

SADIE

WRITTEN BY

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(AN ORIGINAL SCREENPLAY)

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SADIE

FADE IN:

EXT. CALIFORNIA INSTITUTE OF WOMEN - AERIAL SHOT APPROACHING  
THE PRISON - DAY

From the sky the prison can be seen, sprawling in the  
California sun.

INT. PRISON VISITING ROOM - DAY

BRIGHT LIGHTS reflect of the shiny floor. Someone walks  
across the room. Person sitting at a table is wearing  
SHACKLES, dark pants. A guard walks past in the distance.

A man sits at a table talking. He is surrounded by female  
prisoners and their visitors. He is talking to a female  
prisoner with psychotic looking eyes.

- - she is SADIE, 64, with greying hair tied-back, talking  
with excited darting eye. Her hand rubs against her lower lip  
then fingers her crucifix. Her voice is low and melodic.

SADIE

So what if they do that? They'll  
have to go along with the process.

VISITOR

They could say no...

SADIE

Then that is what they do. It would  
be their decision. Not ours.

VISITOR

They can still take your mail off  
you. Then we'll be back to where we  
were.

Sadie looks up through the window for an instant.

SADIE (v.o.)

(beat, louder, slower)

This is the past I have to live  
with, every day. I have to wake up  
every day, and no matter what I do  
for the rest of my life I will  
never be able to replace what my  
crime took away.

TITLES

EXT. VICTORIAN HOUSE, HAIGHT-ASHBURY, 1967, NIGHT

A nondescript Victorian house -- Sadie's House --, with a view of downtown San Francisco. In the background the RUMBLE of a tram can be HEARD.

Old cars from the fifties and sixties line the streets.

INT. SADIE'S HOUSE - NIGHT

In the hallway of the house, unopened mail lies strewn unopened on the floor. Music can be heard in another room. A young Sadie, semi dressed, crosses the hall walking as she reads a magazine. Another woman wearing knickers and bra with towel wrapped around head turns into the hall.

-- She is ELLA, 17, skinny brunette, and getting ready to go out

INT. HALLWAY - CONT.

ELLA

He won't hit on you ya know

Ella stoops to pick up the mail.

SADIE

It's not that Ella. Just that Mike may be around.

ELLA

But Mike is gone ain't he? Thought you dumped him...

Sadie stands in the hallway and looks at Ella. She seems unsure.

ELLA (CONT'D)

(beat)

No way Sadie! You cannot stay with that guy.

Sadie casts a guilty smile at her friend. Ella throws a handful of papers toward Sadie.

SADIE

I know - I've got nothing for three years work. He took it all.

Her smile turns to repressed concern. Sadie scoops up the paper and turns away DETERMINED.

ELLA

Then we'll go to the Fill' after work and forget him. Okay?

SADIE

Yep. Come-on. We gotta hurry.

Twenty minutes Ella.

(happy)

That's what I need - a night off.

INT. SATANIC CLUB - NIGHT

On a centrally positioned ALTAR, the naked body of Sadie lies, covered in blood and surrounded by naked girls gyrating about the altar. A PRIEST wearing robes and waving a staff and clenching a knife stands before the altar, summoning the devil with eyes closed and head held high.

PRIEST

You shall rise-up! Arise, my demon soul. Befriend the darkness, afore the slain members of the overworld.

Sadie sits upright, turning toward the Priest. Psychedelic MUSIC can be HEARD as Sadie slides off the altar and begins to gyrate.

The priest moves to the side of the stage.

PRIEST (CONT'D)

Oh yee Master. Take control and let the desires of pleasure command thy soul!

Ella and three other DANCERS appear from the side and join Sadie in dancing, around Sadie.

There is an audience, in the darkened room, enthralled by the performance.

Sadie increases the speed of her dancing as the music increases in volume. The other dancers move in similar gyrations. Sadie seems to be in a hypnotic state.

The priest turns to the audience and holds his arms up high.

PRIEST (CONT'D)

Show your family your love - take her and seek my pleasure as your own. Death doth not destroy her life. Do you love me Dark Lord?

All the Dancers lunge at Sadie.

Sadie's eyes open wide with SHOCK, as she realizes her conscious mind. She is awake! But too late. A loud crackle of THUNDER is heard, the music abruptly stops and Sadie collapses in a heap on the floor.

The Dancers pounce upon Sadie and appear to devour her with their hands and mouths.

SADIE  
(Screams)

For a moment the lights GO OUT. Then they come on IN THE ENTIRE ROOM.

All the dancers, Sadie and the Priest and other actors are hastily forming a line in front of the audience.

The audience stands, clapping and hooting their approval.

Sadie and the other performers - holding hands - beam their pleasure with great smiles and bows

FADE TO BLACK

PRE-LAP: Trance Dance music

INT. DNA LOUNGE CLUB - NIGHT - TODAY

INSERT: Poster advertising "Blood Ball" behind the busy bar.

Crowds of people dance in the Gothic club. A band performs on stage.

Sadie and Ella -- **now as contemporary youths** -- make their way through the crowded dance floor, holding hands, toward the band.

Throbbing music, crowds of people to squeeze past. Sadie is making sure not to lose Ella in the crowd and chaos of the dance floor. Some girls and guys recognise Sadie shouting to her, but they go unheard over the din. Sadie sees their recognition and smiles back, not attempting to speak. Sadie and Ella find a spot and begin to dance. They giggle together as they begin their Satanic Club dance style. Sadie is almost naked, but for a long hooded gown, knickers and bra, as they get close, almost touching each other in the semi-darkness.

INT. LADIES ROOM - LATER

A long queue of CLUBBERS is waiting to use the toilets.

CLUBBER # 1 (O.S.)  
It's so friggin' hot out there.  
You'd reckon they'd turn up the  
A.C.

CLUBBER # 2 (O.S.)  
Hey you got some lippy? Mine's  
gone...must have lost it.

CLUBBER # 1  
Yeah.

Clubber #1 takes lipstick out of her handbag and gives it to her friend.

They are both young women, around about twenty, vary pale in the fluorescent lights of the hall way and dressed for dancing. Clubber #1 has sandy brown hair and a hair band around her head. Clubber #2 -- MARY, 18 -- is Gothic in style, with black shoulder length hair.

CLUBBER # 1 (CONT'D)

It's not the same as yours though.  
It won't look right on you - too light.

Mary examines the lipstick and grimaces. She hands the lipstick back.

MARY

Shit! Oh well. Hey, that guy still at yours?

CLUBBER # 1

(Excited)

He's here. Just saw him - sort of.  
Caught sight but he's somewhere. He is great ain't he?

INT. DNA LOUNGE CLUB - NIGHT

The music changes track, and the intensity doesn't.

Ella makes a movement of her arm and breaks her dancing to speak to Sadie.

ELLA

Sadie, I gotta pee!

Sadie nods and then flicks her back behind her ears.

SADIE

You go - I'll get some drinks.  
Hurry!

Ella turns to leave the dance floor as she adjusts her black tee-shirt.

INT. LADIES ROOM - CONTINUOUS

A black colored door opens.

Ella enters through the black door looking hot and flustered.

Music turns LOUD for an instant, until the door shuts.

Ella sees the long line for the toilets. She joins the back of the queue, exhaling an audible breath in frustration and leans against the wall. She sees a friend ahead of her and half steps out of line to get a clearer view.

ELLA

Hey, Mary?

Ella waves as Mary turns and recognizes her. Mary smiles and waves Ella forward.

MARY

Come-up here. Beat. We saw Charlie.  
He's here.

Ella shakes her head.

ELLA

Nah. I'll stay here. We haven't  
seen him. The other night was cool  
though. He's a great guy.

The line moves forward a few paces and a group of girls between Ella and Clubber #2 burst out in hysterics at something one of them has said. Clubber #1 turns to see what the laughing is about. Ella is non the wiser. She turns back to her friends.

CLUBBER # 1

He wants you and Sadie to move in.

ELLA

Sadie hasn't met him yet. I'll try  
to get them together. She will love  
him. They are both *really* unique,  
you know.

Ella laughs.

ELLA (CONT'D)

They will get-on.

CLUBBER # 2

Where are you?

ELLA

Along from the Poster Bar - gotta  
watch Sadie though. She is really  
down.

Clubber #2 checks over her shoulder as the cubicle door opens and a girl - who is worse for wear - exits. She looks back to Ella. Her finger pointed over her shoulder at the vacant toilet.

CLUBBER # 2  
We'll try to find you and go to  
Charlie's later.

INT. MOTEL BATHROOM - LATER

A female figure lies on the white tiled floor against the toilet, on hands and knees. Vomit lands on the floor, missing the bowl. We hear retching once, twice and finally again. Faint voices and soft music can be.

A light KNOCKING can be HEARD on the bathroom door.

CHARLIE (O.S.)  
Your alright in there Sadie?

The person vomiting barely moves. The knocking repeats. LOUDER.

CHARLIE (O.S.) (CONT'D)  
Sadie? You okay?

Some slight movement of the fingers and knees - but only a little. The voice softens as it speaks to people in the other room.

CHARLIE (O.S.) (CONT'D)  
She's in there. Like for the last  
half hour. Puking, man.

The person on the floor moves a little more. Their hand and knees begin to slide through the mess on the floor. The door handle rattles.

After a long moment Sadie rolls onto one side - now badly covered in vomit.

CHARLIE (O.S.) (CONT'D)  
Sadie? I hear you.

Again the voice turns softer as he converses with other people.

CHARLIE (O.S.) (CONT'D)  
Shall I push the door in?

ELLA (O.S.)  
Sadie - we're coming in. You don't  
sound too good. Okay?

Sadie is still curled-up on the tight bathroom floor. She is catatonic and barely conscious. The door handle rattles again.

PAUL (O.S.)  
Out the way Charlie. I'll bust it  
open.

ELLA (O.S.)

Stop! Wait. Beat. Sadie? Get away from the door babe. Paul's coming in. You hear me?

CHARLIE (O.S.)

Can you just, like...push it in - not very hard?

Sadie stirs a little more and straightens-up a bit. She is trying to come to her senses, but still threatens to topple on her side.

SADIE

(Moaning sound)

Sadie dry-retchers. This time, nothing is thrown-up. She focusses her eyes and sets her arms on the floor to get up. She is side on to the door and looks up at the handle. Her eyes can't focus.

PAUL (O.S.)

Coming in Sadie. Get away from the door!

The door begins to bang as someone tries to force it open. But it won't budge.

PAUL (O.S.) (CONT'D)

Jeez man.

CHARLIE (O.S.)

Christ Paul! Fucking open the door!

ELLA (O.S.)

(laughing)

Hit it harder. Use your weight Paul. Hurry!

Sadie pulls her mobile phone out from somewhere but can't open it up.

Sadie GROANS.

Suddenly the door explodes open, smashing into Sadie's head in the exact moment she looks up at the handle, facing us. Sadie's head is instantly flung to one side as it and the door bounce off each other. The door shuts almost as quick as it opens, but the frame is damaged and it swings open.

Now unconscious, Sadie still clings to the phone.

A man -- he is PAUL -- and Ella enter the bathroom in silence, crouching down to gather-up Sadie.

INT. MOTEL ROOM - DAWN

The SOUND of a paramedic radio chatter is loud as two paramedics leave the room wheeling-out an empty stretcher.

Ella stands by a man who closes the door -- he is Paul, 23, a big man with short brown crew-cut hair - like a marine.

Across the room Sadie is lying on a sofa. She has a hand to her head, a towel wrapped around her, and is awake.

A pale, lithe man, with darting eyes, shoulder length dark brown hair and goatee, sitting at the end of the sofa, with a smoke -- he is Charlie, 27.

CHARLIE

Lucky Sadie. You are for sure. The door hit real hard, ya know.

SADIE

(grimacing)

You should have heard it. Like a baseball bat. No. It was more like an explosion.

Paul adjusts his position sat on the floor in front of the the settee.

PAUL

Really sorry Sadie.

Ella looks around and heads toward the bathroom door.

ELLA

Where's your purse Sadie?

PAUL

Over on the table Ella. Needs a clean.

Charlie takes a long drag on his smoke. He looks at Ella.

CHARLIE

Take a load off Ella. Things will be okay. Sadie will be fine, we're fine. And we ain't in no rush to fly anywhere.

Suddenly Paul springs to his feet and goes out the room.

PAUL (O.S.)

Got some blankets here Sadie. Stay the night and have a good sleep. You'll feel much better.

ELLA

One of us has to stay with her. The medics said... to stay with her.

Paul returns with an armful of blankets and pillows. He places the pillow under Sadie's head and drapes a creamy blanket over her.

Ella takes a seat in the corner chair.

Charlie gets off the sofa and hands Ella the smoke, as he sits next to her. Both Ella and Charlie watch Paul and Sadie.

Sadie turns over and makes a weak smile.

SADIE  
(softly)  
Thanks guys.

EXT. BEACH - DAY

Sadie sits on the seafront wall. The sun is in her eyes and she holds her hand up to shade them. She watches beach-goers in variety of activities, sunbathing, sitting, running, talking along the beach and behind her on the pavement.

Sadie's face is somber and thoughtful - pre-occupied maybe - her eyes are moist.

