

WELCOME TO JONESTOWN

Written by

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Based on a true story.

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UNDER THE OPENING CREDITS:

JIM JONES' VOICE

Who is Sadie? Sadie? You're here
today for a REASON, God told me
that, I know that.

INT. THE PEOPLES TEMPLE - DAY

-- The back of a white man's head with thick black hair. This is JIM JONES (47). He paces back and forth on a stage in front of a predominantly black audience in a sizable church. There's not an empty seat in the house, not even in the balcony.

A pianist tinkles out some light jazz chords under the sermon, not unlike the music in the *Peanuts* cartoons.

All of the ushers who pace the aisles are burly, unfriendly-looking men.

TEXT: REDWOOD VALLEY, CALIFORNIA - 1977

JONES

I know you're here with us, Sadie.
Come forward.

Jones has a slight but noticeable lisp. He wears aviators that hide any emotion he might have.

A nurse wheels SADIE, a large, elderly black woman in a wheelchair up the aisle. She looks at Jones with all the hope in the world.

JONES (CONT'D)

Sadie Sutton. From Phoenix. You've
been told that you have a *tumor* on
your brain.

SADIE

(on the verge of crying)
Yes, my God, God.

JONES

Clasp your hands together.
(Sadie does so)
And your brain has caused a
deterioration in your muscles.
In your legs. You can't walk.

SADIE

So true.

JONES

I know it. Just as I know that
there's a white linen tablecloth in
your third drawer of your chest in
Phoenix.

Jones holds his hands out like a sorcerer.

JONES (CONT'D)

Mmmm, mm, mmm, mmm. *Spirit. SPIRIT*
of God.

Sadie GASPS in shock, seeming to feel something.

JONES (CONT'D)

Sister, I say that I can dissolve
that cancer. I say that you can
WALK.

There are more than a few *Hallelujahs* and *Praise him's*
shouted from the crowd.

Jones LEAPS down from his pulpit, strides to Sadie, grabs
her, and KISSES HER full on the mouth. The congregation
CHEERS. Sadie is now openly sobbing.

JONES (CONT'D)

Sister, I want you to walk with the
LORD, and I want you to walk with
Him RIGHT NOW.

The crowd GOES NUTS.

JONES (CONT'D)

Now get on up! Stand on your feet!
It's done if you believe!

The pianist starts a low theatrical tremolo, like a drumroll.

Sadie clasps the arms of her wheelchair. The place goes DEAD
SILENT as she pulls herself up, certain she's going to fall.
Then, she takes a step. Then another. Then she begins to
WALK.

The entire room is in HYSTERICS. Emboldened, she swings her
arms and begins to DANCE.

JONES (CONT'D)

All the way up! All the way up!

She RUNS down the aisle, twirling in ecstasy. The pianist
breaks into a soul-stirring gospel beat, which the
congregation sings along to:

CONGREGATION
 Almighty God, Almighty GOD!
 Almighty God Almighty GOD!

Sadie runs back up the other aisle. People clap her on the back and embrace her. She looks ten years younger. She reaches Jones at the front, who slings an arm around her. Sadie can only beam as the congregation claps, hoots, and hollers for her. Finally:

JONES
 All right, quiet. *Quiet*. I said
QUIET!!

The pianist stops mid-phrase. The congregation SILENCES themselves.

JONES (CONT'D)
 Have a seat, sister. But don't stay
 sitting for long.

Chuckles from the congregation. Jones surveys his flock.

JONES (CONT'D)
 I want you to lay down at the feet
 of the Lord. Just as I meant it
 when I told Sister Sadie to walk
 with the Lord, I mean it when I say
 you must lay down for the lord. Lay
 down with dignity. Quickly,
 quickly, quickly, quickly, quickly.

Confused but still excited, the congregation begins to lay down in the pews, in the aisles. A few remain. The elderly. Some kids.

JONES (CONT'D)
EVERYONE!!! NO ONE is holy in the
 eyes of the Lord, *no not one*.

The elderly struggle to their knees, then to the floor. Sadie is in pain as she gets to the floor. Parents yank their kids down. Finally, every person in the house but Jones lies still on the floor. The entire place is covered in their bodies. Jones takes it all in. As he talks, we push in on him:

JONES (CONT'D)
 Anyone who's been here before knows
 that I've built you a Promised Land
 in South America. A Promised Land
 in a paradise I can't even *begin* to
 describe, where we can love each
 other as REAL socialists.

(MORE)

JONES (CONT'D)

Where there isn't "yours" or "mine," only "ours." Where we can finally do what I've wanted all along. Some of our own brothers and sisters are already down there. I know I'm going to the Promised Land pretty soon...

By now we finally have a good look at Jim Jones' face:

JONES (CONT'D)

... and I'm taking every one of you with me.

TITLE CARD: WELCOME TO JONESTOWN

EXT. DECK OF THE CUDJOE - DAY - CONTINUOUS

A full-on PARTY is in swing aboard a rusty old white fishing boat with the word **CUDJOE** painted on its bow. A gospel number from the Peoples' Temple's album, *He's Able*, blasts through the speakers, and - look it up - that album *rocks*.

The mostly-black crowd onboard dances and drinks like they're on a cruise as the fifty-foot motorboat weaves its way through a narrow river in the heart of the thick Guyanese jungle, taking them to Jones' Promised Land.

We move through the crowd until we reach the back of the boat, where TOMMY BOGUE (14, white, mild acne, shaggy hair) sits, away from the party, looking miserable.

JUANITA BOGUE (16), his cute, spunky sister approaches him from behind.

JUANITA

Hey, excuse me sir, sorry to bother you. I'm looking for a little whiny asshole with a mop for a head. You know where he went?

(no response from Tommy)

His habits include: Avoiding everyone, having no fun, and convincing his sister that he's secretly an eighty year old man who died.

(nothing from Tommy)

Tommy.

TOMMY

What.

JUANITA

You gonna join us or you gonna jump?

TOMMY

Haven't decided.

JUANITA

Not funny. Get up.

TOMMY

Why, are we almost there?

JUANITA

No, we're still two hours away. Did you read anything Father left for us?

TOMMY

Nope. And stop calling him Father, that shit's weird.

Juanita sighs and joins him, hanging her legs over the back of the boat.

JUANITA

Tommy. *Please* give this place a chance? For dad? I mean, *our* dad, not... Father. I think when you see how good it's gonna be here, you're gonna wind up staying forever.

TOMMY

Cool. And if we sing enough songs together it'll be just like Jonathan never died, right?

Tommy gets up and wanders away from his sister, who can't hide how much his words hurt her.

JUANITA

Where are you going?

TOMMY

(with a sardonic bow)
To be social.

He joins a group of 20-somethings who are standing in a circle drinking and smoking weed. When none of them acknowledge him he moves on.

He notices a handsome, charming black guy, STANLEY CLAYTON (24), sitting on a bench along the railing.

Stanley has a drink in one arm and a pretty black girl, LESLIE WAGNER-WILSON (20), in the other. She leans against him, giggling as he whispers something in her ear.

Tommy makes his way toward them, transfixed by what is most certainly a seduction in progress. Leslie notices him watching and decides to put on a show. She throws her legs across Stanley's lap and pulls his hand around her shoulder down, closer to her breast.

Tommy can only stare, old enough to know that he wants that.

Suddenly Stanley sits up straight and taps Leslie on the back. She knows what this means, because she hops up and slips over to the door leading below-deck. She gives Stanley a "come and get it" look and disappears through the door.

Tommy looks back over to Stanley just in time to see an even more gorgeous black woman with an awesome fro, JANICE (18), have a seat in Stanley's lap and start kissing his cheek.

JANICE

Don't get fresh, I'm just here to
steal your drink.

As she takes the drink out of Stanley's hand, Tommy sees the diamond on Janice's finger and the metal band on Stanley's.

Stanley notices Tommy watching and realizes: Tommy has seen everything. Stanley puts his finger to his lips - *shhhhh*.

Tommy nods, as if he knows the "game." He moves away from them, through the partying crowd, and to the other side of the boat, where he leans against the railing.

GENE CHAIKIN (45), a Jewish white man with a widow's peak and yellow teeth, is doing the same. He seems to share Tommy's lack of enthusiasm. In fact, he looks nervous. Scared, even.

Together, they watch everyone else party. Finally:

GENE

Well aren't we just a couple of
party animals.

A weak chuckle from Tommy.

GENE (CONT'D)

Gene Chaikin, attorney at law. You
need a lawyer?

(Tommy shakes his head)

Nah, didn't think so.

(holds up a cigarette)

Wanna smoke?

TOMMY

No, thank you.

GENE

Good kid. You're Tommy Bogue,
right? Your dad built this place?

TOMMY

I guess so.

GENE

You guess so. You proud of him?

TOMMY

I dunno. I know I'm supposed to be
more excited. I'm just... not.

GENE

Well let's see how excited these
idiots are a week from now.

EXT. ROAD TO JONESTOWN - DAY

They now ride on a flatbed behind a tractor on a dirt road
that's been cut through the jungle. Even Tommy looks a little
excited.

They come upon the sign that reads **Welcome to Jonestown --
Peoples Temple Agricultural Project**. Everyone but Tommy
cheers as they pass under it.

Ahead is the front gate, where Tommy notices ARMED GUARDS
pacing about.

TOMMY

(to Juanita)

What the hell are they for?

JUANITA

Well if you'd read the info that
Father left us, then you'd know
about the Indians out in the
jungle.

(Tommy shrugs. "So?")

Who are cannibals.

TOMMY

I thought this was Paradise.

JUANITA

Inside here *is* paradise. Outside is
everything else.

They round a corner, and there it is: Jonestown. A primitive but nice-looking village, surrounded by a few acres of farm, all surrounded by a wall of jungle.

EXT. JONESTOWN - DAY - CONTINUOUS

Everyone waves happily as Tommy and his group roll in. Dozens of people come running up to the flatbed. The tractor parks and everyone starts to get out.

A little 3-year-old black boy runs into Leslie Wagner-Wilson's arms.

LITTLE BOY

Mama!

An 11-year-old girl runs to Gene Chaikin.

GENE'S DAUGHTER

Daddy! You came back!

Gene pulls her into his arms and holds her fiercely. He looks like he's about to cry.

JIM BOGUE

Tommy! Tommy!! Juanita!

As soon as Tommy's feet touch the ground he and his sister are SWEPT UP by their bumbling, lovable father, JIM BOGUE (46). He has unkempt hair and wears glasses with coke-bottle lenses that magnify his eyes.

He holds them in a bone-crushing bear-hug. Tommy and Juanita roll their eyes and unsuccessfully try to pull away from him. Finally he lets them go.

JIM BOGUE (CONT'D)

Juanita. You look beautiful. Tommy.
You need a haircut.

TOMMY

Nope.

JIM BOGUE

Okay. Well welcome to Jonestown!
(looks around eagerly)
Where's your mom?

Tommy and Juanita look at each other.

JUANITA

She's... not gonna be here for
another few days.

JIM BOGUE

Oh.

He's unable to hide his disappointment.

Tommy turns around and JUMPS -- a piggish, mean-looking girl stands right behind him. This is MARILEE BOGUE (18).

TOMMY

Whoa! Marilee! Hi sis.

She forcefully grabs Tommy.

MARILEE

I'm so happy you're finally here!
You are going to LOVE IT!

TOMMY

Okay...

DEBBIE

Everyone, if you just got here,
please follow me!

The crowd steps aside, revealing DEBBIE LAYTON (20s), a pretty, authoritative white woman.

As they start to walk, there is a CRACKLE as loudspeakers all over the settlement pop on:

JONES' VOICE (O.S.)

--They've just arrived from our
boat. Let's welcome our new family!
Let's give them cheeeeers of
welcome.

All around them comes the sound of cheering, even in the distance, in the fields, in the cabins. The group reaches the-

EXT. PAVILION - DAY - CONTINUOUS

- where Jim Jones sits on the stage with a group of children gathered around him. He puts down a picture-book he's been reading to them.

At his side is his homely wife MARCELINE (50). A huge, muscular black man, JOE WILSON (23), stands guard behind them with a rifle. Next to Joe is an even larger white guy with frizzy hair, LARRY LAYTON (31) who seems to mimic Joe's every move.

Behind the stage is a sign which reads "**Those who fail to learn from the past are condemned to repeat it.**"

Jones turns off his microphone and hands it to Marceline. He then closes the picture-book and hands it to one of the kids. He ruffles her hair as he gets up, making her giggle.

JONES

(to the newcomers)

Mmm, mm, mm, mm, mmm. How I love you. Each and every one of you. Elsie. Lovie. Willa.

Jones touches and makes eye contact with each person he calls out, causing them to blush with delight.

JONES (CONT'D)

And *Gene Chaikin*. How I've prayed and prayed to see you again.

He grabs Gene by the shoulders and hugs him. Gene is definitely not a "huggy" sort of guy. Jones doesn't seem to notice. He moves on, squeezing more hands and shoulders.

JONES (CONT'D)

Janice. Minnie. Estella. And Tommy Bogue. I can tell the Lord has big plans for you.

As he says this he seems to look straight into Tommy's soul. Finally he moves on. He takes Debbie's hand.

JONES (CONT'D)

Debbie and her brother Larry are going to brief you on our rules. Ask any question you want, bring any criticism about anything to our face, but no criticism behind our backs will be tolerated. I want no anarchy.

Marceline hands Jones two pills, which he swallows without missing a beat.

JONES (CONT'D)

Now go ahead and see Jonestown, the purest, truest expression of socialism in the world. I love you. I'll protect you. You're all in good hands with Debbie and Larry here.

He theatrically gives Debbie's hand a hearty kiss. Chuckles from the group. Debbie pretends to be embarrassed.

DEBBIE

Oh, Father...

LARRY LAYTON
Okay, everyone follow us!

EXT. JONESTOWN - DAY - MOMENTS LATER

Debbie leads the group through Jonestown. Larry follows behind with his rifle. They pass a wooden basketball court, where a group of young men play with their shirts off. Leslie eyes them.

They pass a sign that reads **LOVE ONE ANOTHER.**

They pass another that reads **BE BACK SOON.**

DEBBIE
-- and it took us years to get all of this set up. But we had a great construction crew, headed up by Jim Bogue here--

The group claps and whistles for Jim, who sheepishly waves and blushes.

Tommy has a fleeting moment of admiration for his dad.

They pass a wooden playground, filled with happy kids.

DEBBIE (CONT'D)
And we all remember Mr. Muggs, right?

They reach a wooden cage, where an orangutan, MR. MUGGS, swings about. He checks out the newcomers.

DEBBIE (CONT'D)
Over here are the bathrooms. And even though we're in the middle of the jungle, Father makes sure they're always clean.

Tommy is mortified to see that you can look right into the men's bathroom - are no stalls inside. A guy sits on a toilet, reading a magazine. He notices Tommy watching and waves. He then tears a page out of the magazine, folds it in half, and reaches around behind to use it as toilet paper--

LARRY LAYTON (O.S.)
Hey kid, let's go.

EXT. SCHOOL TENTS - DAY - CONTINUOUS

Tommy jogs over to the group, who have moved on to a pair of open-air school tents with sheet metal roofs. Classes are in session amidst all the hubbub.

DEBBIE

Adults, this is where you'll be learning Russian. Classes start 7:30 tomorrow night. And kids, this is also where you'll have school. I'd like you all to meet your teacher, Odell. He's the best.

ODELL RHODES (35), a pleasantly plump black man with a beard, stands at the front of the class of mostly black children.

ODELL

Everybody hold up what ya made!

The kids all hold up wooden train engines they've carved with varying degrees of success.

ODELL (CONT'D)

Look at that! *They* made this shit! Give 'em a round of applause.

The newcomers enthusiastically clap for the children, who all grin from ear to ear, happy and proud.

DEBBIE

Thank you Odell. This way...

They head away from the school tents, toward a cluster of tiny cabins on the edge of Jonestown. Juanita lags behind, watching Odell and liking what she sees.

Wooden planks make up all of the paths in Jonestown, keeping everyone's feet from getting muddy. A flock of toucans and parrots sit along the railing, chirping away.

They reach the cabins.

DEBBIE (CONT'D)

Okay. Cabin assignments.
(pulls out a list)
Elsie Bell, Dorm 2. Juanita Bogue, Cottage 50. Tommy Bogue, Cottage 24. Mildred Carroll, Cabin 13. Janice Clayton, Cabin 22. Stanley Clayton, Cabin 47--

STANLEY

Whoa, whoa, hold up. What was that?

