (2)

91

TOOSIE

I have two boys that stay with my mother.

E.F. (APOSTLE)

Where at?

TOOSIE

In Bowling Green, Kentucky. You ask a lot of questions.

E.F. (APOSTLE)

Do I? I guess I do. I've evangelized there a time or two.

TOOSIE

It seems to me there were a lot of preachers coming through there when I was a girl.

E.F. (APOSTLE)

I coulda' been one of them. It's been a while.

TOOSIE

Do you have any children?

E.F. (APOSTLE)

I have a boy and a girl. My beauties, I call them, my beauties.

TOOSIE

Where do they live?

E.F. (APOSTLE)

They live a long ways away, same as yours -- yeah -- Do you miss your babies a lot?

TOOSIE

Yes I do. They're not exactly babies, but I do miss them.

E.F. (APOSTLE)

Ditto.

TOOSIE

What?

E.F. (APOSTLE)

I said ditto.

CONTINUED

91 CONTINUED: (3)

91

TOOSIE

Oh.

E.F. (APOSTLE)

So, you think I'm a good date. What
do you think?

TOOSIE

What do you mean?

E.F. (APOSTLE)

How am I doing so far?

TOOSIE

You're not suppose to ask that.

E.F. (APOSTLE)

(kidding her)
I'm not?

TOOSIE

No, you're supposed to let the
evening develop and draw your own
conclusion.

E.F. (APOSTLE)

You think?

TOOSIE

I wouldn't have gone out with you if
I didn't think you were going to
be ...

(pause)

E.F. (APOSTLE)

You like me, don't you?

TOOSIE

(looks at him)

Stop looking at me like that.

E.F. (APOSTLE)

Like what?

TOOSIE

(looks off)

Never mind.

The waitress brings the two shrimp dinners and serves them to
E.F. and Toosie.

CONTINUED

91 CONTINUED: (4)

91

Toosie is about to pick up her fork and begin. E.F. subtly and easily prevents her from starting to eat. He says a short and appropriate grace.

E.F. (APOSTLE)

Lord we thank you for this food we are about to receive into our bodies. We thank you for this spiritual fellowship between a good woman and a good man. I ask that you show us the light in guidance and that you may lead each of us daily so that we may more clearly see the path that you have set down for us throughout all time and eternity. We thank you for this day in Jesus name, Amen. Now you can eat woman!

They both begin to eat.

DISSOLVE TO:

92 EXT. ROAD - NIGHT

92

We PAN with the borrowed car for the evening, as E.F. drives Toosie home.

E.F. (V.O.)

You used to be religious?

TOOSIE (V.O.)

No, I always was, but I only used to like the hymns and the singing.

E.F. (V.O.)

Really?

TOOSIE (V.O.)

Yeah, every night when I was real young, my mother would sing "I Love To Tell The Story."

E.F. (V.O.)

That's nice, that's always been a favorite in my family, too.

They start to sing it together as we...

DISSOLVE TO:

93 INT. CAR - NIGHT

93

as it pulls up to Toosie's little house. He has borrowed Sam's car for the evening.

E.F. (APOSTLE)

Well, what do you think? Is this going to be it?

TOOSIE

(puzzled)

What do you mean?

E.F. (APOSTLE)

I guess this is it.

TOOSIE

Why?

E.F. (APOSTLE)

(plays with words)

I won't be seeing you any more.

TOOSIE

(laughs)

Of course you'll be seeing me again. I'll be seeing you all the time.

E.F. (APOSTLE)

You can't see me like a date any more with your husband and all, can you?

TOOSIE

I'll have to think about it. I told you we're separated.

E.F. (APOSTLE)

But you can't see me, this is the end.

TOOSIE

I told you we'd see, silly.

She takes his hand in hers. They look at each other.

TOOSIE

(continuing)

I had a real nice time, real nice.

E.F. (APOSTLE)

Did you, really?

TOOSIE

Yes, I did.

CONTINUED

93 CONTINUED:

93

E.F. (APOSTLE)

Me, too...

(edges closer)

You make me feel good, you know that,
really good.

TOOSIE

Do I?

E.F. (APOSTLE)

Yes, ma'am, you do.

They have a warm feeling between them as they both look at
their hands that are together.

E.F. (APOSTLE)

(continuing)

I guess I'll see you in a day or two.

They look in each other's eyes.

E.F. (APOSTLE)

(continuing)

I hope so.

E.F. puts his arm around her and goes to kiss her. Just as
their lips are about to meet, she turns away at the last
second. He then goes to her lips again and she snaps her
head back the other way. It becomes a gentle dodging match
that people often experience on first dates. Finally, he
gives up and says:

E.F. (APOSTLE)

(continuing)

Well, give me a hug at least. Now I
can have a hug, can't I?

TOOSIE

Oh-oh-oh, of course you can.

They hug and coo for a moment. Eventually she gets out after
she kisses him on the cheek.

TOOSIE

(continuing)

I had a super time.

E.F. (APOSTLE)

Can I see you again?

CONTINUED

93 CONTINUED: (2)

93

TOOSIE
We'll see. Bye-bye.

She gets out and goes to her front door and lets herself in.
E.F. drives away, exhaling an exasperated sigh.

CUT TO:

94 INT. CAR - NIGHT

94

E.F. is driving. He pulls into a deserted filling station.
He is very lonely as he stops by a public phone booth.

95 INT. PHONE BOOTH - NIGHT

95

He goes into the phone booth and calls Jessie back in Ft.
Worth. When he hears her voice on the other end he just
stands there silently.

96 INT. ROOM - NIGHT

96

Intercut jessie
on the other end.

JESSIE
Who is this?

He listens for a while and then hangs up.

Jessie hangs up; reacting.

The Apostle leaves the booth and heads for his car. He
suddenly stops, turns around, and goes back into the booth.

97 INT. PHONE BOOTH - NIGHT

97

He picks up the phone and dials quickly. He breathes
heavily, flexes, and then waits.

E.F. (APOSTLE)
Hey you, Toosie, how are you?

TOOSIE (V.O.)
Where are you?

CONTINUED

E.F. (APOSTLE)

I'm in a phone booth by the Jack In
The Box out on the road here in the
cold.

TOOSIE (V.O.)

You are?

E.F. (APOSTLE)

(pauses)

Yeah and I'm coming right on over to
your house, right now. I want to see
you!

TOOSIE (V.O.)

(pause)

I'm sorry, E.F. I really can't. I
have to get up early.

E.F. (APOSTLE)

(groans)

Well, you're right. I should never
of said that, should I. That wasn't
right of me.

TOOSIE (V.O.)

No, that's all right.

