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The Way

Pilot

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TEASER

EXT. RURAL NEW HAMPSHIRE - DAY

We're in a forgotten corner of New Hampshire about 45 minutes after a devastating tornado blew through. Trailer homes leveled into a massive pile of crushed tin cans. Dead animals sprawled across the road like rag dolls. An old woman killed by her own front door. It's like God thought it would be funny to stomp His big, old fucking foot on the place.

People walk through the remains of their shattered lives, some weeping, some just plain stunned. It hasn't sunk in yet-- the bits of life they had cobbled together are gone. EVERYTHING IS GONE.

ON A BOY making his way through the wreckage, towards--

A BURST PIPE, water. Thirst in the boy's eyes as he goes to drink--

MAN (O.S.)

Don't-- stop! Don't drink the water!

The boy stops. Just in time. The water turns brown, as the stench of shit fills the air-- the water mixes with the broken sewer line.

ON A MOTHER, holding her BABY, there's blood. And it's not her blood-- it's the baby, cut by a piece of glass.

MOTHER

(shouting)

Help! I need help- my baby needs help.

She screams toward a deaf heaven.

BEHIND HER, the town PREACHER emerges from his shelter and takes off running through the rubble. He passes--

A pile of building supplies, once a home, shouts from within--

VOICE

Help! We're trapped! We're in here!

But the Preacher keeps going to--

The CHURCH. Or half a church. The storm cut through it. The Preacher searches desperately--

MAN

Pastor? Pastor John?

A MAN asks for guidance. But the Pastor doesn't hear him, he's found what he's looking for-- *the church safe.*

WE PAN OVER the destruction as the MUSIC SWELLS and more people emerge to meet an uncertain fate. Their voices rise with the music like a crescendo-ing opera.

LAND ON A PRAYING WOMAN

PRAYING WOMAN

For behold the Lord is coming out from his place to punish us-

CHILDREN run over the broken bones of homes.

PRAYING WOMAN (O.S.)

(CONT'D)

To punish the people of earth for our evil-doing...

A BROKEN OLD MAN digs through the rubble like a madman.

PRAYING WOMAN (O.S.)

(CONT'D)

The earth will no longer cover the dead.

We FIND THE MOTHER and BABY again, her shouts turn to SCREAMS-

MOTHER

Where is the help? Please-- where is the help?! Someone help!

Around her everyone is starting to wonder the same thing: Where is the help? Will we just be left here to rot?

And then-- ENGINES in the distance. People look toward the sound-- WHITE VANS, and an old SCHOOL BUS appear on the horizon moving toward the scene with purpose. The vehicles stop and--

MEN and WOMEN in KHAKI PANTS and BLUE TEE-SHIRTS emerge. They aren't The National Guard. They aren't FEMA. They're young and attractive and all different races. Their faces are passionate; they love the work they do. They carry water and medical supplies. We clock the guy in charge--

CALVIN ROBERTS, but call him CAL, 40s, an intoxicating mix of looks, intensity and charisma.

He walks through the ruins, stopping to connect with the people as he goes. He comes across the BROKEN OLD MAN still digging madly through the wreckage-

CAL
What do you need?

CLOSE ON: CAL'S HAND, on the man's shoulder, *TOUCH*.

BROKEN MAN
My wife.

CLOSE ON: CAL'S DEEP BROWN EYES. *EYE CONTACT*.

CAL
Your wife is missing?

BROKEN MAN
Her picture. Her photo. It's all I have left. Of her.

CLOSE ON: CAL'S LIPS as they curl into a gentle *SMILE*.

CAL
We'll take care of it.

Cal calls to a BLUE SHIRT, who comes running, eager to serve-

CAL (CONT'D)
Help this man find his wife.

The broken old man grasps Cal's shoulder, it's a gift to have someone understand.

ON THE HOUSE with the trapped people-- BLUE SHIRTS emerge, and carry out family members. A child, in the arms of one, looks with wonder into the face of her savior.

CAL FINDS THE MOTHER AND BABY.

She's frozen in shock, her face as white as her child's. Cal pries the baby from the mother's fingers. He doesn't care that his clothes are getting drenched in blood.

CAL (CONT'D)
(calls)
Over here! Hurry!

And one of the blue shirts comes running with medical supplies. Cal faces the mother.

CAL (CONT'D)

It's gonna be okay, we're gonna take care of your baby.

TOUCH. EYE CONTACT. SMILE. The ice around the mother melts. She CRIES thankfully into his arms.

PULL AWAY to reveal MARY COX, 22, watching. She'd be beautiful if life was kind. Instead she's like looking at porn-- hot and damaged. She can't take her eyes off Cal. Mary hasn't trusted a single soul in her entire life, so she watches him with a mix of cynical fascination.

SOUNDS OF A COUPLE OF CHOPPERS pick up in the air. FEMA has finally caught up.

CLOSE ON CAL looking up at the descending birds--

Cal gestures and calls out to his troops, and somehow, amidst the deafening rush of wind, they HEAR him--

Blue shirts run to their vans and buses. As they go, they reach their hands out to the victims of the tornado, as if to say--

Come. And some of the victims grasp onto those outstretched hands, and allow themselves to be taken.

ON MARY, staring at the hand of a GIRL in a blue shirt. Mary averts her gaze to--

Cal getting into a van with blue shirts and residents.

PULL AWAY from the scene, as Cal's van takes off down the shattered street. We see on it the same insignia that's on all those blue tee shirts: EYE WIDE OPEN, and above it, simple words: **THE WAY**

EXT. PARKSDALE - EVENING

We're moving through an upstate New York city on a gorgeous fall night. A gentle breeze blows through the painted trees that line the picturesque streets...

VOICES (O.S.)

Thank you for the gift of this bread...

Quaint firehouse. Newly built, high-end high school.

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

To sustain these vessels, our bodies...

Cost-co. Target. Poorer homes and riffraff.

EXT. SUBURBAN NEIGHBORHOOD - DAY

A familiar street of well groomed, middle class houses--

VOICES (O.S.)

So that we may have the energy to create
a more beautiful world...

We land on a MODEST TWO STORY CRAFTSMAN...

INT. CLEARY HOME - NIGHT

VOICES (O.S.)

And break through our blocks and barriers
in this life--

Through the warm, spare living room-- voices grow
LOUDER...

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

And ascend the ladder of Enlightenment...

INT. CLEARY HOME, DINING ROOM - CONTINUOUS

Into the dining room, where guests surround a long wooden
table. Portrait of an ideal America: warm faces of all
different races and nationalities, parents and children,
hands clasped tight--

GUESTS

So that someday we may be free of these
earthly forms and live in the LIGHT...

FIND SARAH CLEARY, 37, queen of her table; her pretty,
honest face made more beautiful by the love for the words
she intones--

SARAH & ALL

We express deepest gratitude for this
day, and everyday--

Sarah's eyes hold on her oldest child HAWK, 15, with his
father's wild looks, and his mother's serious presence.

SARAH & ALL (CONT'D)

For the gift of this passage, and that we
have found THE WAY.

Sarah travels the rest of the table with her eyes,
meeting the smiling faces of each and every one of her
guests. Until she gets to--

EDDIE CLEARY. Her husband, 40. Not smiling. Preoccupied.

Sarah searches his face-- the boyish good looks, the gentle eyes-- his expression troubles her deeply.

Eddie catches his wife looking at him, and like magic, the cloud over his face evaporates. He smiles. Sarah recovers--

SARAH

Tonight we send energy and light to the victims of Tornado Sally-

HANK, 68, a big paternal bear of a man who we will later discover is Sarah's father chimes in-

HANK

Yes, we do!

And her brother, RUSSEL 45, equally bearish and warm-

RUSSEL

Deliver Cal and the refugees to us safely. We're so blessed that Cal will be leaving San Diego to spend some time here with us-

SARAH

Yes we are! It's a great time for The Way.

The guests share in the joy, squeezing hands tighter as Sarah leads them in the closing passage--

SARAH & ALL

There is one Spirit, whose name is TRUTH.

Sarah's eyes fall on her husband again -- he's not with them, it's like he left the room.

OFF SARAH, upset--

INT. CLEARY HOME, LIVING ROOM - LATER

We're PANNING THROUGH the house, CHILDREN play, running through rooms--

HANK

(inhaling joint)

You bring this back from Peru?

FIND Eddie smoking a joint with a few of the left-over guests, Sarah's dad, and brother.

EDDIE

Unfortunately the guy we usually pay off
at customs- mom had a heart thing or
something-

HANK

No! That's a shame, their stuff is so
good.

He passes the joint to Russel-

RUSSEL

So? How was it?

EDDIE

Good. It was good.

RUSSEL

Right. 5R. I loved that retreat! It just
like opened me--

HANK

-- Open. Definitely. That's the word for
it--

EDDIE

-- Yeah --

RUSSEL

-- like I just like rrrrrr, I remember
feeling so... open-

HANK

-- And more aware of everything, the
vivid beauty of the world --

EDDIE

-- Yeah, yeah-

WE TRAVEL UP THE STAIRS TO--

INT. HAWK'S ROOM - SAME

JOY

Can you feel my energy?

Hawk sits cross legged on his bedroom floor across from
his cousin JOY, 16, half Asian, and ripe, (we would have
seen her at the dinner table). Their eyes are closed.