INT. SADIE'S HOUSE, KITCHEN - DAY

Sadie is dressed in jeans, tee-shirt, heavy black boots and has her hair tied up high on her head. She throws a dish washing cloth at the sink. The water splashes. She turns to face a business-suited man who holds a bouquet of flowers -- he is MIKE, 19.

SADIE  
Flowers? What the hell good will  
they do Mike? You expect me to let  
it slide?

Mike grimaces as he places the flowers on the counter next to him. He runs a hand through his hair. He seems unsure as to what to say.

Sadie leans against the kitchen table and crosses her arms.

MIKE  
I... I don't know what I should do  
here Sade.  
(beat)  
I'm sorry.

SADIE  
Sorry my ass. All night you were  
out. With that... that thing! You  
really think no one would tell me?

Mike turns to leave the kitchen but hesitates. He turns to look at Sadie.

Sadie steps away from the table, her arms tense. She is angry.

MIKE  
Sadie, I love you.

Sadie rushes toward Mike, pointing at Mike.

SADIE  
That's what love is? Jesus Christ!  
I though it was all about who you  
can sleep with for ten bucks!

Mike steps away from Sadie, his arms wide open.

MIKE  
(whisper)  
I came back to you.

SADIE  
Oh, thank you very friggin' much!  
You can cheat on me - as long as  
you come back to me? What the hell  
do I look like - the fucken Paris  
Hilton?

Mike turns away, lost for words. He stops a few steps up the hallway and looks back at Sadie.

Sadie makes to move toward Mike again.

MIKE  
You know, you're right. That is  
what I think of you. You sadistic  
cold hearted cunt.

Mike turns to walk up the hallway.

MIKE (CONT'D)  
I'll destroy you and your fucken  
mind games. Devil whore.

Sadie stops in her tracks.

SADIE (V.O.)  
That night everything in me  
changed. I had lived a brave life  
and lost Mike - the one person I  
trusted and loved. He wasn't coming  
back.

EXT. BEACH - DAY

Sadie is staring blankly across the beach, her face pale and expressionless.

SADIE (V.O.)  
And my old self had been destroyed.  
I didn't know it then. I was  
worthless and had no hope.

Time has passed and the beach is quieter.

CHARLIE  
Sadie?

Sadie turns her head to see Charlie approaching. Sadie's lip is cut.

Sadie turns toward the voice. She takes a moment to focus and realise who it is.

SADIE  
Hey, you're Charlie?

CHARLIE  
That I am.

SADIE  
Ella told me about you.

CHARLIE  
There is much to tell

SADIE  
You looked after me last night.

Charlie sits against the wall, next to Sadie. He tilts his head in acceptance.

CHARLIE  
Yeah, you were fast asleep. Just  
had to make sure you kept  
breathing.

SADIE  
You maybe should have just left me  
in the bathroom.

Charlie looks surprised.

CHARLIE  
No. Never leave you.

A silence falls over the two. Sadie's eyes tear-up. One rolls down her cheek. She tries to hide it by staring at her feet.

SADIE  
Everyone else has.

CHARLIE

*They left you.*

Sadie wipes the tear away and looks at Charlie.

SADIE

Just me now.

CHARLIE

No it's not. And even if you think it's just you, that's just you thinking that. Your reality is in your head.

Sadie thinks on that.

CHARLIE (CONT'D)

They have the problem - not you. They are the ones who leave people. They are the cowards. They can't deal with themselves.

They fall silent, looking toward the ocean.

SADIE

Do you live around here Charlie?

Charlie hops down from the wall and does a slick dance jig. Then he regains his composure and leans against the wall with his back to the beach.

CHARLIE

I live everywhere. Nowhere is my home, but where I am now.

SADIE

What do you do? For money?

Charlie shrugs.

CHARLIE

Play a bit - the guitar. Ya know, it's easier to live than it is to make money? But then money's not what I want.

SADIE

What is it?

CHARLIE

Happiness of course.

SADIE

I've been dancing at The Satan Club since I was kicked-out of home. Mum and dad are just crazy. Control freaks.

CHARLIE

That's the older folk for you.  
Burnt-out shells of humanity. They  
have no idea what it actually means  
to be young, free and happy.

SADIE

Yeah, well I don't want to be like  
them. I refuse to be!

CHARLIE

Don't worry. Be you. That's all. A  
beautiful person.

SADIE

Where you staying?

Charlie turns to look at the water, shading his eyes with his  
hand.

CHARLIE

Paul's.

SADIE

That's where we were last night?

CHARLIE

Yeah.

Charlie looks at Sadie.

CHARLIE (CONT'D)

You wanna come 'round tonight?

SADIE

I don't know...

CHARLIE

We'll chill-out, play music and  
smoke. Ella's got my number. No -  
actually why not come back to mine  
now?

SADIE

I've got work tonight - dancing,  
you know.

CHARLIE

That's no problem. Your gown thingy  
is probably dry - Paul washed it  
first thing.

Sadie looks at Charlie with interest.

SADIE

I forgot that. Need it.

CHARLIE

So come over. Have bite to eat,  
relax and later go work.

Sadie realizes it is a good idea, smiles and nods.

SADIE

I've got nowhere else to go - my  
boyfriend took everything. We'll  
have to stop off at Ella's. Need my  
clothes.

EXT. PAULS HOUSE - AFTERNOON

Charlie and Sadie are striding up the gentle slope of the residential street. She is wearing different clothes - jeans, pastel blouse and hair tied back. Sadie looks laid-back. And happy. They walk up to the house and climb the stairs to the front door. Rock music blasts out as the door is opened by a teenage girl -- she is SANDRA.

Charlie hugs the girls with a huge smile.

CHARLIE

Hi ya Sandy. This is Sadie.

Sandra steps aside to allow Charlie to enter. She takes sadie's hand and leads her into the house.

SANDRA

Hi Sadie. Ella told me about you.  
Wow, You do that Satanist thingy?

SADIE

Yeah - it's great.

Sadie looks around for Charlie. She sees that he is in the front room.

INT. HALLWAY, PAULS HOUSE - CONTINUOUS

Sandra closes the door and guides Sadie toward the front room.

SANDRA

Come-in. Find somewhere to relax.  
We're all one family.

Sandra nods toward where Charlie is seated.

Sadie sees Charlie and is intrigued. She turns back to Sandra.

SANDRA (CONT'D)  
(softly)  
God, Charlie is...I don't know.  
What's the word? Mesmerizing!

Sadie smiles at Sandra, pushing past to follow Charlie.

SADIE  
He has got something

Charlie is on the floor surrounded by girls and guys Sadie's age. They are smoking weed. Sadie enters the room, dropping her clothes bag by the door. One or two of the youths notice her, shuffling aside bringing her into the group.

Charlie sees Sadie and smiles. He keeps talking.

CHARLIE  
No one cares more for the children  
of today as we do. The President  
sure as hell don't. I would give my  
life for anyone of you. Would he?  
Those people have no idea.

The group is excited and a murmur arises amongst them. A long haired boy -- STEVE -- passes a smoke over to a short-haired girl -- KATIE -- who is sat in front of him.

STEVE  
Scum!

Charlie laughs.

CHARLIE  
They don't know it - so we love  
them too.

Charlie hold his hand out for a drag himself. Katie passes the joint. Charlie looks over his group of friends. They look at him enraptured by his presence.

Sadie's eyes meet with Charles'. There is a moment of silence. Sadie beams with happiness.

Still smiling, Charlie holds his hand out toward Sadie.

CHARLIE (CONT'D)  
Last night Sadie bumped her head  
real bad. Are we glad she is okay  
now?

The group all look at Sadie and CHEER happily. Someone nudges Sadie and passes her a something.

Sadie recognizes the girl as being the CLUBBER she met from the DNA Club.

SADIE

Hi MELISSA! What happened to you last night? We looked for you -

MELISSA

We left early. LESLEY'S mum wanted her home.

SADIE

Charlie wasn't around. Ella took me 'round to Paul's room.

Sadie looks at the square piece of orange paper in her fingers and gives Melissa a questioning look.

Melissa looks at Sadie with excitement.

MELISSA

L.S.D. - it's fantastic, everything they say. Just put it on your tongue...

Sadie brings her hand up toward her mouth. She hesitates.

SADIE

I've never done it before

MELISSA

We'll do it together if you want.

Melissa attracts Charlie's attention and creeps over to his side, where he has been tuning his acoustic guitar. Melissa whispers to Charlie and looks back toward Sadie, smiling.

Charlie looks to a long-haired girl next to him, cross-legged on the seat -- she is LESLIE. Charlie gives a barely perceptible movement of his head to say "yes". He smiles at Sadie.

Then his face gets serious and he looks back to the group.

CHARLIE

No, no, no - I've a better idea.

Charlie fumbles behind Leslie for something, and presents a bag of more orange paper. He waves a handful of the tabs at everyone.

CHARLIE (CONT'D)

Who's done acid before?

About a third of the people raise their hands, like in school.

CHARLIE (CONT'D)

Beautiful, man. We've got some first time trippers so, what we have to do is really give each other a good vibe - we can only do that by being them. Joining them in their experience.

The group whoops and cheers, everyone looking to their neighbors excited and laughing.

Charlie meets eyes with Sadie. They are both wide-eyed and captivated by each other. Suddenly Charlie delivers his head a fake blow with his hand, recoiling as though he's injured. Leslie can be heard laughing. Sadie giggles and crawls between bodies toward Charlie's outstretched hand, in mock rescue.

CHARLIE (CONT'D)

Come with me.

Charlie takes hold of Sadie's hand.

You don't have to take it now, if you don't want.

Sadie looks around at the group.

SADIE

Everyone else is.

CHARLIE

Yeah - but this is wrong for your first time.

Charlie gets to his feet, gently pulling Sadie up with him. Charlie takes the tab of LSD from her.

Sadie gets more serious.

CHARLIE (CONT'D)

I want to know you.

SADIE

What? I mean...

Charlie leads Sadie through the giggling throng.

Sadie goes hand in hand with Charlie out of the room.

INT. PAUL'S HOUSE, BEDROOM - LATER

Charlie and Sadie are sat on the floor, staring at each other. Sadie's eyes are glazed over. She is smiling.

SADIE

You are God

CHARLIE  
Princess of Satan.

SADIE  
You are like Jesus.

Sadie licks her wounded lip.

SADIE (CONT'D)  
We are meant for this moment.

CHARLIE  
We are mere reflections of the  
moment we live in.

An exaggerated look of deep thought comes across Sadie's face.

SADIE  
That means we can reflect on the  
world what we are.

Charlie laughs, breaking the gaze and pulls an envelope from his pocket. He takes out another tab and sniffs it.

CHARLIE  
You want this or something else to  
follow up with?

Sadie doesn't answer.

CHARLIE (CONT'D)  
Speed? Ecstasy? GHB?

SADIE  
Hash?

Charlie drags a bag from under the bed. He hold the bag open to Sadie.

CHARLIE  
Smell it.

Sadie leans forward to smell it.

SADIE  
Never had it. Usually do E.

CHARLIE  
This is the grass of life. Pure  
leaf.

Charlie, finds a box of matches in the bag and lights the cannabis joint, taking a couple of quick puffs, then passes it to Sadie. She takes a hesitant puff and recoils, spluttering at the bite in her throat.

CHARLIE (CONT'D)

You'll get used to it. Take another drag.

Sadie takes another drag on the joint. She coughs less and feels the smoke taking effect.

CHARLIE (CONT'D)

Make you someone you can't imagine

SADIE

It's got to be better.

Sadie hands Charlie the joint. He takes a long drag and holds it in for a few seconds. He exhales the smoke.

CHARLIE

It only gets better in *the now*.

Sadie's eyes are excited as she shuffles cross-legged closer to Charlie. Placing her hands on his knees.

SADIE

The now...

On her knees, Sadie leans up toward Charlie and takes the joint and another puff. She holds the joint and looks at it.

SADIE (CONT'D)

There is *only now*. Like love. We only know love because we are in it.

CHARLIE

And we're the only people to know it.

Sadie laughs and for a moment falls back on her haunches. She give over the joint to Charlie. Getting back on her knees she puts her arms around Charlie's neck and pulls even closer.

SADIE

I can take you places you can't imagine Charlie.

CHARLIE

Maybe I'm there.

Sadie smiles at Charlie.

SADIE

Fuck me.

Sadie and Charlie kiss. Charlie takes another drag and they share it with another kiss.

CHARLIE

Forget the past Sadie. Join me.

SADIE  
I have no past.

CHARLIE  
Your life is in front of you. Come  
with me.

SADIE  
I'm already there  
(beat)  
Fuck me.

They roll away from the bed.

INT. COMMON ROOM, PAULS HOUSE - LATER

Music still plays. A couple - Leslie and Melissa - are on their hands and knees. They are kissing each other. Others are laughing, giggling - happy. Others moan, their hands and bodies seeming to flinch at unseen objects. Leslie is lying down, surrendering to the drug-induced stupor with a face of content happiness.

EXT. PAULS HOUSE - CONTINUOUS

Feet are walking along the footpath. White sneakers, blue jeans. It is Ella, wearing a gypsy blouse.

Ella has her cell phone at her ear. She curses under her breath and ends the call. Paul's house is up ahead of Ella. She climbs the steps and rings the bell. There is no answer. Faint music can be heard.