E.F. (APOSTLE)

Then I'm coming on over, no I'm not,
no I'm not. I didn't say that. did
I say that?

TOOSIE (V.O.)

I'm sorry.

E.F. (APOSTLE)

I'm not a bad guy for asking, am I?

TOOSIE (V.O.)

Of course not, silly.

E.F. (APOSTLE)

I guess I better go on now. You're
a good woman. You know that?

TOOSIE (V.O.)

And you're a good man.

E.F. (APOSTLE)

No, I'm not.

CONTINUED

97 CONTINUED: (2)

97

TOOSIE (V.O.)

Yes, you are. I'll see you at the
office I hope.

E.F. (APOSTLE)

Oh, I'll be around, you'll be seeing
me.

TOOSIE (V.O.)

Good night, E.F.

E.F. (APOSTLE)

Good night, Toosie.

He thinks for a moment after he hangs up and we...

Cut to:

98 EXT. CHURCH - NIGHT

98

E.F. drives up to his little church. It is completely dark.
He goes into the church and lights the sign that says, "One
way road to Heaven." He comes outside to see the effect. He
then praises God as the light flashes on and off.

CUT TO:

99 INT. BLACKWELL KITCHEN - DAY

99

E.F. getting ready for his first live sermon as the Apostle
E.F. Hart. He is sitting in the Blackwell kitchen getting
his hair styled by SISTER BLACKWELL.

BROTHER BLACKWELL

We've covered almost everything.

E.F. (APOSTLE)

You reckon?

BLACKWELL

We're gonna be fine as long as we
trust Him. There's no other way we
can look. And if the bus doesn't
break down.

E.F. (APOSTLE)

(grunts and chuckles)

Right on!

CONTINUED

99 CONTINUED:

99

As Sister Blackwell finishes, she holds up an old mirror and says:

SISTER BLACKWELL
What do you think, Apostle?

TOOSIE
That's just fine, Sister Blackwell,
just find and dandy. Thank you.

SISTER BLACKWELL
You're welcome.

As E.F. gets up, he puts his jacket on and says:

E.F. (APOSTLE)
We better get going.

BLACKWELL
Yes, sir.

They walk through the sitting room and out the front door.

100 EXT. BLACKWELL HOUSE - DAY

100

The two ministers march down the sidewalk praising and exalting God -- a mighty pair -- as they approach their newly renovated bus that is parked in front of Brother Blackwell's house.

CUT TO:

101 INT. RADIO STATION - DAY

101

Elmo on the air. He is speaking into his microphone.

ELMO
Even as I speak here today, the apostle E.F. Hart is making his rounds in his own private bus to bring you physically to his ministry, down on 4012 South 4th street at his newly renovated Holiness Temple. He is co-pastoring with the Reverend C. Charles Blackwell...

102 EXT. STREET - BUS - DAY

102

Elmo's V.O. continues as the Apostle guns the motor on his religiously painted bus and takes off down the street with Brother Blackwell. As he turns the corner he knocks over a large garbage can full of trash as he tentatively proceeds down the next block.

ELMO (V.O.)

You all are not only safe in his hands, but you are truly in God's hands on this day of worship here in Pecan Island, Louisiana. Remember, for just one month for both the Sunday services, 10:45 am and 7:45 pm and the Wednesday evening service at 7:45 pm, the Apostle E.F. Hart will pick you up personally at the very spot designated for each and every one of you approximately one-half hour before the start of each service. And each passenger will receive a small rose of Sharon from the Apostle himself. And those who play, remember to bring your instruments. Praise God! It's a beautiful day, just a few clouds that should disappear by mid-afternoon and with temperatures in the mid-seventies. Have a good day and God bless you one and all!

During Elmo's announcement, the bus has stopped for one or two ladies who have hailed him down. As they get on, the Apostle presents each of them with a small rose of Sharon.

As they pull away from the second stop, a LITTLE OLD BLACK LADY chases after the bus and yells at the Apostle to wait for her; she waves her handkerchief and shouts until he takes notice of her and stops. She gets on and chatters away as she sits down behind Brother Blackwell who she knows from the past. A FAT LADY recognizes her.

FAT LADY

What're you doin' here?

LADY

Same as you, goin' to church.

DISSOLVE TO:

103 EXT. TEMPLE - DAY

103

THE LITTLE BUS

as it pulls up in front of the "Temple of the Living God."

There are only seven or eight passengers, all black and one white. As they file out of the bus, the Apostle helps them down the stairs. When they are out they all head for the church where little Sam takes his turn in ushering them through the front door. Sam is scrubbed and in the only suit he could manage to scrape together.

E.F. gives Brother Blackwell a quizzical look

BLACKWELL

I know what you're thinking, Apostle, and all I can say is, when you've been on the radio, most all of the white people think that you're black, and most colored people know you ain't black, but they sure do like your style of preaching. So what you see, is what you got!

Both men grin and proceed into the church building.

CUT TO:

104 INT. CHURCH - DAY

104

The Apostle E.F. Hart is reading from the 150th Psalm.

E.F. (APOSTLE)

"Praise ye the Lord, praise God in his sanctuary: Praise him with the sound of the trumpet." Do we have a trumpet?

A little OLD BLACK MAN toots a single note on an old short coronet.

E.F. (APOSTLE)

(continuing)

"Praise him with a psaltery and harp."

(he looks around)

No harp. "Praise him with a timbrel" -- Do we have a timbrel?

(he points)

A YOUNG BOY rattles a timbrel.

CONTINUED

104 CONTINUED:

104

E.F. (APOSTLE)
(continuing)
"Praise him with stringed
instruments."

A MAN strums a guitar.

E.F. (APOSTLE)
(continuing; reading
from Psalms)
"Let every thing that hath health
praise the Lord. Praise ye the Lord."

The CAMERA COMES UP on the Apostle talking to his congregation. He is very sincere and warm with them. He goes to them and all join hands.

E.F. (APOSTLE)
(continuing; quotes
the scripture)
Wherever two or more are gathered in
my name there will be I also.
Remember my beloved brethren, we are
heirs of God and joint heirs with
Christ. We are all living and
glorifying the one God above, and we
will build this church and continue
its existence on this very premise.

He calls everybody up to join arms and hug each other's necks. He and they begin to sing "Alleluia."

THE CONGREGATION

responding. One old black man has nodded off to sleep as we...

CUT TO:

105 INT. FROSTY FREEZE - DAY

105

CAMERA REVEALS the Apostle working in a Frosty Freeze in a white uniform and hat, dishing up ice cream to make milk shakes for the waiting customers.

DISSOLVE TO:

106 INT. ROOM - NIGHT

106

E.F. IN BED

staring at the ceiling.