DEBBIE
You're Cabin 47, Stanley.

STANLEY
Yeah I heard that. It just sounded like you said my wife is in a different cabin.

DEBBIE
She is. All couples remain celibate their first three months here. Everyone does it, even Father. Moving right along. Lovie De Pina, Cabin 15...

As Debbie reads on, Stanley and Janice look at each other, their eyes wide. *Shit.*

EXT. PAVILION - NIGHT

Tommy sits with his dad at dinner. Behind them, a line snakes along the side of the pavilion to the food table. Girls serve Flavor-Aid from giant vats. The food on their plates looks like Thanksgiving dinner.

Up at the front, Jones sits with his wife Marceline and his son JOHN JOHN (5, looks remarkably like his dad), a portrait of a happy family.

JIM BOGUE
So how's your mom doing?

A shadow falls over Tommy's face.

TOMMY
Mom? Uh...I don't see her very much.

JIM BOGUE
Well I know she's been keeping busy. I guess we'll see her in a few days.

TOMMY
Yeah.

JIM BOGUE
You like it here so far?

TOMMY
I guess so. I got holes in my shoes, though, so I keep getting mud on my feet.

He sticks his foot out, showing some large holes forming by the soles.

JIM BOGUE

I'll try to get you some new ones.
So you like it here?

TOMMY

I guess so. Food's good.

JIM BOGUE

Just keep your finger's crossed
that Father can make it last. Every
day there's more and more people
for him to look after.

Marilee plops down next to them.

MARILEE

Oh, dad, we'll be fine.
(acknowledges Jones)
You know Father will always provide
for us.

JIM BOGUE

That's right, hon.

Tommy looks past his father and across the pavilion.

TOMMY

Oh, God.

MARILEE

Don't you roll your eyes at me,
Tommy, I-- oh.

She sees what Tommy's rolling his eyes at: A few tables over, their sister Juanita flirts with a shirtless handsome blonde guard, BRIAN GEIG (19). He seems to be doing a palm reading on her. Neither takes their eyes off the other.

TOMMY

Well that didn't take long.

MARILEE

Well...at least celibacy is one of
the strictest rules here.

EXT. FIELDS - NIGHT

Stanley and Janice frantically make out on a blanket in a field behind the pavilion. He's already got her shirt off. He pulls her pants off -

JANICE
Baby, wait, we're not supposed
to...

STANLEY
You wanna wait three months?

JANICE
(thinks)
No. I don't.

She pulls him to her and they begin to make love.

EXT. FIELDS - DAY

Same field, the next morning. A line of people stretches from one end to the other. They pass buckets of water from the well at one end of the line to Jonestown at the other. This is the Bucket Brigade.

Tommy stands in this line, dripping with sweat. He passes off bucket after bucket... and then the buckets stop coming.

He turns and sees that the elderly black lady standing next to him, HYACINTH THRASH (75), has taken a seat right on the ground. She is completely out of breath. Her sister, ZIPPORAH "ZIPPY" EDWARDS (72), gives her a light kick.

ZIPPY
Get up, Hyacinth.

HYACINTH
I can't.

ZIPPY
You better, or you're gonna get in
trouble.

HYACINTH
Would you mind your own business?

Behind them, Juanita has started to go into an "I Love Lucy" routine, grabbing all of the buckets that continue to come her way -- the line is unaware that there's a break. They're piling up at her feet.

Behind Tommy, people begin to shout, wondering where the buckets went.

ZIPPY
Oh Lord, here comes Father. You
gonna get it now.

Jones marches across the field toward them.

ZIPPY (CONT'D)

Oh... we gonna get kicked out.

HYACINTH

He wouldn't kick nobody out if they had rabies. Besides, he'd have to pick my ass up off the ground.

Jones arrives.

JONES

What's the problem, ladies?

HYACINTH

I'm done for today.

GASPS and murmurs from the line. Zippy tip-toes away.

JONES

Now, Hyacinth, look up and down this line. Every one of your brothers and sisters is tired, and you see them sitting down?

HYACINTH

I said I'm done, Jim. I'll help in any other way I can.

The growing crowd GASPS when she says "Jim." RAGE flashes into Jones' eyes. He leans in close to Hyacinth.

JONES

(whispers)

You'll help in whatever way you're TOLD.

HYACINTH

(also whispers)

If you make me spend one more minute in this field I will leave.

Jones is STUNNED. He is silent for a moment. They stare each other down. Finally, he backs up and flashes a big smile.

JONES

(loud again)

You know, sweetheart, we need some help making toys for the kids. I bet you'd be good at that.

HYACINTH

Thank you, Dad.

He kisses her on the forehead, as if blessing her.

JONES

Go on inside.

She hobbles off. Everyone stares at Jones. Noticing them, he turns to Juanita, who has a pile of buckets at her feet, and picks two of them up. He turns to Tommy and hands them to him--
- *Jones is taking Hyacinth's spot.*

Juanita picks up two more and hands them to Jones--

Water SPLASHES out of one of them, right onto Jones' shirt and pants. DEAD SILENCE. Tommy stares, wide-eyed.

Jones plucks one of the buckets out of Juanita's hand, staring her down.

JONES (CONT'D)

What's your name?

Juanita practically crumples in fear.

JUANITA

Juanita. Juanita Bogue.

JONES

Well, Juanita Bogue. You're about to get WET-

He SPLASHES the water from the bucket RIGHT INTO JUANITA'S FACE. She gasps, and, without thinking, hurls the water in her own bucket back into Jones' face--

And just like that, the entire bucket brigade launches into an epic water fight.

People scream mock-battle cries, laughing, chasing each other. A group of kids sneak up on Jones and DUNK water on him from behind. Laughing, he chases them.

It's a wonderful, joyous moment. Even Tommy enjoys himself.

EXT. PAVILION - NIGHT

The residents of Jonestown eat dinner. A good number of them are SOAKING WET. They smirk as the people around them stare.

There's not as much food on the plates, but everyone's happy.

EXT. BATHROOMS - NIGHT

Tommy approaches the bathrooms.

Tommy's POV: A row of guys all sit on the toilets, chatting.

This is too much for Tommy. He hangs a left and goes back behind the bathrooms.

EXT. BEHIND THE BATHROOMS - NIGHT - CONTINUOUS

Tommy checks to make sure no one is watching then starts to unzip--

The sounds of someone having sex can be heard. It's coming from a cabin behind him. Unable to stop himself, he sneaks over to the cabin and peers through a window.

TOMMY'S POV: Jim Jones has his way with Debbie Layton from behind. He wears his aviator sunglasses. Debbie looks like she's just waiting for it to be over. She winces a few times.

Then she sees Tommy looking at her. Tommy recoils, but she doesn't say or do anything. She only looks at him, ashamed.

MARCELINE

What the *hell* are you doing here?

Tommy JUMPS and spins around. There stands Marceline, Jones' wife.

MARCELINE (CONT'D)

What's your name?

TOMMY

T-- Tommy Bogue.

MARCELINE

Hmm. I'll be keeping an eye on you, young man. Now *get out* of here. GO.

Tommy runs off. Once he's gone, Marceline's whole demeanor changes, and she only looks sad. Marceline turns back to the window and watches, humiliated.

EXT. JONESTOWN - DAY

The tractor rolls through the gates, its flatbed again packed with new settlers. Jonestown residents again run to the road, shouting and waving to the newcomers. They are led by Jim Bogue. The tractor comes to a stop.

JIM BOGUE

Edith! Edith!!

He beams as EDITH BOGUE (38, ridiculous hair) hops off of the flatbed. He runs to her. Tommy and Juanita watch from the side. They cut a knowing look to each other: *Oh no.*

JIM BOGUE (CONT'D)

Edith!

He embraces her. She doesn't hug back.

EDITH

It's so good to see you, Jim. I want you to meet my new husband, Harold.

HAROLD CORDELL (40), a balding white man with a big belly, steps up next to her and puts an arm around her. He extends his other hand to Jim.

HAROLD

You must be Jim.

JIM BOGUE

I'm sorry... what the fuck?

EDITH

Jim, please, watch your language. Father decided it would be best if I were with Harold. And I agreed.

JIM BOGUE

You agreed.

EDITH

Remember? We said we'd do whatever Father asked, didn't we?

JIM BOGUE

But-- But I *built this* for you!

Edith pinches Jim's cheek like a child.

EDITH

And it looks *lovely*. Thank you.

HAROLD

We're in your debt, buddy.

Edith and Harold stroll away, joining Debbie Layton and the others for their welcome tour.

Jim shrinks in size as he watches her go.

EXT. CABINS - DAY

Tommy passes by cabins, headed for his own. On the other side of one comes the sound of shouting.

He rounds the corner, and there's Jones and Gene Chaikin in each other's faces, yelling.

GENE

No, you tell me right now: What the FUCK did you do with my passport?

JONES

You better lower your voice, Gene Chaikin, or you will be sorry forever.

GENE

(voice lowered)

Look, I did what you asked. I came back. Now you have to let her go.

JONES

I think your daughter loves it here... and I think you will too.

EXT. PAVILION - NIGHT

Jim Jones thrusts a New King James Bible into the air. He stands on the stage with the entire Jonestown population watching him.

The food they're eating is a little more plain than it was the night of their water fight.

During his speech we check in on Tommy, Juanita, Stanley, Hyacinth, Marilee, and others occasionally.

Jones has a tape recorder running by his throne. This is ever-present throughout ALL of their rallies.

JONES

Leviticus 25. Verse 44.

He flips the Bible open to it without looking.

JONES (CONT'D)

"Your male and female slaves are to come from the nations around you; from them you may buy slaves. You can bequeath them to your children as inherited property and can make them slaves for life."

He SLAMS the Bible shut and holds it up.

JONES (CONT'D)

"King James Version." Let me tell you something about King James. The man whose name is on this Bible is the same man who first made slavery LEGAL in England. So why do we base our lives off of this book? I--

Jones FREEZES. His eyes lock onto someone in the back.

JONES (CONT'D)

Grover Cleveland, we started fifteen minutes ago. You better not ever be late again.

In the back, an old black man, GROVER CLEVELAND (78), is just now arriving. He's missing a few teeth and has a flat-billed cap sitting cock-eyed on his head. He only shrugs at Jones, not giving a shit. He has a seat.

Jones resumes preaching.

JONES (CONT'D)

Now what did God ever do for any of you, huh? Put you in a world full of white people who think they're better than you. Put you in a world full of hate and disease and pain. But I try to take that pain AWAY.

Shouts of agreement from the people.

JONES (CONT'D)

I try to bring light where there was DARK and peace where there was SUFFERING.

(cheers from the crowd)

If you need a friend, then I'll be your friend. If you need a parent, then I'll be your mother and I'll be your Father. And if you need a God--

(he drops the Bible)

Don't look in a book. I'm standing right here in front of you.

The crowd CHEERS. Marilee jumps up and down. Edith claps enthusiastically. Tommy only looks around, dumbfounded that people are buying this. Then he notices something across the aisle: Stanley isn't clapping either.

EXT. STANLEY'S CABIN - NIGHT

Tommy heads back from the rally.

STANLEY
Hey, kid.

Tommy looks around, but he appears to be alone-

STANLEY (CONT'D)
Up here.

Stanley sits on the roof of a cabin.

TOMMY
How'd you get up there?

Stanley throws a rope down.

EXT. CABIN ROOF - NIGHT - MOMENTS LATER

Tommy struggles onto the roof. Stanley helps him up.

STANLEY
There ya go. Thanks for being cool
back on the boat. You know how
women can be...

Tommy does not.

TOMMY
Yeah... those crazy women...

STANLEY
Or maybe you don't. That's ok. The
good news for you is this three
months' celibacy rule turned all
these women into freaks. So you
better get you one before they're
all gone. You know what I'm sayin?

Tommy shakes his head no.

STANLEY (CONT'D)
(laughs)
What's your name, anyway?

TOMMY
I'm Tommy Bogue.

STANLEY
Yeah, I seen you around in Redwood.
Stanley Clayton.

TOMMY

Can I ask you a question?

STANLEY

Shoot.

Tommy checks over his shoulder, making sure no one's around.

TOMMY

So, tonight, you know how... Father Jim said he could be a friend, or a parent, or uhh...God?

STANLEY

You asking me if he's full of shit?

TOMMY

What? No, I'm not-

STANLEY

Yeah, you are. You're not buying a damned word he says. And you know what? Me either.

Tommy is stunned. Someone else who sees through it?

TOMMY

Then why'd you follow him down here?

STANLEY

'Cause he pulled my ass right out of prison.

TOMMY

Really?

STANLEY

Yeah, man. Four years for shoplifting. By the time he found me, I'd gotten used to it, too. I figured, fuck it, this is my life. Then *he* showed up and brought half the Temple with him. I only went to the service 'cause they had free food. Anyway, right in the middle of the service he asked *me* to read a verse from, uh, Philippians. Well my dumbass can barely read...but he said it was the best he'd ever heard. I knew he was lying, but I didn't give a shit. No one ever said anything like that to me before. And he backed it up, too.

(MORE)

STANLEY (CONT'D)

His lawyers got me out early, and he told me I could live at the church if I clean my act up. And it fuckin' worked, man. I haven't stolen, done drugs, or gotten drunk since. Especially now that I got Janice. And that's just me. He's done somethin like that to damn near everyone here. So you understand a little better why they clapped when he said he was God?

A moment of reflective silence.

STANLEY (CONT'D)

Anyway, what about you? What prison they pull you out of?

TOMMY

Ha, ha, ha. I just went 'cause my family went. They started going after my little brother died.

STANLEY

Shit.

TOMMY

Yeah. Shit. He was three. My parents kinda went off the deep end. So "we" joined the Peoples Temple, dad got sent down here and I didn't see him for two years, mom married some other guy, my sister turned into a Jesus freak, and I got into a bunch of fights at school and got suspended. But now we're all here, acting like everything's ok. "Paradise."

He gestures across the panorama of Jonestown they can see from up here.

STANLEY

Well look at it this way: You got in any fights since you got here?

TOMMY

Well, no, but--

STANLEY

Well there you go. All I'm saying is, you don't know how things could've shaken out. Sounds like we were both in trouble.

(MORE)

STANLEY (CONT'D)

If it weren't for the Temple,
things could've ended badly for
both of us.

JANICE (O.S.)

Pssst. Stanley.

Tommy and Stanley look, and there's Janice, standing down below. She gestures with her finger: *Come here.*

JANICE (CONT'D)

I need to... talk to you. *Right now.*

Stanley turns to Tommy with a smug grin.

STANLEY

Like I said: Freaks.

Stanley gets up.

TOMMY

Aren't you worried about getting in trouble?

STANLEY

What? We're just going for a walk.

EXT. SUPPLY SHED - NIGHT

Stanley and Janice passionately kiss against the back wall of a supply shed. Stanley strips off Janice's shirt, then his own--

Lights SNAP ON behind them.

REVEAL: Joe Wilson stands behind them with a group of guards. He grins wickedly. Busted.

EXT. PERIMETER - NIGHT

Brian Geig walks along the perimeter with his rifle slung over his shoulder, still shirtless (and there's not a woman there who would complain). To his left, the jungle, and all of its living, breathing sounds. To the right, Jonestown, quiet as the tomb. And behind him -

JUANITA

HEY.

Brian JUMPS, startled by Juanita, who has jabbed him in the back.

BRIAN GEIG

Jesus!

JUANITA

(laughing)

Good job keeping us safe, Brian!

BRIAN GEIG

That's not funny.

JUANITA

A cannibal could've snuck up right
behind you and WHAM-

She TACKLES him straight to the ground.

JUANITA (CONT'D)

...gotten the best of you.

Brian opens his mouth to say something smart... then realizes there's a pretty girl on top of him giving him "fuck me" eyes. There's a moment of hesitation...

Then he does just as her eyes have commanded.

EXT. SUPPLY SHED - DAY

Tommy stands on tip-toes, peering through the window of a supply shed.

A hand CLAMPS onto his shoulder. Tommy JUMPS and spins around -- it's his sister MARILEE. She laughs at him.

TOMMY

You scared the *shit* out of me, sis.

MARILEE

Language, Tommy.

TOMMY

What the hell happened to you?

MARILEE

Language!