HAWK

... I think so.

She laughs and opens her eyes. She's only a year older, but it could be a decade.

JOY

It's gonna be so much better next year when you get to live The Way full time.

HAWK

I'm so annoyed with my Dad, I don't get why he won't let me do it now? A month ago he was cool, now he's like all against it.

JOY

Cause you're 15, Hawk.

HAWK

So? I'm old enough to know what I want. Even my mom thinks it's okay for me to leave school. It sucks spending every day with IPs.

She looks at him, sympathetic. Holds her hand out.

JOY

I'm gonna give you some of my light.

He takes her hand, her touch ignites him. His eyes skirt his cousin's pert breasts against her thin tee-shirt.

JOY (CONT'D)

Feel better?

Hawk nods, and we cut back downstairs where--

INT. CLEARY HOUSE, KITCHEN - CONTINUOUS

Sarah's doing the dishes with her mom, GABY, 62, trim and energetic.

GABY

How was Eddie's retreat?

SARAH

Oh good, yeah, I think--

Sarah's eyes travel through to the doorway where--

SARAH'S POV: Eddie sits on the couch in the LIVING ROOM, that same damn vacant expression on his face.

BACK IN THE KITCHEN

Her mom, acutely observant, takes note.

GABY

What's going on, hon?

SARAH

What do you mean? Nothing.

GABY

Come on, I'm your mom- you're upset about something.

SARAH

I'm not.

(then--)

Eddie. He came back from his retreat...

(how to phrase it)

Different.

GABY

Different?

SARAH

(doesn't want to talk about this)

Distant. I don't know. Like shut down. At least to me.

GABY

Have you told him you need to unburden?

SARAH

Of course. He just looked at me... Then he came home late the other night. Three hours late.

GABY

What do you think's going on?

SARAH

Maybe the work he did there brought stuff up?

Gaby nods maybe, but she intuits something else--

GABY

There were women on the retreat?

SARAH

Yeah. Why?

(off her mom's expression)

Mom! Why would you even go there?

GABY

Cause you were going there honey, even if you don't know it, it's where you were going.

Sarah turns her back on her mom, annoyed.

GABY (CONT'D)

I just want to say: it happens. It is natural. And it is not the end of the world.

SARAH

Eddie is not like that.

GABY

(pointed)

Even the best men are like that.

SARAH

What? Dad? You're saying Dad?

GABY

Oh come on, look at that sack of humanity in there--

Sarah follows her mother's gaze into--

THE LIVING ROOM where her Dad is mid-story, showing off, guests in stitches.

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

They all need to feel seen, *wanted-*

BACK IN THE KITCHEN

GABY (CONT'D)

How is your sex life?

OFF SARAH, no comment.

NICOLE (O.S.)

- Russel is just sitting there getting stoned when I have been knocked up for the last 17 years!

Sarah and her mom stop talking, as NICOLE, 43, Asian, hugely pregnant, barrels in.

NICOLE (CONT'D)

I shouldn't even be able to still get pregnant anymore. I'm an aberration of nature- I'm sorry, am I interrupting?

SARAH

No.

NICOLE

And where the heck is Joy?

SARAH

I think they're up in Hawk's room-

SARAH (CONT'D)

Is that safe?

GABY

They're cousins.

NICOLE

Yeah, well, that girl is like her mother with the frickin' hormones-

Just then a DARLING 5 YEAR OLD bounds into the room-

GABY

Well hello there.

SUMMER

I'm tired, Mommy.

Sarah picks up her daughter in her arms.

SARAH

Come here, oh - you're getting too heavy-

NICOLE

Poor little tired sweetheart, soon you're not gonna see much of your Mommy and Daddy.

Sarah looks at her, *what?*

NICOLE (CONT'D)

Cal's gonna have you guys working your butts off -

Sarah is thrown by Nicole's tone. But Summer isn't--

SUMMER

It's not work, Auntie Nicole. It's the greatest gift, to share The Way.

Nicole smiles, chastened by a 5 year old.

NICOLE

You're right, honey. You are so right.

CUT TO:

INT. CLEARY BEDROOM CLOSET / INT. MASTER BATH - LATER

Sarah's in her closet desperately looking for something--

SARAH

Did you sense all that hostility from Nicole, she was so aggressive-

She talks through the wall to -

THE MASTER BATH

Eddie brushes his teeth.

EDDIE

Tell ya' what-- she did not want that fifth kid. Your brother's like a frickin' Hasid, grow the ranks by birth-

INT. CLEARY BEDROOM CLOSET - CONTINUOUS

SARAH

(laughs)

She doesn't have to take it out on me though... Okay, where's my compassion? I have to remember that it is hell to be that enormous, plus she's probably not sleeping at this point-

She finds what she's looking for, a SEXY SLIP.

IN THE BATHROOM

Eddie's phone BUZZES. He looks at it, his face darkens; he pockets the phone and heads out of the bathroom into--

THE BEDROOM

EDDIE

(pre-occupied)

I gotta finish up some work.

Sarah stands poised in the sexy slip.

SARAH

Hey.

EDDIE
(stops)
Hey. Wow. What's that?

SARAH
A slip.

EDDIE
No, I know- but-

SARAH
(vulnerable)
Does it look terrible? I haven't worn it
since- probably before Summer was born.
My boobs were so much better then-

He comes closer to her.

EDDIE
It looks great. You look great.
Your boobs are great.

She smiles. His phone BUZZES again in his pocket.

SARAH
Do you have to get that?

EDDIE
Yeah.

But he doesn't. Instead, he touches her breasts with both hands. He drinks in her face. He loves her. She feels it. He kisses her, hard and hungry. He runs his hands over the thin silk. She grabs at his pants, he helps her- she goes to take off the slip-

EDDIE (CONT'D)
Keep it on.

She pulls him onto the bed. They start to fuck. Her lips are by his ear--

SARAH
I miss you -

He takes her face in his hands, looks in her eyes--

EDDIE
I love you.

Sarah smiles, and they dissolve into each other's arms...

EXT. THE WAY COMPOUND - NIGHT

The vans and old school bus (the ones we saw in the tornado aftermath) come charging up a lonely country road to--

The Compound, nestled on a groomed campus amidst a TOWERING FOREST OF PINE TREES. The compound consists of THREE SIMPLE BUILDINGS- wood and brick, with large windows that reflect the moonlight. The vehicles park in front of the main building and--

The BLUE SHIRTS emerge and help the "refugees" out. We clock THE MOTHER AND BABY. The MAN who said, "don't drink the water." Mary Cox, eyes alive, scanning the scene for--

CAL, leading the charge, Messianic in the moonlight--

CAL

Great work today! Now get 'em fed, get 'em beds, whatever they need!

OFF MARY --

EXT. CLEARY HOUSE - NIGHT

Glow of moonlight over suburbia. We're jolted by a sudden fluttering. The wings of an owl, it's locked eyes PUSH IN-

INT. CLEARY BEDROOM - NIGHT

Sarah's eyes shoot open. A nightmare. She looks for Eddie to find that she's alone in the bed. Her eyes travel toward the wall in front of her--

A WROUGHT IRON EYE with teal gemstone iris. The symbol of The Way stares back at her. Sarah quietly makes her way out of the bed.

INT. CLEARY HOUSE, STAIRWAY - NIGHT

She tiptoes down the stairs. It's dark, except for the light from the moon through the large picture windows.

As she makes her way down the stairs, we take in the few adornments on the wall--

- Family portrait: Sarah, Eddie, Hawk, Summer, Gaby and Hank.

- PHOTO of A MAN'S FACE, emanating light, standing in Machu Picchu. We'll find out he's DR. STEVEN MEYER, THE LEADER.

Sarah reaches the bottom of the stairs, she hears WHISPERS. Her heart skips a beat. She follows the sound-

INT. CLEARY HOUSE, LANDING - CONTINUOUS

Sarah sees light spilling from the office, the door is ajar, WHISPERS coming from in there. She approaches silently--

SARAH'S POV: Eddie in the office, whispering on the phone. Sarah, upset, hurriedly turns to go, *trips over a toy*--

IN THE OFFICE

Eddie hears the sound. He stops talking. He carefully puts the phone down, and makes his way into--

THE HALLWAY

Eddie looks around-- darkness. Must have been the wind. He goes back into the office, CLOSES the door behind him.

Sarah steps out of the shadows, her hand clasped over her mouth. As the embers of her worst fears start to burn inside her we--

END TEASER

ACT ONE

EXT. MANHATTAN SKYLINE - MORNING

The sun rises over Manhattan illuminating a city choked with traffic and pedestrians. We land on 26 Federal Plaza, the NY Field Office of the Federal Bureau of Investigation...

INT. FBI - MORNING

You hear "office in the basement" and this is what it looks like: No windows. Cluttered cubicles. Walls lined with announcements: "Wanted". "Fight Terrorism: See Something, Say Something". "Cult Watch". "White Collar Crime Doesn't Pay".

AGENT CARTER

-- You hear they moved Snyder to terrorism?

AGENT FREDERICKS

Snyder? There's no way-

Find AGENT CARTER and FREDERICKS waiting by the coffee pot, as coffee drips out slower than rain in the desert.

AGENT CARTER

I swear to you-

AGENT FREDERICKS

But Snyder's useless- Snyder's a jackass, hey Abe, you hear that?