E.F. (APOSTLE)

Forgive me lord, for I know not what
I did. Thou shalt not kill. Thou
shalt not kill.

CUT TO:

107 SERIES OF SHOTS:

107

As E.F. is HEARD on the radio again, we SEE:

A) A man driving and listening on his car radio;

B) An old black man driving a tractor with his headphones on;

C) Teenagers listening and changing stations;

D) A Vietnamese fishing boat in the Gulf as the Apostle
blares away;

E) A Cajun woman at a general store listens; and,

F) A housewife shutting off the radio with mild disgust
saying, "Not this guy again."

CUT TO:

108 INT. TEMPLE - DAY

108

A LARGER CONGREGATION

where everyone is singing and there is the beginnings of a
choir in evidence. Everyone is singing in the spirit.

CUT TO:

109 EXT. FLOWING RIVER - DAY

109

CAMERA REVEALS the Apostle baptizing a dozen or more people
in a flowing river. The SINGING from the previous scene
continues over this baptism scene.

CONTINUED

109 CONTINUED:

109

The light should be special for the scene and Apostle and some of the people being baptized should be quite chilly from the nipiness in the air.

DISSOLVE TO:

110 INT. CHURCH - NIGHT

110

We FIND the Apostle singing along with his choir or eight or ten people. The Apostle counts the number of people in the congregation as he sings. They sing a wonderful old upbeat gospel song. There is a heavyset man on the guitar and a woman with a beehive hairdo playing the piano. One elderly gentleman plays the fiddle and an older black man plays a short coronet. The music is wonderful. As they sing, one MAN in the back is standing and calling out to the pastor:

MAN

What does E.F. stand for? Why don't you give out your full name? Hey, Apostle, it's you I'm talking to. Yes, you, E.F.

The Apostle is fully aware of the man as are some of the members of the congregation. Every few minutes the man yells out "what does E.F. stand for, are you ashamed to let us all know?"

Eventually E.F. leaves the pulpit and walks down to the front of the church to speak to the man. Sam has followed him. It might be added here that sometime after the service has started and without anyone noticing her entrance, Toosie has quietly entered the little church and has seated herself off to one side in the back.

E.F. walks the fellow out the front door and asks him what his problem is. Sam is standing nearby listening.

MAN

(continuing)

I don't have a problem. You do.

E.F. (APOSTLE)

No, sir, I don't think I do. I don't think worshipping the Lord is any kind of problem.

MAN

Then why don't you let us know what E.F. stands for?

CONTINUED

110 CONTINUED:

110

E.F. (APOSTLE)

That's no concern of yours and now I wish you'd either leave these premises or if you decide you want to come back into our church as a gentleman this time, then that's all right too.

MAN

I'm not going into any man's church with a name like E.F. and I don't particularly want to sit with a bunch of niggers to begin with.

E.F. (APOSTLE)

Just get out of here then!

MAN

I'll go when I so choose, Mr. E.F.

E.F. (APOSTLE)

I'd like to talk to you around on the other side.

111 EXT. TEMPLE - NIGHT

111

He helps the man around to the side of the building. Sam goes to go with him but the Apostle tells him to wait. The one black USHER that has witnessed the confrontation looks a bit concerned as E.F. and the stranger disappear into the shadows of the little church building.

We INTERCUT the scuffling outside with the small choir on the inside. The choir should disband one by one "in the Spirit" so that by the time the Apostle reappears, there will be no more choir singing as he takes his place behind the pulpit.

USHER AND SAM'S p.o.v.

We HEAR scuffling and thumps and thuds and scraping of feet and a number of grunts accompanied by short gasps of breath. In a few moments or less, the Apostle emerges from the shadows with his suit rumpled quite a bit. If one could get a closer look it would be clear that the Apostle is sporting a red eye that is turning blacker by the second.

SAM

What happened?

CONTINUED

111 CONTINUED:

111

E.F. (APOSTLE)

Oh, the Lord had me perform an exorcism. It took a little longer than I had hoped.

SAM

An exorcism?

E.F. (APOSTLE)

Yeah, every now and then we have one of them in our churches.

SAM

How did you do it?

E.F. (APOSTLE)

There's no particular ceremony involved. I just put his lights out.

Black man laughs.

SAM

Really?

E.F. (APOSTLE)

Every man has a chin, don't he?

They go back into the church.

112 INT. CHURCH - NIGHT

112

The CAMERA picks him up as he walks back down the aisle to the pulpit area. As he joins in the singing, he sees Toosie for the first time sitting by herself in the back.

The Apostle tells everyone to turn to page such-and-such in their hymnals. They all begin to sing the old favorite that Toosie had told E.F. about in the car on the way home from their dinner date ("I Love To Tell the Story). He smiles as they sing it as does she. He tells everybody to raise their hands to God as they sing, to sing to his glory.

During the scene the Apostle has dabbed his black eye several times with his handkerchief.

CUT TO:

113 EXT. TEMPLE - NIGHT

113

E.F. AND TOOSIE

walking to a strategic spot where they can look back at the little Temple, that is dimly lighted by a lone street light.

TOOSIE

I enjoyed it.

E.F. (APOSTLE)

Did you?

TOOSIE

Yes. It's been a long time since I've been in church.

E.F. (APOSTLE)

Did you like the music?

TOOSIE

Yeah, it gave me nice warm feelings, especially the choir, I love your choir. I get goose pimples at one point.

E.F. (APOSTLE)

Who from, me?

TOOSIE

No, not from you, silly, from the choir. You should be proud of what you've done in such a short time.

E.F. (APOSTLE)

I quit school because I didn't like recess.

TOOSIE

Really?

E.F. (APOSTLE)

Well, the Lord has his own time clock and calendar. When you think of the millions and billions, trillions and quadrillions of years, even as there are stars in the sky, that the Lord has to work in, it's something that he would take the time to help with this holy little Temple in such a wonderful way.

CONTINUED

113 CONTINUED:

113

TOOSIE

That's a nice way to put it.

They sit and look and are aware of the immensity of the stars
and the heavens above them.

TOOSIE

(continuing)

What on earth happened when you went
out back with that nut?

E.F. (APOSTLE)

I'll never tell.

TOOSIE

(pulling on him and
starting to laugh)

Come on, what happened? You must of
been mad, because I sure know that I
was mad when he started shouting at
you, like he did.

E.F. (APOSTLE)

All I'll say is we didn't do no two
step, I can tell you that.

TOOSIE

I can see that; oh, you poor thing,
with your black eye, look at you.

E.F. (APOSTLE)

No one is going to paralyze any dream
of mine.

TOOSIE

What?