TOMMY

Sheesh, you used to be so...
different. You forget how to have
fun?

MARILEE

We're not here to have *fun*, Tommy.
We're here to *work*. I suggest you
try it.

TOMMY

Right. Well, for that to happen, I
gotta have some better shoes. These
things are falling apart. I've
asked like three times for new
ones, they just say "sure" and then
nothing happens, meanwhile I KNOW
there's pairs in here that no one's
using. So you wanna stand guard
while I snag some?

Marilee looks disturbed, then abruptly changes demeanor.

MARILEE

Yeah! Let's do it.

TOMMY

(excited)

Okay.

Tommy pries up the slatted window. It opens like a Venetian
blind. Then he slides his arm between two of the glass panes.
There's barely enough room. He reaches around to the door.

He struggles and grunts for a moment. The door handle
jiggles, then POP -- it OPENS.

TOMMY (CONT'D)

Okay. Just knock on the window if
you see someone coming.

MARILEE

Okay.

Tommy slips inside.

INT. SUPPLY SHED - DAY

Tommy shuts the door behind him and gets a look at this
place: Rows and rows of suitcases, all labelled. Open boxes
of watches, teddy bears, jewelry, etc. This is stuff that has
been confiscated from newcomers upon their arrival in
Jonestown. Entire shelves of medications.

Tommy opens a series of trunks until he comes upon one filled
with boxes of shoes. He shuffles through them until he finds
a pair of tennis shoes which are his size.

TOMMY
 (whispers)
Got it.

He closes the trunk, slides it back into place, and steps outside--

EXT. SUPPLY SHED - DAY - CONTINUOUS

-- Where Marilee stands next to Debbie Layton, Joe Wilson, and Larry Layton.

TOMMY
 (to Marilee)
 Really??

MARILEE
 This is only because I love you,
 Tommy. You'll thank me.

DEBBIE
 When you steal, you're stealing
 from everyone.
 (turns to Joe)
 Learning Crew.

EXT. OUTSKIRTS OF JONESTOWN - DAY

WHAM -- A pick-axe SLAMS down into a rock, chipping it. It comes down again. The rock SPLITS.

Beyond it is a seemingly endless row of cracked rocks, which are being used to mark the edge of the road leading into Jonestown.

Tommy splits another rock. Sweat pours out of him. His lips are chapped.

Joe Wilson stays on him like a hound dog. He carries his rifle. Larry Layton follows Joe wherever he goes.

Behind them, Jim Bogue and Juanita watch.

Tommy stops for a second, gasping for breath.

JOE WILSON
Move it!!

Joe SHOVES Tommy with the rifle to the next rock. As Tommy swings away, Joe refreshes himself with a pitcher of ice water.

TOMMY

Can I please have some water?

JONES

Tommy Bogue, this is the Learning Crew, not the Drinking Crew.

Jones has joined them. He holds Mr. Muggs, who picks at his hair.

JONES (CONT'D)

Now *swing it*, Tommy! SWING it! You too, Stanley!

REVEAL: Stanley Clayton is a few rocks down from Tommy. He's able to split them in one powerful swing. He's just as tired and thirsty as Tommy, though.

Jones issues a high-pitched hyena laugh. He licks his lips. Though he's doing no work, he sweats more than Tommy.

JONES (CONT'D)

We're gonna work you like a nigger, Tommy.

Both Joe and Stanley stare at Jones, repulsed. God or not, he just crossed a line.

JONES (CONT'D)

Stealing from the people! We'll see if you ever THINK about breaking our rules again.

He laughs in that high-pitched way until he's gasping for breath. He stumbles away in high spirits, licking his lips.

STANLEY

(to Tommy)
Paradise, huh?

JOE WILSON

NO TALKING!!

LARRY LAYTON

You better do what he says, boy!

STANLEY

Man, what happened to us all being brothers?

Joe CRACKS Stanley with the rifle. Stanley goes down, but he FIRES right back up and gets into Joe's face with no fear.

STANLEY (CONT'D)
DO IT AGAIN. SEE WHAT HAPPENS.

Larry Layton steps forward and shoves Stanley back.

LARRY LAYTON
HEY. Watch your tone, boy.

STANLEY
I ain't your boy.

The three of them go nose-to-nose, screaming at each other in increasingly loud and vulgar tones.

Meanwhile, Tommy has been left unattended. Someone thrusts a glass of water into his face -- HYACINTH.

Tommy SNATCHES the glass and chugs it.

TOMMY
... Thank you...

HYACINTH
You hang in there, okay?

TOMMY
I'm fine. But if I have to do much more of this I'm moving back to San Fran.

Hyacinth sighs.

HYACINTH
You don't get it, do you, son.
Ain't nobody leaving Jonestown.

INT. RADIO ROOM - NIGHT

Someone tweaks knobs on an old, gigantic radio transmitter / receiver. A confident, serious-sounding voice waves in and out. This is the voice of CHARLES GARRY, the Peoples Temple's lawyer.

GARRY (O.S.)
-- Look, Reverend, some of your people's families back here have gotten together. They call themselves the "Concerned Relatives."

As Garry talks, we see, one by one, who's in this dimly-lit, cramped room: Jones. Marceline. Debbie. Joe Wilson.

GARRY (O.S.) (CONT'D)
 -- They've got a Congressman. Ryan
 from here in San Francisco. His
 staff is calling with questions.

JONES
 You better not be answering that
 phone.

GARRY (O.S.)
 Jim, when I walk into the
 courtroom, the lawyers say to me
 "What the hell are you doing with
 your client, Garry? You're taking a
 beating, you're losing the battle
 of public opinion, you got a bunch
 of child snatchers," and I can't do
 a goddamn thing about it because
 YOU are tying my hands up. I can't
 deal with it. If I can't talk to
 these people, then I'm off this
 case.

JONES
 Well you know they do not have a
 leg to stand on--

GARRY
 They *do*, Jim. Because of the whole
 custody thing with John John.
 (BIG pause)
 There's a warrant out for your
 arrest--

JONES
 Fuck. *FUCK!*

Jones HURLS the mouthpiece away as hard as he can. It swings
 on its cord back and forth.

JONES (CONT'D)
FUCK!!

He pounds the table. Marceline reaches over and massages his
 shoulders, calming him down. She places two pills in front of
 him and a glass of water. He gobbles them down. From the
 receiver:

GARRY (O.S.)
 If you want me to do my job, give
 me a call. You know where to reach
 me.

The line clicks off. All are silent for a moment.

JONES

They're going to take my boy. We've already seen them in the jungle. They'll take me and then they'll take John John.

DR. SCHACHT

They can't take you.

The voice comes from a man in the shadows. As he speaks, he leans forward into the light, giving us a look at his face, which looks like a corpse. This is DR. SCHACHT (30, white), a drug addict whose soul died a long time ago.

DR. SCHACHT (CONT'D)

Guyana won't want any bad press on their soil.

JONES

They can't keep them out of the country, Doctor.

DR. SCHACHT

No, but they can keep them out of Jonestown. This is private property. They can't touch you where you're at. Which means... you can't ever leave Jonestown.

JONES

I wasn't planning on it.

INT. RADIO ROOM - NIGHT - LATER

Everyone but Jones files out.

MARCELINE

I'll be back in an hour.

She's the last one out. Jones shuts the door, crosses the room, and opens another door, revealing HIS BEDROOM. This is in his cabin.

Sitting in the bed is a shirtless young man with Brunette hair and a look of pure dread on his face. Jones goes in and shuts the door behind him, mercifully blocking out what's about to happen in there.

EXT. INFIRMARY - DAY

Tommy heads up the stairs to the infirmary. He's badly sunburned.

INT. INFIRMARY - DAY - CONTINUOUS

Tommy steps inside. No one is here. He waits for someone to come, but no one does.

Then he sees GENE CHAIKIN in the next room, lying in a hospital bed. He is barely conscious. A young white nurse named MARIA KATSARIS (25, could be a model) leans over him, feeding him a milkshake through a straw. She dabs at his mouth, wiping the shake out as it drools out.

TOMMY

How do I get a milkshake?

Maria turns and looks at him.

MARIA

Get sick.

EXT. EDITH BOGUE'S CABIN - DAY

Jim Bogue knocks on the wooden door frame. Edith answers the door. She steps outside.

EDITH

Jim! It's so nice of you to stop by! How can I help you?

JIM BOGUE

Edith, are you serious about this Harold guy? We're not divorced.

EDITH

No, no, no, no, we are! Father declared us divorced, and then married Harold and I. It was all really easy.

JIM BOGUE

That's not how that works--

EDITH

And I want to thank you for getting our family involved here. I know, the kids and I didn't want to go at first, but now I know that you were right to make us keep going. If it weren't for you I wouldn't have met Harold. Now Father wants us to make more children for the cause!

She beams, truly happy.

JIM BOGUE

Is this what Father wanted or what
you wanted?

HAROLD

Is there a problem, hon?

Harold appears in the doorway, drying a butcher knife on a
towel.

EDITH

No, no, no. Jim and I were just
catching up. I'll see you later,
Jim.

As she passes Harold in the doorway, she pecks him on the
cheek and heads back inside, leaving the two of them on the
porch.

HAROLD

I know you don't like causing
trouble, do you, Jim?

JIM BOGUE

I-- She's not your wife!

HAROLD

She is here.

EXT. FIELDS - EVENING

Tommy picks weeds in a field with a group of people.

BRIAN GEIG

All right, lunchtime, let's go.

Everyone drops their weeds and heads for the pavilion in the
distance. Somehow, Brian has overlooked Tommy as he shepherds
everyone away. Tommy looks around... he's alone.

He looks to where the field stops and the jungle begins.
Tommy drops his weeds and walks over to the jungle. He takes
one more look around, then steps in.

EXT. JUNGLE - EVENING - CONTINUOUS

The jungle is beautiful, immense, and alive. Tommy walks for
a ways until he comes upon a branch PACKED with berries. He
picks a few, looks them over, is about to eat them--

There is a human GRUNT next to him. Tommy turns--

An AMERINDIAN MAN stands just a few feet away from him. He wears minimalist tribal clothing.

Tommy GASPS and runs for the field--

His path is blocked by several more Amerindians. Even more step out of the foliage. Tommy is surrounded.

The Amerindian Man approaches him. Tommy tries to back up, but another GRABS his arm, holding him in place.

The Amerindian Man pulls the berries out of Tommy's hand. He mimes eating one, then draws a line across his throat.

Tommy gasps, getting it. He points to the berries.

TOMMY

Poison.

The man nods.

AMERINDIAN MAN

(phonetically)

Poi-son.

The man pulls Tommy over to another tree. He picks a few different berries from it and offers them to Tommy.

TOMMY

... Poison?

The Amerindians LAUGH WILDLY. The man eats them himself, showing that no, they're not. Tommy eats a few.

TOMMY (CONT'D)

Mmmmm....

The Amerindians shriek with laughter again. The Man, who we may presume is the leader, points to the berries, a questioning look on his face. Tommy gives a thumbs-up.

TOMMY (CONT'D)

Good.

The Amerindians all stick their thumbs up, mimicking Tommy.

AMERINDIANS

Good. Good, good. Good.

Now Tommy starts laughing. *This is awesome.*

EXT. JONESTOWN - NIGHT

Juanita and Brian Geig kiss and spoon behind the pavilion. Geig whispers something in Juanita's ear--

The air is suddenly filled with MACHINE-GUN FIRE. Everyone who was milling about HITS THE DECK. Muzzle-flashes flicker from the jungle all around them. Geig throws himself over Juanita protectively.

EXT. JUNGLE - NIGHT - CONTINUOUS

The sound of the gunfire cuts through the jungle. It's loud and close. Tommy flinches, looks toward the sound, then looks back-- and in that half second he looked away, the Amerindians have VANISHED. Only a few shaking leaves give away their departure.

Another burst of machine-gun fire. Tommy RUNS back toward the field--

And stumbles upon Joe Wilson, firing a machine gun into the air. Larry is at his side, feeding the strip of bullets into the gun from a box he carries.

Sensing something, Joe stops firing. Tommy DROPS behind a fallen tree just as Joe and Larry spin around. Both parties remain frozen, then Joe shrugs, turns back around, and resumes firing into the air.

Tommy slips away.

EXT. JONESTOWN - NIGHT

A siren wails out over Jonestown. The people run for the pavilion en masse. No one, however, seems to be getting hit by any of the gunfire.

Tommy comes in from the fields and walks right through the middle of it all. He takes in the chaos around him in a confused daze.

His father runs up to him.

JIM BOGUE

*Tommy! Where's Marilee? Where's
Juanita?*

TOMMY

They'll be fine...

JIM BOGUE
Get to the pavilion!

Jim runs off, looking for his daughters.

Up ahead, at the pavilion, someone opens a trunk full of MACHETES.

JONES' VOICE
 (over the loudspeakers)
 We are under attack!! WE ARE UNDER
 ATTACK!! THE CIA IS ATTACKING US!!

The man who opened the trunk begins passing out machetes and pitchforks to everyone.

JONES' VOICE (CONT'D)
 Everyone grab a weapon!! Make a
 perimeter around the place!
 EVERYONE!! *Those bastards will not
 take us alive!!!*

At the school tents, Odell the schoolteacher passes out hatchets and knives to the children, who don't have a clue what to do with them.

EXT. PERIMETER - DAWN

As the sky begins to brighten, the people of Jonestown have surrounded the whole settlement side-by-side in a line, facing the jungle, holding their various weapons. The gunfire has ceased.

Jones runs back and forth behind them, holding John John in one hand and a pistol in the other.

JONES
*You'll never take him!! Fucking
 goddamn capitalist CIA pigs! Every
 one of us will DIE before we let
 one of you in! Lenin died with a
 bullet in his body and someday so
 will I!!*

We move down the line, seeing children, the elderly, men and women, all looking in the jungle for the slightest movement.

We reach Harold Cordell, who stands next to Jim Bogue. Both hold machetes.

HAROLD

I see why you married her. She's a firecracker. There's nights I can't even keep up with her.

Jim looks at his machete, then back at Harold.

JIM BOGUE

So what'd you get her for her birthday?

HAROLD

What?

JIM BOGUE

Didn't you know? It's today.

Harold's face goes from smug to panicked. We move down the line to Stanley Clayton, who stands next to Leslie, the girl from the boat. They look exhausted.

STANLEY

Leslie. How you doin'?

LESLIE

I'm starting to get really sore.

STANLEY

Well, hey, whadaya say when all this is over I come by and give you a massage? Loosen everything up--

LESLIE

Stanley, *shh!*

Behind them, Joe Wilson passes by. Once he's gone:

LESLIE (CONT'D)

That's my husband.

STANLEY

What?

We move on to Hyacinth and Zippy. Hyacinth holds up a machete.

HYACINTH

Now what in God's name am I supposed to do with this?

ZIPPY

With that? I don't even know what *this* is!

She holds up a BASEBALL BAT with NAILS sticking out of it.

We continue on down the line to Tommy and Juanita, who hold a hatchet and pitchfork, respectively. Everyone in the line shouts into the jungle.

PERSON IN LINE NEXT TO THEM
I'll slit your fucking throats!!

JUANITA
LEAVE US ALONE!!

TOMMY
Sis--

JUANITA
We don't want to hurt anyone!!

TOMMY
I think you can save your breath.
We're not in any danger here.

Juanita turns to him, incredulous.

JUANITA
There's people out there trying to
kill us, Tommy!

TOMMY
Who? Who's out there? The CIA?

JUANITA
Well yeah, you heard Father!

TOMMY
Okay, so why isn't anyone firing
now? We're all here. In a row.
Unarmed. They could mow us all down
right now, and what would we do?
Sic Hyacinth on them with a
machete? And why doesn't the CIA
just come down the main road? I'll
tell you why: *Cause there's nobody
out there.*

JUANITA
There's *cannibals* out there, Tommy!

TOMMY
Bullshit. I just met them. We ate
berries.

JUANITA
You *what?*

TOMMY

Yeah. They're awesome.

JUANITA

That's a load of bull.

Tommy looks around, makes sure no one is in earshot.

TOMMY

Can you keep a secret? The gunfire all came from Joe Wilson. I saw him in the woods. Larry Layton was with him. This whole thing is bullshit.

Juanita is now upset. She's starting to crack.

JUANITA

Well then what's going on?

TOMMY

I don't know. But I think I know someone who does.