ELLA  
Sadie?

After a few seconds there is still no answer. Ella rings again. Ella steps back and looks at the windows at the front of the house searching for movement and the source of the music. She looks frustrated, and goes back to the door.

ELLA (CONT'D)  
Sadie?  
(beat)  
Shit!

Ella tries the door handle. It doesn't budge. So she bangs on the door several times.

Ella gives up and turns, running down the steps to get a better look at the house. She tilts her head and looks at the house. The windows are still.

Exasperated Ella makes a last attempt to find Sadie.

ELLA (CONT'D)

Sadie! We've got to get to work.  
ANTON will be furious. You know  
what he said. Jeez Sadie.

With a last look at the window Ella walks from the house. She shakes her head.

Ella walks back where she came from, with only the briefest glimpse over her shoulder.

INT. COMMON ROOM, PAULS HOUSE - CONTINUOUS

Prostrate bodies of the group litter the front room. Sounds of sex can be heard from elsewhere in the house.

INT. PAULS HOUSE, BEDROOM - CONTINUOUS

Charlie and Sadie are naked and having sex on the floor. She is on the bottom and Charlie looms over her. Sadie clasps Charlie with her legs. Her hands grip his shoulders tightly. Sadie stares up at Charlie. They are both still smiling.

EXT. SUBURBAN HOUSE, SEATTLE - DAY

FLASHBACK TO several years earlier - Sadie's home. Children are playing in the street, a neighbor mows his lawn. The community seems "normal" and family oriented.

SADIE (V.O.)

That night my new life began. Given  
a love and a place to belong, I  
could just be me. For all my time I  
had been that girl who said "No",  
who always got home on time.

A YOUNG SADIE runs up the street and turns into a property. Young Sadie pulls-up short of the front door. Looking at the front door, she bites her lip, unsure about something. Slowly walking up to the door, she enters the house.

YOUNG SADIE

Home...

The door closes behind Young Sadie.

-- Start a series of QUICK SHORT TABLEAUS of SADIE'S FATHER abusing her.

INT. SADIE'S CHILDHOOD HOME - NIGHT

Young Sadie is lying on the floor. SADIE'S FATHER drags her by the foot, towards a room. Young Sadie's dress drags up around her waist.

SADIE'S FATHER  
You will do it! DO IT!

YOUNG SADIE  
Nooo!

Young Sadie tries to cling on to the door frame. Her grip fails and her fingers rip along the carpet.

SADIE'S FATHER  
(whisper)  
It's our secret.

INT. SADIE'S CHILDHOOD HOME - NIGHT

Young Sadie stands at the kitchen sink. Her brother and sister sit at the dinner table. Young Sadie's father, leers over her shoulder, drunk. He smells Young Sadie's hair.

SADIE'S FATHER  
When your mother's gone, man, you  
are mine baby.

INT. SADIE'S CHILDHOOD HOME - DAY

Sadie is in her dying mothers bedroom feeding her mother, who has a drip in her arm.

SADIE'S FATHER (O.S.)  
Bitch. Clean the house you lazy  
cow. All you ever do is play, play,  
play. Grow up. Your mother ain't  
gonna be here to look after you

SADIE'S MOTHER'S eyes follow Sadie's movements as her eyes fill with tears. But Sadie's mother says nothing - fearful.

INT. SADIE'S CHILDHOOD HOME - NIGHT

Young Sadie cowers behind her closet as her father drags her out and starts beating her. Kicking and punching her body. Young Sadie yelps and squeals in fear and pain.

END of QUICK SHORT TABLEAUS

INT. KITCHEN, PAULS HOUSE - NIGHT

The shelves are full of neat rows of herbs and jars on the shelves. All the labels face uniformly outward. A pot steams away on the stove.

CHARLIE (O.S.)  
You work at the Satan Club on  
California Street don't you?  
(MORE)

CHARLIE (O.S.) (CONT'D)

Ella was telling me about the stuff  
you two do there.

Sadie and Charlie are in the kitchen, Charlie is finishing up making some jam sandwiches at the counter. Sadie sits at the table, leaning against the wall.

SADIE

It's great. Really opened me up.

CHARLIE

What d'ya mean?

SADIE

Just that before then I had only  
imagined the stuff people do. Blow  
your mind Charlie. Almost better  
than drugs.

(beat)

No. It is way better. Just doing  
the things he comes-up with is a  
total experience. Yo know, like  
discovering a new person inside  
you.

CHARLIE

Religious?

SADIE

Spiritual. Anton always talks about  
the carnal - pleasures of the body.  
Here and now.

CHARLIE

You mean sex?

Sadie nods, matter-of-factly.

SADIE

Not just that, but the experience  
of your body and allowing others to  
enjoy you as well.

CHARLIE

Free love?

Sadie smiles.

SADIE

Oh yes. But only if your not his.  
He can't be satisfied sexually. For  
him it is about the totality of the  
experience. Only the here and now  
exists and we have to make the most  
of it. Without absolute openness  
and honesty we can't be at one.

Charlie brings the plates of sandwiches to the table and sits.

CHARLIE

Accepting who we are is important  
for us - to develop. As people.

Sadie leans on the table, toward Charlie. She is excited by the conversation.

SADIE

Oh, it's way more than that  
Charlie. If we can be fully  
conscious of our own bodies, inside  
and out, we can begin to experience  
the vibes of others.

A couple of other people enter the kitchen. One is BOBBY - who Sadie recognizes. He is laughing. The other is Melissa, tailing behind and appearing unsteady.

Sadie leaps off the chair and hugs Bobby.

SADIE (CONT'D)

Bobby! What are you doing here?

BOBBY

Been staying here for a couple of  
weeks now. Anton's pissed at you.

Sadie laughs.

SADIE

Yeah well, had better things to do.

BOBBY

Ella said she couldn't find you.

Sadie appears unsure.

BOBBY (CONT'D)

Said she left a message and called  
around to get you before work. No  
answer though.

Sadie shrugs her shoulders at Bobby. She places a hand on Charlie's shoulder and leans down to kiss the side of his head.

SADIE

Me and Charlie were busy.

CHARLIE

That's true Bobby. You really  
missed out on a good time. Everyone  
went tripping.

Melissa comes around the side of the table and sits.

MELISSA

Still am.

BOBBY

Anton, says that you gotta go and see him. Mary had to fill in for you.

SADIE

How'd she go?

BOBBY

She did it, but not like you. Too nervous.

INT. SATANIC CLUB - NIGHT

On the low table a naked Mary lies, legs wide apart. The Priest is using her as the altar, with a book and cups place on her body.

Mary's eyes stare straight up at the ceiling. She does not blink.

INT. KITCHEN, PAULS HOUSE - NIGHT

CHARLIE

What do you do there?

Sadie sits back down and laughs.

SADIE

Everything Charlie

BOBBY

And more. You have to see it Charlie.

CHARLIE

How you know?

BOBBY

I work there too. As a doorman.

CHARLIE

You're gonna have to tell me more of the ideas this Anton guy has. Sadie was telling me about them.

BOBBY

I don't really get on with him. He's a fraud.

Sadie gawps at Bobby. She feigns offense and then laughs.

SADIE

No he's not - he just doesn't let  
you know his secrets.

(beat)

He is wonderful in bed.

Melissa gets up and pulls Bobby towards her. She kisses Bobby's neck, running one hand through his brown hair and the other across his chest.

MELISSA

I'm going back in the lounge.

EXT. PARK - DAY

Sadie is happy and relaxed, smiling walking along the path leading through the trees. It is a sunny warm day. Couples and groups of kids are sat on the grass, smoking, talking, laughing. Somewhere the rhythmic sound of a bongo can be heard. Sadie recognizes the tune as being from some 1960's psychedelic rock song.

Sadie walks and gets into the vibe of the music, her body moving in time with the psychedelic sound.

Sadie recognizes someone sat under some trees in the park and waves. She makes her way over to the man. He is a DRUG DEALER.

Sadie stands over the man. He looks up at her.

DRUG DEALER

Hi babe.

Sadie sits down next to him, in the sun, watching the passerbys.

SADIE

Hi.

DRUG DEALER

Haven't seen you around lately.

SADIE

Nah. Been around - just up town.

DRUG DEALER

Want some?

Sadie rolls over and lies on her front, feeling in her back pocket of her orange cords. Pulling out a bill she slides it under his thigh.

SADIE

Acid?

DRUG DEALER  
Bikers? Or Double Dippers?

SADIE  
Doubles.

The drug dealer pulls a satchel from behind his head and glimpses over his shoulder. Sadie's cell phone rings. She pulls it from her pocket.

SADIE (CONT'D)  
Hey Charlie.

SADIE (CONT'D)  
Yeah, great. Just picking some goodies up.

SADIE (CONT'D)  
Wait for me Charlie. See you there.

Sadie hangs up the phone and stretches out on the grass, putting the cell away.

The drug dealer looks nervously around.

DRUG DEALER  
Not much left.

SADIE  
Two. Bags. Oh, go half and half.

DRUG DEALER  
You still with that guy? What's his name?

Sadie takes the tiny bags of tabs from the dealers hands beside his leg and curls her palm around the bags. She leans on her elbow, sun in her eyes.

SADIE  
Mike? The bastard. He bailed on me and I got squat all left. Was staying at Ella's. With Charlie now. May have lost my job too.

Sadie watches a family walking through the park. She looks at them sadly, biting her lower lip and falling silent.

SADIE (CONT'D)  
I may go back. Don't know.  
(beat)  
Thanks man. See you 'round.

Sadie gets to her feet.

EXT. CALIFORNIA STREET - LATER

Sadie approaches The Satan Club, a converted black painted house set behind a six-foot wire fence.

A black SUV drives down the street toward the club on the left. Sadie is walking toward it. The car draws to the curb outside the Satan Club. A Harley stands inside the fence.

Sadie sees the SUV driver door open. Charlie gets out and sees Sadie. He waits leaning against the door smoking a cigarette.

CHARLIE

Hi beautiful.

SADIE

Charlie. Just got some tabs.

CHARLIE

(surprised)

Didn't know you a buyer.

SADIE

(smiling coyly)

Yeah. Have been since oh-six.

Charlie takes Sadie and gives a sloppy kiss. They break the brief clench and turn to look at the Satan Club.

CHARLIE

A black house

SADIE

Cool eh?

CHARLIE

Groovy man. Is it open?

SADIE

Not yet. But Anton lives upstairs with his girlfriend. They've even got this pet monkey.

CHARLIE

A monkey?

SADIE

Just a little chimp, or whatever they are called.

Sadie steps away from Charlie and nods to the house.

SADIE (CONT'D)

Gonna get my money and some stuff.  
Back in sec'.

Sadie opens the gate and walks up to the front door of the little house. Looking over her shoulder she smiles at Charlie and rings the door bell.

EXT. CALIFORNIA STREET - AFTERNOON

Charlie and Sadie are driving down California Street. Sadie has a large plastic bag, she has picked-up from the club. She rummages through the contents, pulling-out a small black book with a pentagram on the cover.

SADIE

He was out. Something about an interview. Got my gear though.

Sadie leafs through the book before dropping it with disinterest back into the bag.

CHARLIE (O.S.)

I'd have liked to meet him.

SADIE

He wouldn't be honest with you. He puts on this image for people.

CHARLIE

He'd soon know me.

SADIE

He keeps people away from the real person. Says that what he preaches shouldn't be taken too seriously.

(beat)

He's a liar.

Charlie stops at a set of lights and watches a group of girls in short skirts in their late teen cross over.

Sadie sees the girls and flaps her arm at Charlie.

SADIE (CONT'D)

Charlie! Ask them to come and stay with us.

CHARLIE

They're heading up town. We could cut back.

SADIE

Yeah. Do it!

Sadie leans out the passenger window as the SUV turns right to head back to the Haight.

SADIE (CONT'D)

See you later babes! Wooo-hoo!

As the vehicle turns, the girls, who having evaded the van, turn around laughing and waving at Sadie. Charlie laughs and reaches over to Sadie, pulling her back into the car.

CHARLIE (O.S.)  
Thinking of heading down south next week. You coming?

SADIE (O.S.)  
Yeah. Sure. What's up?.

CHARLIE  
Gotta go where the action is. LA.

SADIE  
Yeah Charlie. We should take heaps of pics too. Post them on Facebook.

Charlie grins and claps Sadie's thigh. Sadie hold his hand and drags it closer to her crotch.

CHARLIE  
Someone's got a camera... somewhere. Or use a cell phone.

The SUV passes a road sign for a park. Sadie watches it shoot overhead.

SADIE  
We should pick up those girls and get them to stay over. More the merrier. Better dropping together.

CHARLIE  
What way's the park?

INT. PAULS HOUSE - DAY

Charlie, Sadie, some of the group of girls and the other family friends are sat around Charlie who is playing guitar and singing.

They are all smoking joints. They are all high. Charlie finishes his song and smiles at the group. Sadie smiles at Charlie.

CHARLIE  
You like that?

SADIE  
Yeah.

Suddenly Charlie lays the guitar aside and springs to his feet, grabs a remote from the windowsill and points it at the stereo. A acid-rock song starts to blast out.