E.F. (APOSTLE)

What I said.

TOOSIE

I like the way you put that, say that
again.

(pulling on him)

E F. (APOSTLE)

Say what?

TOOSIE

What you just said.

CONTINUED

113 CONTINUED: (2)

113

E.F. (APOSTLE)

It's true, there'll be no paralysis
of an E.F. Hart dream ever again,
even if it takes a black eye or two
somewhere along the way.

TOOSIE

(squeals)

Listen to you.

E.F. (APOSTLE)

It's true, whatever anybody may think
about what I did out back there.

TOOSIE

Tell me something, what does E.F.
stand for?

E.F. (APOSTLE)

Why should I tell you?

TOOSIE

Because you should,

E.F. (APOSTLE)

(looks at her)

It'll take another black eye before
I tell you anything.

TOOSIE

Oh yeah.

E.F. (APOSTLE)

Yeah.

TOOSIE

(she doubles up her
fist and just looks
at him)

You're so intense sometimes, I love
it!

She starts to hit at him. They laugh and wrestle around.
We...

CUT TO:

BUS

pulling up and stopping.

CONTINUED

113 CONTINUED: (3)

113

E.F. (APOSTLE)

Well, here we go again.

TOOSIE

(look at each other)

What?

E.F. (APOSTLE)

At least tonight I'm gonna walk you
to the front door.

TOOSIE

All right.

E.F. gets out and runs around to open her door as she
giggles. They walk to her front door arm in arm. He
casually takes her in his arms.

E.F. (APOSTLE)

Well, darling.

TOOSIE

Yes.

E.F. (APOSTLE)

You think I'm intense, do you?

TOOSIE

A little, I like it.

E.F. (APOSTLE)

(looks at her)

Toosie -- when I'm amongst people, I
can fit in pretty well, always have.
I can think about the Lord a lot, but
I don't have to be always talking
about him like most preachers. I
feel pretty comfortable around you,
I like you.

TOOSIE

I like you.

E.F. (APOSTLE)

Let me finish. When I get on the
pulpit that's it. I go. And I know
it's a bit foreign to you. I hope
you'll accept me because in a way
that's all that I am and all I got.

(more)

CONTINUED

113 CONTINUED: (4)

113

E.F. (cont'd; APOSTLE)
If preaching is in any part of my
body it's in my blood, and it'll be
there until the day I die and go to
heaven, you hear me?

She nods. He kisses her strongly and passionately. He looks
at her.

E.F. (APOSTLE)
(continuing)
Come on, woman, come on!

He kisses her again.

TOOSIE
(she's overcome by it)
What does E.F. stand for?

E.F. (APOSTLE)
What do you want to know for?

TOOSIE
Because.

E.F. (APOSTLE)
Let me come in and I'll tell you.

TOOSIE
Promise.

E.F. (APOSTLE)
Yeah.

TOOSIE
(pause)
Next time.

E.F. (APOSTLE)
Next time? Maybe there won't even be
a next time. I got to talk to you
Toosie. I got to talk to somebody.
Please let me talk to you. Please.

TOOSIE
Next time.

E.F. lays one on her again. She loves it. She finally
breaks and goes in.

CONTINUED

113 CONTINUED: (5)

113

TOOSIE
(continuing)
I gotta go, you're too much.

As E.F. looks at her we...

CUT TO:

114 EXT. PHONEBOOTH - NIGHT

114

Sonny on the phone.

JOE (V.O.)
You better come quick if you're gonna
come. She's not doing well at all.

E.F. (APOSTLE)
Yeah, I'm gonna have to.

JOE (V.O.)
They're looking for you more than
ever. So I don't know. Think it
over some.

CUT TO:

Joe facing an open casket. Sonny's mother is lying on her
back looking to heaven. As Joe sits and looks at the casket,
we HEAR only his voice.

JOE (V.O.)
I've been getting over to visit her
most every day. She asks for you a
lot. Sometimes she even thinks that
I'm you and calls me Sonny.

E.F. (APOSTLE)
I'm gonna try to make it somehow.
Tell her to hold on.

JOE (V.O.)
I will, brother. Although it may be
too late. Be very, very careful
whatever you do.

CUT TO:

115 INT. OFFICE - DAY

115

As Sonny passes Toosie's neatly laid out desk, he impulsively stops and scribbles her a note that he props up on a spot that she'll be sure to see as soon as she's back at her desk.

E.F. bounds up the stairs just as his little eight-man choir starts singing an upbeat song over the air. He sits by Brother Blackwell as they both smile and beam at each other. As the choir sings we CUT. When the singing stops we HEAR Elmo, V.O., asking for tithes in order to keep "The Temple of the Living God" alive and growing. "We are at a crucial period with this fledgling church and we need your support with dollars, checks, money orders, etc." V.O. continues over the following action. CAMERA REVEALS Sam and E.F. sneaking a box-for-the-needy up to the front door of a rural house. They put the box down and run and hide under the foundation after they have knocked loud and clear. They are delighted when they hear voices, praising God in gratitude, praising a latter-day miracle -- the loaves and the fishes, in action in the twentieth century. As they stop by a cluster of homes, Sam goes one way and E.F. peels off another way, each with a box (in a WIDE SHOT). They put their respective boxes down and, after they have knocked, they both run for cover. Both parties come out simultaneously, see what they see and shout together, both praising God for the miracle from the Lord.

DISSOLVE TO:

116 EXT. STREET - DAY

116

It is mid-morning and the bus is broken down on its Sabbath day pick-up tour. The Apostle is standing in the street looking down at the flat left rear tire. There are several of his members that are around him surveying the situation. Most of the congregation -- about twenty in all - have left the bus and are on the sidewalk. E.F. is a bit angry over the whole situation, but is doing a pretty fair job at covering.

E.F. (APOSTLE)

Sam, run over to that church over there and ask whoever is in charge to see if they can lend us a jack, if they have one.

Sam runs off in the direction of a rather large Catholic church that is short distance from where the bus is parked.

CONTINUED

116 CONTINUED:

116

E.F. (APOSTLE)
(continuing; more to
himself)

They must have a number of buses over
there.

(he turns to a man
nearby)

A spare tire without a jack is like
a church without Jesus.

MAN

Amen!

SISTER JOHNSON has stuck her head out (a very large woman)
and is looking to throw out any advice she can give.

SISTER JOHNSON

She's about as flat as she can be,
ain't she?

E.F. (APOSTLE)

You're right about that, Sister.

Sister Delilah sticks her head out and says:

SISTER DELILAH

Is this what you're looking for?

E.F. (APOSTLE)

Where on earth did you find that,
Sister Delilah?