EXT. PAVILION - NIGHT

The people of Jonestown shuffle back from the fields, dragging their weapons. They're sunburned, dehydrated, and ready to collapse.

Someone carries a huge VAT filled with Flavor-Aid through the crowd. They sit it on a table at the front. Maria the nurse ladles out the Flavor-Aid into Styrofoam cups, which she hands out to the thirsty people.

JONES' VOICE (O.S.)

(over the loudspeakers)

The threat has passed. They have retreated. My aura protected you as it always will. I want everyone to come up and take a drink.

The people drink it up eagerly.

EXT. INFIRMARY - NIGHT - CONTINUOUS

Tommy and Juanita sneak into view. Juanita looks stressed.

JUANITA

(whispers)

We shouldn't be here, Tommy...

TOMMY

Five minutes. Then we're gone.

INT. INFIRMARY - NIGHT

The infirmary is silent and abandoned. The lights are off. Gene Chaikin lies in a stupor with drool running out of his mouth.

Tommy and Juanita pop into view. They look around, making sure they are alone. They are.

They approach Gene.

TOMMY

(whisper)

Mr. Chaikin.

(no response)

Mr. Chaikin. I need to know what's going on here in Jonestown.

EXT. PAVILION - NIGHT - CONTINUOUS

Jones has everybody cranked up to ten. He struts back and forth on the stage with the microphone, wearing his aviators.

Everyone in the crowd holds their Styrofoam cups up in the air with each shout.

JONES

Do you believe in me??

CONGREGATION

Yes!

JONES

Do you LOVE me??

CONGREGATION

Yes!!

INT. INFIRMARY - NIGHT - CONTINUOUS

Gene mumbles something incoherently. Tommy reaches forward and grabs Gene's arm, which remains limp. He shakes him lightly.

TOMMY

Hey. Wake up. I need your help.

But Gene only mumbles to himself. Tommy sighs and starts to leave--

Gene GRABS Tommy's arm with a vice grip. His eyes pop open.

EXT. PAVILION - NIGHT - CONTINUOUS

JONES
Will you live with me??

CONGREGATION
YES!!

JONES
Will you DIE with me??

CONGREGATION
YES!!!

JONES
Then drink up and thirst no more,
be filled! Drink like it's your
last drink, because one day it will
be!!

INT. INFIRMARY - NIGHT - CONTINUOUS

GENE
Soo-case...

TOMMY
What?

GENE
Is... in my suitcase...

His eyes flutter closed and he fades out again.

JUANITA
Suitcase? That mean anything to
you?

The light bulb goes on in Tommy's head.

TOMMY
Yeah. Let's go.

EXT. SUPPLY SHED - NIGHT

Tommy marches toward the supply shed with Juanita right behind him.

JUANITA
 (whispered)
 Tommy, wait! What are you doing?

Tommy reaches through the slatted window as before and jiggles the handle.

TOMMY
 Getting some answers.

The door POPS open and Tommy enters. Juanita stays flustered for a beat, then rushes in after him.

INT. SUPPLY SHED - NIGHT - CONTINUOUS

Tommy and Juanita tear through the rows of suitcases, checking the names on each of them.

TOMMY
 Rhodes... Carter... Prokes... come on, come on...

JUANITA
 I got it!

Over in the next row, Juanita holds a suitcase up. They go to a table off to the side and open it.

It's filled with clothes, some books, standard stuff. Tommy dumps all of it onto the table, looking for anything--

JUANITA (CONT'D)
 Tommy.

Juanita runs her finger along the top of the suitcase's inside, where the lining has been torn out. Tommy grabs it, rips it right from the frame--

And a few dozen pages spill out.

Tommy and Juanita look at each other, then at the pages. They're letters from Gene to Jim Jones and vice versa. Certain phrases jump out: "*If you want to see your daughter again*" - "*I beg you to let her go.*"

JUANITA (CONT'D)
 Look at this.

She hands him a note from Gene's daughter.

TOMMY
 (reading aloud)
 "How could you leave paradise?
 (MORE)

TOMMY (CONT'D)

Everyone misses you, especially
Father. Listen to me: I don't ever
want to leave here. Please come
back."

But the first letter of each line has been circled, so it
looks like this:

How could you leave paradise?
Everyone misses you, especially Father.
Listen to me: I don't ever want to leave here.
Please come back.

Love,
Gail

EXT. JONESTOWN - DAY - FLASHBACK

Gene's daughter runs into his arms.

GENE'S DAUGHTER
Daddy! You came back!

EXT. PERIMETER - DAWN - FLASHBACK

While Juanita screams into the jungle, Tommy looks behind
them, where behind the line of screaming people is another
line of guards... who have their guns pointed at the people
in front of them. Not the jungle.

EXT. OUTSKIRTS OF JONESTOWN - DAY - FLASHBACK

HYACINTH
You don't get it, do you, son.
Ain't nobody leaving Jonestown.

INT. SUPPLY SHED - NIGHT - RETURN TO PRESENT

Tommy's eyes blaze -- the pieces are together.

TOMMY
The guards are guarding *us*. We're
not allowed to leave.

He turns to his sister and grabs her by the shoulders.

TOMMY (CONT'D)
Let's get out of here right now.

JUANITA
What? No! I can't.

Tommy grabs a backpack and starts throwing canned food into it. He grabs a MACHETE off the wall.

TOMMY
Why not?

JUANITA
I... this is all just too fast,
Tommy. Let's think about it.

TOMMY
I'm leaving now. I don't want to
wind up like--

JUANITA
Tommy, shh!!

Through the slatted windows comes the silhouette of someone approaching. They freeze. It's BRIAN GEIG, shirtless as usual. Juanita waves Tommy on.

JUANITA (CONT'D)
I'll handle this.

Tommy slips out the back door. On the other side of the shed, Brian enters and shines a flashlight on Juanita.

JUANITA (CONT'D)
Brian. I was hoping you'd find me
in here...

She holds her hand out for her boyfriend to come to her, who does so. Tommy turns away as they start to kiss. Gross.

EXT. JONESTOWN - NIGHT

Tommy runs through Jonestown as fast as he can, away from:

JONES' VOICE (O.S.)
(over the loudspeakers)
Go ahead, Anne, confess.

Static crackles over Jonestown. Then comes the voice of a young woman:

YOUNG WOMAN (O.S.)

I'd like to apologize to everyone for threatening the destruction of our society here by begging Father to have sex with me.

It's clear she's reciting what she's been told to say.

Tommy has reached the edge of Jonestown. He tears through the fields, toward the jungle.

JONES' VOICE (O.S.)

I put my life on the line to save you, Anne. And then you make me do this. I'm the only man in the world who isn't a homosexual, but that's still no excuse.

Tommy reaches the tree-line. He hesitates, takes one last look behind him, and sets out into the jungle.

EXT. JUNGLE - NIGHT

The jungle isn't as wondrous as his last visit. At night, it's oppressive. Vines and branches LASH his face as he tears through them. He HACKS at them with the machete, but it doesn't really help.

JONES' VOICE (O.S.)

(fading in the distance)

I'm awfully glad we're not cursed with immortality, cause shit like this just makes me want to die...

Tommy runs right off of a ridge and tumbles, flailing and spinning, all the way down the steep hill. The contents of his backpack fly out in every direction. When he lands, he breathes a sigh of relief that the fall is over--

WHAM - His machete lands about half a foot from his face. It sticks out of the ground, handle up. Tommy gets up, grabs it, and resumes his run through the jungle. No time to pick up the stuff that fell out.

EXT. JUNGLE - NIGHT - LATER

Tommy is getting better at hacking the vines and underbrush out of his way, but his sprint has turned into a jog -- he's getting tired--

Behind him comes the sound of the sirens. *They know.*

He freezes, listening, gasping for breath.

Then comes the sound of men shouting and branches cracking behind him. Tommy sprints as hard as he can, but already flashlight beams cut through the forest -- he hasn't gotten far at *all*.

GUARD (O.S.)
He can't be far, boys! Keep
looking!

Ahead, Tommy sees the jungle make way for the main road. He runs for it. Almost there...

EXT. MAIN ROAD - NIGHT - CONTINUOUS

Tommy BURSTS out of the jungle onto the main road--

Where Joe Wilson, his sidekick Larry Layton, and a group of guards wait for him.

After all that hacking through the jungle...he's at the front gate. He looks at it with defeat. Joe Wilson steps forward.

JOE WILSON
You better gimme that blade, boy.

Tommy tries to fight but is quickly overtaken. Joe YANKS the machete out of his hands.

INT. PAVILION - NIGHT

Joe Wilson drags Tommy into the pavilion, where the entire Jonestown population waits for him, enraged.

BUG-EYED WOMAN
White fascist bigot!

They pass Juanita, who looks truly scared for him.

Joe dumps Tommy in front of the stage, where Jones waits, sitting on his throne. Debbie Layton stands to his left. The crowd quiets itself. Jones stares Tommy down. Finally:

JONES
I'm interested to know how this
little plan got concocted.

TOMMY
There was no plan, Father.

JONES

I've alerted every person in the government of Guyana. The prime minister on down. The Border Patrol said, if you try to cross into Venezuela, you'd be shot. No boat would dare pick you up, it'da been a violation of the law. If they'd caught you in the jungle, they woulda thrown you in jail to get raped. So better be glad we found you. You weren't gone ten minutes before we got a call from the government that they'd spotted you. How did you *think* you were going to get out of here?

TOMMY

I didn't think--

JONES

That's right you *didn't think*--
GROVER CLEVELAND I SEE YOU SNEAKING
IN BACK THERE. Don't you EVER think
you can be late and I won't know
it!

At the back of the pavilion, Grover Cleveland shuffles in yet again, late as always.

Jones turns back to Tommy.

JONES (CONT'D)

God, how this could've ended. You know about what lives out there? The puma? The leopard? The ocelot? 'Bout 50 different breeds of poisonous reptiles? The anaconda? Thirty-six foot long? Can crush a horse in seconds? Are you aware of any of this?

TOMMY

Yes, Father.

JONES

How would you survive out there, away from my aura, huh? There's no doctors out there. Why the *fuck* do you think the police in Port Kaituma and Matthews Ridge come to get treated by our doctor?

He acknowledges Dr. Schacht, who watches the scene hungrily from the front row. Even the people around him seem to pull away from him. Jones gets up and begins to circle Tommy.

JONES (CONT'D)

Because their doctors were all
killed by the capitalist system
that you don't seem to mind.

(through gritted teeth)

By the *capitalists* that you have no
contempt for. The capitalists, that
you would even participate with in
their tortures, you *filth*, you vile
FILTH.

He SPITS on Tommy's face a few times. The crowd SCREAMS at Tommy in anger. Joe Wilson grabs a mike.

JOE WILSON

He stole half the kitchen. Food,
cups, boxes of matches. And when we
caught him, this sombitch here
tried to resist us with a cutlass.

The crowd stirs.

TOMMY

No!

JONES

Don't lie. Why'd you take the
cutlass with a black brother? Let's
see if somebody gonna tell the
truth tonight.

TOMMY

Look, they just snatched it out of
my hand, that's all.

JOE WILSON

You're a *goddam* liar.

Another ROAR from the people--

JONES

And what of his poor mother?

The crowd PARTS, revealing EDITH, whose eyes go wide.

EDITH

He told me he's willing to live
under fascism. That's what he said.

JONES
I'm sure he did.

Tommy looks at his mother incredulously. She approaches him.

EDITH
You don't deserve any pity, Tommy.
What you deserve is to be stood up
against a wall and shot, and it
should be *me* who does it, since *I'm*
the one who brought you into the
world. I am ashamed of you, and I
think you should be shot now. And I
should be allowed to do it and then
kill myself to keep the church from
getting in any trouble.

Jim Bogue watches from the crowd in shock. So does Juanita.
And Stanley. And Hyacinth.

JONES
How many vote for her proposal?

A ROAR from the crowd. Marilee jumps and claps. Now Tommy is
actually scared.

A young, clean-shaven white guy (VERNON GOSNEY, 25) runs up
to the microphone with a crazed look in his eye.

VERNON GOSNEY
Ain't nobody going to know! Bury
him out in the bush!

JONES
How many are opposed?

A less enthusiastic response. Juanita screams her head off.

JUANITA
Give him another chance!!!

Jones thinks for a minute. He looks at Tommy, then at Edith.

JONES
Edith, you're very honorable, but
we wouldn't dream of sacrificing
you for this vermin. So here's what
we're going to do.

He jumps down from the stage, GRABS Tommy and hauls him up
onto the stage. He bends him over his throne.

JONES (CONT'D)

We're going to ensure that you don't ever walk one goddamn inch from us. Bring out the Board of Education. Ruby?

The head cook, a burly black woman named RUBY, steps forward wielding a paddle with holes cut in it for aerodynamics.

JONES (CONT'D)

Debbie, I'll let you decide how many this asshole deserves.

Debbie stumbles for words -- she's not comfortable with this.

DEBBIE

Uhh... Ten lashes.

JONES

Ten it is!

WHAM -- The board SLAMS down onto Tommy's behind. Jones puts the mike up to Tommy's mouth, amplifying his screams over the PA system.

As Tommy is beaten, we look long and hard at Jim Bogue, who watches from the crowd, visibly broken.

By the time the last one comes down, Tommy is sobbing uncontrollably. Ruby raises it again.

DEBBIE

That's *enough!*

The place goes silent. Debbie gasps, realizing she's in trouble. Jones approaches her and looks right at her.

JONES

Twenty more.

TOMMY

Noo!!!

We stay on Debbie as the beating resumes. She looks like she could cry.

EXT. JONESTOWN - NIGHT

Tommy is dragged toward a box which sticks about a foot out of the ground. He can't even stand.

The box is opened and Tommy is thrown into it. It's only about three and a half feet deep. They slam the lid on him.

INT. THE BOX - NIGHT

There's only a slit at the top for air and light. It's too dark to see Tommy. We can only hear him whimper.

EXT. BEACH - DAY - FLASHBACK

A little boy sits way up on a cliff overlooking the ocean with his back to us. It's a beautiful day, but everything's a little too bright, a little fuzzy.

The boy starts to turn toward us--

INT. THE BOX - DAY - RETURN TO PRESENT

The Box is opened. Tommy CLAPS his hands over his eyes. Some bread is thrown down to him. A bowl of muddy water is set by him.

TOMMY

Wait!

Before he can stand and stretch his legs, the Box is closed again.

INT. THE BOX - NIGHT

The Box is opened again. Tommy is too weak to even get up. He hardly reacts as his bread and muddy water is thrown to him.

INT. THE BOX - DAY

The Box is opened again. Tommy lies in his own piss. The bread is thrown into it. No water is given this time. He's slammed back into darkness, where we stay with him...

Then the sound of crashing waves begins to grow...

EXT. BEACH - DAY - FLASHBACK

We're back at the beach.

JIM BOGUE

Wake up!! *Wake up!!*

Jim Bogue cradles his son JONATHAN (3) in his arms. He blows rescue breaths into his mouth, but the boy doesn't move. His skin is an unnatural blue.

Behind them, Edith paces back and forth, clasping her head and moaning incoherently.

Marilee steps forward, grabs the boy's shoulders, and THROTTLES him.

MARILEE
WAKE UP JONATHAN!! WAKE UP!!

Juanita sits off to the side, crying--

INT. THE BOX - EVENING - RETURN TO PRESENT

The Box is opened. Two hands reach in and pull Tommy out. He babbles incoherently to himself. We fade out, losing consciousness with him.

INT. INFIRMARY - DAY

The infirmary fades into view as Tommy wakes up. He looks to his left, where GENE lays on his bed, still drugged out.

Maria the nurse feeds him another milkshake through a straw. She notices Tommy.

MARIA
Well, good morning, cutie! I see
you eyeballing that milkshake.
Don't worry; I'll get you one.

She goes to the fridge, pulls one out, sets it by Tommy's bed, and leaves. Tommy looks at it for a moment, trying to resist, but after only a few seconds he reaches for it.

JUANITA
I wouldn't touch that.

Juanita enters, takes the milkshake, and pours it down the sink. She sets the empty glass back by Tommy's bed then kneels down next to him.

JUANITA (CONT'D)
(whispers)
Hey. I'm gonna help you get out of
here. I'm coming with you. But we
have to actually *plan* how we do
this. And the first thing we gotta
do is get you out of here.

She snakes one arm under his neck and another under his knees and helps him off the bed. He's weak, but he's able to stand.