He calls over to AGENT ABE VOLPE, call him Abe, born and bred in Queens (Kyle Chandler in The Wolf of Wall Street). Abe's going through the news on Aol.com.

ABE

What's that?

AGENT FREDERICKS

Snyder got moved to terrorism-

But Abe's upset about his own thing.

ABE

You see this about that Tornado yesterday in New Hampshire? Apparently some religious group shows up in vans and a school bus from 1984 an hour before FEMA-

AGENT FREDERICKS

I heard FEMA came through this time.

ABE

To the nearby city, yeah, but not the town that got hit the hardest. Not only is FEMA fucking useless, but it's classist too. Screw the people who live below the poverty line. And it's not even on the fucking news-

AGENT FREDERICKS

It's on AOL.

ABE

Exactly my point, not on the fucking news. Is that coffee ready yet?

He goes to the pot-

AGENT CARTER

You just have a bone with FEMA-

ABE

-- More than a bone--

AGENT FREDERICKS

What group was it? With the vans?

ABE

(doesn't want to get into it)
Doesn't say much, small hippie commune,
The Way?

He grabs the pot angrily, splashing coffee onto his shirt-

ABE (CONT'D)

Ah! Mother ass--

INT. CLEARY HOME, KITCHEN - MORNING

EDDIE & SUMMER

Get up stand up, stand up for your rights-

Bob Marley plays. Sarah, pre-occupied by the events of last night, stands by the sink taking in her family: Eddie packing lunch, singing along with Summer--

EDDIE & SUMMER (CONT'D)

(very Bob Marley)

That's right, you gotta stand up for your rights- don't give up the fight!

SUMMER

You're not singing, Mommy!

Sarah shakes it off, and joins in the song-

SARAH & EDDIE & SUMMER

Life is your right, you gotta stand up
for your rights-

She throws scraps into the compost and calls up to-

SARAH

Hawk!!

Who appears in the doorway looking glum.

SARAH (CONT'D)

Dad's gonna take you to school today-

Dad (Eddie) comes behind Sarah, and kisses her neck. And we go off Hawk watching the way his mother's body softens at his father's touch.

EXT. PARKSDALE ELEMENTARY - MORNING - ESTABLISHING

Children filter into the quaint elementary school.

INT. PARKSDALE ELEMENTARY - DAY

Sarah kisses Summer goodbye at the classroom door-

SARAH

Bye sweetie, either me or your Papa will
get you from after care-

SUMMER

Love you, Mommy!

Summer dashes inside. Sarah waves hello to a group of MOTHERS. The mom's turn away as if she were some kind of social pariah. Except for one, we'll find out later her name is KAREN. She locks eyes with Sarah, as if they share some secret relationship. And then, Karen too snubs her. But Sarah won't be cowed.

SARAH

Have a great day, ladies!

INT. EDDIE'S CAR - SAME

Eddie looks at his son staring out the window in the passenger seat.

EDDIE

It's just a few more months.

HAWK

Seven. I won't be 16 for seven months.

EDDIE

Doctor Meyer asks us to wait for a reason.

HAWK

But Mom's a COL, I can do whatever I want.

The car pulls up to the high school, where Hawk looks out at the throngs of unenlightened teenagers...

EDDIE

Just hang in there, kid.

Hawk shakes his head bitterly, and gets out of the car. Eddie watches his son walk alone, eyes downcast, past the kids in their cliques. OFF EDDIE--

EXT. PARKSDALE, SARAH'S CAR, DRIVING - MORNING

Sarah pulls up to what looks like a well gated community. A large sign reads: THE WAY. Sarah scans a magnetic badge, and the gate opens--

EXT. THE WAY, CAMPUS - MORNING

Sarah drives onto the campus. In the daylight, we can see just how idyllic it is.

A LARGE GARDEN, ripe vegetables hang from vines, Novices in their signature blue tee-shirts and khaki pants tend to it.

Sarah continues up the campus, waving to people as she goes: some Novices, others in civilian clothes-- organic threads in earth tones. They are Black, Asian, White, and they are smiling. Happy. Every single one of them.

Sarah drives up to the Main building, with its simple design, it looks like a Quaker meeting hall.

INT. THE WAY, EASTERN HEADQUARTERS - MORNING

Sarah greets the SECURITY GUARD -

SARAH

Morning, Isiah- how'd everyone get in last night?

ISIAH

Great, place is crackling today-

VOICE

Sarah.

That voice. She turns--

SARAH

Cal.

He cleans up good in a black linen button down with ample chest showing. They take each other in for a moment, the history palpable-

SARAH (CONT'D)

You're here.

CAL

I'm here.

Then, he holds his arms out and they embrace.

CAL (CONT'D)

I hate the East coast, but you're a little ray of California sunshine.

SARAH

Are you already flirting with me, Cal Roberts?

CAL

I would never flirt with you. Speaking of which, how's Eddie?

SARAH

(such a charmer)

Great. He just got back from 5R-

CAL

Nice. He must be flyin'.

She nods, avoiding his gaze.

CAL (CONT'D)

What?

SARAH

Nothing-

CAL

You're sad, Sarah.

SARAH

No- I'm not- I just- didn't sleep well.

CAL

You know I'm always here for you, even if you did break my heart.

He reaches out to touch her face.

SARAH

Stop-

CALS

Reflex, sorry-

SARAH

On that note, I will go. But later you need to tell me everything, how is Steve? How's the new book coming?

CAL

It's all great. Steve's in lockdown right now writing, I'll fill you in at the meeting.

(then)

It's really good to see you Sarah. Tell Eddie I'm gonna come stalk you guys, it's gonna be like old times, three of us up all night, fixing the world.

SARAH

Except now we're in bed by 8:30, you miserable bachelor.

He laughs; She heads to her office. Cal watches after her. He may have a lot of bravado, but you can see in his eyes, there's a real flame that burns for her...

INT. THE WAY, NOVICE ROOM - MORNING

We're in a large room with rows of cots pushed against the walls. About 18 mostly young men and women in their 20's, sit on their knees on the floor, facing the GIANT EYE on the wall, meditating. This is how the Novices start their day. Russel leads the morning meditation, wandering through the group, he stops at--

RUSSEL

Betsy?

ON BETSY 22, she looks like she just stepped out of a J. Crew catalogue. She starts to tremble, tears stream down her cheeks--

BETSY

My mother- I dreamt about her again last night. She was standing over me, telling me I was ugly- piece of shit-

Russel nods compassionately, and puts his hand on her shoulder.

RUSSEL

Let's help Betsy release her mother-

The Novices start to blow air out of their mouths, pushing the air with their hands with the rhythm of their breath-

RUSSEL (CONT'D)

That's right, push her out, out of your body, out of your memory- into the Universe- where Barbara can't hurt you anymore!

And the BREATHING GROWS LOUDER, the gesture STRONGER-

RUSSEL (CONT'D)

And now lets everyone release your own shit with Betsy's mom! Release the crap of last night! The crap of last week! The crap of 15 years ago, I - WANT - YOU - TO- RELEASE- IT-

BREATHING RESOUNDS, HANDS PUSH the air FASTER, FASTER--
ON BETSY as her tears are replaced by ELATION and JOY!

ON THE OUTSKIRTS OF THE ROOM--

The tornado refugees, the Mother and baby, MATTHEW (the guy who said: "don't drink the water"), watching: *this is so fucking weird*. They're somewhere over the rainbow now. And there's--

Mary Cox. Knees pulled into her chest, blanket around her, sweaty and shaky. She's sick and should lie down but can't get enough of the delirious scene in front of her--

RUSSEL (CONT'D)

Yes! Now go into the day free of the past! Free of pain! Go into today with light in your hearts!

And everyone releases one final GIANT BREATH in UNISON. And the room breaks into applause, everyone is psyched for the awesome day ahead: hugging, kissing, crying.

ON MARY, so mesmerized she doesn't notice that someone is approaching her.

SEAN

Hey.

SEAN EGAN, who looks like the quintessential quarterback from some mid-western town. (What the hell is he doing here?)

SEAN (CONT'D)

Sean, Sean Egan, first year Novice. Welcome to *The Way*.

Mary nods.

SEAN (CONT'D)

You comfortable? Need anything? You have nice, uhm- hair. And eyes. I noticed them, from across the room-

Sean notices she's shaking.

SEAN (CONT'D)

Oh shit, are you sick? I'll let someone know.

Mary shakes her head "no", but he's gone. The Novices start to filter out of the room, and Mary misses them already.

A NURSE comes striding over, kneels next to Mary.

NURSE

Hello Mary, how are you feeling today?

MARY

(sweaty, in pain)

Fine.

The nurse takes out a box, and removes what looks like a thin strip of film-

NURSE

This'll help.

MARY

How do you know what I have?

The Nurse lifts the arm of Mary's shirt- track marks.

NURSE

We get a lot of people in here in your condition.

(re: the strip of film)

It's Buprenorphine. It helps with the withdrawal.

Mary takes it, she lets the film dissolve on her tongue.

NURSE(CONT'D)

We're gonna get you well, Mary.