SISTER DELILAH

Under the back seat here, I was
practically stepping on it.

E.F. (APOSTLE)

Bless you, woman, gimme that thing.

He takes it and begins to adjust it.

SISTER DELILAH

The Lord's talking to me today. I'm
gonna praise him this morning!

E.F. (APOSTLE)

Amen, sister, amen.

People have begun to gather around.

CONTINUED

116 CONTINUED: (2)

116

SISTER DELILAH

He's talking to me; he talks to me
most all of the time.

SISTER JOHNSON

You probably never hear him half the
time because you're always doing the
talking. I don't hardly see how you
have enough time to hear him when he
does say something to you.

SISTER DELILAH

Sister Johnson, you better get off
the bus now, because if you don't
Papa Hart'll never get that thing
pumped up enough to get the spare on.
(laughs at her own
joke)

SISTER JOHNSON

Why don't you offer the Apostle some
of that cheap snuff you always
stuffing behind your lower lip.

E.F. (APOSTLE)

Ladies, come on!

SISTER DELILAH

I ain't no cocaine addict like your
son-in-law is. I don't take no dope,
now do I?

The people laugh at the two ladies.

E.F. (APOSTLE)

Now, ladies, remember this is the
Sabbath; and the Lord is not gonna
take to all of this gossip and nit-
pickin'!

SISTER DELILAH

I ain't saying nuthin'.

SISTER JOHNSON

You never do.

E.F. (APOSTLE)

Okay, ladies, off the bus, we're
gonna jack this thing up now.

The ladies' heads disappear as E.F. starts to jack away.

CONTINUED

116 CONTINUED: (3)

116

At this moment Sam and a young PRIEST in a black gown appear.
The priest has a jack in his hand.

PRIEST

Hello, will this help you?

E.F. (APOSTLE)

Thank you, sir, but we found our own,
but God bless you for the gesture.

PRIEST

Well, I'm glad you're getting it
fixed. What an awful thing to have
happen. Where are you located, your
Church?

E.F. (APOSTLE)

We're at 4012 South 4th Street. We're
only a small temple, nothing like
your all's, but we're growing.

PRIEST

So I've heard -- That's good, just so
you don't take too many of ours with
you.

E.F. (APOSTLE)

You wouldn't miss just a few now
would you?

PRIEST

(laughing)

I don't like losing even one.

E.F. (APOSTLE)

I tell you, even if I ended up
running off with about fifteen or
twenty of your people -- and you
never know -- that still leaves you
a good balance or the better part of
about seven hundred million, don't it?

PRIEST

Well, I suppose so.

(laughs)

You say you're over on South 4th
Street?

E.F. (APOSTLE)

Yes, sir -- come on over sometime.
Everybody's welcome.

CONTINUED

116 CONTINUED: (4)

116

PRIEST

Thank you.

E.F. (APOSTLE)

You ever been in a Holiness Church?

PRIEST

I don't believe I have.

E.F. (APOSTLE)

Come on over. I guarantee we don't
sit on our hands.

SISTER DELILAH

Amen.

Others say "Praise God."

E.F. (APOSTLE)

You might enjoy it.

PRIEST

I'm sure I would, thank you. Maybe
I'll take you up on that. I better
get back. Do you need anything else?

E.F. (APOSTLE)

No, sir, we appreciate your kindness,
God bless you.

PRIEST

Have a good day.

He leaves as others thank him as well.

E.F. (APOSTLE)

Adios, Padre.

DISSOLVE TO:

117 INT. BUS - DAY

117

Everybody getting back on the bus. E.F. starts up the motor.

MAN

We won't be too late will we?

E.F. (APOSTLE)

How can we be when we're it?

CONTINUED

117 CONTINUED:

117

MAN

It's already 11:15.

E.F. (APOSTLE)

Why don't we start church right here on the bus, that way we can't be late. Somebody say we're going to have church on the move.

They yell it again.

E.F. starts up the singing and a few others join in.

PEOPLE

Come on! Amen.

Then the choir members and everyone else join in. Soon the whole bus is rocking in song. Sister Delilah gets up and begins dancing in the spirit in the center aisle. There is much hand clapping and good fellowship. The spirit is there!!

CUT TO:

118 EXT. BUS - DAY

118

A WIDE EXTERIOR SHOT

of the little bus rolling along with the Catholic Church disappearing in the background. We HEAR the singing over the bus as it heads for the "Temple of the Living God."

DISSOLVE TO:

119 EXT. AUCTION - DAY

119

A CAKE AUCTION

going on. Balloons are being handed out with a homemade banner reading : "Balloon Sunday For Our Young." As Brother Blackwell observes the festivities, we FOLLOW his eyes to the following:

The man that the Apostle whipped on Wednesday evening is driving up on a bulldozer. He has several of his friends and relatives along side of him. The Apostle sees them and moves over to confront them.

The Apostle steps up.

CONTINUED

119 CONTINUED:

119

E.F. (APOSTLE)

We could've used you a bit of bus transportation this morning. Welcome.

MAN

I told you I'd be back.

E.F. (APOSTLE)

Yes sir, I believe you did at that.

At this point a patrol car passes by, slowing down only a bit and then cruising on down the street and out of view. Members of both groups are aware of this.

E.F. (APOSTLE)

(continuing)

Would you gentlemen care to join in the bidding for some pretty fair homemade cakes and pies?

MAN

(moves bulldozer closer)

I'm not here for that purpose, Apostle.

E.F. (APOSTLE)

What are you here for then cowboy?

MAN

Step out of the way, Apostle. I'm gonna take your church out of there. We don't want it here no more.

E.F. (APOSTLE)

But the Lord wants it to stay right on that spot where I'm pointing.

MAN

But we don't want it here. Just step aside.

CUT TO:

BLACKWELL AND CROWD

MAN

Send the children on down the street. We don't want them to get scared.

CONTINUED

119 CONTINUED: (2)

119

E.F. (APOSTLE)

Nobody's going anywheres, and this House of God stays right where it's at.

MAN

Step aside, I said.

E.F. (APOSTLE)

I ain't gonna whip you, Mister. I did that the other night. I'm not gonna whip you, but the Lord will.

MAN

Step aside.

E.F. opens Bible to the 91st Psalm and lays it on the ground directly in front of the bulldozer. E.F. steps aside. E.F. quotes a very apropos verse from the Bible and tells the man to proceed. Man looks at him and the Bible as he guns his motor.

E.F. (APOSTLE)

You touch that church you gotta go over that Holy Book and, brother, when you do, I don't want to be sittin' where you're sittin' right now...

MAN

(intense)

Move that Bible.