CHARLIE

Let's party!

Charlie hands out the tabs Sadie had got earlier. Everyone giggles and immediately puts them in their mouths.

Sadie stares into Charlie's unblinking eyes. She is enraptured as she slowly places the LSD tab on her tongue.

CHARLIE (CONT'D)

God has given us the means to our happiness. It is for you to realise your beauty and the infinite wisdom during your time on this earth.

The group is silent for a moment. Then everyone cracks-up, collapsing onto the floor, rolling with laughter.

PRE-LAP: MORE ACID-ROCK MUSIC

INT. PAULS HOUSE - LATER

-- SADIE'S MIND -- as she experiences the LSD trip. She hears music blasting with rhythmic drums. Charlie's voice drifts in and out of her consciousness from somewhere.

CHARLIE (O.S.)

Lay it down for all to see...

A dull red flow like water takes form in her mind, with sharp yellow and orange sparks. The flowing shapes swirl about.

CHARLIE (O.S.) (CONT'D)

Lay it down for all to see...

A human figure takes form as the dark red turns to a light green and the swirls change to browns and yellows.

CHARLIE (O.S.) (CONT'D)

Lay it down for all to see...

-- ON SADIE -- Sadie tries to see where Charlie's voice is coming from. She sees that she is in the kitchen and gets-up to see where he is.

Sadie clings to the bench, and finds herself staring at the sink. Sadie is AWESTRUCK.

SADIE

The sink is talking. Wow. It's Charlie - talking out the sink.

Still holding her self off the floor with her arms gripping the sink, Sadie throws a look over her shoulder to check where Charlie is.

Charlie is stood amongst the others. He is ranting - all out of it. His stands straight-backed in a crucifix position with arms out wide.

CHARLIE

You are all going to die. There is no way around it. Mortal beings die. We must die to find the truth It is what we do in this time, now.

(beat)

Death is the only moment of truth. Within our minds is the universe that exists only now!

She frowns at Charlie's words. But appears unsure about something. She looks back at the sink.

-- SADIE'S MIND -- The sink begins to blur and shake as though it is coming alive.

-- ON SADIE -- Looking in the sink there are a few dirty mugs spoons and plate. A fork lies caught in the drain hole.

Sadie stares bewildered and wide mouthed at the sink.

SADIE

Jesus Christ!

-- SADIE'S MIND -- The items in the sink begin to change shapes as a mug morphs into a miniature bull with great windy horns - it is blinking at Sadie. The forks start dancing as a little orange devil climbs from the drain clasping them.

-- ON SADIE -- Sadie is spell-bound, staring at the sink, now as it was with no hallucinations. A slice of carrot lies on the edge of the drain. A drip falls from the faucet.

Charlie's voice fades away and the records finishes too. Sadie almost slips as she maintains her kitchen sink vigil.

Then she slides to the floor.

SADIE (CONT'D)

(whispering)

Charlie was talking out of the sink.

Sadie turns to look at Charlie. He is smiling at her, arms out wide.

CHARLIE

You heard me speak from the sink?

Sadie nods.

SADIE

You spoke...

CHARLIE

It is no great thing. All we have to do is believe that we can do something and it can happen. Only the chosen can do it though.

Sadie sees Charlie in the fading afternoon sun. Rays come into to darkening lounge surrounding Charlie, glowing off him. Sadie is transfixed by Charlie's appearance.

SADIE

An angel.

(beat)

You look like an angel.

Charlie laughs as Sadie staggers over to him and - ignoring the others - falls at his feet. She clings to him, holding his legs against her face.

Sadie looks up at Charlie.

SADIE (CONT'D)

Jesus has come for me. Forgive me Lord.

CHARLIE

Sadie, you do not need saving. You are a wonderful person. It's me that needs you - to save me.

Charlie lifts Sadie to her feet, holding her close. Sadie stares at him.

CHARLIE (CONT'D)

Come with me Sadie.

Charlie leads Sadie to the room where they had made love. They both stand before a full length mirror.

CHARLIE (CONT'D)

(softly)

You a beautiful woman.

SADIE

No, I'm not. You are... like an angel.

CHARLIE

Look at yourself in the mirror. Properly.

(beat)

Undress, and see.

SADIE  
(unsure)  
I - I don't know.

CHARLIE  
To find out what we really are we  
must look at ourselves. Only the  
truth can make us truly honest.

Sadie thinks on this and responds softly. She speaks to  
herself in the mirror.

SADIE  
I want to be honest.

CHARLIE  
You can with one simple action.  
Look at yourself for what it is. A  
beautiful creation.

Sadie nods to herself and begins to undress.

Both Charlie and a naked Sadie stand before the mirror.  
Charlie turns and look Sadie up and down slowly.

CHARLIE (CONT'D)  
See you are wonderful. A unique  
being. Beautiful and very  
captivating.

SADIE  
This is not beautiful.

CHARLIE  
Yes it is.  
(beat)  
Beautiful. You are beautiful Sadie.

SADIE  
I don't know what you see.

CHARLIE  
I see a creature that exists now  
and only in the now. Your past life  
is just that. You are special -  
nature is at one with you right  
now.

SADIE  
Charlie, you are like an angel.

Charlie walks behind Sadie and stands close behind her. He  
doesn't embrace her. Instead Charlie bends down and picks-up  
a dressing gown. He puts it over Sadie's shoulders, lifting  
her hair over the garment. He snuggles close to Sadie's  
shoulder.

CHARLIE

You are my angel. I don't really exist.

EXT. FREEWAY, ANAHEIM - DAY

Charlie's SUV is travelling south. It is packed with the group. Bags and furnishings are loaded on the roof rack.

The SUV is adorned with flowers and hippie symbols on its sides and the passenger window is open. A stream of smoke drifts out the window.

A young man -- BOBBY, 20 -- is driving. Charlie is sat in the passenger seat, smiling, smoking. MUSIC and LAUGHING can be HEARD from the back of the van.

Ella, Paul, Sandra, Leslie, Melissa and Sadie are sat on the floor at the back of the SUV - it's seats down. They are singing and moving along to the music of a rock song.

EXT. FREEWAY, NORTHERN L.A. LATER

The group is quieter and the music lower. One or two of them seem to be dozing. Bobby is now in the back.

ELLA

Bobby? Did he give you your pay?

BOBBY

Yeah.

Sandra nudges Sadie sitting opposite her.

SANDRA

Have you got more?

ELLA

Bastard. He could have given you notice.

SADIE

Charlie? Gimme the bag will you?

Charlie looks around grinning and reaches down between his legs.

ELLA

The pancake store ain't gonna be happy I left.

Sadie reaches across to get the paper bag from Charlie.

BOBBY

You just walked-out?

SADIE  
Thanks Charlie

ELLA  
(thoughtful)  
It was going nowhere anyway.

Sadie pulls some tablets out of the bag, handing Sandra one.

SADIE  
They didn't give a shit I left  
them.

ELLA  
(grimacing)  
Yeah, but you turned up stoned.

SADIE  
I had to - to work there.  
(beat)  
You know that kid, the one with the  
really short hair? He bloody well  
hit on me. As though I was gonna  
sleep with him. What does he offer!

CHARLIE (O.S.)  
So you joined us.

Sadie closes the bag and goes to throw it up front, but  
hesitates. Sadie offers the bag to Bobby and Ella. They wave  
it away. Sadie tosses the bag.

The bag slowly flies back up to the front of the van. A sign  
flashes-by in the background with the words "Death" - the  
rest of the sign is obscured.

SADIE  
Paul was a bastard too Ella. What's  
he gonna do with all my stuff?  
Thief - that's what he is.

ELLA  
He's a pervert.

BOBBY  
Charlie, do you reckon the ranch  
will be okay?

CHARLIE (O.S.)  
Mary says her grandmother isn't  
there but will be perfect. Just a  
little hard getting there.

BOBBY  
Mary's already there?

CHARLIE (O.S.)  
Yep.

Sadie takes the pill and crawls up the van toward the lounging Paul where she lies between his outstretched legs. Paul wraps his arm around Sadie.

ELLA (O.S.)  
You okay Paul?

PAUL  
Sweet-as babe.

SADIE  
He's a way better Paul.

ELLA (O.S.)  
You still high

Paul smiles and gently nods.

ELLA (CONT'D)  
Man, I wish we could party.

SADIE  
How much longer Melissa?

Melissa is driving, hunch behind the wheel. She looks across Charlie.

SADIE (CONT'D)  
Charlie?

CHARLIE  
(softly)  
About seven or eight miles.

MELISSA  
(to Sadie)  
About seven or eight miles Sadie.  
Take about ten minutes - hopefully.

SADIE  
We've just had an upper each, so  
I'll wait till we get there for my  
trip.

ELLA  
Yeah. Not long.

EXT. DILAPIDATED RANCH HOUSE - DAY

The SUV pulls into a dirt area in front of a large old house, beside a large tree. An old school bus is parked around the side of the house. A couple of girls run from the house -- they are MARY, 18 and KATIE, 17.

MARY AND KATIE  
(in unison)  
Hi guys!

The car doors open and the group gets out. Charlie is the first to hug Mary, then Katie.

CHARLIE  
Hi gals. We got here!

The others hug each other, after Charlie.

KATIE  
What a place, eh?

SANDRA  
Groovy Charlie.

SADIE  
Beautiful man.

CHARLIE  
Bobby, grab the stuff. We're going to look around our new home.

Bobby nods at Charlie and starts to untie the luggage on the roof.

MELISSA  
I'll give you a hand Bobby.

MARY  
I'll help you Bobby.

INT. RANCH HOUSE - AFTERNOON

The group is sat around the sitting room of the house. A couple of girls are in the kitchen.

From the kitchen looking toward the group, Charlie is sat on the settee playing his guitar. The others are lounging on the floor and sat in chairs about the room. Charlie finishes playing.

CHARLIE  
Hey! We should write a song guys.

The group giggles. Some are smoking.

CHARLIE (CONT'D)  
Seriously. Gimme some lyrics and I'll put a tune to them.

SADIE  
Yeah Charlie. We'll be famous.

CHARLIE  
We are already - the world just don't know yet.

Charlie watches Sandra, sitting on the floor with a joint in her hand waves to get attention. Charlie's eyes flitter to Sadie for brief moments.

SANDRA  
(laughing)  
Here's something.  
(composing herself)  
Always is always forever,  
As one is one is one  
Inside yourself for your father  
All is none all is none all is none

Sadie smiles as she thinks about the words. The rest of the group yells and claps their appreciation. Charlie repeats the tune as he tries to play it on the guitar.

CHARLIE (O.S.)  
Da, da, da, da...da, da, da, da

Sandra rolls backward, laughing hysterically.

SANDRA (O.S.)  
All is one, all is one, all is one

SADIE  
We need a message. Something that  
hits people in the eyes. Smacks  
'em.

BOBBY  
Something that says what we stand  
for.

SADIE  
The moment is now and no other time  
exists - just now. Time does not  
exist. It's an invention. We should  
throw away our watches. We don't  
need time - just the now!

CHARLIE  
(realising)  
It is now. We live in the Now!

SADIE  
(excited)  
And the Now is Infinite - it never  
ends. We can do anything we think  
of - anything we want - and only  
the Now in which we live can affect  
how we think and feel about it.

The group hushes to listen to Sadie. They all watch her closely, hanging on every word.

SADIE (CONT'D)

What were those lyrics Sandra? The one about the father?

SANDRA

Oh.

(beat)

Inside yourself for your father.

SADIE

Inside yourself for your father.

(beat)

God! That is right. We only exist as a result of what others have done. WE are the product of them. Anything that we ever do is only the reflection of what our parents - our fathers - have done or made us.

There is a few moments of shocked silence. All is silent. Sadie's face is gently smiling as she surveys the group around her.

SANDRA

Sadie?

SADIE

Wait.

CHARLIE

(softly)

The Infinite. The Now. Reflecting society and those that made us.

SADIE

We aren't responsible for anything Charlie. We can only be responsible for what we reflect back on society.

CHARLIE

That means that all the shit, all the begging and stealing we have to do just to continue existing isn't our fault?

SADIE

Of-course it's not. We have no choice about doing any of that. We are our fathers - and mothers. We are society. We are the rich and powerful people. Whatever we do is what they have taught us to do.

CHARLIE

(stunned)

That's kooky babe. We eat garbage. We beg for money.

(MORE)

CHARLIE (CONT'D)

We steal their things. We are the  
dregs they don't want.

ELLA

Yeah. And Sadie has shown us why.

BOBBY

Just... What the fuck?

MELISSA

Charlie, what does this mean?

CHARLIE

Let me think. For now, let's party!  
Put music on Mary.

Charlie leaps to his feet and starts to dance in slow-motion. The group joins him as MUSIC starts up. It is a heavy rock tune.

Sadie, still sitting on the floor around the room. Through the smoky haze of the room she crawls toward her duffle bag in the corner. She drags out some LSD and holds them up for the others. Sadie take one.

The MUSIC is loud, the room smoky. Some of the group begin to enter the early stages of tripping. Some join together as couples, stripping bare. Others stare at their hallucinations.

INT. RANCH HOUSE - EVENING

Sadie gets to her feet and make her way toward the dancing Charlie. She is intense and staring at Charlie with wide-eyes. The light is much dimmer.