JUANITA (CONT'D)
Can you walk?

TOMMY
I think.

Juanita escorts Tommy across the room and out the front door.

EXT. JONESTOWN - NIGHT

Stanley strolls through Jonestown --

He is almost-comically YANKED out of view.

He finds himself face-to-face with Leslie Wagner-Wilson. She puts a finger to her lips, takes his hand, and pulls him into an empty cabin...

INT. EMPTY CABIN - NIGHT - CONTINUOUS

Stanley starts to protest, but Leslie KISSES him right on the mouth. He doesn't kiss back but he doesn't exactly resist...

She strips her shirt off, grabs him by the belt, unzips him, and pulls him to a bed. She pulls him down onto her and starts to peel his shirt off--

STANLEY
Stop. Stop.

He gets up and pulls his shirt down.

STANLEY (CONT'D)
I'm sorry. I can't. I can't.

Not deterred, Leslie reaches behind her back and POPS her bra off. She reaches to the straps to take it off-

STANLEY (CONT'D)
Nope. Nope. I have to go.

Stanley leaves.

EXT. EMPTY CABIN - NIGHT - CONTINUOUS

As Stanley leaves, he zips his pants up. Leslie comes to the door in her bra, sad to see him go. All of this is witnessed by LARRY LAYTON. He raises his walkie to his mouth.

EXT. JONESTOWN - NIGHT

Juanita and Tommy try and fail to look natural as they walk through Jonestown. Walking is an issue for Tommy.

Their dad rounds the corner ahead and sees them. Juanita gasps. They turn to their right, but Joe Wilson approaches from that direction. Jim Bogue marches over to them.

JIM BOGUE

Both of you come with me *right now*.

He grabs Tommy's other arm and directs them away from Joe Wilson.

INT. BRICK FACTORY - NIGHT

Jim pulls his kids into the brick factory, a bare building with no windows, lit by a single lantern. Jim shuts the door behind them.

JUANITA

Dad, I can explain--

JIM BOGUE

No. *I'm so sorry I brought you here.*

There are tears in his eyes. Tommy and Juanita glance at each other: *what?*

JIM BOGUE (CONT'D)

I thought this would be somewhere your brother would've liked. I thought it would make everything better for us. I thought your mom would like it here. It was never supposed to be like this. But I'm going to get you out of here. I don't know how, but we'll figure it out.

TOMMY

Dad--

JIM BOGUE

And we can't tell Marilee. She isn't my daughter anymore. She's Jones'.

Juanita and Tommy nod, reluctantly accepting this. Jim wipes the tears out of his eyes and gets down to business.

JIM BOGUE (CONT'D)

I've spent the last two years of my life here. And I can tell you now that the only way out of this place is through the front gate.

TOMMY

No, dad. It's too heavily-guarded. But no one was around when I slipped out-- there's a lot of space between the guards. We have to go through the jungle.

JIM BOGUE

Tommy, you didn't make it a thousand feet through that jungle.

TOMMY

Because I just picked a spot and ran. I kept getting caught up in the brush. But if we had a *map*, we could see if there's any ways out that aren't as fucked up.

(winces)

Sorry.

Jim gives his son the eye.

JUANITA

We need our passports back, too.

JIM BOGUE

Great. Both of those things are in the same place.

JUANITA

Where?

JIM BOGUE

...Jim Jones' cabin.

A moment of silence. *Shit*.

JIM BOGUE (CONT'D)

He preaches on that stage every night. One of us could go then.

TOMMY

Well I can hardly walk; there's no way I could go.

JIM BOGUE

And I can't see squat in the dark.

BEAT. Tommy and Jim slowly turn to Juanita.

JUANITA
What? Me? Uh-uh.

Jim hands her a key.

JIM BOGUE
This key will get you in. It's a
master key I had made during
construction. You'll have to be
careful.

As she takes it, Jim puts his hand over hers.

JIM BOGUE (CONT'D)
I'm sorry I got you into this mess.
Now it's time we got out of it.

EXT. PAVILION - NIGHT

Stanley is dragged through the pavilion just like Tommy, with people screaming at him. He's completely bewildered, then he reaches the front, where Janice waits for him in tears. Of course Jones is there too. Stanley is dumped next to Janice.

In the crowd, Tommy checks his watch.

JONES
How in the hell do I know, when you
won't be loyal to a woman, what the
fuck you're going to do on the
front line when we're facing a
goddamn war? Huh?

STANLEY
Everyone, look I didn't--

JONES
Janice, you shoulda kicked him in
the balls the first time you saw
him.

The crowd cheers.

SOMEONE IN THE CROWD
*Ain't that right, Stanley? Ain't
that right?*

Behind everyone, Grover Cleveland shuffles in, late as always.

EXT. JONES' CABIN - NIGHT - CONTINUOUS

Juanita sneaks up to Jones' cabin. She uses the key her dad gave her to open the door. The sounds of the rally in the pavilion can be heard as Juanita slips inside.

INT. JONES' CABIN - NIGHT - CONTINUOUS

Juanita searches through the cabin with a flashlight. She starts to go toward the radio room, then stops and turns. She sees Jones' bedroom. She goes in...

Almost every surface is covered in PILL BOTTLES.

She spots two file cabinets and goes to them. She opens them and flips through file after file, looking for a map. We briefly see a file labelled **DEFECTORS**. Another is marked **SURVEILLANCE**.

She opens another drawer in the file cabinet -- it's **PACKED** with hundreds of passports. She starts flipping through them.

EXT. PAVILION - NIGHT - CONTINUOUS

Stanley is just as we left him.

STANLEY

I didn't do anything with Leslie. I didn't want to do anything with Leslie.

Vernon Gosney steps forward with the same crazed look he had when they were voting on whether or not to kill Tommy.

VERNON GOSNEY

Well, it's plain as the nose on your face, the man's homosexual. He just said he couldn't stand fucking Leslie. He can't stand any woman. They make him vomit.

Stanley is now more confused than scared. Jones gazes thoughtfully at Stanley.

JONES

I bet you got a great big one, don'tcha?

INT. JONES' CABIN - NIGHT - CONTINUOUS

Juanita now has three passports in her hand. She tears through more files, looking for that map. She's making a bit of a mess. She finishes the first cabinet and moves to the second.

EXT. PAVILION - NIGHT - CONTINUOUS

Tommy checks his watch again.

JONES

Dr. Schacht, how about you come up here?

Dr. Schacht steps onto the stage. He locks onto Janice, his eyes blazing.

JONES (CONT'D)

Dr. Schacht here's taken a keen interest in you. Promising, rich doctor. Ain't never been to prison. Ain't gonna cheat on you. He told me he'd like to marry you. I told him no, she's with Stanley, but now it doesn't seem like Stanley's with you. Now you wanna be with him or with the doctor?

JANICE

(crying)

I just think he can change, that's all...

The crowd SCREAMS in FURY.

VOICE FROM THE CROWD

He ain't ever gonna change!

SOMEONE ELSE

A man has to change himself!

JONES

Stanley lies, lies, lies. He won't tell you nothing until he's right in the goddamn corner. So you wanna be with him, or with the Doctor?

Janice looks at Stanley's pleading face, then to the screaming crowd, then back to Jones and Schacht. She looks at the floor.

JANICE

The doctor.

The crowd LEAPS to its feet. Stanley stares at her incredulously.

JONES

Well come on up here, let's make it official.

Janice shuffles up to the stage. Jones takes her hand in one hand and Schacht's hand in the other and puts them together.

JONES (CONT'D)

I pronounce you husband and wife.

The room cheers just like it did when he healed Sadie. Schacht GRABS her and kisses her forcefully. Stanley stares in shock. From the side, Debbie Layton looks disturbed, too.

INT. JONES' CABIN - NIGHT - CONTINUOUS

Juanita finds the map. She checks it, makes sure it's right, and turns to leave, then remembers: The files are scattered everywhere. She furiously shoves them back into place, doing her best to keep them in the right order.

EXT. PAVILION - NIGHT - CONTINUOUS

JONES

Well that's about enough excitement for tonight. I think we all could use some sleep.

TOMMY

Wait!

Tommy steps forward. People look at him with suspicion. Jones watches, curious.

TOMMY (CONT'D)

Uh... I prepared a... uh... song... for you, Father. It's sort of an apology for what I did.

Some people cheer, others groan.

JONES

Well, let's hear it.

NOTE: This song can and should be completely improvised. He's making this up as he goes, and it's god-awful.

TOMMY

There once was a boy... who tried
to find his home... but it wasn't
in the jungle... it was in
Jonestown... an anaconda almost ate
him... but Jim Jones made it go
away... with his mind...

Jones seems to try to remember if that last bit happened.
Decides it did.

This goes on and on. Jones, liking the flattery, pretends to
enjoy it, but finally:

JONES

Okay, we'll hear the rest later
when it's not so late. Thank you,
son. You're forgiven.

The people begin to disperse...

INT. JONES' CABIN - NIGHT - CONTINUOUS

Juanita shuts the last cabinet. She spins around to get out
of there --

John John sits on the bed, licking a sucker and staring at
her. He's been watching the whole time. Juanita stares back
for a second, then puts her finger to her lips and walks away
slowly. John John stares at her all the way as she leaves.

EXT. JONES' CABIN - NIGHT - CONTINUOUS

Juanita slips out, locks the door, and gets out of there
about two seconds before the first group of people rounds the
corner, returning from the pavilion.

INT. SCHACHT'S CABIN - NIGHT

Dr. Schacht SLAMS the door shut and pushes Janice against the
door. Janice squeezes her eyes shut as he kisses her
passionately.

EXT. CABIN ROOF - NIGHT

Stanley sits on the roof again, fuming. Finally, he goes over
to the rope and climbs down.

EXT. JONESTOWN - NIGHT

Stanley catches up with Tommy.

STANLEY

Yo. Tommy. Can I talk to you for a minute?

MONTAGE**EXT. PAVILION - DAY**

The people of Jonestown go through the food line.

It's slop. No one complains, but any semblance of that first meal is long gone.

EXT. MUGGS' CAGE - DAY

Kids are gathered around Mr. Muggs' cage, but he doesn't move. He looks tired and miserable.

EXT. SCHOOL TENTS - DAY

Odell teaches class, but the kids look exhausted and bored.

EXT. CABIN - DAY

Edith and Marilee sit on the front porch, knitting contentedly.

END MONTAGE**INT. BRICK FACTORY - DAY**

Juanita unfurls the map on the table, proud of her work, then throws down their passports.

JIM BOGUE

Nice.

There's a patterned knock at the door.

JIM BOGUE (CONT'D)

Tommy. Right on time.

Juanita runs over and opens the door--

Tommy enters with STANLEY.

STANLEY

Hey, guys.

Juanita and Jim just STARE at him.

TOMMY

Stanley's cool. I told him what's happening.

JUANITA

You what?

STANLEY

You saw what happened the other night. I can't stay here. And I know you're all planning to leave, so now you gotta take me with you.

BEAT as they all realize he's right. Finally Jim throws his arms up.

JIM BOGUE

Sure! Why not? Anyone else coming with us? We should put up flyers.

STANLEY

Look. You guys are still safe. No one else knows about you. If they did, you'd probably be dead.

JIM BOGUE

Thank you, Stanley.

TOMMY

Tell them your idea.

Stanley goes over to the map.

STANLEY

Okay. It sounds like Jim's got this whole country in his pocket. You heard him: If we *do* escape and show up in Matthew's Ridge or Port Kaituma, they'll just round us up and send us back here.

JIM BOGUE

And make sure we *never* leave again.

STANLEY

Exactly.

Stanley points to a nearby river.

STANLEY (CONT'D)

But this river's not too far away.
If we can get there, then we can
lash together some branches, call
it a raft, and float to Venezuela.

He traces the river until he reaches the border.

JUANITA

And how far is that?

TOMMY

...About fifty miles.

Silence for a moment. Ugh. Then:

JUANITA

I can gather food. A can here, a
can there, not enough for anyone to
notice. It'll add up pretty
quickly.

TOMMY

And I can gather other supplies.
Flashlights, tarp, whatever else
you think we need.

JIM BOGUE

And what am I doing in this master
plan?

Stanley points between Jonestown and the river.

STANLEY

It's gonna take us about two days
to get through all the jungle to
the river. Unless we had a path.
And no one here's cleared more
rainforest than you.

JIM BOGUE

Right. But how am I going to get
Jim to turn me loose in the jungle
with a machete? This'll take days.
Weeks. They'll notice I'm gone...

Stanley points to an area on the south end of Jonestown.

STANLEY

Well lucky for you this area right
here is eight kinds of marshy. The
guards just make a line between the
buildings and the marsh, leaving
all of *this* area open.

JIM BOGUE
How do you know that?

STANLEY
Spend some time in prison and you
know exactly where the guards are.

JIM BOGUE
And just what is going to convince
Jim Jones to let me go out there
unsupervised?

EXT. JONESTOWN - DAY

Jim Jones stares at Jim Bogue with a blank face.

JONES
Gold.

JIM BOGUE
Yep. Lots of it. Folks in Kaituma
or Matthew's Ridge would give us
anything we need in exchange for
it. You give me a few weeks out
there, I bet I could bring you back
plenty. If I'm wrong you won't hear
about it again.

Jones circles him. Joe Wilson and Larry Layton are off to the
side, out of earshot, holding their rifles as always.

JONES
Maybe you just don't like what I've
got you doing now. If that's it you
better just say so.

JIM BOGUE
I do, Father, I just think I'm on
to something.

JONES
(makes eye contact)
I'll bet you are.
(turns to Joe)
Joe, come over here. You've met
Jim, right?

JOE WILSON
Yes, dad.

JONES

Jim wants to go out into that area
to the south of us and pan for
gold.

Joe BURSTS OUT LAUGHING. Seeing his cue, Larry does too. Jim
Bogue shrinks in size.

JOE WILSON

(between laughs)

*Wants ta-- find gold!! Thinks he's--
gonna make it -- rich!!*

JONES

I want you to get him whatever he
needs.

Joe and Larry FREEZE, mid-laugh.

JONES (CONT'D)

Call up Debbie, whoever you need
to. Make it happen.

(to Jim)

You got a great idea. Can't believe
I didn't think of it myself! Let's
get you started right away.

JIM BOGUE

Thank you, Father.

Jones claps his hands on Jim Bogue's shoulders.

JONES

I believe in you. Always have.

MONTAGE

EXT. FIELDS SURROUNDING JONESTOWN - DAY

-- Jim Bogue waves to the guards as he passes them, carrying
a machete and a pan, headed for the marshy area behind them.
It's actually not too swampy. He follows the tree-line, which
bends back a bit, putting him out of their sight. As soon as
he's clear, he drops the pan and starts hacking away at the
jungle, beginning their path to freedom.

INT. KITCHEN - NIGHT

-- Juanita and Stanley work in the kitchen. Stanley slips a
can into Juanita's pocket when no one is looking. They're
good -- as soon as Ruby (the cook who beat Tommy) turns
toward them, they snap right back to work.

EXT. FIELDS SURROUNDING JONESTOWN - DAY

-- Tommy is out on the bucket brigade. He's got his eye on the marshlands south of them. A guard passes in front of the area. Tommy checks the time and writes it on his arm, where other times have been written.

EXT. JUNGLE - DAY

-- Jim Bogue HACKS his way through the jungle, now with a machete in each hand. Though he hacks furiously, it's slow work -- you can see he's only made it a few feet into the jungle. Behind him is the marshland, but the pavilion is still visible in the distance. If someone were to see him...

INT. JUANITA'S COTTAGE - NIGHT

-- Juanita lifts up her mattress in her cottage and slips a few cans under. Several more are already there.

INT. TOMMY'S CABIN - NIGHT

-- Tommy lays under his covers with a flashlight, poring over a map, measuring distances.

EXT. PATH ENTRANCE - DAY

-- Jim Bogue lashes something together just out of frame. He holds up a "door" of sorts made out of branches and huge leaves. He places it over the path entrance, making a primitive but effective cover.

EXT. SUPPLY SHED - NIGHT

-- Tommy slips out of the supply shed carrying ropes for the raft... and a new pair of shoes.

END MONTAGE

INT. BRICK FACTORY - NIGHT

The group meets again.

JIM BOGUE

Now, look, when you left, you weren't gone an hour before they figured out you were missing.