OFF MARY, cynical, no one could make her well--

INT. THE WAY, HALLWAY - LATER

Light streams into the fresh, airy hallways. The Nurse walks through the light, her white coat shimmers, she's a cloud--

We're in MARY'S POV, trailing behind, high on Bupe, she SEES--

A POSTER ON THE WALL, the LEADER, DR. MEYER, glowing in the ruins of Machu Picchu.

The EYE, with its teal iris.

CAL. Standing in a doorway with a group of people, Eddie and Sarah among them, LAUGHING. Just then Cal looks up--

His eyes land on Mary's. She goes motionless, like an animal caught in a trap.

NURSE

This way, Mary.

Cal turns away. Mary hurries after the nurse.

INT. THE WAY, LADIES LOCKER ROOM - CONTINUOUS

The Nurse stands with Mary at a stall of showers. She adjusts the water for her.

NURSE

How's that temperature?

Mary feels the water.

MARY

Good.

The Nurse leaves her. Mary looks around suspicious, then, deciding she is alone, undresses and steps into the shower. She closes her eyes and lets the warm water run over her body. This has to be the nicest shower this girl has had in a long time. If ever.

Mary steps into the empty bathroom.

BY THE SINK, things have been left for her: a toothbrush, toothpaste, hair brush, fresh underwear, jeans, t-shirt.

Mary slips on the clothes. She looks in the mirror. She almost starts to cry. She looks so *clean*--

INT. HIGH SCHOOL - DAY

We're in the buzzing cafeteria. FIND Hawk, two other BOYS, a GIRL, all younger, they hold hands, eyes closed--

HAWK

-- there is one spirit whose name is Truth--

A spitball smacks Hawk in the head. Laughter. He wipes it off. The Way boy, PRAKASH, 15--

PRAKASH

You'd think it would get old.

HAWK

It doesn't.

They open lunch boxes brimming with well prepared organic vegetables, it's like Susan Feniger made lunch this morning. Hawk starts to eat, and the Way girl, HOPE, asks--

HOPE

Why is Ashley Fields staring at you?

Hawk looks across the cafeteria where ASHLEY FIELDS, 16, the most popular girl in the 11th grade, is staring at him.

WAY BOY

She's probably plotting to do something humiliating to one of us.

Hawk averts his eyes from Ashley, as the BELL RINGS.

INT. HIGH SCHOOL, HALLWAY LOCKERS - LATER

Hawk closes his locker, and is surprised to see Ashley Fields standing there.

ASHLEY

Hi.

HAWK

(looks around nervous)

Hi.

ASHLEY

How are you?

HAWK

... Okay.

ASHLEY

My mom and I were at Starbucks this morning and someone was saying you guys brought some people that were stranded from Tornado Sally back to your place. To like help them? Is that true?

HAWK

Yeah.

ASHLEY

I think that's really cool. I mean it looked so awful, on the news, just the whole place was like completely obliterated.

HAWK

I don't have TV.

ASHLEY

How do you not have a TV?

HAWK

(shrugs)

It's just another distraction.

ASHLEY

From what?

BEVYN (O.S.)

Why are you talking to my girlfriend, Jim Jones?

And there's Ashley's towering boyfriend BEVYN, 16, going on asshole. He puts his arm around her territorially.

BEVYN (CONT'D)

Is he trying to brainwash you into his cult?

ASHLEY

(brushing him off)

Don't be a jerk.

She rolls her eyes, and takes off down the hall, leaving Bevyn a little stunned to be blown off.

HAWK

(to Bevyn)

The Way is not a cult. It's a movement.

SMASH TO--

EXT. PHILADELPHIA SUBURB - MORNING

A WOMAN'S FACE. We haven't met her yet. She's an edgy beauty hidden by a mop of hair out of a bottle. She sits in a crap car- in fact she probably lives in it, staring intently out the window at-

A low-end ranch. American Flag hanging limp above the door. Wheel chair ramp.

ON THE WOMAN, she drags an e-cigarette, suddenly sits up--

ON THE HOUSE, the door opens and an ELDERLY WOMAN pushing an ELDERLY MAN in a wheelchair come out.

IN THE CAR, the woman starts to tremble, water fills her eyes, instinctively she reaches for the doorhandle and heads across the street toward the couple-

A MAN emerges from a parked car nearby, walks toward her-

ON THE WOMAN, panicked. She turns back to her car.

ANOTHER MAN gets out of another parked car, and approaches from the opposite direction.

The woman starts to run, she's only a few feet from her car-

MAN

Alison-

The woman doesn't turn-

MAN (CONT'D)

Alison!

She dives into the car, trembling, gets the motor on; The Man is banging on the window now, trying to open the door-

The CAR SCREECHES away. The old couple has stopped *still as stone* watching the car-

ON THE WOMAN IN THE CAR, she looks out the window, and it's only an instant-- but she meets their eyes--

And we see: pain and loss written on their faces.

Alison's car speeds away, and off the mystery of who this woman is we--

END ACT ONE

ACT TWO

INT. THE WAY, SARAH'S OFFICE - AFTERNOON

SARAH

I don't know how much you know about us?
Who we are, what we believe?

Mary sits across the desk from Sarah.

MARY

I read one of your pamphlets-
(snorts)
So, what? You just like sign up and
you're pain-free?

SARAH

Hah, No. I wish. Everyone has pain, Mary.
We just try not to carry it with us.

MARY

How'd you get into this?

SARAH

I was born into it.

MARY

What about that Cal guy? Was he born into
it?

SARAH

Yes.

MARY

And now he's like in charge?

SARAH

No one is in charge, but some of us are
closer to enlightenment. Cal is high up
there.

Sarah points to a picture of Dr. Steven Meyer in the
ruins of Machu Picchu, emanating light.

SARAH (CONT'D)

Dr. Steven Meyer is our founder. He's in
Peru writing a new book. He lives so
deeply in truth, light literally
surrounds him-

Her PHONE BEEPS, she looks at it, upset--

SARAH (CONT'D)

I'm sorry- I have to go-

SMASH TO--

INT. SUBURBAN HOUSE - DAY

We're in the middle of a chaotic scene. The house has been torn up. Karen, the woman we saw at school this morning, cowers in her living room, banged up. SHOUTING AND BANGING from off screen: "Get me the fuck out of here! I'm gonna kill you when I get out of here!"

SARAH

Did you call 911?

KAREN

Yeah, then I got him locked in the bathroom, but 911 wasn't here, so I called you-

(she starts to cry)

I'm so sorry-- I didn't know what to do-

SARAH

You can always call me Karen, I will be here. But look at me- no, you're not looking at me-

More BANGING from off screen, like the door is starting to CRACK-

KAREN

--Can you try to talk to him?

SARAH

There is no talking to him. You need to decide you don't want to live like this anymore- because it won't end until you make that choice.

KAREN

I'm so scared-

SARAH

We're all scared- life is scary-

SOUND OF A DOOR CRASHING DOWN! THE MAN enters, he's an animal SHOUTING-

MAN

You get the fuck out of my house, before I do the same thing to you-

Karen whimpers, but Sarah just turns to him--

SARAH

Go ahead, you wanna hit me, asshole!?
You can't hurt me.

MAN

(thrown by her confidence)
I'm getting my shotgun- bitch-

He storms off, Sarah faces Karen calmly.

SARAH

Karen, it's up to you. Cause one of these days he's gonna kill you and it could be today. Now you walk out of here with me, we will pick up your little boy from school, and you will tell me where you want me to take you guys.

Sarah holds her hands out, an image from the blue shirts in the tornado. Standing in the sunlight, with her hands outstretched, she looks like an angel.

SARAH (CONT'D)

I have your back. I promise you.

And Sarah's light gives Karen strength. And she allows herself to be taken.

INT. SARAH'S PRIUS, TRAVELING - DAY

Quiet. Karen stares out the window.

KAREN

He wasn't always like that.
(then)
Your husband seems nice.

SARAH

(nods)
I never met anyone like him, he had this-spirit- of goodness-- and he became this beautiful man, this great dad...
(she trails off)
But he wasn't without his demons to conquer...
(and finds her way back)
Luckily, he found *The Way*, or as we like to say, *The Way* found him.

OFF SARAH, devastated by the change in her marriage--

INT. THE WAY, COMMUNITY ROOM - EARLY EVENING

Eddie. Standing. Meditative.

EDDIE

I was you. I was. You. I was Lost.
Beaten. Hopeless.

12 BEDRAGGLED SOULS listen.

EDDIE (CONT'D)

I liked drugs. I liked girls. I loved my
brother. That was the one thing I did
have: my brother. John. Johnny.

Eddie looks up to see Cal, leaning against the wall in
the back of the room, he gives Eddie a thumbs up.

EDDIE (CONT'D)

Boston kids. Southies. Our Dad worked in
Sanitation. He was a drunk. Mom was
probably bipolar but nobody got diagnosed
with stuff like that in those days.

(stops, connects)

I know. You've heard this story before,
in your AA meeting, your Christian group,
bingo night, on a bar stool--

Some laughter. They're listening.

EDDIE (CONT'D)

My brother took care of me. Got us this
little apartment, it was just a room,
bathroom in the kitchen, but it was ours.
He made sure I finished high school. I
thought we were happy, we had each other.
Then one day, I came home and he was...
hanging. In the kitchen. From an
extension cord.

Eddie stops. Lost. He looks out at the room where his
audience is waiting. He meets their expectant eyes, next
is the part where he tells them the happy ending...