SADIE

Take me Jesus.

CHARLIE

We'll take each other.

Sadie reaches Charlie and takes his hands in hers.

SADIE

(pleading)

You know we can make us. We can  
change the world. All we need is  
your guidance Jesus.

CHARLIE

I follow those who follow me.

SADIE

We all do.

CHARLIE  
(whispering)  
Would you do anything for what you  
want?

Sadie puts her arms around Charlie's neck, pulling him close.

SADIE  
I would die for you Jesus. You have  
shown me as God what I am.

Charlie gives a serious look, as he clasps Sadie's arms.

CHARLIE  
No. Sadie I don't want you to die  
for me.  
(beat)  
You are *my* child.

SADIE  
I would die for you. I would kill  
for you. As you desire my heart, I  
desire your love.

CHARLIE  
Love is what you make it Sadie.

SADIE  
I would kill all those I love just  
to prove my love of you.

CHARLIE  
All you need to do is love  
yourself. Whoever dies is not  
important.

SADIE  
If we kill those we love most -  
that makes our love for you even  
greater.

CHARLIE  
(grinning)  
That is right. Are you willing to  
die for me?

INT./EXT. RANCH HOUSE - DAY

The group is sitting around. Some are in the front sitting  
room where the music is soft and the air not as filled with  
smoke as the previous night.

Lesley and Mary pick their way between people, to open the  
curtains and windows. Charlie is leaning against the window  
sill at the front of the room, deep in thought.

MARY  
What's up Charlie?

CHARLIE  
Going into town.

MARY  
L.A.?

CHARLIE  
Yeah. We're gonna go panhandling.  
Need more cash - for acid.

MARY  
I'll come if you want. Leslie?

LESLIE  
If Charlie says so.

CHARLIE  
Okay. Gonna take a couple of  
others. Maybe Bobby. Sadie too.

MARY  
Nah. Girls will get you more. Leave  
Bobby here.

CHARLIE  
Where's Sadie?

LESLIE  
In the shed. Looking for something.

EXT. BACKYARD, RANCH HOUSE (CONTINUOUS) - DAY

Sadie is kneeling in the dust and grime of the large garden shed - more like a small barn really. She is rummaging through some of the boxes and bags they had brought to the ranch.

CHARLIE (O.S.)  
Coming to town Sadie?

Charlie strutting, almost jinking to some unheard rhythm, his way to the shed - as though he is dancing.

SADIE  
Hi Charlie. Yep. Give me a minute.

CHARLIE  
We gotta go now.

Still kneeling, Sadie stops her rummaging and looks over her shoulder at Charlie.

SADIE  
What's the rush Charlie?

CHARLIE  
(impatient)  
We have no money man.

SADIE  
So?

CHARLIE  
No dough. No dope.

SADIE  
I'll check with Bobby. Pretty  
certain he ain't got any.

CHARLIE  
(agitated)  
He hasn't. Checked with him before  
he took the car to Phoenix.

Sadie rises and wipes her hands on her jeans.

SADIE  
What we gonna do? Panhandle?

CHARLIE  
(angry)  
Jesus fucking Christ girl!  
(a beat)  
Yeah. Maybe pickup some more girls  
too.

SADIE  
(stung)  
Let's get going.

EXT. KERB-SIDE, HOLLYWOOD BOULEVARD - AFTERNOON

On a crowded pavement Mary holds a bucket begging for money,  
lightly running to approaching passerbys.

EXT. KERB-SIDE, OUTSIDE A BURGER JOINT, HOLLYWOOD BOULEVARD  
(CONTINUOUS)

Sadie, in a boots and short skirt, stops pedestrians asking  
for donations. Some drop coins or notes into her open sack.  
She seems full of energy. Charlie hovers nearby, watching as  
his girls collect money.

EXT. KERB-SIDE, HOLLYWOOD BOULEVARD (CONTINUOUS)

Leslie and Ella operate as a pair, smiling and hitting-up  
people for donations.

EXT. KERB-SIDE, HOLLYWOOD AND N. WILCOX - LATER

The girls are crowded around Charlie, excitedly tipping their profits into a large bucket.

MARY

Oh, yeah! We are rich!

CHARLIE

(full of energy/smiling)

Tip 'em in girls. We gotta go get some junk.

Leslie clamours with her friends to see the bucket, springing up and down on her toes, arms in the air in joy.

LESLIE

(really excited)

Woo-hoo!

Leslie jumps up and down with her arms raised into the air. She is ecstatic.

INT. RANCH HOUSE, KITCHEN - EVENING

Mary and Sadie are at the kitchen sink preparing some vegetables. Mary stops what she is doing and puts her arm around Sadie's waist. Sadie just keeps peeling the potato. Mary nestles her chin against Sadie's arm.

MARY

This is going to be the greatest night Sadie.

SADIE

Charlie seems a bit deep in thought lately. You reckon?

MARY

He was quite coming back.

SADIE

Hope we got enough money.

MARY

He'll find it wherever it is.

SADIE

But those guys we got the stuff from seemed pissed.

MARY

The girls though - pretty good eh?

SADIE

Cindy? Yeah. She'll be okay.

Sadie stops scrubbing the potatoes and dries her hands on the tea-towel. She reaches for a jar on the counter, and turns to face Mary.

Heavy rock music starts-up from another room. It is LOUD.

Sadie lets out a little sigh.

SADIE (CONT'D)

I'm going to start now. Want some?

Mary draws closer to Sadie, their faces almost touching, looking deeply into each others eyes. Mary is excited and a smile begins to come over her.

MARY

Hell yeah, sexy.

Sadie produces a couple of tablets, holing them up for Mary to see. Mary doesn't seem to notice them. She is looking into Sadie's eyes. Sadie places them in her own mouth. They touch lips and begin a passionate kiss.

EXT. RANCH HOUSE - BACK GARDEN - NIGHT

The group is sat around a flaming camp fire. CICADAS can be HEARD from outside. Charlie is playing on his guitar, singing a song. It is a ballad from the sixties.

Charlie finishes the song, smiling - it was a beautiful rendition. His group claps and cheers, before falling silent in expectation.

Charlie puts the guitar down, and gets to his feet to stand on the wooden table he was sitting at. He quietly surveys all his gathered friends.

CHARLIE

This is groovy man.

Charlie gives a quick swivel of his hips, like Elvis.

CHARLIE (CONT'D)

Uh-uh!

Charlie pulls a face and pretends to choke, with his hands around his own throat. Tongue hanging out, eyes rolled. The group laughs and cheers again.

CHARLIE (CONT'D)

(laughing)

That is one dude I could never be with. He's old fashioned. The establishment man. He needs whacking - just like the other pigs!

SADIE  
Yeah Charlie!

CHARLIE  
(encouraged)  
Now. I - I was thinking today - and  
last night - about our group we  
have here. It is like we have a  
family, you know. We trust each  
other, listen, and love each other.  
That is a family. Our family. So  
now we will be known as *The Family*.

The *Family* sits captivated by every word Charlie speaks.  
Their eyes are glazed and still watching him.

CHARLIE (O.S.) (CONT'D)  
We will live in our own world,  
without rules, without them pigs  
outside interfering in our moral  
beauty.

Sadie puts a blunt to her lips and inhales. Her eyes close  
for a moment. The she exhales as a look of serenity passes  
over her face.

CHARLIE (O.S.) (CONT'D)  
We don't live by the clock. We  
should get rid of our watches. Sell  
them to those who live by man's  
made-up rules.

Ella lights a joint, and inhales, appearing tired and  
unkempt, listening to the on-going Charlie now in full  
flight. Ella immediately relaxes.

CHARLIE (O.S.) (CONT'D)  
In the here and now, The Infinite,  
we exist by *natures* rules. There is  
no past, no future. Our only value  
is love.

CHARLIE (CONT'D)  
That love, the real love between  
animals built on the rules of  
nature which don't include false  
human things...

Bobby sits cross-legged holding an LSD tab in is fingers.  
With closed eyes Bobby puts the paper tab on his tongue.

CHARLIE (O.S.) (CONT'D)  
Like possessions, religions, money  
and time can be reached only if we  
as a family break the constructs  
society has ordered.

CHARLIE (CONT'D)

It is our role - as it is to  
protect the Air, Trees, Water and  
Animals - to challenge - *destroy* -  
the establishment that seeks to  
destroy nature.

(beat)

To do that we must be willing to  
give our lives.

PRE-LAP: ACID ROCK MUSIC

BEGIN A SERIES OF INTERCUT SCENES LATER THAT NIGHT:

EXT. RANCH HOUSE - BACK GARDEN - NIGHT - LATER

People begin to pop pills, smoke dope and do drops of LSD.  
Charlie is motioning at the family with his arms, like a  
conductor, from his standing position atop the table. Charlie  
jumps down and picks-up a bag from the seat.

EXT. RANCH HOUSE - BACK GARDEN - NIGHT - LATER

The camp fire has lessened greatly and is glowing orange.  
Around the fire people are naked and having sex with each  
other. Girls with girls, men with men, twosomes and  
threesomes. It is clear that anything goes.

EXT. RANCH HOUSE - BACK GARDEN - DAWN

The camp fire has almost gone out, most people are asleep,  
though Charlie and Sadie lie on the table. They appear still,  
though they are talking softly. Behind them the sky is  
beginning to brighten. The CICADAS are LOUD.

CHARLIE

Bobby should be back soon.

SADIE

You miss him?

CHARLIE

Heaps. He's got it together.

SADIE

You and him get it on?

CHARLIE

Of-course. He loves everyone.

SADIE

Yeah?

CHARLIE

Mmm. It's how we met - when we were in prison at Winslow.

SADIE

Winslow? Arizona?

CHARLIE

Yeah. Didn't know him inside but we got out on the same day - just a coincidence, really.

SADIE

Why he's gone back?

CHARLIE

Oh, think one of his sisters is ill or something. Dunno. Said he'd try to get some cash off an old friend he knows. Gary someone.

Sadie's face looks interested - but not shocked or surprised.

SADIE

What were you in for?

CHARLIE (O.S.)

(nervous giggle)

Pimping - I think. Yeah, it was. Been in and out most of my life. They just got it in for me.

Sadie takes a deep breath and smiles. She remains silent.

CHARLIE (CONT'D)

We got out and on the bus into Winslow we got talking. Came out west after probation.

SADIE

You think Bobby will get the money?

CHARLIE

Maybe. If not we need to find some.  
(beat)  
Can you check the other girls? You know, see if they know anyone with money?

SADIE

Ella has. Her grandma is really old and lives up north somewhere. I'll see what I can find out.

CHARLIE

Hey, the panhandling was good huh? More than two hundred dollars.

SADIE

Is that enough? Seems to me that we need a really big score. Can't we just take it? You know, follow someone who leaves a bank and rob them?

CHARLIE

We could.  
(beat)  
Maybe. But we don't want trouble Sadie.

Sadie smirks at Charlie.

SADIE

Hah. It'll be no problem. Just gotta be smart Charlie.

EXT. OPPOSITE A BANK - DAY

Sadie is watching across the road. She has the same smirk she had with Charlie the night before. She puts on her orange sunglasses, apparently following something opposite amongst the lunchtime crowds.

A MIDDLE AGED MAN, dressed in a suit checks his wallet and enters the bank.

INT. BANK - CONTINUOUS

Leslie and Kate enter the bank a few seconds after the man. They hover around the customer desks, pretending to fill-in withdrawal forms. Leslie subtly watches the middle aged man hand-over a check and ID to the BANK CLERK.

The clerk smiles, digs around in her drawer, and finally hands him a wad of notes. They are crisp new one hundred dollar bills, and it looks like quite a good amount.

Leslie and Kate stop what they are doing and, before the man turns from the counter, they head for the exit. They walk out the bank doors,

EXT. OPPOSITE A BANK - CONTINUOUS

Leslie checks for traffic and runs across to Sadie. Kate wanders up the pavement a bit looking bored and loiters in front of a shop.

LESLIE

Guy in the gray checked suit.

SADIE

He got cash out?

LESLIE

Yes. Looks a good sum.

SADIE

Okay. We'll follow him. He's probably gonna go back to work or something. We see where he goes then wait till he leaves.

EXT. HILLSIDE ROAD, LA - AFTERNOON

A small Japanese model car winds its way through the tree-lined suburban streets. A few seconds later a late-1990's sedan drive by too.

Country and western music is playing and Sadie is humming to the tune as she gazes happily out the rear passenger window, half wound down. Her hair billows in the breeze. Leslie sits alongside her on the back seat.

LESLIE

Those pies were gorgeous. The little crisp half cherries! Something else man.

KATE

They were too sweet. Way too sweet Leslie.

LESLIE

Yeah but that's cherries ain't it?

SADIE

Gimme blackberry pie.

LESLIE

You telling me that you would rather have blackberry - with all the little teeny-weeny seeds that get in your teeth - over the cherry pie?

KATE

And they can still be sweet too.

LESLIE

And they stain your mouth too.

The car ahead slows down and indicate to turn.

SADIE

My mom used to make them. But... I don't know, maybe I've got something against cherries. Never really liked them.

KATE  
He's slowing down.