(MORE)

JIM BOGUE (CONT'D)

This time, there's going to be four of us missing. We're going to need a diversion when we leave to give us more of a head start...

EXT. LAUNDRY SHACK - DAY

Jim Bogue folds his laundry. A hand CLAMPS on his shoulder.

HAROLD

Jim Bogue! I've been hearing all kinds of things about you. Someone said you're now a one-man gold expedition. How's that going? Find anything?

JIM BOGUE

Not yet.

HAROLD

Well some of my buddies and I could come help you if you want...

JIM BOGUE

You know what? You told me to stay out of your business, now you stay out of mine.

Jim exits, leaving Harold stunned. But then he starts to watch Jim, on to him.

INT. JONES' CABIN - NIGHT

Debbie Layton steps into Jones' cabin. She knocks on the doorframe as she lets herself in.

DEBBIE

Father? If I could just have a minute--

Jones is nowhere to be seen. Cautiously, Debbie steps forward. She moves further and further into the cabin--

Two arms come out of the darkness and wrap around her from behind. Debbie gasps -- it's Jones.

JONES

I think we'll need more than a minute.

His hands slide up and give her breasts a squeeze. He kisses her neck.

JONES (CONT'D)
 You're so *good* to me. You don't
 know what you do to me...

Debbie gently but firmly pulls herself away.

DEBBIE
 Look, we've got a problem.

Jim shuffles over to his desk and plops down behind it.

DEBBIE (CONT'D)
 We're going to be out of the
 newspapers and magazines we've been
 using for toilet paper in a day or
 two. I'd like to use a little money
 to buy some *real* toilet paper for
 everyone when I go into Georgetown
 tomorrow. We can afford it.

JONES
 No.

DEBBIE
 Okay, so please, tell me, what are
 we supposed to use?

Jim reaches behind him and produces a box full of brand-new
 Bibles. He pulls one out and throws it onto the desk.

JONES
 We got plenty of these.

INT. DEBBIE'S CABIN - NIGHT

Debbie sits on her bed, looking down at her well-worn Bible.
 She thumbs through it, troubled. Finally, a look of
 resolution and anger comes over her face. She gets up and
 leaves.

EXT. JONESTOWN - DAY

Debbie climbs onto the tractor with some other pretty girls.
 Her bag is VERY full...

EXT. JONESTOWN - DAY - MOMENTS LATER

The tractor rolls through Jonestown, on its way to the gate.
 No one pays any attention to them. But Tommy does. He stops
 sweeping the basketball court and watches her pass.

The tractor passes Brian Geig, who we can officially assume does not own a single shirt.

BRIAN GEIG
Debbie! Bring me something back
from Georgetown, will ya?

DEBBIE
I always do, Brian!

She's still talking to Brian, but she looks RIGHT at Tommy.

DEBBIE (CONT'D)
See you in a few days.

But her eyes reveal otherwise. She looks at him as if she knows he has the same plan.

Then Tommy watches her roll out of Jonestown. Through the front gate.

INT. TOMMY'S CABIN - NIGHT

From outside comes the death-metal-sounding roar of HOWLER MONKEYS.

PERSON RUNNING OUTSIDE(O.S.)
The monkeys are back! You're gonna
miss 'em!!

The cabin clears as everyone runs outside to catch a glimpse of them. Except for TOMMY, who sits on his bed with his mind spinning.

EXT. JONESTOWN - DAY

Stanley passes Janice, who walks hand-in-hand with Dr. Schacht, very much against her will. They both look over their shoulders at each other after they've passed.

EXT. FIELDS SURROUNDING JONESTOWN - DAY

Jim Bogue and some other adults stand in front of one of the fields, staring at them glumly. We pull back and see why: The crops are dying. All of them.

Then the same siren from the siege and Tommy's escape wails.

JONES' VOICE (O.S.)
 (over the loudspeakers)
 We are in a state of war! I repeat,
 we are in a state of war!!

INT. PAVILION - DAY - MOMENTS LATER

Everyone gathers into the pavilion. Jones paces back and forth on the stage.

JONES
 Everyone *shut up* and listen. As you all know, our beloved Debbie Layton has been in Georgetown for the past few days, keeping us on good terms with important figures there.

Tears form in Jones' eyes.

JONES (CONT'D)
 But we just found out that she's been TAKEN by the CIA, BACK to the States, where she is certainly being tortured as we speak.

Gasps and cries throughout the crowd. But we push in on Tommy, whose face shows something we haven't seen yet: Hope.

JONES (CONT'D)
 God knows what atrocities are being done to her.

INT. LEO RYAN'S OFFICE - DAY

Debbie sits in a plush office, looking more radiant than we've ever seen her. She wears a red suit-jacket and a skirt. Light classical music plays.

Leo Ryan's aide, JACKIE SPEIER (30s), taps her on the shoulder.

JACKIE SPEIER
 Would you like some water, Miss Layton?

DEBBIE
 No, I'm fine, thank you.

Jackie leaves. Debbie sits for a moment, basking in the cleanliness, the *safety* of her environment. Jackie re-enters.

JACKIE SPEIER (O.S.)
 Congressman Ryan will see you now.

She ushers Debbie into Leo's office, where CONGRESSMAN LEO RYAN (53, silver hair) awaits her. Though he has the warmest smile, it's also clear that this man is a force to be reckoned with.

LEO RYAN (O.S.)
 Ms. Layton. I'm so happy you're stepping forward.

EXT. JONESTOWN - DAY

On TOMMY as the crowd disperses from the pavilion--

STANLEY
 Yo. Tommy.

Tommy looks to Stanley, who subtly points to his left, where Jones, Marceline, Joe Wilson, and Dr. Schacht file into Jones' cabin.

Tommy gives Stanley a nod and walks toward it--

MARILEE
 Tommy! There you are! I been looking all over for ya!

Marilee approaches with a knowing grin on her face. Juanita intercepts her.

JUANITA
 And I've been looking all over for you! You haven't met my boyfriend yet, have you?

She grabs Marilee by the arm and swings her away from Tommy.

MARILEE
 I really don't care about your boyfriend of the week, Juanita--

JUANITA
 Oh, hush, Brian's been bugging me all week to meet you...

INT. RADIO ROOM - DAY

Jones, Marceline, Joe Wilson, and Dr. Schacht are gathered around the radio again.

GARRY (O.S.)
 (through the radio)
 -- She's really kicking up some
 shit back here. She's taking
 interviews. I don't even know how
 to answer the questions people are
 asking me.

Jones throws two pills into his mouth. No water.

JONES
 You don't. You don't answer ANY.

As they talk, we move down to the floorboards, then below
 them, where TOMMY lays on his back beneath the cabin, peering
 up through a crack.

GARRY (O.S.)
 It's not that easy, Jim.
 (sighs)
 Congressman Ryan is on his way to
 Jonestown.

JONES
 WHAT???

GARRY (O.S.)
 He's bringing some of the Concerned
 Relatives. And some people from
 NBC.

JONES
*That bastard won't live to take ONE
 STEP in here! He won't make it
 through the gates!!!*

GARRY (O.S.)
 You've got to let him in. If you
 turn him away, it will confirm
 every single thing you're trying to
 deny. Let him walk around. Let the
 Concerned Relatives meet with their
 family members. Once they're
 satisfied that everybody isn't
 dying this whole thing'll blow over
 and be forgotten. No one will care
 what Debbie has to say.

Silence. Joe, Marceline, and Schacht all turn to Jones. His
 veins pop out. His face is red. Below, Tommy's nose twitches -
 - a sneeze is coming. He tries to get a hand to it but there
 isn't enough room...

JONES

Fine. You had better be right about that.

Jones slams the transmitter / receiver down and fumes. Tommy squeezes his eyes shut, willing himself not to sneeze...

JONES (CONT'D)

Marcie, Joe, I need a moment with Dr. Schacht.

Marceline and Joe head for the door--

The faintest sound comes from behind them and a tiny cloud of dust puffs up from the floorboards.

Joe FREEZES, spins around, and scans the room. He pauses at the spot on the floor where the dust is settling...

JONES (CONT'D)

Joe? Something to say?

JOE WILSON

No...

He reluctantly steps out. When he's gone:

JONES

Have you found what I asked you to?

DR. SCHACHT

Yes.

JONES

Then go ahead and order it.

INT. BRICK FACTORY - NIGHT

Tommy BURSTS into the brick factory, where his sister and dad meet with Stanley.

TOMMY

We needed a diversion? We're about to get one.

MONTAGE - PREPPING JONESTOWN

EXT. CABINS - DAY

- Five or six people are at each cabin, scrubbing them clean.

JONES' VOICE (O.S.)
 (over the loudspeakers)
 Remember, this man hates every one
 of us. He hates that we're free,
 that we're doing what his country
 cannot. He's a racist. He hates
 that we care for the niggers.

He BURPS loudly into the microphone.

JONES' VOICE (O.S.) (CONT'D)
 Excuse me.

Jones has developed a more pronounced lisp from the drugs.

EXT. SCHOOL TENTS - DAY

- Marceline stands in front of a group of children in one of the school tents, reading from note cards:

MARCELINE
 "Do you want to go back home?"

CONGREGATION
 NO.

MARCELINE
 "Are you being held here against
 your will?"

CONGREGATION
 NO.

EXT. PAVILION - EVENING

- A line of girls dance across the stage in the pavilion, each holding a letter that spells JONESTOWN. Juanita is the T.

EXT. JUNGLE - DAY

- Jim Bogue continues to hack through the jungle. He's far enough in that we can no longer see Jonestown behind him.

INT. KITCHEN - DAY

- Stanley cooks in the kitchen. He goes back to the pantry... and sees that there is no food left. All of it is being put into this huge meal they're making.

STANLEY
 (to another cook)
 Yo. We using up all the food!

COOK
 (with a knowing look)
 Just doing what I was told.

The cook moves away, leaving Stanley troubled.

END MONTAGE

EXT. JONESTOWN - DAY

Harold Cordell carries a basket of laundry through Jonestown. He passes Joe Wilson, who carries a stack of mail. Joe drops a package in Harold's basket.

JOE WILSON
 Cordell, take this to the infirmary.

HAROLD
 Well, I'm not headed that way--

JOE WILSON
 What was that?

Joe Wilson stands a solid foot taller than Harold.

HAROLD
 I-- I'd be happy to.

Joe leaves. Harold sighs, resumes walking, then stops. He balances his basket on the railing of the path and takes out the package.

Using the utmost care, he pries the wrapping off the package. He opens it... and almost collapses.

The box reads: **CYANIDE -- \$8.85**

INT. STANLEY'S CABIN - NIGHT

Stanley lays in bed, wide awake, still fuming. He faces the wall.

Someone lifts the covers up and crawls in next to him. He rolls over -- it's JANICE. She grabs his arm and puts it around her. She lays with her back to his chest.

JANICE
You wouldn't leave me here, would
you?

STANLEY
No, baby.

JANICE
Good. Hold me til I fall asleep.

Stanley wraps his arms around her.

Janice closes her eyes, at peace.

EXT. JONESTOWN - EARLY MORNING

The sun rises over a mist-covered Jonestown. Not a soul
stirs. Seen like this, it's pretty. Peaceful.

INT. BRICK FACTORY - DAY

The gang is gathered one last time.

JIM BOGUE
Okay, when the Congressman shows
up, we meet here and make our move.
Does that sound okay?

TOMMY
Yeah.

JUANITA
Yeah.

They turn to Stanley, who looks downcast.

STANLEY
Yeah.

EXT. JONESTOWN - DAY

Tommy passes through Jonestown. Someone RAMS into him --
MARILEE.

TOMMY
Hey!

Marilee giggles.

MARILEE

I haven't seen much of you, Tommy,
where ya been?

TOMMY

Where else would I be, Marilee.

MARILEE

Actually, I've hardly seen ANYBODY
in our family lately.

TOMMY

Well, they're around.

Tommy tries to pass her, but Marilee blocks him. She grabs his shoulders and leans in to his ear.

MARILEE

(whispers)

I'm going to let you in on a little
secret, Tommy. Everyone knows what
really happened with Debbie. She
flew the coop. But Father's not
going to let anyone else do that.
He'll use his aura to send people
right to heaven if they try to
leave... even a nice kid like you.

TOMMY

That's nice.

He starts to move on, then stops.

TOMMY (CONT'D)

Hey. Do you ever wonder what things
would be like if we'd never come to
the Temple?

MARILEE

Why would I ever want to think
about that?

But she looks uncertain. For a moment, they just stand there as brother and sister... and then comes the growing sound of a motor in the sky.

All over Jonestown, people step out of their cabins and turn their eyes skyward. No one looks happy.

Finally, a small plane emerges over Jonestown. It clears their roofs by only a few hundred feet. It finally dips over the horizon, making its landing.

EXT. JONESTOWN - DAY - MOMENTS LATER

Jonestown is in an all-out state of panic. People scurry every which way, trying to get to their assigned spot in time.

JONES' VOICE (O.S.)
 (over the loudspeakers)
*Everyone to your places!! They'll
 be here in just a few minutes!!*

Everyone gets into place and the entire settlement FREEZES, like extras waiting for the director to call action.

Finally, the sound of a tractor pattering up the road begins to build. It gets louder and louder, until--

JONES' VOICE (O.S.) (CONT'D)
 OK NOW!!

As the tractor bearing Ryan's convoy rolls into view, the people in the fields begin picking in unison.

A group of elderly people begin doing an aerobics class as if in mid-session.

A group of guys at the basketball court pretend to be in the middle of a game.

Children begin playing on the playground.

Someone JABS a stick into Mr. Muggs' cage, causing him to hop around excitedly.

People come running up to the tractor, waving and shouting in mock excitement.

The guise is working. Leo Ryan beams as he passes through town, standing and waving on the tractor like a parade float. He shakes as many of the smiling people's hands as possible as if he's on the campaign trail.

EXT. PAVILION - DAY - CONTINUOUS

The tractor parks. Ryan hops down, with his aide Jackie Speier, the Concerned Relatives, and NBC REPORTERS at his side. The reporters and the relatives gawk at their surroundings, truly impressed.

Jones steps out of the pavilion - and he's over the proverbial deep end. His tongue hangs out like a dog. He licks his lips constantly.

JONES

Leo Ryan. How I've prayed and
prayed for you to come here and see
that all of these lies you've heard
are not true.

LEO RYAN

Apparently we've been praying for
the same thing.

He goes to shake Jones' hand, but Jones throws himself around
Ryan's shoulders like he's a loved one he hasn't seen in
years. Ryan is visibly annoyed. Everyone looks at each other
uncomfortably.

INT. TOMMY'S CABIN - DAY

The Bogues pace about, waiting for Stanley.

JIM BOGUE

(to himself)

Come on, Stanley, where are you...

TOMMY

He'll come.

JUANITA

But how long do we wait?

No one has an answer.

There is a KNOCK at the door, causing them all to JUMP. Tommy
runs to the door and throws it open--

It's HAROLD. Juanita SCREAMS and claps her hands over her
mouth. He enters, shutting the door behind him, and surveys
the Bogues. All caught. All trapped.

HAROLD

So. What was the plan? Steal the
tractor? Make a run through the
jungle?

JIM BOGUE

Harold, do NOT try to stop us.

HAROLD

Yeah? Or what?

JIM BOGUE

I'll do I need to, that's what.

HAROLD

Oh God, spare me the dramatics.
Look, everybody calm down. I want
to go with you.

Beat. No one is sure they heard him right.

JIM BOGUE

And what about Edith? You'd leave
her?

HAROLD

Edith would turn us both in and
watch us get shot without batting
an eye. You know I'm right.

Jim only stares at Harold, not trusting him.

JUANITA

(looking out the window)
Everybody's at the Pavilion. It's
now or never.

Harold approaches Jim and keeps his volume low.

HAROLD

Look. I'm sorry about everything.
When Father - when *Jim* introduced
us she said you two were already
divorced. I didn't know. Hand to
God. But we've both lost her now.
Just let me help you get your kids
out of here, and we don't ever have
to see each other again.

TOMMY

(at the door)
Dad, let's go!

One last beat as Jim makes his decision.

JIM BOGUE

Yeah. Let's go.

Jim and Harold step out of the cabin together. But on the
way, Jim grabs a hammer from the table and slips it into his
bag.

EXT. TOMMY'S CABIN - DAY - CONTINUOUS

They round the corner of the cabin--

And literally bump into Stanley.