E.F. (APOSTLE)

... 'cause he's gonna strike you down like you've never been struck, that's a promise I can make you on this Sunday morning. It's up to you.

MAN

Move it.

E.F. (APOSTLE)

No sir, you can move against the Lord if you so desire. I have nuthin' to do with it anymore.

The man's friends look at him. The man feels uncomfortable as he looks at them and then looks to E.F.

CONTINUED

119 CONTINUED: (3)

119

The Apostle who holds his gaze.

CUT TO:

THE CROWD

Comments from them.

CUT TO:

WIDE SHOT

The man gets off his bulldozer and goes over to pick up the Bible. Nobody moves. The man gets on one knee to pick up the Bible. He just stays there for a moment. He covers his face, concealing great shame and other emotions. He begins to ask for forgiveness. As he speaks out loud with remorse and humility, the Apostle goes to him and kneels with him. The man asks if E.F. will forgive him.

E.F. (APOSTLE).

All the way, Brother.

MAN

Thank you.

E.F. (APOSTLE)

You bet, and I'll kneel with you.

MAN

I don't want to knock your church over.

E.F. (APOSTLE)

I know you don't, neighbor, and I'm gonna pray with you and I'll cry with you if you want me to.

MAN

Will the Lord forgive me?

E.F. (APOSTLE)

You'll have to ask him, only he can tell you that. I have no such power, my friend. Reach out to him and he'll accept you at this very moment.

E.F. takes the man's hand and places it on the Bible. As the man asks forgiveness, he accepts Jesus Christ.

CONTINUED

E.F. (APOSTLE)

(continuing)

He is your Lord here today and he will be your Lord forever more. He loves you just as each and every one of us here loves you. Now let's praise Him.

DISSOLVE TO:

120 EXT. GRAVESITE - NIGHT

120

We see a figure crawling through the woods to a gravestone. CAMERA pans left to a police car, where we find an officer sleeping. We pan back to figure as it reaches the gravestone. A hand reaches out and touches the grave.

E.F. (APOSTLE)

Good bye, Momma. I love you and I'll meet you in heaven.

As Sonny crawls away, we pan back to the police car as the officer stirs. When we pan back to the crawling figure, nobody is there.

121 INT. KITCHEN - DAY

121

The Apostle is working in the kitchen of a restaurant as a short order cook. He takes two orders and places them on his rotating piece of equipment. He then picks up two plates and puts them on a counter framed by a large square area. The WAITRESS on the other side takes the order away to her two customers. HELPER is listening to a tape of E.F. preaching on the radio. E.F. turns the dial, the helper turns it back.

HELPER

Doesn't working here tire you out for preaching?

E.F. (APOSTLE)

Well, I can only work part-time. I do get tired but the Lord always gives me the energy if I need it and when I need it!

HELPER

You got a lot more than I do, I can tell you that.

CONTINUED

121 CONTINUED:

121

E.F. (APOSTLE)
It's not me, brother. Praise God!
It's the Lord working through me!

He looks out the little window and after his eyes focus he just stares, quietly.

CUT TO:

WHAT HE SEES

He sees Toosie, two BOYS, and an adult MAN. They are sitting down at a table right in his line of vision. As they order, they chatter and talk with one another and Toosie reaches casually over and brushes the hair back on one of the boys. Automatically E.F. takes his apron and hat off and lays them to one side. He is about to walk out when the waitress comes back with Toosie and her family's order. He looks at them and begins to prepare their meal.

DISSOLVE TO:

E.F.

putting the four plates down for the waitress to pick up. He rings the bell and as she is about to pick them up, E.F. says:

E.F. (APOSTLE)
Terry, tell the boss I quit, these
are my last four orders.

TERRY
Really.

E.F. (APOSTLE)
That's it. Really.

He takes two steps backward and frames the serving area in his hands.

E.F. (APOSTLE)
(continuing)
I'll never serve nuthing through that
window again. That's it! Never
again.

TERRY
(looks at him puzzled)
I'll tell him.

CONTINUED

121 CONTINUED: (2)

121

E.F. turns around and walks out. His helper calls after him,
"Where you going?"

E.F. (APOSTLE)
I'm going for a walk!

CUT TO:

122 EXT. POLICE STATION - DAY

122

E.F. walking up to a police station and just looking. As he is about to enter, he changes his mind and sits on a side step, just staring; he whistles to a dog, who looks at him and keeps on going. As he looks back at the entrance we HOLD and...

CUT TO:

123 INT. TEMPLE - DAY

123

REVEAL SAM

approaching a back room in the Temple. He slows down as he hears voices. He stops outside of a doorway and just listens. The CAMERA FLOATS around the corner and REVEALS E.F. and Brother Blackwell in a TWO SHOT talking. The Apostle is confessing his crime to his friend and co-pastor.

E.F. (APOSTLE)
That's why I preach different on
radio, that's why I'm a mystery,
that's why I came out of nowhere out
of the blue. And being here may be
the best thing I've ever done in my
life.

PASTOR
What do you want to do?

E.F. (APOSTLE)
What do you want me to do?

PASTOR
Whatever you want; we love you and
you've helped many, many people in
the town.

Sam listening.

CONTINUED

123 CONTINUED:

E.F. (APOSTLE)
I'm gonna stay for now.

PASTOR
The Lord will decide and dictate how long you should be here. It's His will.

E.F. (APOSTLE)
Take my gold, my watch, hock 'em, get use of every penny we can get and save to help keep the ministry going, 'cause I don't know how long the Lord will let me be with you.

PASTOR
We'll all know. He places us right where he wants us at all times and in all places. Do you believe that?

E.F. (APOSTLE)
Amen, Brother, I do.

HOLD ON SAM

as he tip-toes away with his hands covering his ears.

DISSOLVE TO:

124 INT. CAR - DAY

124

A WOMAN'S HAND ON A CAR RADIO

as it reaches down and tries to clear the station of the static that is mixed with the voice. As the hand turns the volume up, we can HEAR the Apostle E.F. Hart imitating the style and content of his deceased grandfather's speech. The CAMERA WIDENS and we SEE that the woman listening is the Apostle's estranged wife three hundred miles away in Fort Worth, Texas.

V.O.
Any lovely lady would love to wear one of these beautiful scarves. For just seven dollars and ninety-five cents you can receive one these beautifully hand-painted scarves here in Pecan Isl --

CONTINU

124 CONTINUED:

124

Here the static completely blots out the voice on the other end.

Jessie looks puzzled but somewhat enlightened as she speeds on her way home. We...

CUT TO:

125 INT. RADIO STATION - DAY

125

The Apostle is finishing his scarf routine as the CAMERA COMES UP on him and Elmo in the broadcasting room. Elmo takes over and begins giving the particulars once again to the audience out in radio land. He tells them that the radio ministry is really beginning to roll.