Leslie and Sadie lean over Kate's shoulders to get a better glimpse of the car they have followed from the city.

LESLIE  
Keep back Kate!

The car in front turns off the road and vanishes between houses.

KATE  
Yeah, yeah. Looks like a driveway.

SADIE  
Drive past, slowly and turn around up there further. We'll keep an eye out for a while. See what happens.

LESLIE  
Plum pie.

EXT. HILLSIDE ROAD, LA - EVENING

The sun has almost set and the sky is much darker. Leslie sits in the sedan. The car is silent for a few moments.

KATE  
Nothings happening!

SADIE  
We'll give a few more minutes.

KATE  
Won't make any difference, Sadie.

SADIE  
It'll be darker.

LESLIE  
What we gonna do?

SADIE  
(smiling)  
Sneak in. Knock on the door. Demand the money.

KATE  
And?

SADIE  
What?

KATE  
What say he don't give us?

SADIE

Fucken threaten him. If nothing still - we'll just knife him. You wonder why we've got the knife?

LESLIE

Look Sadie, Charlie know what is going on?

Sadie seems to make up her mind.

SADIE

Yeah. Come on.

The car doors open and Leslie slides out. Sadie and Kate get out on the other side of the car. Each leans on the car and looks toward the house up the driveway. After a couple of moments Sadie walks around the car to Leslie and Kate.

Sadie, Kate and Leslie gather in front of the sedan looking across the road from the driveway.

Sadie opens the back door and leans across the seat, reaching for something on the floor. She clambers out of the car clutching a kitchen knife.

SADIE (CONT'D)

We walk up to the front door and ring the bell. When he opens it up I'll put the knife in his face and force him back inside.

Leslie and Kate nod their assent to what they've been told. They look nervous.

SADIE (CONT'D)

Just keep calm. Remember - this is for Charlie and the family. If we fail here then we're fucked.

Sadie looks at her friends. They look nervous. They look at each other then face back to Sadie. They silently nod.

SADIE (CONT'D)

Let's go.

The girls quietly walk up the unlit sloping driveway to the parked hatchback. Sadie leads the way and they hesitate within sight of the front door. Lights are on in some rooms of the house. They crouch in the shade of the driveway fence, looking at the house.

Sadie looks over her shoulder to check her friends are still with her. They murmur their readiness. Sadie puts a finger to her lips urging silence. They delicately creep toward the unlit front door with seemingly exaggerated delicate steps.

Sadie presses the bell. Somewhere a DOORBELL RINGS.

Movement appears behind the glass panels and then the door opens. Sadie thrusts the knife at the GUY AT THE DOOR'S face and he jumps back in shock. Sadie jumps forward and holds the knife close to him.

EXT./INT. HOUSE, HILLSIDE ROAD - CONTINUOUS

Sadie realizes WITH HORROR that it is not the same man.

SADIE  
Find the guy!

GUY AT THE DOOR  
Aargh! No! No!

SADIE  
Find the guy we followed!

Sadie looks wide-eyed at the guy and forces him lower to the ground. She leans toward him with the knife at his throat.

SADIE (CONT'D)  
Find him!

Kate and Leslie move past Sadie. As they do so a man - THE MIDDLE AGED MAN - wrapped in a towel, just out of the shower, walks through a doorway in the background. He stops in his tracks, realising what is happening.

Kate and Leslie run to him and jump on him as he tries to turn back to the room he had just left. Sadie slams the door shut with her foot.

Kate and Leslie struggle to subdue the man with punches to his face and body. Leslie manages to knee him in the groin through the towel, which has some - but limited - effect.

Sadie watches anxiously as her friends struggle to control the middle aged man. She wields the knife and clearly is unsure what to do.

Suddenly she makes her mind up, lunges, and stabs the guy at the door the throat and leaps over him to get a hold of the middle aged man's hair. Kate and Leslie see her coming and duck, grasping his torso as Sadie arrives, waving the bloody knife at his throat.

The man's face turns to blood and gore.

We hear SQUEALING from the guy at the front door as the middle aged man freezes.

SADIE (CONT'D)  
One fucken word freak and I'll cut  
you to fucken ribbons!

KATE  
Do him Sadie!

The middle aged man is pushed against the wall, and the towel hangs loosely from behind his back, held up only by Leslie's grasping arm.

MIDDLE AGED MAN  
Please.  
(beat)  
Don't hurt me.

KATE  
Where is the money?

MIDDLE AGED MAN  
Money?

Sadie pushes the knife hard against his neck. It cuts the skin and he starts to bleed.

SADIE  
What money? What money? You fucken pig shit! The fucking money you got out the bank today.

The man seems unsure as he stares at Sadie. He begins to shake his head.

MIDDLE AGED MAN  
Not, not my money.

SADIE  
Gimme the money!

MIDDLE AGED MAN  
Not here. For someone at work.

SADIE  
(beat)  
What?

KATE  
Jesus Christ.

SADIE  
What?

MIDDLE AGED MAN  
(sensing hope)  
It was for a workmate I owed money to.

Leslie lets go of the man and backs away, almost panicking.

SADIE  
(controlled)  
Leslie, Kate - get a cord. Rope or something. Now please.

The guy at the door is making a GURGLING noise. His neck wound is a dark red, and his blood has pooled on the white tiled floor. His eyes ere wide in terror.

INT. RANCH HOUSE, BACK GARDEN - DAY

The family is sat around the back of the house in small groups of two or three people. About twenty people are there. Almost everyone is smoking cannabis.

Ella comes out of the open sliding door with a basket of washing. The clothes look like those worn by Sadie, Kate and Leslie the previous night. She proceeds to hang the washing on the line at the back of the garden.

Sadie and Leslie come-out into the garden following Ella. Sadie starts to help hang her clothes. Kate sits with a group at the table.

ELLA  
Oh thanks Sadie.

SADIE  
You see Charlie? Didn't see him last night.

ELLA  
Oh, Charlie went to pick-up some new girls.

SADIE  
He left last night?

ELLA  
(frowning)  
Yeah. What did you guys get up to last night?

Sadie casts a glance over her shoulder toward Kate.

SADIE  
Just had to sort a problem out. For Charlie.

Sadie hears the SOUND of a vehicle PULLING up on the gravel at the front of the house and hurries back to the house.

SADIE (CONT'D)  
Could be Charlie.

Girls voices are giggling as Sadie enters the house.

INT. RANCH HOUSE - CONTINUOUS

Sadie swiftly moves through the house to catch Charlie and the new girls. As Sadie nears the open front door Charlie's voice grows louder. Sadie pauses.

CHARLIE (O.S.)

Take your gear inside. Dump it in the front room. Someone will sort it.

EXT. RANCH HOUSE - CONTINUOUS

Charlie carries a box records from the side door of the SUV, turning to smile at the girls heaving their bags from the back. They are JUSTINE, ALLISON and DEE.

JUSTINE

How many you say there are here Charlie?

CHARLIE

You'll see. You will love it.

ALLISON

Hi.

Allison lifts her bag onto her shoulder. Sadie is stood in the house doorway, leaning against the frame. Sadie looks a bit serious - worried.

SADIE

Hello. Charlie nice to you?

JUSTINE

Yes - had some hash.

DEE

(laughing)

Where is everyone?

CHARLIE

They'll be out back. Through the house. Run, run, run! Like a pig from a gun!

They laugh - except Sadie who is still pre-occupied - and head for the house.

The girls pass Sadie in the door. Sadie hardly moves for them as they smile and nervously squeeze past her. Her head turns briefly to watch them.

SADIE

Got a moment Charlie?

CHARLIE

What's up?

Charlie sets the box of records down on the door step.

SADIE

Last night...

(beat)

We did something, bad.

CHARLIE

Sadie, whatever you did can't be  
*that* bad.

SADIE

I don't know. Talk to you about it?

CHARLIE

Let's walk babe.

EXT. DESSERT AND SCRUB - OVERLOOKING THE RANCH HOUSE - DAY

Charlie and Sadie are walking together through the dusty dirt.

SADIE

So I put the money in the little  
cubby hole beside the electric  
meter.

CHARLIE

But they didn't have that - much  
did they?

SADIE

No.

CHARLIE

You tried. That is the most  
important thing. And you did it for  
me - and the Family.

SADIE

Aren't you mad at me?

Charlie stops and takes hold of Sadie's hands, looking into her eyes. There is space between them.

CHARLIE

Why would I be mad at you? You are  
stronger than me. Your ideas are  
way more in tune with what's right  
than mine are. You lead me.

SADIE

(weak smile)

No. You give me the strength to do things - to live.

CHARLIE

Well, that is not how I see it. Look at what you did. You thought-up a plan to get money. Put in into action, and did it. For us all.

SADIE

Did I do right Charlie?

CHARLIE

Okay. You killed two guys. Put it in perspective. We are trying to do good in this world. Trying to make the pigs - and they were pigs - change their ways. Relative to their wars, their murdering of thousands of innocent people... what you did is a good thing.

Charlie pulls Sadie closer to him.

CHARLIE (CONT'D)

They won't be missed. If hundreds of thousands of people that they killed don't matter to the pigs, then these two pigs sure as hell won't. Sadie, you did good. I am proud of you. As you said the other night - this is The infinite. The Now. And we love people enough to kill them. You prove that.

SADIE

What about Kate and Leslie? I'm worried about them.

CHARLIE

Tonight. We'll have an acid party and I'll talk to them before it, okay?

Sadie hugs Charlie tightly, burying her head in his neck.

SADIE

I really don't know what I'd do without you.

CHARLIE

I'll step-up a little more for you. Got some ideas. Maybe some things. See what happens, eh?

SADIE

What?

CHARLIE

(wicked smile)

You'll see. Let's go back. I'll get the money send Paul out for some stuff. You go make the new girls comfortable.

Charlie kisses Sadie on the lips. She is happier now, and reciprocates his passion.

EXT. RANCH HOUSE - BACK GARDEN - NIGHT - LATER

The family are around the campfire again.

Dee, Allison and Justine are sat in a circle with Paul, Melissa and Mary. Elsewhere people are grouped and excitedly chatting. Everyone appears happy.

Charlie wanders through the family, toward the empty table, where his guitar leans against the seat. Candles burn. A bowl of tablets and a small dispensing bottle are on the table.

ACID ROCK music playing in the background comes to an end.

Everything falls silent - except for the cicadas. Charlie begins to play an original song. The Family is enraptured, attentively listening to Charlie.

CHARLIE

It ain't right that we merely sit here and do nothing. We are morally bound to act. To do something to make them people in charge see their failings. Whatever we do is nothing when placed next to what they are doing - have been doing.

SADIE

Tell us what Charlie.

Charlie looks at Sadie.

CHARLIE

I don't need to tell *you* what to do. *You* know what to do. Me compared to all.

(to the Family)

Sadie doesn't need Jesus telling her what to do. She is uncontrollable!

Sadie is aghast at Charlie's tone toward her.

SADIE

I would do whatever you want  
Charlie.

CHARLIE (O.S.)

Shut up Sadie! When I tell you that  
we you don't need me - listen and  
take note. You do not need me. You  
do what you want.

(beat)

We are left picking-up after you.

Sadie is mortified as she realises Charlie is putting her  
down. She lowers her eyes and looks tearfully at the dirt  
ground.

SADIE

I do it for the Family

Charlie loses his cool and snaps. Charlie stands up, almost  
shaking with fury, pointing a finger at Sadie.

CHARLIE

The Family don't know what you do!  
They are you. How can we love you  
when you don't trust them - or even  
me?

(beat)

Trust us, and the Family will go  
with you - all the way. But don't,  
ever, ever, be just one - by  
yourself!

Sadie is crying with her head resting on her drawn-up knees.  
We HEAR a snivel - she is crying.

CHARLIE (CONT'D)

We can't be with you if you don't  
trust us. You are your father!

SADIE

Sorry.

CHARLIE

In future talk to me first, before  
you do it. Okay, Sadie?

Sadie has stopped crying. She looks up at Charlie through  
still teary eyes.

SADIE

Yes.

CHARLIE

Good. We all love you as one of us.

(beat)

Now, Kate and Leslie. Where are  
you?

Charlie shields his eyes trying to peer around the flame. Kate and Leslie smile and wave at Charlie through the darkness.

LESLIE  
Here Charlie.

Charlie sees them and smiles in recognition. He points at them

CHARLIE  
Ah-ha. You did good yesterday.

INT. RANCH HOUSE, BEDROOM - NIGHT (LATER)

Charlie is lying on the floor - not the empty bed, staring at the ceiling. He hears a knock on the ajar door.

SADIE (O.S.)  
Charlie?

Charlie doesn't answer.

In the hallway Sadie is at the bedroom door.

SADIE (CONT'D)  
Charlie? You there? Need to talk.

CHARLIE (O.S.)  
What?

Sadie opens the door a fraction more - enough to peer through the gap and see Charlie's legs by the bed.

SADIE  
Charlie?

Sadie pushes open the door and rushes to see Charlie on the floor. She stands over him. He seems high.

CHARLIE  
Wow man.

SADIE  
What you on?

CHARLIE  
Acid. Good. You. Should see it.

Sadie kneels beside him. She looks around for some tabs.

SADIE  
Got some?

CHARLIE  
Spinning.