ON CAL, *what's going on?* He steps in.

CAL

And then- I love this next part. You're
running through the streets-

Cal makes his way across the room towards Eddie.

CAL (CONT'D)

You want to do yourself in- jump off a bridge, step in front of traffic-

EDDIE

(finds his voice)

Yeah, I want to die. I don't want to live anymore.

CAL

And you go into some store-

EDDIE

Yeah, cause I'm fucking freezing, cause I left my coat in the apartment. Cause I had to get out of there so fast.

CAL

So you go in this shop and it's a bookstore.

EDDIE

I'm so tired and bereft and I sit down and there's this book- and I start thumbing through, and then I'm reading, and it's like, it explains my life to me. I had never had that experience--

CAL

The First Book of THE WAY, folks.

EDDIE

Everything I felt, the suffering, the emptiness-- It got me.

CAL

And so you run 6 miles across town to our closest center, and what did you find, Eddie?

Eddie looks at Cal.

CAL (CONT'D)

When you got there? When you came to us; Whaddidya find?

Eddie looks at the room of broken souls.

EDDIE

...Home.

INT. THE WAY, ADMINISTRATION OFFICE - SAME

Gaby looks up from her desk to see Sarah whisking in.

GABY

Hey hon-

SARAH

Can you get the list of everyone who was on Eddie's retreat?

Gaby sees the pain etched on her daughter's face-

GABY

(nods)

I'll print it for you.

She clicks on her computer; The printer starts to spit pages out: profiles with pictures of members. Sarah goes through them, stops on one of a very attractive woman-

GABY (CONT'D)

You know her?

SARAH

Miranda Frank- we were Novices together.

(guttled)

She always had a thing for Eddie.

GABY

It's gonna be okay, Sarah. We have a great program for this and it will get you through, and you will come out the other end: stronger, together. I'm telling you, catching Daddy was the best thing that ever happened to us.

SARAH

It's just so hard for me to believe Eddie would cheat-

(then)

Do you know what this is?

Sarah takes a napkin out of her pocket, scrawled on it is a drawing: a haunting image of the face of an OLD DYING MAN.

GABY

What is it?

Sarah shakes her head, *I don't know. Nothing*. She pockets it. Gaby grasps her daughters arm --

GABY (CONT'D)

We are blessed to have *The Way*. Use *The Way*.

OFF SARAH --

INT. ABE'S HOUSE, KITCHEN - NIGHT

We're walking into this simple family home in Queens with Abe Volpe. His kids JACK 5, and STELLA 3, run from where they're watching cartoons on the flat screen to greet him-

JACK AND STELLA

Daddy!

ABE

(kissing them)

How's the baby?

JACK

Sleeping for once, thank God.

Abe laughs.

INT. ABE'S HOUSE, KITCHEN - NIGHT

Abe comes into the kitchen where his pretty wife FRANCINE, 36, works the stove, eyes trained on another flat screen, watching the news.

ABE

Hey babe-

FRANCINE

Can you believe this shit?

ON THE NEWS a story about Tornado Sally. Victims with shell-shocked faces stare into the camera-

FRANCINE (CONT'D)

It's the same thing as with us. No fucking assistance. You should be investigating FEMA. That's who you should investigate-

Abe turns to the TV where--

NEWSCASTER

We're gonna show you a video taken from this man's cell phone of the devastation--

FRANCINE (O.S.)

By the way, your mother called, she wants us to take the kids up to see your Dad this weekend.

THE VIDEO comes on, images we recognize of the wreckage--

ABE

So he can not say a word to us? Last time I swear: three words--

Abe stops suddenly, his attention diverted by the TV--

ON THE TV, A MAN in khaki pants and blue tee-shirt administers help to the wounded, it's over in a second--

FRANCINE (O.S.)

I don't know honey, she's worried about him I guess--

ON ABE, as something clicks. He rewinds the story until he finds the image again. He presses pause, and we see the Novice frozen on the screen.

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

Are you listening to me?

BACK ON ABE:

ABE

How we gonna drive two hours with Frank with the colic?

Abe leans into the TV, scrutinizing the symbol on the tee-shirt-- The Eye, with the words: The Way.

INT. CLEARY HOUSE - NIGHT

EDDIE (O.S.)

...As the Doctor walked up the steep mountain...

ON A CHILDREN'S BOOK ILLUSTRATION of a bearded man ascending a steep slope against a black sky.

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

...He thought about all the horrible things he had done to the soldiers at the hospital...

ON THE NEXT PAGE, A terrifying drawing, part Dr. Seuss, part Edvard Munch-- soldiers with haunted eyes, mouths open in silent screams--

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

He knew now that it was all lies.

Eddie and Summer lie snuggled together in her bed, he reads her The Way, for children.

EDDIE (CONT'D)

What he had been asked to do, what he had done and he knew- he couldn't live a life of lies anymore.

INT. CLEARY HOUSE, KITCHEN - LATER

Eddie comes into the kitchen.

EDDIE

She was tired tonight, out like that-

SARAH

What happened on your retreat?

EDDIE

What do you mean?

SARAH

You've been acting weird, since you got back.

EDDIE

My "trip" didn't go so well.

SARAH

The Ayahuasca?

EDDIE

I think it affected me badly. I'm sorry if I've been weird.

SARAH

Who'd you call last night?

EDDIE

What?

SARAH

I woke up, you weren't in bed, I came downstairs and you were on the phone.

EDDIE

Why didn't you say anything?

SARAH

Are you having an affair, Eddie?

EDDIE

What? No. I was talking to a Possible.

SARAH

Miranda Frank was on your retreat.

EDDIE

Miranda Frank? How do you know that?

(then)

Are you talking about this with people?
Did you tell your mom that you think I'm
having an affair?

OFF HER EXPRESSION

EDDIE (CONT'D)

Shit, Sarah! Who else did you tell?

SARAH

Who cares who I told? We're transparent.
We don't keep secrets. Eddie, I'm dying
here, I love you - I chose you-

EDDIE

Over Cal, yeah I know, you'd think 15
years later you'd stop reminding me!
Like I should be so grateful that you
chose slum Eddie, over the great Cal-

SARAH

That's not what I'm saying!

Eddie takes in his wife. He sees how much pain she's in,
he hates doing this to her.

EDDIE

I'm so sorry.

SARAH

I just want us back.

EDDIE

Me too.

(he touches her face)

You were it. I remember the day... I had
never imagined a future for myself, but
there you were, with that glass of water,
and I didn't have to try to imagine a
future anymore, I had one.

She holds his hand to her face.

SARAH

Oh Eddie, I don't care if you've slipped-
if something is going on, we will get
help, we will go through the program, my
parents did it- we have *The Way*-

EDDIE

(violently tears away)
I'm not doing the *fucking* program-
I have a kid struggling over joining us,
he called me late last night. I was doing
my job.

SARAH

Well, I'm intuiting something else is
going on-

EDDIE

Well, your intuition is off! You want to
know what's up, ask, and I'll tell you!

HAWK

Mom, Dad?

Hawk stands there, upset. He's not used to seeing his
parents fight.

HAWK (CONT'D)

Why are you yelling at each other?

SARAH

Oh, we're not, it's nothing--

Sarah fights tears. Eddie looks tortured with himself.
OFF HAWK wondering what is happening with his family.

INT. THE WAY COMPOUND, CAFETERIA - NIGHT

BETSY

Okay, so you don't believe in anything?

The cafeteria is bright and airy, with long wooden tables
decorated with fresh flowers. The buffet offers vegetable
dishes straight from the garden.

Betsy sits at a table with a bunch of other Novices
talking to Matthew (the guy from the tornado).

MATTHEW

Belief is a sham. Two tours in Iraq, take
it from me: there is no fucking God.

BETSY

I know it feels that way-

She places a hand on his shoulder, he flinches, not used to being touched.

BETSY (CONT'D)

We've all felt that way, and then we made the choice to refuse the void. We made the choice to move towards the light and do something; To will the God in ourselves into existence.

Matthew looks at her, now all he wants is to be touched again. Novices high-five. Touch. Laughter. Another girl novice called SHELBY adds-

SHELBY

My old life was the sham. My parents didn't believe in anything except higher education-

NOVICE

She was at an Ivy League college-

SHELBY

Yale, talk about a sham, I was on the path to Washington, to be another impotent talking head... Here, I'm gonna really get to do something important.

Sean (also sitting at the table) sees Mary standing with her tray like a lost kitten. He waves her over-

SEAN

Come sit with us.

MARY

Okay.

She sits.

SEAN

You feeling better?

She nods, and dips her spoon into the piping hot bowl of broth. A look comes over her face, like she might cry.

SEAN (CONT'D)

You okay?

MARY

This-- soup, it reminds me... I had a Grandma... Once.

She picks up the bowl and guzzles it. Sean watches. Finally, she puts the bowl down, just in time to see Cal making his way across the room...

SEAN

You can have more.

OFF MARY, she can't take her eyes off Cal--

INT. THE WAY, CAL'S OFFICE - NIGHT

Cal's typing, manic concentration. A KNOCK. He looks up.

CAL

What?

The door opens, it's Mary. She steps inside.

MARY

I hope I'm not bothering you?

CAL

(she is)

No. Not at all.