TOMMY

Stanley! Glad you decided to stop
by-

STANLEY

I'm not going with you.

TOMMY

What?

STANLEY

I can't leave Janice.

He holds out a backpack.

STANLEY (CONT'D)

There's a few jugs of water, a
little more food, and some tarp in
there. Take it. Get out of here.
I'll try to be a nuisance if I see
the guards headed your way.

Tommy takes the bag... then gives Stanley a tight hug.

STANLEY (CONT'D)

Whoa, there, sport, I'll see you
soon, don't worry.
(smiles weakly)
You folks be safe.

Stanley watches as Tommy, Juanita, Jim, and Harold slip
around the back of the cabin and out of sight.

INT. PAVILION - DAY

The dancing teenage girls do a cute, toe-tapping routine for
Ryan and his envoy, who seem to really be digging it.

GIRLS

Welllllcome, welcome all of you!
Glad youuuuu are with US! Shaaake
and do the boogie-woo, welcome to
YOU!

They get to the part of the dance where they're supposed to
spell JONESTOWN. Now that the T is missing, though, it spells
JONES OWN. The crowd chuckles, but Marilee sits bolt-upright.
She looks around with wide eyes, panicked and suspicious. She
DARTS away.

INT. PAVILION - DAY - LATER

Ryan stands on the stage, giving a speech. Despite everything said about him beforehand, the crowd claps and cheers wildly.

LEO RYAN

-- I look around at all of these smiling faces, and I can't help but think this place is the best thing that happened to some of you!

The room ERUPTS. Ryan waits politely for the screaming and applause to calm down. Jones subtly twirls his finger behind Ryan, queuing them to keep it coming.

As the crowd cheers, someone moves...

LEO RYAN (CONT'D)

I'm sure you all know about the skeptics back home. Hell, even I didn't think there was any way this place could be all that you say it is. It's with great pride for you all today that I say I stand corrected.

The crowd EXPLODES into paroxysms of joy. As Ryan waits for it to subside, the person who was approaching him reaches him. It's Vernon Gosney. He hands Ryan a note folded in half and slips back into the crowd.

Ryan takes it and opens it. He keeps his cool surprisingly well.

The note says "**I want to leave.**"

Ryan looks around at the screaming, maniacally happy faces, seeing them in a different light. He sees their eyes cutting over to Jones, waiting for the signal that it's okay to stop cheering. He sees that this is all a show.

LEO RYAN (CONT'D)

But... maybe Jonestown isn't for everyone.

The applause DROPS, as well as all of their faces. The hostility is immediately tangible.

EXT. JONESTOWN - DAY

Tommy, Juanita, Jim, and Harold sneak through Jonestown.

They work their way around the back side of a cabin, round a corner-- *and come face-to-face with a group of six people.*

Both groups GASP, then get a better look at the other. Both groups wear backpacks. Both groups are doing the same thing.

Jim only nods to them, and they nod back. They go their way. But one remains: Leslie Wagner-Wilson. Her little boy is strapped to her back. She gives them a warm but scared smile and a wave, then rejoins her group. They disappear into the jungle.

Once they're gone, Tommy, his family, and Harold run for the marsh area, toward the path entrance.

EXT. PAVILION - DAY

Ryan is where we left him: In front of a silent, increasingly angry crowd.

LEO RYAN

Anyone who'd like to leave, come
with me.

You could hear a pin drop. No one moves a muscle. People glance around, seeing if anyone's going to betray them.

Then an old, white-haired woman, EDITH PARKS (80s), shuffles forward.

PARKS

I'd like to go home. And I'd like
to take my family with me.

Behind her, the crowd steps away from six people huddled together. At first they're scared, then they all move together and join their grandma.

They move toward the stage, toward Ryan. People SCREAM at them. Someone steps forward and SPITS on them.

SOMEONE IN THE CROWD

Fuckin traitors!!

Vernon Gosney and his pretty partner, MONICA BAGBY (18), join the Parks. The crowd screams out again and starts to press forward.

Ryan glances toward his envoy: *Time to go.*

EXT. PATH ENTRANCE - DAY

The Bogues and Harold reach the path. Jim grabs the leaf-door and moves it aside--

MARILEE and EDITH stand in the middle of the path, blocking their way. Edith looks hurt. Marilee grins from ear to ear.

EDITH

What's going on, Jim?

MARILEE

They're looking for GOLD!

EDITH

Are you... trying to *leave*?

Tommy glances to the left, where a few hundred feet away, a couple of guards mosey along the jungle edge. Harold steps forward.

HAROLD

Honey. Listen. Father has a special assignment for us.

EDITH

(confused)

He does?

HAROLD

Yes. A lot of people here are going to get killed.

EDITH

It's Congressman *Ryan*, isn't it? He's brought the CIA with him.

HAROLD

...Yes. So Father wants us out of here before that happens. We have to carry on the Peoples Temple.

Harold has reached her. He pulls her into his arms. Jim looks away.

HAROLD (CONT'D)

(hushed)

We have to make more disciples for him. We can't do that if we're dead.

Edith looks to Marilee, whose eyes burn into her, then back to Harold. Finally:

EDITH
 Alright, baby. I'll go with you.

MARILEE
 What? You *WHAT?*

EDITH
 I want to say bye to everyone
 though.

HAROLD
 NO. We have to go right now.
 (pats his backpack)
 I've got everything you'll need
 right here.

MARILEE
 He just wants you to go with him so
 he can keep *FUCKING* you.

JIM BOGUE
 Marilee, that's enough. You need to
 move aside or come with us.

Marilee turns to him in fury and surprise. Jim slips the
 hammer out of his bag and has it on standby behind his back.

To their left, the guards are close enough that they'll see
 them if they look...

MARILEE
 Daddy, I can't. Father can't afford
 to lose anyone else with that
 Congressman taking those traitors
 from us.

Tommy's eyes go wide. He looks behind them and sees the
 tractor, loaded with people, rolling through Jonestown,
 toward the front gate. Marilee gasps, realizing what she just
 gave away.

TOMMY
 We have to go with them. *NOW!*

JIM BOGUE
 NO. *Wait.*

Jim approaches his daughter.

JIM BOGUE (CONT'D)
 Marilee, listen. Jones may be your
 father now, but I'm your dad, and I
 say it's time for us to go back
 home.

Marilee is still unsure...

JIM BOGUE (CONT'D)
Remember your brother?

MARILEE
Yes. I remember him drowning.
Because of you.

JIM BOGUE
I'm so sorry. I let my guard down
for one second and he got away. But
I'm not going to let anything
happen to you. You just have to
come with us.

She looks into him, and for a second, whoever she used to be
is there. Then her face hardens and she takes a deep breath--

MARILEE
HEEELLLLLLLLPPPPPP!!!!!!

Tommy, Juanita, Edith, and Harold bolt away as fast as they
can. Jim looks at his daughter helplessly, then turns his
back on her and runs. Marilee runs after them, screaming at
the top of her lungs. Behind them, the guards pursue.

EXT. JONESTOWN - DAY - CONTINUOUS

Ryan, his aide Jackie Speier, the Concerned Relatives, the
NBC crew, the Parks, Vernon Gosney, and Monica Bagby ride
through Jonestown.

All around them, people scream, spit, and actually hiss at
them. Someone throws a BRICK. It hits the side of the
tractor.

THUNDER rolls overhead. The sky is getting darker.

To his left, Ryan sees the Bogues running across the field
toward him like maniacs.

LEO RYAN
Faster, faster.

The tractor speeds up. The Bogues fall behind...

RYAN'S POV: The look of panic and desperation on Tommy's
face.

LEO RYAN (CONT'D)
Wait. Stop.

The tractor stops. The people on it GROAN. The Jonestown residents catch up to them and surround them again.

Tommy and his family reach the tractor and catch their breath.

TOMMY

Please let us go with you.

LEO RYAN

Get on.

SOMEONE ON THE TRACTOR

There's no room!

The Bogues start to climb aboard.

MARILEE

NOOOOOOOOOOOOO!

She LATCHES onto Tommy and pulls him away from the tractor just as he's about to get on.

MARILEE (CONT'D)

You can't you can't you can't you can't!

Tommy tries to get back to the tractor, but she pulls him further and further away--

Someone GRABS her by the hair and pulls her off of Tommy -- STANLEY. He swings her in a circular arc away from Tommy.

TOMMY

Stanley--

STANLEY

I'll see you later, kid.

Tommy looks at him gratefully. Stanley waves goodbye.

On the other side of the tractor, Jones throws an arm around Jim Bogue.

JONES

(quietly, in his ear)
You don't have to go.

JIM BOGUE

We're going.

JONES

But we love you. I love you. Nothin but pain and misery out there.

JIM BOGUE
We'll take our chances.

JONES
Just stay one more day.

Jones grips Jim's shoulder and looks right into his eyes.

JONES (CONT'D)
How can you leave the place you
built?

Jim Bogue looks right back at him.

JIM BOGUE
This isn't the place I built.

He breaks away from him.

JONES
Well you're always welcome to come
back.

Jones kisses Jim Bogue on the cheek. Jim is repulsed, but he's too close to escape to say anything.

They walk around to the back of the tractor, where Ryan waits for them. Once Jim Bogue has boarded, Ryan starts to climb aboard--

Someone pulls him down from behind and puts a KNIFE to his neck. This is DON SLY, (42, BIG), someone who is not a part of this story except this exact second.

DON SLY
You're going to die, motherfucker!!

The two guards who were chasing the Bogues pull Don off of Ryan. In the process Don cuts his own hand. Blood SPRAYS across Ryan's shirt.

GUARD
(to Don)
You wanna get us all killed?

Jackie jumps down to Congressman Ryan--

LEO RYAN
I'm FINE. I'm fine. Now let's go.
Let's go.

They board the tractor. As they start to pull off, LARRY LAYTON steps forward. Jones stands right behind him.

LARRY LAYTON
I, too, would like to go.

The Parks, the Bagues, Vernon Gosney, and Monica Bagby all cry out:

ALL
NO!

LARRY LAYTON
You let them on; please don't leave me here.

The crowd doesn't scream and cuss at Larry like the others, though. Thunder rumbles even louder.

JACKIE SPEIER
Leo, we gotta take off before this storm hits.

LEO RYAN
Ehhhh, I can't leave anybody behind.
(to Larry)
Come on. Let's go. Hurry.

Larry climbs on board. His face looks anxious, though. People try to scoot away from him.

Unseen by everyone else, Jones catches Dr. Schacht's eye and gives him a nod. Schacht slips away.

The tractor rolls out. Tommy looks out at everyone as they pass them. Hyacinth. Zippy. Stanley. Janice. Marilee. Marceline. Jim Jones.

They reach the gate, where Joe Wilson paces with his rifle. Joe stares into Tommy's eyes, marking him forever. But they pass through.

They pass under the sign: **Welcome to Jonestown -- Peoples Temple Agricultural Project.**

They're free.

EXT. PORT KAITUMA AIRSTRIP - DAY

The tractor and its flatbed filled with 25 people arrive at the airstrip. The small plane that Ryan arrived in marked **Guyana Airways** sits on the runway. Behind it is a slightly larger green plane.

As the people hop down from the tractor and talk amongst themselves, Larry Layton steps away from everyone and disappears into the Guyana Airways plane up front.

LEO RYAN

Okay, everyone listen up. We didn't know so many people would be leaving, so there's not enough seats for everyone.

Everyone cries out, especially the Jonestown escapees.

LEO RYAN (CONT'D)

Those of you leaving Jonestown should board first, followed by the relatives who came down with us. Any seats left over will be filled by our NBC crew as they see fit.

There is an immediate OUTCRY from everyone.

NBC CREWMAN

I am NOT staying here!

ONE OF THE PARKS

I'm not getting on a plane with Larry Layton until you search him.

She points to Larry, who has just rejoined the group.

LARRY LAYTON

(holds his hands up)

Fine. Search me.

The Guyanese soldiers pat him down. The argument around them escalates.

SOMEONE IN THE GROUP

Why can't I just sit in the aisle?

SOMEONE ELSE

Make Larry wait!

Congressman Ryan takes Vernon Gosney and Monica Bagby by the arm.

LEO RYAN

Go. Get on that first plane.

They go. Larry Layton follows them. As everyone argues, Tommy looks away from them, back toward the road into Jonestown, where he hears the sound of an engine. He stares toward the sound with dread.

Then a tractor pulling another flatbed rounds the corner.

TOMMY

We have to go!! We have to go!!

But no one hears him. One of the NBC guys starts to climb onto the green plane, but one of the Concerned Relatives pulls him.

CONCERNED RELATIVE

Let them go first!

NBC CREWMAN

Get your hands off me!

Tommy grabs Juanita and pulls her past the arguing men and up the stairs onto the green plane. The Parks follow them.

INT. GUYANA AIRWAYS PLANE - DAY - CONTINUOUS

Vernon and Monica sit on the Guyana Airways plane, clutching each others' hand. Larry Layton sits a few rows in front of them, squeezing his eyes shut and praying. Sweat covers his face. He turns back to them.

LARRY LAYTON

I'm sorry. I'm sorry.

He reaches under the seat for something--

EXT. PORT KAITUMA AIRSTRIP - DAY - CONTINUOUS

People are now shoving each other. Others have noticed the tractor rolling up behind them and are panicking.

Two GUNSHOTS come from within the Guyana Airways plane, lighting up the windows.

Everyone FREEZES, staring at the plane. Then--

BAM -- Blood FLIES from Leo Ryan's side. He drops dead.

Everyone HITS THE DECK, revealing behind them a line of guards with shotguns, led by Joe Wilson. More hop off the flatbed.

Behind everyone, the Guyanese soldiers slink away.

One of the gunmen goes to the front wheel of the Guyana Airways plane and points his shotgun at it.

INT. GUYANA AIRWAYS PLANE - DAY - CONTINUOUS

Larry Layton stands in the aisle with tears running down his face and a gun in his hand. Monica Bagby lies in a bloody pile next to Vernon Gosney, who stares at him with resolve.

LARRY LAYTON

I'm sorry. I'm sorry.

He points the gun at Vernon's head.

EXT. GUYANA AIRWAYS PLANE - DAY - CONTINUOUS

The guard blows out the tire.

INT. GUYANA AIRWAYS PLANE - DAY - CONTINUOUS

The plane LURCHES, sending the shot wild. Vernon seizes his chance and RUSHES Larry. Just before he reaches him, Larry SHOOTs him in the shoulder. But Vernon still TACKLES Larry to the ground. The gun goes flying.

EXT. PORT KAITUMA AIRSTRIP - CONTINUOUS

The people scatter as the armed guards fire at them.

Edith Bogue, Harold Cordell, and Jim Bogue dive under the green plane. Edith turns to Harold, but he slides away from her, leaving her open. Then JIM throws himself over her, protecting her.

BOOM - the NBC photographer and the NBC correspondent are shot dead.

The NBC cameraman lies under a plane on his belly, filming it all.

POV: Actual footage of the shooting.

Behind him, a gunman blows a hole in him with a shotgun.

On the other side, Jackie Speier runs up the steps of the Guyana Airways plane--

BOOM - She collapses into a pile. It's unclear whether she's still alive or not.

Joe Wilson walks over to Ryan's body and fires his shotgun at point-blank range into Ryan's head.

He goes to the next body and aims to do the same.

INT. GREEN PLANE - DAY

Tommy and Juanita are in the fetal position with their hands over their heads. The Parks do the same behind them.

Then it happens.

Glass and metal EXPLODE inward on each side behind them. Then it happens again. And again. The plane is being flanked by a guard on each side.

BOOM -- PATTY PARKS (44) is shot in the head.

BOOM -- The row behind Tommy and Juanita is blown away.

TOMMY

Come on!!

He and Juanita run forward just as the row they were in turns into debris. They reach the door --

EXT. PORT KAITUMA AIRSTRIP - DAY - CONTINUOUS

The guard who has been shooting into the plane stands at the base.

It's BRIAN GEIG. He WHIPS his shotgun to them, then freezes. He and Juanita look at each other helplessly. Ashamed, he moves away.

Juanita watches him go, her heart breaking, but Tommy has no time for that. He grabs her hand and pulls her down the steps.

TOMMY

COME ON!!

They run for the jungle line several feet away.

BOOM -- The air around them ripples with buckshot. Juanita screams.

JOE WILSON

HEY!!

Joe gets on his knee and takes aim. The other guards turn and join him.