During Elmo's speech Toosie comes in and sees a funny looking heart-shaped doll with two extending fists. On the heart is written, "I love you this much." She looks at it and then puts it way in the back drawer of her desk so nobody will see it. She then exits.

ELMO

We have gained more momentum and even more momentum in our drive to sustain not only our station -- and we have expanded and do intend to expand to even more counties in Louisiana and Texas -- but we have put some of these generous tithes into the one way road to Heaven Holiness Temple right here in downtown Pecan Island.

During Elmo's speech the CAMERA BEGINS TO COME IN on E.F., who seems quiet and somewhat detached, staring straight ahead. As we HOLD on him, we...

CUT TO:

126 INT. TEMPLE - NIGHT

126

E.F. is conducting a mid-week testimonial meeting.

E.F. (APOSTLE)

We'll need to have a Baby Jesus. So anybody who has a volunteer, let us know, otherwise we could always use a doll of some type.

(more)

CONTINUED

E.F. (cont'd; APOSTLE)

Those who want to be wise men, you all sign up with Mother Blackwell. She's gonna be doing the directing of the Christmas pageant, most of it anyhow, because I know I don't know much about that kind of thing. Any country people who want to donate any animals, goats, lambs, whatever, that would be greatly appreciated. We only got three weeks or more, so we have to get on it. Also, after the first of the year, we're going to start a marriage workshop. Brother Blackwell will preside; he definitely is more successful than I ever was at any time in my experience. If Las Vegas can build casinos that tear marriages apart, can't we build a modest temple that saves marriages and salvages them? Right, Brother Blackwell?

BLACKWELL

Yes, sir, we're gonna give it a try.

E.F. (APOSTLE)

Hallelujah! No tag team parenthood!

E.F. notices a STATE TROOPER standing in the back of the church.

E.F. (APOSTLE)

(continuing)

Sit down, brother, and we'll be with you after the service. You can benefit from this, so just sit tight for a while.

Sister Delilah pops up and starts to testify. E.F. looks as if he might want to stop her but doesn't.

SISTER DELILAH

I was married twice and both my husbands were good Christians, but they've both gone on; I don't want no more husbands, but I do want to participate in Brother Blackwell's workshops --

Sister Johnson gives her a look.

CONTINUED

126 CONTINUED: (2)

126

SISTER DELILAH

(continuing)

-- maybe, the Lord willing, I could offer some of my experience to help others, because I loved my two husbands and now they've gone on, but God is leading me now and I don't need nobody; praise God for Jesus, he's by my side now!

As she sits E.F. says:

E.F. (APOSTLE)

I think it would be appropriate if George plays for us. He's been practicing and I think it's time now. Let's give a big handclap for George. He's gonna play, what is it?

GEORGE

(mumbles)

"Had It Not Been."

E.F. (APOSTLE)

"Had It Not Been" -- Thank you, George, God bless you!

The old black man gets up out of the first row and goes up onto pulpit, readies himself and begins to play his cornet. As he does, E.F. goes into the back office of the church telephone. The state trooper keeps his eye directly on the spot when he exits. E.F. can see back over the cornet player onto the congregation. He dials and waits. We...

CUT TO:

127 INT. BEDROOM - NIGHT

127

JESSIE

on the other end. He waits as does she. We INTERCUT. Finally...

JESSIE

Sonny.

E.F. (APOSTLE)

I'd like to speak to my beauties.

Pause.

CONTINUED

127 CONTINUED:

127

JESSIE

Where are you, Sonny?

E.F. (APOSTLE)

Is Bobby and Jess there?

JESSIE

No! I'm going to pray for you,
because you're a murderer. I'm going
to pray for you even if it will do no
good.

E.F. (APOSTLE)

Pray with me, momma, not at me. Pray
with me.

CUT TO:

128 INT. TEMPLE - NIGHT

128

THE PRESENT

We FIND the Apostle E.F. preaching his last sermon to his fledgling congregation. As he preaches he stops every now and again, and says, "Stay with me now," and "Are you still here, say amen. Hello!"

NOTE: During the entire final sermon, we intercut scenes from E.F.'s life:

- A) Toosie playing softball with her kids and husband.
- B) The final moments of Horace's life in the hospital.
- C) The Old Black Man at the bayou.
- D) Police Car waiting outside.
- E) Jessie and the two kids in front of their Grandmother's coffin.
- F) Joe sitting in a bar drinking.
- G) Man from the car crash in the opening with his wife and newborn baby.

E.F. (APOSTLE)

You have to work at it. But anyone
who dedicates his life to Christ is
a saint.

CONTINUED

128 CONTINUED:

128

The congregation praises God, one woman speaks in tongues.
He tells them salvation is free, but not cheap.

E.F. (APOSTLE)

(continuing)

Learn your ABC's. A -- Acknowledge that you are a sinner. B -- Believe in Jesus Christ, trust in Him. C -- Confess that you are saved. Confess it to others, shout it in the hills and valleys! If you keep your eye on Jesus, he will keep his eye on you, just as you can't escape the gaze of a painted picture on the wall. No matter where you look its eyes will follow you as will the eyes of Jesus Christ. Withersoever Thou leadest, I will follow and 'Lo, I am with you always. Everybody say always. Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday -- twenty-four hours a day, seven days, a week. When you turn, He turns, when I jump up and down, Jesus jumps up and down and, neighbor, He backs up what I'm preaching here tonight. Somebody give me an Amen! He's backing me up tonight. You grab somebody, look 'em in the eyeballs, and say, Jesus, He's here right now! Jesus, the same yesterday, today and forever! Anytime you think the Devil is getting ahead of you, you say, Get thou behind me, Satan. Somebody say Get! Get behind me, old Slew Foot because the Lord don't want me drinking because He's got his eye on me. You can't hide the bottle if He's got his eye on you. Get behind me because the Lord don't want me to go out dancing, He's got his eye on me. Get behind me because the Lord don't want me sinning, He's got his eye on me. Hello, are you still there? The Lord has his everlasting eye on me and you, because He loves you and me and why does He love us, how do we know that He loves us here tonight.