(softens)

What's going on? Mary, right? Mary-

MARY

Cox.

An incendiary last name, at least the way she says it. He approaches, levels those chocolate eyes at her--

CAL

We taking good care of you, Mary Cox?

MARY

Uh-huh.

CAL

What can I do for you?

She pulls down the sleeves of her nightie, and it falls off her like rain.

CAL (CONT'D)

(takes her in)

You're very beautiful.

He touches her face, gently. The curve of her neck--

CAL (CONT'D)

Very.

He kneels before her-

MARY

What are you doing? You don't have to do that. I can do it to you-

CAL

I'm not doing anything, Mary-

He pulls the nightie up, when he reaches her ass-

CAL (CONT'D)

(chuckles to himself)

This isn't easy. Believe me.

But he keeps going, puts her arms back in the straps, like he was dressing a rag doll.

MARY

You don't want me?

CAL

No. I definitely want you. I just have the feeling sex is a very complicated thing for you.

MARY

... My Dad started selling me to his friends when I was 11.

He's listening.

MARY (CONT'D)

All my life I had this fantasy some angel would float down from the sky and save me.

CAL

I think this was meant to be, Mary Cox. We were meant to find each other. Once you start to live The Way, all the pain, all the horrible things that have been done to you, they're gonna disappear.

MARY

No, they won't.

And he sees in her eyes, that what she says is true. And that is what Cal knows to be the problem with The Way -- some pain can't be erased.

CAL

What will make it better, Mary?

OFF MARY--

INT. CLEARY BEDROOM - 1:30 AM

The room is blanketed in shadows. Sarah sleeps. Eddie rustles beside her. He quietly gets out of the bed. Throws on clothes. He leaves the room.

ON SARAH, her eyes shoot open. She hears a CAR ENGINE.

Sarah goes to the window-- Eddie's car is pulling out of the driveway.

ON SARAH, suddenly frantic as a hundred emotions rise up--

INT. CLEARY HOUSE, HALLWAY - NIGHT

She scrambles down the hall, past Summer's room, stops.

IN SUMMER'S ROOM, Summer sleeps peacefully.

BACK ON SARAH, it's a split second decision --

EXT. CLEARY HOUSE - CONTINUOUS

Sarah's car pulls frantically out of the driveway, she's alone in it.

EXT. ROAD NIGHT - MOMENTS LATER

Sarah desperately scans the road for Eddie's car-- nothing. She's about to cry, when-- EDDIE'S GRAY FORD, taking a right onto the Freeway out of town.

EXT. HIGHWAY - NIGHT

Sarah cranes her frantic eyes to keep contact with his car in the near distance, finally it signals right--

EXT. MOTEL 8 - LATER

And pulls into the parking lot of a Motel 6. Sarah pulls over to the side of the road and watches--

SARAH'S POV: Eddie gets out of his car and KNOCKS on the door of a room. The door is opened, we can't see the face from this distance, but the curve of the body is clear--
A WOMAN answers.

OFF SARAH, completely gutted. Her husband is lying to her. And as we linger on this image of her destroyed face-

END ACT TWO

ACT THREE

EXT. CUZCO - NIGHT

We trip down the thriving cobblestone streets hearing the flute-like sounds of the Zampoña mixed with African influenced percussion. We travel past ornate cathedrals, Inca temples, women in traditional dress guiding llamas, and another kind of woman in cheap clothes hawking "massages" to hikers and tourists--

Chyron: CUZCO, PERU three weeks ago.

We arrive at an old Incan door where a sign reads--

The Way, Shaman and Ayahuasca Retreat Center

INT. THE WAY RETREAT CENTER, CUZCO - CONTINUOUS

We're in the courtyard. A fire burns. Bodies in motion, brains left behind for states more primordial. A SHAMAN moves through forms, like a Shepard tending his flock-

FIND EDDIE. Tripping balls. Crouched in some kind of predatory pose, beads of sweat on his forehead. His eyes glimmer suddenly --

MIRANDA FRANK. She's coming right at him--

MIRANDA

Hi, Eddie.

And just when we think we are about to witness the scene of the crime-- Eddie's face goes white as chalk, and we see standing behind Miranda--

A GUY, 25, with a beautiful face, eyes that sparkle and set the world right. Grinning widely at Eddie-

MIRANDA (CONT'D)

What is it? What do you see? What do you see Eddie?

EDDIE

... My brother.

And Eddie starts to bawl like a baby.

EXT. THE WAY RETREAT CENTER, CUZCO - LATER

Eddie cries. The group surrounds him. The Shaman, places gentle hands on his shoulders. Miranda helpfully fetches water. Johnny watches the whole thing, amused.

SHAMAN

Ask your brother what he wants?

Eddie looks from the Shaman to Johnny.

EDDIE

What do you want, Johnny?

Johnny was waiting for that. He gestures, 'follow me,' and then puts his finger to his lips: *Don't tell a soul.*

INT. THE WAY RETREAT CENTER, CUZCO - LATER

Eddie follows Johnny through the darkened halls--

EDDIE

Where we going?

ON JOHNNY, *shhhh...*

UP STAIRS, and MORE STAIRS to a LONG HALLWAY, then--

A DOOR. Johnny stops.

EDDIE (CONT'D)

What? In there?

Johnny nods, and walks right through the door.

EDDIE (CONT'D)

Johnny? Where you going? Please don't go-

Impulsively Eddie opens the door- we don't see what Eddie sees- only his reaction--

OFF EDDIE, *his whole world just got blown to pieces.*

EXT. ALBANY AIRPORT - DAY

SOUNDS OF AIRPLANES landing.

SUMMER

Daddy! Daddy!

Summer comes running toward her Daddy on the sidewalk, Sarah and Hawk a few paces behind.

EDDIE

Hey kiddo.

He pulls her into a bear hug.

HAWK

(excited)

Was it awesome, Dad?

EDDIE

Yeah...

SARAH

We missed you.

Eddie looks into his wife's loving eyes--

INT. CLEARY HOUSE, KITCHEN - NIGHT

Sarah is cleaning up, engaged in what two weeks ago would have been a very present conversation between parents--

SARAH

You saw how unhappy Hawk was before you left and it's getting worse. He just can't be with IPs anymore. I'm sure there's probably a girl component too. He's at the age where he wants to meet girls that he can actually talk to, but I think it's more than that. He wants to thrive. Anyway, I wanted to talk to you first, but I'm pretty certain Steve will bend the rules for us-

She stops, realizing Eddie's just sitting there, vacant, scribbling on a napkin.

SARAH (CONT'D)

Okay, I need to unburden.

EDDIE

Now?

SARAH

Yes now. You're out to lunch since you got back. I promised Hawk we'd discuss this.

EDDIE

I'm sorry. I'm just tired.

SARAH

What do you think about him leaving school, taking his vows early?

Eddie looks stunned-- and a little sick maybe.

EDDIE

You mean live The Way? Now?

SARAH

Have you not heard a word I said?

EDDIE

No- yes- I just- can't talk about this-

And he gets up and walks right out of the room. Frustrated, Sarah goes to toss the napkin he was scribbling on. (It's the napkin she showed her mother earlier in the pilot.) The image stops her --

A face: Part man. Part monster. It's a haunting image: It looks like the face of death.

OFF SARAH, *what the hell is going on?*

INT. INTERNET CAFE - DAY

The place is bustling. FIND EDDIE buying a coffee-

EDDIE

So I can just use one of the computers?
And no one knows what I'm looking up?

The kid behind the counter looks at him like he's insane.

EDDIE SITS at a computer and he Googles: "*Is The Way real?*" A few links appear, mostly innocuous, The Way's own website. Eddie scrolls down, his eyes land on www.THE WAY LIES.com He hits it and we see the headline:

"The Way is being led from the light! They are lying to you. I know the real truth."

And there's a phone number. Eddie writes it down.

INT. EDDIE'S CAR DRIVING - NIGHT

Eddie's eyes scan the highway in front of him -

EDDIE (V.O.)

Hey babe, I wanna catch up at work, so
I'm gonna be late tonight, sorry about
that--

He sees an exit for SCARSDALE, gets off.

INT. RADIO SHACK - NIGHT

Eddie approaches a sales guy.

EDDIE

You got one of those kind of phones where
they can't track you, like who you call?

SALES GUY

Like a burner phone?

INT. EDDIE'S CAR - NIGHT

Eddie takes the phone out of the package. He pulls out
the scrap of paper with the number he copied from the
internet, he texts--

What's the real truth?

DISSOLVE TO:

INT. CLEARY BEDROOM, BATHROOM - NIGHT

Eddie brushes his teeth; We hear Sarah's voice from off-

SARAH (O.S.)

...I have to remember that it is hell to
be that enormous, plus she's probably not
sleeping at this point-

We've caught back up to the scene from the beginning of
the pilot-- Sarah in the closet, Eddie brushing teeth--

Eddie's phone BUZZES-- he looks at it, and this time we
see what's written there:

Can I tell you the truth now?

ON EDDIE, his face darkens; He pockets the phone and
heads out of the bathroom and into--

INT. MASTER BEDROOM - CONTINUOUS

Eddie walks through the bedroom.

EDDIE
I gotta finish up some work.

SARAH
Hey.