BOOM - They all fire together.

BACK ON TOMMY AND JUANITA: Juanita goes down.

Tommy turns to her. Her leg is shredded. He wraps an arm around her neck and helps her up. They hobble on.

Back under the green plane, Jim gets up and runs for the guards, but Harold grabs his wrist.

HAROLD

NO! We have to go while they're
distracted! This is our only
chance!

Jim tries to break free, but Harold SLUGS him in the face. While he's dazed, Harold GRABS him and pulls him away, saving his life.

BACK ON TOMMY AND JUANITA: They've almost reached the jungle...

BOOM - Tommy cries out. Blood pours out of his side.

They stumble into the jungle, run for a few dozen feet, then collapse in pain.

From behind them comes the sound of the tractor starting back up and leaving.

INT. HYACINTH'S CABIN - EVENING

Outside, the sirens wail. People run to the pavilion in panic. Zippy heads for the door and starts to go out, then stops when she realizes Hyacinth isn't moving.

ZIPPY

Come on, get a move on.

HYACINTH

I was just settling down to take a
nap.

ZIPPY

Well now you're going to go see
what all this fuss is about.

HYACINTH

How about you miss this meeting and
rest here with me?

Beat. Zippy comes over to Hyacinth.

ZIPPY

They'll notice if both of us are
gone.

(MORE)

ZIPPY (CONT'D)

How bout I go so you can take your
nap? I'll tell 'em you're sick so
they don't come get you.

Hyacinth looks into her sister's eyes.

HYACINTH

Zippy-

ZIPPY

You have yourself a good nap. I
sure will miss you, though.

She leaves. Hyacinth stands alone.

HYACINTH

I'll miss you too.

EXT. JONESTOWN - EVENING

Stanley frantically searches for Janice as everyone streams
into the pavilion. He grabs one of the guards.

STANLEY

Hey. Have you seen Janice?

GUARD

Probably at the pavilion. We're
about to start.

STANLEY

Start *what*?

And then, over the guard's shoulder, he sees it: Dr. Schacht
emerges from the kitchen, carrying the huge vat.

GUARD

Come on, let's go.

He pushes Stanley toward the pavilion.

EXT. PAVILION - NIGHT - MOMENTS LATER

Stanley looks around for Janice. She's nowhere to be found.
Guards armed with shotguns and crossbows circle the pavilion.

Jones steps out onto the stage with a look of sorrow on his
face. The crowd hushes.

JONES

How very much I've loved you. How very much I've tried to give you the good life.

(APPLAUSE from the audience)

But in spite of all of my trying, a handful of our people have made our life impossible. There's no way to detach ourself from what's happened today. Our own people have committed the betrayal of the century, and now we're sitting on a powder keg. Debbie Layton's brother is going to shoot the people on that airplane, I just know it, and it's going to end any peace that we might have here. So If we can't live in peace, then let's *die* in peace.

The crowd rises to its feet, clapping. Throughout the crowd, babies begin to cry, as if sensing what's coming.

JONES (CONT'D)

And we had better not have any of our children left when it's over, because they'll parachute in here on us. I've never lied to you. I know that's what's going to happen. So my opinion is that we be kind to children and be kind to seniors and take the potion like they used to take in ancient Greece, and step over quietly, because we are not committing suicide. It's a revolutionary act. We can't go back. They won't leave us alone. They're now going back to tell more lies, which means more congressmen. And there's no way we can survive. I've lived with all, and I'll die for all.

(APPLAUSE)

To me, death is not a fearful thing. It's living that cuts ya.

(more applause)

Is there anyone who disagrees?

The crowd hushes. No one wants to cross him. But then a pew in the back CREAKS as someone slowly gets up to defy Jim Jones. All heads turn as ZIPPY steps forward.

ZIPPY

I think there were too few who left
for a thousand people to give up
their lives.

RUMBLES from the sky and from the crowd.

JONES

I don't want these people stuck
here in a world with no hope,
Zipporah.

ZIPPY

Well I don't see it like that. I
feel like, as long as there's life,
there's hope. That's my faith.

JONES

Well someday everybody dies.
Someplace that hope runs out. I
haven't seen anybody yet didn't
die. And I'd like to choose my own
death for a change.

ZIPPY

(sighs)

I'm lookin out for babies and I
think they deserve to live, you
know?

JONES

I agree. But they also deserve much
more: They deserve peace. I've
tried to give it to you. I've laid
down my life, practically. I've
practically died every day to give
you peace. And you still have not
had it. A person's a fool to say
they're winning when they're
losing.

ZIPPY'S POV: The light reflects off of everyone's glasses in
the crowd, making it look like their eyes are glowing.

CROWD

Right! Right!

JONES

At this point, the best testimony
we can make is to LEAVE this
goddamn world.

Whoops and cheers from the crowd.

ZIPPY

You mean you wanna see your boy
John John die?

The congregation EXPLODES in fury at Zippy. John John sits in the front row, looking from his father to Zippy. He looks terrified.

ANOTHER ANGRY WOMAN

--vile BITCH--

JONES

He's no different to me than any of
these children here. I don't prefer
one over the other.

An older black man steps forward with tears running down his face.

OLDER BLACK MAN

We're all ready to go. If you tell
us we have to give our lives now,
we're ready -- the rest of the
sisters and brothers are with me.

The crowd SCREAMS affirmative. Stanley seems to be the only one not onboard. He continues to look for Janice.

Up front, Zippy looks around at the screaming crowd and sighs, defeated.

ZIPPY

That's all I have to say.

JONES

I like you. I like you very much.

Zippy goes back to her seat. Joe Wilson comes up on the stage and whispers into Jones' ear.

JONES (CONT'D)

Aw, God Almighty, God Almighty. The
congressman's dead. I don't know
who did it, but my people did it.
It was an act of provocation.

A few people applaud. Others look sad.

JONES (CONT'D)

Please get us some medication. It's
simple. There's no convulsions with
it. It's just simple. Just, please
get it, before it's too late.

(MORE)

JONES (CONT'D)

The Guyana Defense Force will be here, I tell you! Get movin, get movin, get movin. Where's the vat, the vat, the vat?

Schacht walks through the crowd holding the VAT. As he passes everyone, they look at it eagerly, with hope. He sets it on the table where they've served all their meals.

Maria the nurse stands by the vat and pulls out some syringes. She holds her hand up.

MARIA

Everybody get behind the table and back this way, okay? There's nothing to worry about. Everybody keep calm and try and keep your children calm.

Stanley keeps searching for Janice as everyone walks up to the table. A few kids pull from their parents as hard as they can, well aware of what's about to happen. None get away.

Stanley stops searching as he hears the first person's screams. He turns back to the table, where Maria is handing out cups.

The people who pass her behave no differently than when they stood in line for lunch. After they take their drink they are escorted out behind the pavilion so no one has to see what happens next.

But we can hear.

MARIA (CONT'D)

They're not crying from pain. It's just a little bitter-tasting.

A toddler squirms and fights as his mother carries him up.

TODDLER

NO! NOOO!!!

But his mother holds his mouth open and Maria squirts the Flavor-Aid in with a syringe. The child bursts into tears and sobs uncontrollably. Jones goes over to him and claps his hands angrily.

JONES

Stop this, stop this, STOP this crying!

(to everyone)

(MORE)

JONES (CONT'D)

All they're doing is taking a drink to go to sleep. That's what death is: sleep.

The mother carries the toddler out back.

JONES (CONT'D)

Children, it will not hurt if you'll be quiet. Adults, adults. I call on you to quit exciting your children, when all they're doing is going to a quiet rest.

Joe Wilson approaches Jones. The tough-guy persona is gone. He looks at him with pleading eyes.

JOE WILSON

I did what you asked, Father. Everything.

JONES

You did. I appreciate that. But that means they'll come after you. Maria?

Maria turns, INJECTS a hypodermic needle into Joe's arm, and depresses the plunger before he can react. He looks at his arm in horror, beginning to hyperventilate.

JONES (CONT'D)

You've just been saved from weeks of torture.

JOE WILSON

NO!! NO!!

JONES

Keep your emotions down.

A nurse escorts Joe out back. Jones turns back to the crowd.

JONES (CONT'D)

(over the microphone)

I don't care how many screams you hear, I don't care how many anguished cries, death is a million times preferable to ten more days of this life. If you knew what was ahead of you, you'd be glad to be stepping over tonight.

As Zippy reaches the table, Jones strokes her face.

JONES (CONT'D)
Good knowing you.

Maria hands Zippy her cup. She looks into it, not moving.

PERSON BEHIND HER
Come on! You're holding us up!

Zippy sighs and takes her drink. She walks with dignity out back.

JONES
No more pain now. No more pain.

FURTHER BACK:

Stanley watches as people hug each other goodbye then take the drink together. Some couples kiss. Marceline comes up to Stanley and puts a hand on his face.

MARCELINE
Always liked you, Stanley. I'll see you soon.

She hugs him tightly. And in her face we can see it: She's petrified. She wanders off.

Stanley moseys to the back of the pavilion, trying to act casual, but the line of guards with crossbows immediately lock on to him. Now getting nervous, Stanley turns back toward the crowd.

He immediately gets pushed further and further to the front. A nurse emerges from the crowd and puts a cup in Stanley's hand.

NURSE
Here's yours.

She moves on. Stanley looks into the purple mixture, then someone bumps him and he drops it.

STANLEY
Oops.

He looks behind him, where the guards are moving forward, pushing the crowd to the table. He looks in each direction. There is no way out.

Now only six people between him and the vat. An armed guard stands by it, making sure everyone drinks up. Five people. Four. Three.

JANICE pops out of the crowd.

JANICE
 (quietly)
I'll get you out of here.

She takes Stanley by the hand. Then, instead of going to the back, she pushes to the front.

STANLEY
 What-

Before he can stop her, she grabs a cup and DOWNS it. She puts her face to Stanley's ear.

JANICE
*Carry me out. They won't stop you
 if you're carrying me.*

In a trance, Stanley picks up his wife and carries her past the guard, then out back, where bodies have begun to pile up.

Stanley carries Janice past the armed guards and to the field behind the pavilion where they made love their first night here.

JANICE (CONT'D)
Hold me til I fall asleep.

Stanley puts his arms around her.

Janice closes her eyes, at peace.

EXT. PAVILION - NIGHT - CONTINUOUS

Grover Cleveland shimmies down the path to the pavilion, late as usual. He stops, hearing the screams, and then sees it:

People stumble out of the pavilion, clutching their bodies. They collapse onto the ground in convulsions.

Still about twenty feet behind the guards, Grover does a U-Turn without slowing down and disappears into the night.

INT. INFIRMARY - NIGHT

Gene Chaikin is awake enough to stumble out of bed. He can hear the screams coming from the pavilion. He makes it a few feet, collapses in exhaustion, then gets up. He reaches the back door -- it's locked from the inside.

As he fights with it, getting more and more panicked, we pull back to the front door, where Maria the nurse watches him.

She has a syringe in her hand. She goes in and shuts the door behind her.

EXT. JONES' CABIN - NIGHT

Marceline carries John John to Jones' cabin. Some of Jones' female aides accompany them. The aides all carry syringes. One has a pistol.

MARCELINE

We're just gonna go in here for a little while and take a nap.

John John looks back out into the world one last time, then he is taken inside. They shut the door behind them.

EXT. FIELD - NIGHT

Stanley continues to hold his wife. Dr. Schacht comes into view. He stops at every fifth or sixth person and checks them with a stethoscope, making sure they're dead.

Stanley plays dead. Schacht reaches them. He checks Janice, then turns to Stanley. He looks at him long and hard. Schacht moves the stethoscope toward him, then stops, turns to Janice, and fondles her breasts instead.

Satisfied, he moves back to the pavilion. Stanley adjusts just enough to watch him.

Schacht takes a cup and does a slow circle around him, observing his work. Some are dying right there in the pavilion in front of everyone. No one seems to care.

Satisfied with his work, he makes a silent toast to himself and drinks it with fire in his eyes. The devil is heading back to hell.

EXT. JUNGLE - NIGHT

Tommy and Juanita stumble through the jungle, supporting each other. Finally:

TOMMY

Stop, stop, stop.

Juanita lays him down. He's fading in and out.

TOMMY (CONT'D)

Sorry, Juanita...

JUANITA

We're gonna get out of here.

Tommy starts to shiver. Then the light changes, the sound changes, time changes.

Marilee stands a few feet from him. So does the little boy from the beach -- *Jonathan*.

MARILEE

We're all right, Tommy.
Everything's okay.

She gives a smile, takes Jonathan by the hand, and the two of them disappear into the jungle. Tommy closes his eyes and fades out.

EXT. FIELD - DAWN

All is silent and still now. Parrots sit on the railings, cawing playfully.

Stanley stands up cautiously. As he does, we pull up, and we SEE IT: He's standing in a sea of bodies. We go higher, revealing even more bodies. They're piled on top of each other for hundreds of feet in each direction.

It's not until we've climbed to an impossible height and Stanley is just a speck that we even see the edge of the mass of bodies that cover OVER AN ACRE of land.

BACK ON STANLEY: He starts to walk. He passes Zippy, dead. He passes Brian Geig, dead. He passes Mr. Muggs' cage, where he lies with a bullet hole in him.

He passes Hyacinth's cabin, where she sits in a rocking chair on the front porch, rocking back in forth in shock. Neither acknowledges the other.

There is movement to the left. Odell the schoolteacher peaks out from under the infirmary, where he's hid all night. They see each other but say nothing.

Stanley passes the sign reading **BE BACK SOON** and the other that says **LOVE ONE ANOTHER**. Both are surrounded by bodies.

He walks over to the pavilion-- *Jim Jones is still alive*.

He sits on his throne, holding the tape recorder in his hand. Stanley hunches down out of sight and watches him. Jones puts the mike to his mouth and hits RECORD.

JONES

One thousand people said we don't like the way the world is. We laid down. We got tired. We didn't commit suicide, we committed an act of revolutionary suicide protesting the conditions of an inhumane world.

Then, sitting under the sign reading **Those who fail to learn from the past are condemned to repeat it**, he puts a pistol to his head and blows his brains out.

EXT. JUNGLE - DAWN

Juanita is barely conscious. She looks like she's going to die any second. Then a twig snaps -- *Someone's here*.

Tommy stirs, looks to his right, and there stands the Amerindian Man he met all that time ago. Others join him.

JUANITA

Oh God...

Juanita whimpers as they close in, but Tommy smiles and points to them.

TOMMY

Good.

The Amerindians smile, repeating this word he taught them.

AMERINDIANS

Good. Good.

Juanita looks around, hope dawning on her face. They kneel down to them. The leader points back toward Jonestown and says the other word Tommy taught them:

AMERINDIAN MAN

Poi-son.

The Amerindians begin to tend to Tommy and Juanita's wounds.

EXT. PORT KAITUMA AIRSTRIP - DAWN

Jim Bogue, Harold, and Edith pace about anxiously.

The other survivors mull about. Jackie Speier's wounds are being tended to -- she's alive. So are Vernon Gosney and Monica Bagby.

The Guyanese soldiers have Larry Layton in handcuffs several feet away.

Then, one by one, the Amerindians step out of the jungle. Two of them carry Tommy and Juanita.

Jim cries out and rushes to them just like when they first arrived at Jonestown. He throws his arms around both of them, but they don't fight this time. They hold on as tight as they can.

Edith starts to go to them, but stops. This isn't her family anymore. She looks around at this outside world, lost.

Harold watches Jim, Tommy, and Juanita with a smile, then turns and leaves the Bogues behind.

Jim holds his kids, saying the only thing that matters:

JIM BOGUE
I've gotcha. You're alive.

THE END

DURING THE CREDITS: The survivors are shown today, either through photographs, or, if possible, video.

TEXT: *Tommy Bogue now lives in California. He is married with children. He owns an auto repair shop... where he works with Harold Cordell.*

Stanley Clayton currently lives in a shelter for the homeless in San Francisco.

Debbie Layton now has a daughter. Her brother, Larry called her every day from prison until his release in 2002.

Leslie Wagner-Wilson, her son, and everyone else in her escape party survived. She is a public speaker on her faith and her experience in Jonestown.

Leo Ryan is the only U.S. Congressman to be assassinated while in office. His aide, Jackie Speier, has represented California's 11th District since 2008.

For the rest of the credits, show actual footage of the citizens of Jonestown, smiling and playing together. Happy.