

"Blood Brothers"

by

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BLOOD BROTHERS / DUNCAN

FADE IN:

JERUSALEM, CIRCA 600 B.C. - DAY

The great walled city -- holy place to three world religions -- can only be seen in background, however. What really catches our eyes are the be-saddled and running feet of FOUR MEN.

The Four Men are LAMAN, LEMUEL, NEPHI, and SAM, sons of Lehi as mentioned in the Book of Mormon. (Nephi is the same actor who later portrays Ron Lafferty; his younger brother Sam will later also portray Dan Lafferty.)

But for now, Nephi and his brothers are hell-bent for leather through the city of Jerusalem.

FROM A WINDOW IN A NEARBY PALACE

LABAN, the owner of the house they are just now exiting, bellows to his guards. (LABAN is portrayed by the actor who will later portray Bishop Lowe.)

LABAN
Guards! Get those men! Don't
let them get away!

THE FOUR BROTHERS

with dust from the streets rising up in clouds around them, dash through narrow passageways ...

... speed past various vendors ...

... leap over reclining beggars.

They are followed by:

LABAN'S GUARDS

powerful men decked out with all manner of weapons and armor known at that time.

They are close on the heels of the running brothers, just a few seconds behind the narrow passageways, the street vendors, and the reclining beggars.

THE BROTHERS

turn a corner, lose themselves in the midst of a gaggle of merchants coming in one of the gates of the city.

LABAN'S GUARDS

come to a complete stop upon seeing the merchants. They laugh, then turn and walk back into the city.

OUTSIDE THE CITY WALLS

The Brothers break free of the crowd of merchants and continue to run well beyond.

Suddenly, Laman, the eldest brother, tackles Nephi to the ground and begins to pummel him, shouting at him.

LAMAN

You idiot! Look what you've done! Now we've lost everything!

SAM

As I recall, Laban, you agreed to come along.

LEMUEL

You tricked us!

Lemuel takes his walking stick and starts beating on Nephi and Sam, soon joined by Laman.

A light from above plays down on them.

Laman and Lemuel stop beating their brothers and look up into the sky, their faces in absolute awe.

INT. LAFFERTY HOUSE/FAMILY ROOM - NIGHT

WATSON LAFFERTY, 30's, sits in a big easy chair, facing the Lafferty Children (only four at this time), who are seated on a sofa or kneeling on the floor.

Mother CLAUDINE, 30's, sits next to her husband with the youngest child on her lap.

It is Family Home Evening, the Mormon practice of gathering the family together every Monday Night and reading scriptures.

Watson reads from the Book of Mormon, I Nephi 3:29.

WATSON

"And it came to pass as they
Watson smote us with a rod,
behold, an angel of the Lord came
and stood before them, and he
spake unto them, saying ... "

Young Ron Lafferty, the eldest son at 12, has been hanging on his father's every word. Watson has noticed this and hands the Book of Mormon to Ron.

WATSON

(continuing)

Ron, why don't you read the rest of this?

Young Ron's reaction: he's just been given the key to the vault containing the Crown Jewels of England.

Reverently, he takes the book from his father and reads aloud.

YOUNG RON

"Why do ye smite your younger brother with a rod? Know ye not that the Lord hath chosen him to be a ruler over you, and this because of your iniquities?"

DISSOLVE TO:

EXT. LAFFERTY HOME - PAYSON - DAY

BEGIN CREDIT CRAWL

The front door opens and the Lafferty Family comes rushing out, lead by Watson, the SONS, the DAUGHTERS, and finally by Claudine, who closes the door.

WATSON

Come on, come on. We don't wanna be late for Church.

He leads his brood down the sidewalk, Claudine hurrying to catch up.

INT. PAYSON CHURCH - FOYER

Strains of ORGAN MUSIC waft in from the chapel as some families and couples enter the double doors.

The Laffertys can be seen through the glass doors approaching the foyer. They enter, Watson very stern, the children very quietly.