SADIE

Where?

Charlie raises his arms and points behind him, under the bed.

CHARLIE

I want some.

Sadie crawls past Charlie's head and looks under the bed. Seeing something she reaches for it, dusting it off with a blow of the breath, before putting it in her mouth.

SADIE

Why'd you do it?

CHARLIE

You lead. They need to know that I respect you. Now whatever you tell the family they will listen and do without question.

SADIE

You destroyed me.

CHARLIE

No. I baptised you as their leader. You're the only one I can trust to do what I think is right. And you don't even think about it.

SADIE

You said I should ask you first.

CHARLIE

(smiling)

You don't need permission. You need to allow others the chance to trust you. To feel part of who you are.

SADIE

But you're our leader.

CHARLIE

And you are way ahead of all of us.

SADIE

I look to you.

CHARLIE

And you think like I can only dream of. You are like, our brain.

Sadie lies next to Charlie. She rests her arm on his body.

CHARLIE (CONT'D)

Bobby rang today. Says he'll be back tomorrow.

(MORE)

CHARLIE (CONT'D)

We'll go and see Dee's parents -  
they're rich or something. Dee  
thinks her mum will give us some.

SADIE

You coming?

CHARLIE

Yeah. Just to meet them. I'll leave  
you and Bobby to get the money.

SADIE

Do you think we should kill them?

CHARLIE

That's your call Sadie. If you do,  
make sure our message is clear.

INT. GAS STATION, LOS ANGELES - DAY

The SUV is parked to the side of the gas station. Bobby and  
Dee are in the store. Through the windows, they are looking  
at items and collecting them in baskets.

Sadie and Leslie are sat against the outside of the building.  
All of them are wearing black clothes. Sadie has her hair  
tied back.

LESLIE

Charlie gave us knives to carry.

SADIE

Told him we each needed them.

LESLIE

You did?

SADIE

Of course. The other night was a  
farce - bordering on a tragedy.

LESLIE

Why?

SADIE

Because we made mistakes - and we  
nearly god-damn killed each other.

LESLIE

We didn't have weapons Sadie.

SADIE

Yeah I know. But I did. And  
everything went wrong.

LESLIE

Think we can get this done without anyone...

(beat)

You know?

SADIE

What? Dying?

Leslie nods.

SADIE (CONT'D)

(smirks)

If we are all willing to kill them, then we may not kill any. You understand?

Leslie bites her lip and keeps still. Sadie looks at Leslie and puts her hand on Leslie's knee.

SADIE (CONT'D)

Look, if we show our fear they will smell it. We could be carrying machine guns - if they think we won't use them they might as well be water pistols.

LESLIE

We got to be strong.

SADIE

Yeah. Be who we say we are. If we have to kill one to keep the others under control then that is what we will do. Otherwise we have to kill them all.

INT. SUV, FREEWAY SOUTH L.A. - DAY

Bobby is driving with Sadie sat up front with him. Dee and Leslie sit in the back.

For a few moments all is silent except for the noise of the car humming up the freeway.

BOBBY

Charlie was really taken by you the other night Sadie.

SADIE

Me? I thought he was pissed at me.

LESLIE

He told me he was going to do it.

BOBBY

Yeah. Calls it "de-programming".  
When someone is torn down so that  
they can be re-programmed with  
different thoughts.

Sadie looks amazed, taken aback.

SADIE

Charlie can do that sort of thing?

BOBBY

Yeah, of course. He was with some  
church group - taught him how to do  
it. To understand how people think.

SADIE

(to herself)

Man. That's -

Sadie shakes her head appearing lost for words in her  
surprise. She pulls a joint from a tobacco tin in her satchel  
between her feet.

Sadie lights the blunt, grimacing at the first puff.

LESLIE

Charlie only does it to people he  
likes. He wouldn't waste his time  
unless he thought you were strong  
enough.

SADIE

So he puts me down to bring  
everyone else closer to The Family.

LESLIE

Or just closer to him.

BOBBY

(smirking)

Yeah. Him.

SADIE

No. Charlie would never put himself  
before us. Without us he is  
nothing.

BOBBY

Don't forget that Sadie. Think  
about it next time we're dump  
diving.

Sadie offers Bobby the joint, which Bobby takes. She leans  
over to him playfully, resting her head against his hip.

SADIE

We gotta eat Bobby.

INT. SUV, I-15 FREEWAY - CORONA - DAY (LATER)

Bobby still drives with Sadie sat at the other end of the seat. Both seem chilled out and happy.

BOBBY

So Dee, your folks gonna give us  
some money?

DEE

They better. We turn-off up here.  
Get in lane Bobby.

EXT. SUBURBAN HOUSE, CORONA - DAY

Sadie, Dee, Bobby and Leslie get out the parked van and are standing on the pavement looking at the house. It is an single storey brick home with a large garage and wide driveway.

DEE

(to Sadie)

Be careful with my dad, he's a bit  
old-fashioned.

SADIE

Do you want to wait here?

DEE

Better come in. They don't know  
you.

LESLIE

I'll wait.

SADIE

Okay. Let's go.

INT. LOUNGE, SUBURBAN HOUSE, CORONA - AFTERNOON

A middle aged women with graying long hair, wearing a long black a-line skirt, orange tee-shirt and plastic bangles leads Sadie and the others into the front room of the house. She is Dee's mother, MRS MAHAREY. The cream flowery carpet and dark green lounge suite sit around a mahogany coffee with a vase of flowers in the centre. A flat screen television sits in the far corner showing a baseball game. Sun rays stretch across one corner of the room.

Dee goes over to her mother and they hug gently, but without any real passion.

MRS MAHAREY

So love, these are the people  
you've been staying with.

DEE

Yes mum. They are very good people.

MRS MAHAREY

Well, we shall see. Please.

Dee's mother motions Bobby and Sadie to take a seat on the green couch. Sadie and Bobby sit down. Sadie falls back into the deep recess of the couch and recovers her balance to nervously perch on the edge of the cushion. Bobby grins at Sadie with his toothy grin.

SADIE

A very nice home you have here.

MRS MAHAREY

(smiles)

Thank you.

(beat)

What are your names?

DEE

Oh, sorry mum. This is Sadie and that is Bobby. They're like, sort of important people in the family. You know, we respect them.

MRS MAHAREY

(cautious)

I hope they keep you out of trouble.

SADIE

We make sure that the children follow certain rules, like caring for the environment and sharing things.

MRS MAHAREY

Um, would you like a drink - tea or coffee?

SADIE

No thanks. We don't really drink caffeine.

MRS MAHAREY

Oh. That's... interesting.

DEE

(nervous/fidgety)

Mum, we came to see you about - well maybe you know the money from Gran, could you give us some so that we can get things. You - we struggle a bit sometimes.

MRS MAHAREY

(stern)

Anything you need we have here. You should come home.

SADIE

Mrs Maharey, Dee is a wonderful girl. We would like you to give something so that she feels equal to the other girls. Each of them has bought something to the family.

Mrs Maharey loses patience and points a wagging finger at Sadie. She stands up and makes for the kitchen.

MRS MAHAREY

No way miss. You take away my daughter and expect me to pay for that privilege?

BOBBY

If Dee can't contribute to the family others will think she is getting special treatment.

SADIE

Free-loading.

INT. KITCHEN, SUBURBAN HOUSE, CORONA - CONTINUOUS

Mrs Maharey thinks about this for a moment. She fills the kettle and puts switches it on. Lighting a cigarette she watches Dee from the kitchen.

MRS MAHAREY

Eddie will be home soon. We'll see what he says.

DEE (O.S.)

No mum. You have the money. Just give me some and we'll go. No need for him to know.

MRS MAHAREY

What? You think he wouldn't notice? You're not getting a penny - even if he says yes.

The kettle boils and Mrs Maharey makes herself an instant coffee, slowly stirring the mug.

MRS MAHAREY (CONT'D)

Look, Dee. You're not going to get money off us. You left. Suffer the consequences.

DEE (O.S.)  
You are so cold hearted.

INT. LOUNGE, SUBURBAN HOUSE, CORONA - CONTINUOUS

Sadie and Bobby look at each other. Sadie nods her head toward the kitchen, motioning Bobby to get up and talk to Mrs Maharey. Bobby shakes his head to say no.

Chewing on her lip, Sadie gets to her feet, looking toward the kitchen and then back to Bobby and Dee. She wipes her hands on her tattered light blue jeans, feeling for her knife.

SADIE  
(whisper)  
Bobby, you and Dee go out to the van. I'll speak to her mum.

BOBBY  
Dee, we'll leave Sadie to talk to your mum.

Bobby and an uncertain Dee head for the front door. Sadie gets up and motions to Bobby. She gets close to Bobby, holding his arm.

SADIE  
(whisper)  
Leave her in the car and come back in. Make sure she stays there!

Bobby follows Dee out of the door. Sadie turns around to face the entry to the kitchen. The front door clicks shut. Sadie seems to be thinking about something.

SADIE (CONT'D)  
Mrs Maharey?

Sadie walks to the kitchen.

INT. KITCHEN, SUBURBAN HOUSE, CORONA - CONTINUOUS

Mrs Maharey looks at Sadie, tears in her eyes, visibly shaken by the argument.

MRS MAHAREY  
You still here?

SADIE  
Look, you have to give us the money.

Mrs Maharey shakes her head defiantly.

MRS MAHAREY

Have to? Get fucked whore.

Sadie tenses and her hand goes to her back pocket, next to where her knife is hidden. For a few seconds they are silent.

SADIE

How much money exactly have you got?

MRS MAHAREY

I can't see how that is any of your business.

SADIE

It's my business because Dee has promised it to us.

Mrs Maharey clasps her mug and stares at Sadie without saying a word.

SADIE (CONT'D)

So either you give us the cash right now or we will force you to go to an ATM. Either way, Dee is staying with our family. Not a screwed-up fucken control-freak family that doesn't care about her, but only cares if she is a good little girl by your standards.

(beat)

So give me the money!

MRS MAHAREY

Does Dee know you're a monster?

Sadie pulls out the knife from behind her, waving it in front of Mrs Maharey's face, who visibly recoils and backs away from Sadie.

SADIE

Yeah, and she fucken loves me.

MRS MAHAREY

Please, I can't give you our money.

Sadie steps toward Mrs Maharey.

SADIE

(snarling)

This was her idea, pig. Oink.

Mrs Maharey is frozen, eyes wide in fear. Yet she places the mug calmly on the counter next to her.

BOBBY (O.S.)

Sadie, where are you -

Bobby passes the kitchen and freezes. He is mortified.

BOBBY (CONT'D)

Shit!

MRS MAHAREY

(pleading)

Help me please! She's totally crazy.

SADIE

(laughing)

Bobby?

BOBBY (O.S.)

Charlie said you would flip.

SADIE

This ain't fucken flipping Bobby. It's doing what we need as a family. Charlie knows what's going down. Plus she's one of the pigs oppressing the children.

BOBBY

She's just a woman trying to raise a kid!

SADIE

(to Bobby)

Like hell she is.

MRS MAHAREY

Please don't do this.

SADIE

Too late pig. Get on your fucken knees. Down!

Bobby turns around. He can't bear to see the humiliation of Mrs Maharey as she stares wildly at him through teary eyes and bedraggled hair. She falls to her knees.

A cell phone starts ringing from one of Mrs Maharey's skirt pockets. Her eyes flicker down to her side to where the cell is.

Sadie's hand pushes Mrs Maharey's head down lower. Sweeping her hair aside Sadie pushes the edge of the knife against the back of her neck. Sadie squeezes her hand into the pocket and retrieves the phone. She tosses it onto the kitchen counter.

Mrs Maharey starts shaking violently on her hands and knees.

Sadie laughs at the snivelling woman.

SADIE (CONT'D)

(laughing)

I feel nothing for you. You are just an animal. No - you are worse than an animal. They don't treat their children as possessions to be controlled with money or *things* dangled in front of them, to corrupt them.

MRS MAHAREY

What do you want?

SADIE

The money would have been enough. Now things have changed. We are sick of creatures like you.

BOBBY (O.S.)

(softly)

Sadie.

SADIE

I have no mercy on you.

Bobby enters the kitchen grasping Sadie's arm in which she hold the knife.

Sadie shrugs him off and reaches down to pull up Mrs Maharey's long skirt.

BOBBY

Sadie. She isn't going give you the money.

SADIE

Go look for her purse and her ATM card!

Bobby hesitates, sympathy for Mrs Maharey showing on his face. He seems unsure what to do.

SADIE (O.S.) (CONT'D)

Put some music on!

Bobby turns from the kitchen and looks for the stereo which is in the corner next to the television. A pile of CD's is stacked next to it. Bobby goes over and kneeling don flicks through the collection. He pulls out a case, inspects the CD and opens the CD player. He starts the CD.

Sadie has the woman's skirt raised around her waist and is crouching down to be speak into her ear as we HEAR MUSIC from the musical.

SADIE (CONT'D)  
(softly)  
Now, pig whore, we're gonna teach  
you how pigs behave.

Sadie slaps her behind and grasps her underwear, all the while scowling at her in disdain.

SADIE (CONT'D)  
You are a pig. Start oinking like  
the fucken pig you are!