And there's Sarah standing there in that slip, nervous, vulnerable... and we--

SMASH TO--

INT. CLEARY BEDROOM - NIGHT

Eddie's hands on the thin silk.

Sarah's back arching towards him.

Her lips by his ear-

SARAH
I miss you.

He stares into the eyes of the woman he loves.

EDDIE
I love you.

And as they lose themselves, we see the images that flash through Eddie's mind as he makes love to his wife--

His daughter.

The Ayahuasca Retreat- the fire, the Shaman, Miranda, and Johnny.

And the door. And it opens.

CUT BACK TO--

INT. CLEARY BEDROOM - CONTINUOUS

Eddie and Sarah climax together. They roll off each other, panting. Whatever happened, hasn't happened in awhile.

INT. CLEARY HOUSE, OFFICE - LATER THAT NIGHT

Eddie sits in the office staring at the burner phone.
Just then, it RINGS.

EDDIE

Hello.

(listens, then--)

You don't need to know my name. What's
your name? Okay, then we both don't have
names...

(listens)

You want me to tell you something? You
tell me something. Tell me something so I
know you're real, and this isn't a trap.

He listens. Whatever the person says is satisfying.

EDDIE (CONT'D)

Okay, my turn. Okay. Uhm, I think... I
think...

(this is so hard)

I'm having doubt-

CAMERA SWINGS AROUND so we are seeing Eddie from behind,
from Sarah's POV in the hallway. She turns to go,
tripping over the toy--

IN THE OFFICE

Eddie hears the sound -

EDDIE (CONT'D)

Shit.

He puts the phone down and walks into the hallway.

OFF EDDIE, he looks around. No one is there.

He goes back in the office, CLOSES the door behind him.

IN THE OFFICE

He picks up the phone.

EDDIE (CONT'D)

Hello?

But whoever he was talking to, hung up.

WIPE TO--

EXT. THE WAY, COMPOUND - MORNING

PAN OVER the thriving campus-

CAL (O.S.)
It's beginning...

INT. THE WAY, CONFERENCE ROOM - CONTINUOUS

Cal addresses a room of Officers of Light (OL's).

CAL
Everything Steve predicted:

PAN THE FACES- Eddie, Russel, Hank, Sarah, other OL's
hang on Cal's every word.

CAL (CONT'D)
Global temperatures are rising, giving
way to extreme weather events. The Arctic
shelf is melting and floods, fire and
famine will ensue-- exacerbating poverty,
political instability and terrorism.
Everything we know will collapse. But The
Way will be there, to save the people and
lead them towards the light.

APPLAUSE. *Hear, hear's*, some, including Russel and Hank,
moved to tears. Find Eddie among them, slow to clap. Cal
clocks it. Silence. Cal delivers the bomb.

CAL (CONT'D)
Steve has had another vision.

Everyone leans in, *what? He did?*

CAL (CONT'D)
I've sworn that you will hear it from him
first in his new book, which he promises
to be done with by the end of the year.
But I can tell you this: It's time for
The Way to grow and finally assume its
place in the world-

ON SARAH, watching him, listening--

CAL (CONT'D)
This means we will have to embrace new
ideas, but as Steve always said: you are
on the journey with me. We started it
together as children, and to borrow from
Corinthians-

Titters from the assembled.

CAL (CONT'D)

The day has come when we must put aside childish things.

EDDIE

Like what childish things?

Cal turns to Eddie, surprised. Sarah is surprised, too, she tries to stop him from speaking above his rank.

SARAH

Eddie-

CAL

No, it's okay Sarah, I don't care if you're not OL5, if you have questions, ask them.

EDDIE

I noticed the new class of Novices are different than we were. Cleaner cut, and they're not using Ayahuasca, gifts of nature, to open themselves to the *Truth* the way we did. Is that part of Dr. Meyer's plan?

CAL

Nothing that happens here is a part of anyone's plan, Eddie. Not Steve's, not mine, not yours, only *HIS, The Truth*.

Eddie quiets. Sarah looks at her husband, curious.

CAL (CONT'D)

I'm excited to be here with you my brothers, as we move into the next phase of *The Way*.

He locks eyes with Eddie.

INT. THE WAY, HALLWAY - LATER

The officers file out of the conference room, excited-

CAL

(to Eddie)

Hey, I'll come with you, sit in on your testimonial -

EDDIE

You don't have to come to that, it's the same ol' story, you've heard it a million times.

CAL

Are you kidding, I love your story, it gets me fired up every time-

Cal looks away, distracted, Eddie follows his gaze--

MARY, high on the Bupe, (from the scene we saw earlier), trailing after the Nurse in the hallway.

EDDIE

Possible?

Cal turns back to Eddie.

CAL

One of us.

Eddie's burner phone BUZZES, he steps away, looks at it, a text-- *Motel 8, Room 12, 2 AM*

OFF EDDIE, nervous--

INT. CLEARY HOUSE - NIGHT

ON THE CHILDREN'S BOOK ILLUSTRATION the terrifying drawing of soldiers with haunted eyes, mouths open in silent screams-

EDDIE (O.S.)

What he had been asked to do, what he had done --

Eddie and Summer cuddled together in the bed--

EDDIE (CONT'D)

And he knew he couldn't live a life of lies anymore-

Eddie gets choked up.

SUMMER

Are you gonna cry, Daddy?

EDDIE

No.

SUMMER

Because sometimes this part makes me sad too. But don't worry, because next Dr. Meyer lives with the spirits of the Incan people until his heart gets pierced by a ray of light, and then he gets to live forever, in truth.

EDDIE

I know, honey.

They snuggle into each other. He closes the book.

SUMMER

Aren't you gonna finish it?

EDDIE

Not tonight.

SUMMER

I have light in my heart.

EDDIE

I know you do, darlin', I know you do.

OFF EDDIE's tortured face--

INT. CLEARY BEDROOM - 1:33 AM

MATCH CUT Eddie's tortured face, standing above the bed, looking at the peaceful face of the woman he loves, sleeping. He struggles- *he should just let all this go, get back in bed, go back to his life.* But he can't. He leaves the room.

EXT. MOTEL 8 - LATER

We're staring at the door to Room 12.

EDDIE (O.S.)

I don't even know what the hell I'm doing here-

INT. MOTEL 8 - CONTINUOUS

Eddie paces the cheap motel room-

EDDIE

I was high as a kite, so what I saw, what I think saw, who knows if it was real? Was my brother even really there?

He stops, looks at the unseen person across the room.

EDDIE (CONT'D)

Am I really gonna blow up my life, a life
that I love, because of something I don't
even know if I really saw?

It's the woman we met outside the house in the beginning
of the pilot, the edgy beauty with the hair out of a
bottle and the e-cigarette, ALISON.

ALISON

I guess so, otherwise you wouldn't be
here.

SMASH CUT TO--

INT. THE WAY COMPOUND - NIGHT

Sarah, crazed, bangs on a door. It opens-

CAL

Sarah?

SARAH

I'm so sorry to wake you up-

CAL

No, I was up, come in.

She follows him into the undecorated room flooded with
moonlight, an enormous eye glows on the wall.

CAL (CONT'D)

Let me just get a shirt.

She takes in the powerful cut of his body.

SARAH

I was so afraid of you.
When we were young. Before Eddie. When
you'd sneak into my bed. Your hands were
like fire. I thought there is no way this
guy could really love a person- not for
the years. He needs too much. Then Eddie
walked into my life and I thought, Eddie,
Eddie can love a person. I was so wrong.

Cal comes closer, their bodies almost touching, the
sexual tension palpable... And then, she steps back--

SARAH (CONT'D)

Eddie's having an affair, I just followed
him to meet a woman at a Motel 8.

And leaves the room. OFF THE GLINT in Cal's eye.

INT. NOVICE ROOM - NIGHT

Bodies sleep on cots. There's Mary, resting peaceful. A
hand prods her gently, and her eyes blink open to find
she's staring at-- Cal.

CAL

Let's make it better, Mary.

And OFF MARY--

END OF ACT THREE

ACT FOUR

INT. CLEARY HOUSE - MORNING

Light filters through the gauzy curtains. Eddie and Sarah lie on their sides of the bed. Neither has slept. Summer comes bounding into the room-

SUMMER

Good morning!

She attacks her parents with kisses.

SARAH

Good morning love.

SUMMER

Daddy's breath smells bad.

EDDIE

Then I will go - *brush-- eathe in your face-*

He pins her to the bed, blows in it like a dragon-

SUMMER

(squealing with delight)

Daddy- stop- Mommy- make him stop.

ON SARAH, watching them, heartbroken. She pulls it together.

SARAH

Come on babe, better stop playing, we have to get going or we'll be late for the Service.

EDDIE

One more kiss.

He kisses his daughter.

EDDIE (CONT'D)

Now, you go brush your teeth, I'll brush mine.

Summer sticks her tongue out, and runs out of the room. Eddie starts to get up, notices Sarah hasn't moved.

EDDIE (CONT'D)

You okay?

She nods.

EDDIE (CONT'D)

I'm sorry about our fight last night. I shouldn't have gotten so angry.

She reaches up to gently touch his face.

SARAH

I'm sorry too.

EDDIE

You have nothing to be sorry for.

SARAH

Why don't you make sure Hawk's ready.