INT. LAFFERTY HOME / DINING ROOM

With the family seated at the table, Claudine brings a dish to the table. Watson grabs the bowl before she can let go and piles his plate with its contents.

CLAUDINE
(to the children)
Look how he eats first. He
always makes sure he gets his.

Watson gives her a glare, and takes an extra helping.

INT. LAFFERTY HOME / MASTER BEDROOM - NIGHT

Watson and Claudine are in bed. Watson wakes up, reaches over and starts caressing his wife. She ignores him, which urges him on all the more.

He snuggles close to her, then moves on top of her. Barely awake, she consents to his clumsy groupings.

EXT. NEIGHBOR'S HOME / BACKYARD - DAY

A backyard barbecue is in progress. Along with the Lafferty family are several FRIENDS and NEIGHBORS.

Watson Lafferty sits at a table in a spirited discussion with THREE or FOUR NEIGHBORS.

WATSON
Do you think it's right for the
government to force us to pay taxes?

NEIGHBOR ONE
It is the law, Watson.

WATSON
Doesn't mean it's right.

NEIGHBOR TWO
Now just a minute --

WATSON
You just a minute --

INT. LAFFERTY HOME - NIGHT

The front door is opened to reveal COLLEEN'S PROM DATE in a goofy 70's tux and holding a corsage.

Claudine grabs the boy by the arm and brings him in, as excited as if it she who is going on the date.

CLAUDINE
Why, don't you look handsome?
Colleen's almost ready. You just
wait right --

He looks over her shoulder in awe.

Claudine turns to see her daughter coming down the stairs, followed by her sister Kathleen. It is obvious that mother, sister, and Colleen have spent a lot of time fixing up this teenage beauty.

The rest of the family stands around, admiring their sister, or teasing the new date.

Watson comes into the room, grabs the date by his shoulders, and ushers him out the door.

He turns to face an astonished family, and a distraught Colleen.

WATSON

You're not going out with him.

CLAUDINE

Why not?

WATSON

The Spirit --

Claudine is suddenly vicious.

CLAUDINE

The Spirit! You wouldn't know
the --

WATSON

-- warned me about that young man
and his intentions.

Colleen bursts into tears, turns and runs back up the stairs.

Watson bounds up the stairs after her.

WATSON

(continuing)
Just a minute, Young Lady! Don't
you just turn and walk out on the
Patriarch of this family!

Claudine is in tears herself and reaches out for support from her boys.

Ron and Dan, who take her into their arms, consoling her.

CLAUDINE

You boys are truly my support in
my hour of need.

She yells this next, for Watson to here up the stairs.

CLAUDINE

(continuing)

Don't be like your father, boys.
Don't you ever forget that you
have a great mission on this
Earth. And I'll be there, right
behind you, the whole way!

END CREDITS

FADE OUT.

FADE IN:

ALLEN AND BRENDA LAFFERTY'S DUPLEX

is a typical Utah-county duplex: two doors at the center of the house, a carport on each end. There's a car in the carport on the left.

In the driveway of that same carport is parked a 1974 green Impala station wagon, its engine off.

CHIP CARNS and RICKY KNAPP sit in the back seat.

SUPER: AMERICAN FORK, UTAH. JULY 24, 1984. 1:30 P.M.

The back door on the driver's side of the Impala opens and Knapp gets out, climbs into the front seat. The car ENGINE starts.

Knapp backs out of the driveway, begins to drive away, passes in front of the Lafferty Duplex.

From behind the house come RON and DAN LAFFERTY. Their hair and beards are long. They wear jeans, shirts, and work boots.

Their arms are wet and shiny in the sun, as if they had just washed them. Their clothes and boots are covered with dark stains.

They walk calmly toward the car at the curb.

Ron jumps into the driver's side as Knapp scoots over. Dan gets in the back seat next to Carnes.

The Impala drives off.

Light changes to show time passing.

SUPER: 7:20 P.M.