(more)

CONTINUED

E.F. (cont'd; APOSTLE)

How do we know He'll love us from now until the end of eternity, how do we know that? Because He sent his only begotten Son into the world and put him in a tabernacle of clay so that we could recognize Him. He came to save us. He could have called on 10,000 angels, but He had to take our place, He hung on that tree so we wouldn't have to! That cruel, cruel tree. He died for us so that we could be saved and we can be saved free of charge, but it ain't cheap. Am I right this evening? You have to pay an earthly price, but I tell you it's worth it, it's worth it here tonight! If He sent his only begotten Son, put him in a tabernacle or recognizable clay and then arose him up from the grave to atone for our sins, don't you think it would be worthwhile to just examine somewhat what He might be askin' for in return, an examination of what is put out there for us free, not cheap, but free. It was paid for 1900 years ago! Do you want it, then you can have it, you can be saved -- I know I want it and once you've felt even three or four hundred volts of the Holy Spirit, then I know you're gonna want it. Do you want to get plugged in? Come on!!! Do I hear somebody say amen? You might get three in one, the Father, Son, and the Holy Ghost, that's a mighty high-charged baptism, if you want it, be saved, and go for it. If God sent his only Son then it's worth the price -- Are you on the Devil's Hit List? -- Put all these elements of the Devil behind you, work on it, put all the combined satanic forces behind you and get right with God here tonight. This ain't no petty subject, this is Holy Ghost power we're talking about. Get that Holy Ghost explosion tonight, we gonna short circuit the Devil. We gonna put him behind us. You Devil stay there, you hear? My -- my -- my -- we're gonna be with Jesus tonight. Everybody say it. Say it again! Let all the other churches in Pecan Island hear you and

E.F. goes into the audience and picks up a little baby boy out of the arms of one of his parishioners. The woman is Vietnamese as is her baby. Holding the child's tiny hand up in his --

E.F. (APOSTLE)

(continuing)

Look at these beautiful, beautiful little hands; now try to imagine a nail, piercing the palms of this child's hands and then picture the nail going into an old board. I know I don't have enough love in my heart to do this to my son, do you? I know I know I don't! I don't have that much love in me, but God does, God does.

(as he hands the baby back, he says)

Bless you. Put your hand over your heart and with the other hand reach out and touch somebody. The Holy Ghost can and will enter you. But there is yet another side to this issue. On the other side of the Holy Ghost explosion is a still small voice, the still small voice of Jesus within you, in your heart, talking to you, leading you. This powerful quiet force can reach to the darkest part Africa, it can penetrate the most calloused and hard-hearted atheist you'd ever want to meet! The voice of Jesus Christ can reach into any place in the universe where there's a willing and open heart! The only place the still and small voice of Jesus Christ cannot enter, is into the heart of any man or woman who says "No, you cannot come in."

(touches a young boy)

"You cannot enter here tonight."

(pause)

Neighbor, someday I'm gonna sit with Jesus. I was going to help my grandfather preach the Holy Gospel. If I hadn't come back to help my granddad, I could be there tonight.

(more)

CONTINUED

E.F. (cont'd; APOSTLE)

I could be there in Heaven tonight
with Jesus, even as I know I will be
again someday as I hope and pray to
the almighty God that each and every
one of you blessed people will be
there someday, when we shall all be
promoted as soldiers of Jesus into
eternal and liquid Glory, somebody
give it to me, let the Church say
Amen!

He stands and says, "Is there anyone who wants to accept our
Lord and Saviour Jesus Christ as his personal Saviour, let
him come forward."

E.F. (APOSTLE)

(continuing)

Can you say I am sitting flat on
ready tonight! For any mother's son
or daughter who wants it! It's here
tonight, Jesus is here! It's time,
The Holy Ghost Conductor is calling,
"All aboard, all aboard!"

(As he opens his arms in an extended welcome, he sings "Just
As I Am" or "Softly and Tenderly.") He waits for some time
before it is Sam that comes forward. E.F. is very touched as
he welcomes Sam and tells him "His heart is broke for joy
tonight." He speaks lovingly and like a father into Sam's
ear at the altar and tells him in St. Paul's words, "Any man
who is saved is a saint." People gather around Sam and help.
A little girl dabs her eyes with a handkerchief.

E.F. (APOSTLE)

(continuing)

You're going to Heaven.

(and to himself)

And I'm going to jail.

He stands and looks at the State Trooper.

E.F. (APOSTLE)

(continuing)

How many believe I preached today?

E.F. turns to his guitar player and then to the choir.
(Maybe he is at the piano.)

CONTINUED

128 CONTINUED: (5)

128

E.F. (APOSTLE)

(continuing)

I'm gonna leave you now. let's have the choir come up here and give us an old joyous hymn of Pentecost. Come on, come on! Satan has called me to the arena one more time!

He puts his microphone up as the choir files up and forms in front of the pulpit. They begin to sing as the white guitar player and a large black woman lead them. People walk in the spirit -- two or three dance.

The Apostle steps down and kisses a small child goodbye. He passes through the congregation and walks to the state trooper, who stands and waits for him. He notices a little black boy trying to help the little white boy catch the rhythm of the beat as they clap. He looks back at his friend, Brother Blackwell; for a moment he wonders if it was the brother who betrayed him. He turns and walks out of the church with the state trooper. Sam follows him out and goes up to the police car behind the Apostle.

129 EXT. TEMPLE - NIGHT

129

STATE TROOPER

Are you Euliss Dewey?

E.F. (APOSTLE)

I'm the Apostle E.F. Hart.

STATE TROOPER

We'd like to ask you some questions about a homicide up in Fort Worth.

E.F. (APOSTLE)

Who was killed?

STATE TROOPER

Are you Euliss F. Dewey?

E.F. (APOSTLE)

I've been known by a lot of names, officer.

(he turns)

Sam, you go on back now, you hear, go back inside, where you're needed.

Sam looks at him, turns around and goes back to the front door of the Temple.

CONTINUED

129 CONTINUED:

129

STATE TROOPER
We'd like for you to come with us for
some routine questioning.

E.F. (APOSTLE)
Yes, sir.

WIDE SHOT of church and E.F. getting into the police car.

STATE TROOPER
You are Euliss F. Dewey, aren't you?

E.F. (APOSTLE)
Yes, sir, I was; I'm an Apostle for
our Lord now. I'm the man you're
looking for.

130 INT. POLICE CAR - NIGHT

130

As they drive away:

E.F. (APOSTLE)
I thought you fellows quit driving
these Chevys. I thought you switched
to Fords like they've done back in
Texas.

All the while the choir can be heard singing a wonderful old
hymn: "Jesus, He's All Right." We...

CUT TO:

131 INT. PRISON - DAY

131

THE CLOSING SEQUENCE

As the CREDITS start to roll, we HEAR the Apostle preaching
in the background. When the CAMERA FOCUSES on him, we SEE
him laying on hands, healing, in prison. We SEE him for the
last time -- a little older -- as he administers to the needy.

The voices of the choir continue throughout the CLOSING
CREDITS.