INT. HAWK'S ROOM - MOMENTS LATER

Eddie knocks on Hawk's door, opens it, Hawk is throwing on a shirt.

EDDIE

Ready to go, kid?

HAWK

Be right down.

Eddie starts to go.

HAWK (CONT'D)

I never heard you guys fight before.

Eddie stops.

EDDIE

I'm sorry about that. I don't want to fight with your Mom. Sometimes we just don't agree.

HAWK

Is it about me leaving school?

EDDIE

No- no it's not about you.

HAWK

Why don't you want me to leave school, Dad?

EDDIE

I just- I think the rules are the rules for a reason.

HAWK

I understand it's hard for you to get cause when you were my age you were one of them. But I'm not. I never was. I have to go into that place everyday where I get treated like a freak. I want to be with people who get me. I want to feel like I'm *doing* something with my life instead of just waiting for it to begin.

Eddie takes that in, struggling.

EDDIE

But what if... what if you wake up one day, and you don't know anymore? I mean that's being a teenager, questioning stuff- what then?

HAWK

Dr. Meyer teaches that all humans experience doubt, but "commitment to something larger than ourselves requires a leap of faith." And I'm ready to take that leap.

OFF EDDIE, trapped.

EXT. THE WAY COMPOUND, GATES - LATE MORNING

"EVERYONE WELCOME", a sign announces. The gate is wide open. A few cars arrive for service.

FIND Eddie, Sarah, Summer and Hawk pulling through the gates.

And behind them, ABE VOLPE, drives up and we stay in his POV as he drives onto the campus shrouded in morning fog.

CAL (O.S.)

This morning, I'm going to tell you the story of Plato's Cave--

INT. THE WAY, CHAPEL - MORNING

About 150 people fill the shadowy hall. Cal stands before them at the pulpit--

CAL

Plato asks you to imagine this cave-- people are born into, chained, so they can only look in one direction-- at the wall in front of them. Everybody got that?

Audience nods, intones: yes! Uh-huh!

CAL (CONT'D)

On this wall in front of them they see figures, shapes --

ON THE WALL behind Cal images appear-- American images we only see represented by artists who are unafraid to portray a certain truth about our country--

CAL (CONT'D)

And they have names for the things that they see--

IMAGES of people going to dead end jobs. Mother's hustling children to school.

CAL (CONT'D)

Their work, their jobs--

Empty marriages. Dying towns. Drugs. Prostitution.

CAL (CONT'D)

Their towns, their friends, their lovers--

ON THE AUDIENCE, taking in the images, recognizing versions of the prior lives...

CAL (CONT'D)

Their Gods.

Churches with crosses. Temples. Mosques. Religion, and the hate and ire it provokes- KKK, Jihad, Holocaust--

CAL (CONT'D)

And of course the prisoners believe everything they see is real. True. Why wouldn't they? It's what they see everyday. It is all they know.

Cal pauses, taking in the audience before him--

Mary Cox. Matthew. Betsy and Shelby. Parker, the pregnant teenage girl. The Mother and the baby from the tornado. Blue tee-shirts and khaki pants. Sarah. Eddie. Summer. Sarah's parents.

CAL (CONT'D)

Now, Plato says, imagine one of these prisoners is able to get free. He doesn't say how but this prisoner gets free, and for the first time he's able to see behind him-- and he sees that there is a fire, and between the fire and the prisoners, there's a bridge, and across the bridge figures walk.

Eddie watches his son across the room sitting with his cousin Joy and a lot of Way teens. Hawk looks happy, like he belongs. ON EDDIE as he takes that in.

CAL (CONT'D)

And suddenly the free man realizes that what he and his fellow prisoners have been seeing all this time are the shadows of the real things that walk over the bridge. Shadows of reality.

Now the prisoner understands that everything he thought was real, isn't. So now he wonders, what else don't I know? What else have I taken to be true that isn't?

(beat)

He has to search further, look deeper, look around, look up-

Cal looks up for dramatic effect, and so the audience's eyes move with him, TO THE SKYLIGHT in the roof.

CAL (CONT'D)

And he sees, holy shit, we're in a fucking cave!

Laughter. Russel hits his wife on the back, like 'did you hear that?' She did. So did the four kids beside her.

CAL (CONT'D)

So he scrapes and crawls his way out of the cave, until finally, finally he pulls himself out, panting, breathless- and that's when he sees-- The sky. The sun. The moon. The things that make the seasons...

IN THE AUDIENCE, Abe takes in the rapt audience--

CAL (CONT'D)

And the free man realizes that there is a real, true world out there that his fellow prisoners, his friends, don't know. So now he's got to tell them!

(MORE)

CAL (CONT'D)

So he comes back ranting and raving: *what you think is real, isn't! You're a prisoner- your life isn't real, you're just looking at shadows!!*

IN THE AUDIENCE find Mary, her eyes shining up at Cal. Sean watches her, his heart bursting with love.

And Eddie, hearing this story in a totally different way than the rest of the audience. And Sarah, her eyes wet, a mix of remorse and anger.

CAL (CONT'D)

Then, Plato asks- what would the prisoners do? Would they, if they could-- stone this man? Kill him? Rather than have their reality destroyed?

He looks out at the faces before him.

CAL (CONT'D)

What would you do?

Cal focuses his gaze on Mary.

FLASH CUT TO --

EXT. RURAL TOWN, NEW HAMPSHIRE - 4:00 AM LAST NIGHT

If this was a shell of a town before the tornado, now it's dust. We pan the devastation-- a couple of trailer homes still stand like tiny miracles. We land on one of them.

CAL (O.S.)

Would you choose to remain in your shackles? Would you choose to hold onto your pain and suffering? Or would dare to break free-

INT. TRAILER HOME - CONTINUOUS

It's a drug den. Two MEN jacked up on everything hang out watching TV. The trailer door opens and Mary steps in.

MAN

Where the fuck you been?

MARY

Hey Daddy.

Just then Cal comes into the trailer.

MARY (CONT'D)

That's my Dad.

Cal takes out a compact handgun--

ON THE DAD, totally confused-

POW. Cal shoots her Dad right between the eyes. The other MAN scrambles desperately toward the door.

MARY (CONT'D)

You can shoot him too.

POW. He falls in a heap. Mary takes in the bodies...

CAL (O.S.)

Would you dare to let me unchain you, and
let me lead you up- up- out of the cave--

And for the first time since we have met her, Mary smiles, because for some pain, there *is* another way...

CUT BACK TO:

INT. THE WAY, CHAPEL - MORNING

MATCH CUT-- Mary's smiling face, looking up at --

CAL

Would you let me lead you up out of the
world of shadows--

Cal locks his eyes on Abe, in the audience.

FLASH CUT TO:

EXT. SEA-SIDE TOWN - DAY

PAN over another devastated community: charred homes, washed out businesses. It's pretty quiet, except for some seagulls. Most of the inhabitants abandoned the place.

WELCOME TO BREEZY POINT.

We land on a simple two story, must have been idyllic before Hurricane Sandy washed away the paint, and blew out half the deck. A FOR SALE sign on the lawn, REDUCED.

Abe stands amidst the wreckage of his front yard. He throws a baseball with his sons across the gray sky. His WIFE watches, shushing the colic baby in her arms.

CAL (V.O.)

Will you let me lead you to a world that
won't turn its back on the truth--

INT. THE WAY, CHAPEL - CONTINUOUS

BACK ON ABE, as Cal's words touch him, unexpectedly--

CAL

Will you?

FIND MATTHEW, something inside him shifting. Betsy sees it on his face, and places her hand on his thigh. The gesture nearly renders him jello.

CAL (CONT'D)

Will you let me lead you into the light?

And suddenly, as if the clouds parted on cue, the room brightens and sunlight streams in through the skylight. The AUDIENCE GOES CRAZY chanting: Yes! I'll go with you! Yes! Into the light! Mary. Sean. Matthew. Betsy. Shelby. Summer. Sarah. Her parents. Nicole and Russel and their brood. Joy and Hawk. As the room erupts into JOY, we find Eddie, mumbling along, his heart ripped in two directions--

INT. CAL'S OFFICE - LATER THAT DAY

Cal does chin ups from his bar. His muscles strain. His face a mask of determination. A KNOCK. The door opens--

EDDIE

You wanted to see me?

Cal releases himself from the bar.

CAL

You know I love you like a brother,
Eddie.

EDDIE

... Yeah.

CAL

So I'll get right to it: You having an
affair, Eddie?

EDDIE

No. No! This is a big mix up--

Cal puts a hand on Eddie's shoulder.

CAL

Who'd you meet at the Motel 8 last night?

PUSH IN ON EDDIE, fucked--

CUT BACK TO:

INT. MOTEL 8 - LAST NIGHT

Alison looks at Eddie standing before her--

ALISON

What'd you see anyway? When you opened
that door-

PUSH IN ON EDDIE'S EYES--

The reflection of a door opening inside his pupils-- then
an image, we recognize it as the same one he was
scribbling on the napkin-

And now we see the image as Eddie saw it-- THE LEADER.
But not as he is in his pictures, or the way we've been
led to believe. He's AN OLD DYING MAN, RIDDLED WITH
CANCER, HOOKED UP TO MACHINES, A FACE OF DEATH.

EDDIE (O.S.)

There is no light.

SMASH TO BLACK--

END OF PILOT