ALLEN LAFFERTY's car pulls into the driveway and stops. Allen gets out and goes into the front door. From inside the house a TV blares out the SOUNDS of baseball.

INT. ALLEN AND BRENDA LAFFERTY'S DUPLEX

The SOUND of the baseball game is even louder as Allen steps into the house. He shuts the door behind him, then stops, frozen in his tracks.

On the wall by the door is a thick smear of blood.

He calmly shuts the door, and goes down the short hall into:

THE KITCHEN

where he sees Brenda's body, lying on her left side in the middle of the floor, a coagulated pool of blood surrounding her.

Allen reaches down, touches her, retracts his hand when he finds her body cold, stands, looks almost dispassionately at her dead body, then turns and leaves the kitchen.

ERICA'S BEDROOM

Through the bars of her crib, we see Allen walking calmly in from the hall to stop momentarily in the threshold.

Slowly, he enters the room, coming closer to the crib.

We see just enough of the crib to tell that there is a pool of blood in the crib.

ERICA'S CRIB

Allen approaches the crib. Baby Erica is jammed against the corner of the crib, like her mother, in a pool of dried blood.

Her baby bottle, still full, lies near her head.

SOUNDS of the baseball game become louder and louder.

DISSOLVE TO:

LAFFERTY DUPLEX/HALLWAY

SOUNDS from previous scene dissolve into POLICE SOUNDS: police radios, people talking, pictures being snapped, cars driving away, simultaneous with:

CHIEF RANDY JOHNSON passes through the crime scene. The FORENSICS Guy is dusting the inside of the doorknob to the front door for prints. Looks up as Chief passes.

FORENSICS

(nods)
Chief.

Johnson stops, takes in the living room.

Blood smears on the wall just inside the door, the shape of a hand prominent.

The curtains in the front room are torn half off. Furniture is over-turned.

A POLICE PHOTOGRAPHER takes pictures amid FLASHES of light from his camera.

The hall closet door is open, vacuum cleaner (minus its cord) pulled out into hallway.

A UNIFORMED COP passes by Chief but Johnson grabs him on the arm.

CHIEF JOHNSON

Is it really as bad as they told me?

UNIFORMED COP

Dunno what they told you. Did they use the word "carnage?"

IN THE LAFFERTY DUPLEX / KITCHEN

Brenda Lafferty lies face down on the floor, dead. The CORONER crouches above her, examining the body.

Johnson enters, stands looking down.

CHIEF JOHNSON

Lemme have it.

Coroner stands, walks up to Johnson, points back down at body.

CORONER

Victim is Brenda Wright Lafferty, Badly beaten -- those're her handprints in the living room -- knocked unconscious, smothered with a pillow, then strangled with a cord from the vacuum cleaner. Dragged into the kitchen, throat slit. Probably while holding her hair from behind.

CHIEF JOHNSON

Didn't wanna stain the rug.

Police Photographer enters, takes aim at body.

CORONER

Weapon was probably a large
hunting knife. Not here.

(beat)

And behind door number two ...

On the word "two" there is a CLICK! and a FLASH! from the
photographer.

IN THE LAFFERTY DUPLEX / BABY'S BEDROOM

Johnson looks down into the baby's crib, the Coroner
standing beside him. Traces of blood can be seen, but,
thankfully, not the baby's body.

The normally avuncular Coroner has a bit of trouble with
this next analysis.

CORONER

Baby Erica. 15 months. Throat
also slit.

CHIEF JOHNSON

Who found the bodies?

CORONER

The husband. Uniform took him
down to the station.

Johnson looks back down at Baby Erica.

CHIEF JOHNSON

How could anybody do that to a
little baby?

CUT TO:

INT. CALDWELL HOME - EMILY'S BEDROOM

Another little baby, EMILY CALDWELL, is sound asleep in her
crib. The hand stroking her back belongs to

DETECTIVE GARY CALDWELL, who gently releases his hand, and
slowly backs out of the room. He gets as far as the door
when the door creaks as he opens it.