Mrs Maharey is panicking and still shaking.

SADIE (CONT'D)  
Fucken oink! Oink, oink, oink!

Sadie pokes her in the side with the point of her knife and laughs. Mrs Maharey starts to oink, and Sadie lets out a hilarious laugh.

MRS MAHAREY  
Oink. Oink.

SADIE  
Now trot around like a pig,  
snuffling around.

The woman starts snuffling like a pig and waddles into the lounge on all fours.

Bobby comes from one of the side rooms with a handbag in one hand and a purse in the other. He sits on the edge of a lounge chair and looks through the purse, flicking contents onto the floor. He stops and pulls out some notes.

BOBBY  
Twenty -  
(beat)  
twenty six dollars.

SADIE  
Cards?

Bobby nods and smiles. He slides a few bank ATM cards out the purse. He throws the purse and pockets the cash. He leans back to pick-up the leather handbag.

BOBBY  
Magazine, papers - what's this eh?  
Didn't know people still used these  
things.

Sadie looks over to Bobby who we see is waving a checkbook and the cards.

SADIE  
Get-up!

Mrs Maharey stops her pig imitation and falls back onto her side. Sadie pulls at her hair to get her attention.

SADIE (CONT'D)  
(suddenly calm)  
Mrs Maharey, all you gotta do is  
write us a cash check for all the  
money you have.  
(thoughtful)  
Bobby, bring those cards here. And  
give us the PIN numbers.

Bobby reaches over and puts the ATM cards on the coffee table.

SADIE (CONT'D)  
That all?

BOBBY  
Yeah.

SADIE  
Find a pen and paper.  
(to Mrs Maharey)  
There you go piggy. Get up! What  
are the PIN numbers?

Suddenly there are voices at the front door. Dee is talking to a man. A KEY can be HEARD unlocking the door. Bobby drops the handbag, as he rushes to the door as a man steps into the lounge. He is Dee's father, EDDIE, 46.

In an instant he sees his wife and Sadie leering over her with the knife.

EDDIE  
What the -

Bobby appears from behind the front door and smashes the vase across his head. Eddie stumbles backwards momentarily reeling from the blow. Bobby is on him in a flash and starts punching and kicking him as he falls to the floor.

Dee is standing at the open door with Leslie standing at the bottom of the driveway trying madly to signal them to stop. Dee steps forward into the doorway and Bobby grabs her and pulls her back into the house. He slams the door shut.

DEE  
(shocked)  
What are you doing?

Sadie still has hold of Mrs Maharey's hair, and waves the knife at Dee.

SADIE  
Sit down here next to your mother.

DEE

No way.

Sadie realises she is pointing the knife at Dee and turns away to drag Mrs Maharey toward the couch with both hands, still clutching the knife.

Dee rushes to protect Eddie from Bobby's continued assault.

SADIE

Bring them both over here. Lie them down - on their backs. I want them to see this.

Sadie props Mrs Maharey up against the front of the couch. Mrs Maharey watches helplessly as Eddie and Dee crawl over the carpet toward her.

Bobby drags the coffee table away to the side of the room to make space. He kicks the bloodied Eddie from his crawling position onto his side. He forces him onto his back. Dee doesn't let go of her father and lies down next to him.

Bobby stands tall over them smiling, as they whimper.

BOBBY

Put you hands behind your heads.

They do this, as Sadie again brings the knife to Mrs Maharey's face. This time she draws a line down her cheek with the point. A yelp comes from Mrs Maharey as a line of blood trickles down the line. She wriggles trying to pull away. Sadie then switches sides of the face and holds the knife poised to cut again.

SADIE

You can tell us your god damn PIN numbers, or you can die. We don't care either way. What is it?

Sadie starts to draw another bloody line and Mrs Maharey starts to squeal in pain. No sooner has Sadie got halfway with her cut than Eddie half raises himself under Booby's foot.

EDDIE

Stop! Whatever you want. I'll give to you. Please stop hurting her.

SADIE

Give him the pen and paper Bobby.

EXT. RANCH HOUSE - NIGHT

The SUV follows a green Chrysler sedan pulling up in front of the ranch house in a swirl of dust visible on the moonlight. Sadie and Leslie get out of the sedan.

Sadie is wearing different clothes and finishing off an apple. Her hair looks wet.

Bobby sits in the front of the vehicle for a few moments after Leslie has hurriedly gone inside. He is worried about something, almost fearful.

Leslie waves Bobby out of the SUV as she goes into the house. Bobby dejectedly leaves the car and quietly walks to the house, hands in pockets. Sadie appears at the front door as Bobby gets there.

SADIE  
(quizzical)  
You okay Bobby?

Sadie tosses the apple into the dirt.

Bobby doesn't look at Sadie.

BOBBY  
Yeah.

SADIE  
Everything's fine. Don't worry.  
Cops won't have a clue. We got the  
money.

INT. LOUNGE, RANCH HOUSE - CONTINUOUS

Charlie is lounging on the couch with one leg hooked over the back. Everybody in the Family is there. They seem to be having a party. Kate is looking through the net curtain to see who has pulled-up outside. Charlie and the girls are laughing about something and Charlie is still keeping them occupied. They look excited.

KATE  
They're here Charlie.

Kate keeps looking as MOVEMENT can be HEARD in the hallway.

KATE (CONT'D)  
They got a new car with them.

The lounge door opens and Leslie comes in looking drained. She immediately goes over close to Charlie and whispers in his ear.

LESLIE  
(very low voice)  
She's mad Charlie.

CHARLIE  
What?

LESLIE  
Sadie. She's totally flipped.

CHARLIE  
(laughs)  
We know that already Leslie.

LESLIE  
(concerned)  
Come out. Gotta talk to you.

CHARLIE  
(giggling)  
Bring her in here.

LESLIE  
No Charlie. Its urgent. Can't talk here.

Charlie thinks about it and his smile vanishes slowly into seriousness. He brings his left leg from hanging over the back of the couch and shifts to a sitting position.

CHARLIE  
Okay, okay.  
(louder)  
Gotta do something people.

Charlie leaves the couch and reaches to pull the drug bag from behind the cushion. Her holds out the contents, LSD tabs, speed and hash to Mary. She gleefully grabs them and turns to distribute them to the others who crowd around to get their share.

MARY  
Party-time!

Leslie leads Charlie from the room ignoring the drugs and the celebration. As she leaves the lounge she almost bumps into a smiling Sadie just coming in.

CHARLIE  
Hey babe. How'd it go?

SADIE  
Perfect Charlie.

Leslie tugs at Charlie's purple corduroy sleeve pulling him toward the back of the house. Sadie looks perplexed after them as Charlie looks back grinning ear to ear over his shoulder at her.

INT. KITCHEN, RANCH HOUSE - CONTINUOUS

Leslie turns to look at Charlie who almost dances into the kitchen behind her. Leslie goes to sink and leans against it, fingers clasping the edge of the counter.

Charlie smiles, holding his palms outward signalling he was all attention to Leslie.

CHARLIE  
Out with it.

LESLIE  
(nervous whisper)  
Charlie. Sadie just killed Dee and her parents.

CHARLIE  
(smiling)  
Sadie does what she does.

LESLIE  
You expect her to kill people? Us?

CHARLIE  
It's what she does. She has her reasons.

LESLIE  
But, Charlie she tortured them and cut their throats without even hesitating. She enjoyed it.

Charlie takes Leslie's face in his hands, and places two finger under her chin. He smiles softly.

CHARLIE  
Leslie, pumpkin, you know how she thinks. We all do. She is a genius. How can we even begin to question her on these things?

LESLIE  
We can't go around killing people.

CHARLIE  
What did Sadie write? Anything?

Leslie seems horrified that Charlie knows what Sadie has done. She stares at Charlie in realisation.

INT. SUBURBAN HOUSE, CORONA - EVENING

-- FLASHBACK -- In the gloom of the evening light Sadie, face and clothes red with blood WRITING "*Pigs die*" on the lounge wall.

INCLUDE: the bloody writing on the wall.

INT. SUBURBAN HOUSE, CORONA - EVENING

-- FLASHBACK -- Sadie kneels in the lounge still covered with blood dipping her hands in the pooled blood on the floor besides the bodies of Dee and Eddie. She looks happy. Her knees are in the pool of blood.

INCLUDE: Dee's eyes staring coldly, face smeared with blood.

INT. SUBURBAN HOUSE, CORONA - EVENING

-- FLASHBACK -- Sadie is standing in the middle of the lounge. Total joy at her accomplishment is on her face.

Bloody writing, blood sprayed on the wall. Mrs Maharey bloody torso propped against the wall. Furnishing covered in blood. Dee's face obscured by blood. Sadie, soaked in blood stands in the centre of the lounge, arms held wide.

EXT. SUBURBAN HOUSE, CORONA - NIGHT

-- FLASHBACK -- Leslie and Bobby in the SUV, silent and grim looking. Leslie has her head in her hands and Bobby eyes closed, biting his lip.

The suburban house front door opens and a freshly showered and smiling Sadie exits the house, gently closing the door behind her. She waves a set of keys at Leslie and Bobby who look toward her in dread.

Sadie gets in the sedan in the driveway and reverses the car onto the street. Leslie and Bobby hesitate to follow.

INT. KITCHEN, RANCH HOUSE - NIGHT

Leslie freezes where she stands. After a few seconds she adjusts her position, loosening her fingers from their clasp, and looks down at her hands.

LESLIE  
(mumbling)  
Pigs Die.  
(beat)  
In blood.

CHARLIE  
She did that?

Leslie nods vacantly, still staring at her hands, guiltily.

CHARLIE (CONT'D)  
You saw it?

Leslie again nods. This time she catches movement in the corner of her eye.

Sadie saunters into the kitchen, stopping near the exit to the hallway. She looks at Leslie and then Charlie with the look of nonchalance.

SADIE  
What's up Charlie?

LESLIE  
Just telling him about tonight.

SADIE  
(to Leslie)  
Yeah. It had to be done.  
Right Charlie?

CHARLIE  
I don't now Sadie.

SADIE  
We got the car - Dee's father  
signed it over, and I got money out  
using the ATM cards..

Sadie fishes in a pocket and produces a wad of bills. She tosses them on the kitchen table.

SADIE (CONT'D)  
Eighteen hundred. And the car  
papers are here too.

She pulls registration papers from her waistline, bank cards from a pocket, and places them next to the money.

A smear of blood is across a ATM card.

SADIE (CONT'D)  
(nodding)  
We did good.

CHARLIE  
(concerned)  
Yeah Sadie. Real good.

LESLIE  
Good? Are you fucken mad Charlie?

Charlie turns his face from Sadie back to Leslie. He shows no emotion and says nothing.

LESLIE (CONT'D)  
You stand here and bloody well say  
that she did good?

Charlie tries to speak but no words come out. He shrugs his shoulders and his whole body seems to loose its strength. He turns and pulling out a chair slumps down to the table.

LESLIE (CONT'D)

Did you know what she was going to do?

(beat)

Charlie!

SADIE

Leslie, do you really think we went there to become friends with Dee's family?

LESLIE

Shut-up you evil cow!

SADIE

(smirking)

We sent a message to all the other pigs. I will not betray The Family for money or anything else.

Sadie waves in the direction of the hall way where the drugs party is underway.

SADIE (CONT'D)

Maybe you aren't cut out to be part of this Family. Is that it?

CHARLIE

Sadie. This is not your family. It is our family.

LESLIE

Get rid of her Charlie.

CHARLIE

(to Sadie)

You cannot force us all to be part of your murderous actions.

LESLIE

Before we all wake up with her cutting our throats and... gulping our blood.

Sadie stares wildly at Leslie. For an instant she makes as if she is about to pounce toward Leslie but thinks twice about it. She stops and controls herself, her face regaining its serenity. Sadie huffs and turns from the kitchen. She saunters up the hall, humming, fingers outstretched running along the walls, and then turning into the lounge to join the party.

EXT. RANCH HOUSE - AFTERNOON

The sky is clear. Seen from the air the ranch house is remote, lonely - no other residence within miles.

Through a heat haze Sadie walks along the dusty road in the direction of the ranch house.

Sadie approaches the front door.

Sadie looks around the front of the house. No vehicles are parked there and there are no sounds. Sadie's face betrays her surprise. Even the cicadas are silent. Sadie's feet CRUNCH in the dirt as she approaches the front door.

Sadie sees the note pinned to a nail hammered into the door frame. She stops to look at it, and then lets the paper slip from her fingers. The note gently tumbles away on the breeze.

Sadie stares at the door for a long moment. She turns and sits tiredly on the steps. She watches a fine dust blow off the dirt roadway. She notices the shrubs and grass blowing. A small bird flies past the house. Sadie appears in a daze.

Sadie continues to sit there. She is oblivious to the police flashing lights and vehicles racing toward the house, silently shimmering through the heat haze.

SADIE (V.O.)

The horror I inflicted on those I loved cannot be ever by removed or made good.

(beat)

The next day my Family had left me, alone, without a goodbye, and with nothing, except a note pinned to the front door.

As for me - I was picked-up by the police, sat right where I was.

(beat)

My Family had betrayed me and it would be decades before I knew that what I did was a crime.

(a long beat)

I'm still not sure.

THE END