Instantly, Emily is awake and leaping to her feet, her hands
against the rails of her crib.

Caldwell rushes back to her side, lays her down again, puts
the bottle in her mouth, strokes her back, and coos at her.

INT. CALDWELL HOME / KITCHEN

CAROL CALDWELL is rinsing the dishes and putting them in the dish washer when Gary tip toes in.

CALDWELL

Finally.

CAROL

You've got the touch, that's for sure.

Caldwell helps Carol load the dishwasher.

CALDWELL

She had trouble getting to sleep before?

CAROL

She may have colic. I'll take her in to the doctor tomorrow.

CALDWELL

Could have been the excitement, too. The Pioneer Parade ...

CAROL

Yeah, you're right. We'll know for sure, tomorrow.

She puts the last dish in, turns on the dishwasher.

Caldwell gives her a hug.

CALDWELL

You, on the other hand, look like you could fall asleep right away.

CAROL

I'm a little tired.

CALDWELL

While you're at the doctor tomorrow, why don't you check your iron levels.

CAROL

I don't have anemia again.

The wall phone rings.

Caldwell goes for it.

CALDWELL

You never know.
(into phone)
Hello?

THE AMERICAN FORK POLICE STATION / INTERVIEW ROOM - LATER

Allen Lafferty sits at a long table. Detective Caldwell sits across from him. Standing near the door and watching the interview is a YOUNG DETECTIVE.

A mirror covers the wall behind the long table. Judging from the disheveled appearance of all in the room, they've been at this a long time.

SUPER: AMERICAN FORK POLICE STATION. 9 P.M.

ALLEN

I'm self-employed. I don't have benefits.

CALDWELL

Okay, that's why you were working on a holiday. Why did you come home so late?

ALLEN

We had to finish the tile job before we got paid.

CALDWELL

(deep breath)
Allen, Forensics tells me Brenda and your daughter were killed around one thirty. Why did you call just minutes before?

ALLEN

(beat)
We'd been having some problems -- Brenda and I. I was trying to pay more attention to her.

CALDWELL

(checks notes)
After you found your wife and baby murdered, you went next door to your neighbor's, Jean Bailey.

ALLEN

My phone line was cut.

CALDWELL

She wonders why you didn't seem at all surprised.

INT. JEAN BAILEY'S HOUSE / KITCHEN

BEGIN FLASHBACK

Allen sits at the table, leaning forward on his elbows, his expression vacant. Jean stands behind him, near the phone on the wall.

ALLEN

I've had dreams, terrible,
horrible dreams. I've been
prepared for this.

END FLASHBACK

THE POLICE STATION

CALDWELL

What did you mean by that?

ALLEN

(beat)

I think my brothers Ron and Dan
may have killed my wife and baby.

CALDWELL

(onto something)

Uh-huh. And where are your
brothers now, do you know?

ALLEN

I haven't seen them for awhile.
Somewhere in Utah County, I guess.

Caldwell nods to the Young Detective. The order is clear:
"Find his brothers." The Young Detective exits.

CALDWELL

Why do you think your brothers
killed your wife and daughter?

ALLEN

Well, they ... they kind of fancy
themselves prophets. You know,
like Joseph Smith? Anyway, a few
months ago, Ron -- my oldest
brother -- Ron received this ...
a sort of revelation where God
told him to kill Brenda and Erica.

Caldwell tries to not let this affect him, but it obviously
does. He takes a deep breath.

CALDWELL

And how did you feel when you first learned of this ... "revelation?"

ALLEN

Shocked.

CALDWELL

Did you do anything about it? Did you say anything to Ron?

INT. RON'S TRUCK - DAY

BEGIN FLASHBACK

Ron, with long hair and a beard, sits in the driver's seat, Allen in the passenger's seat.

RON

She doesn't obey you, Allen. You need to get Brenda to obey, like the concubines of old obeyed their husbands.

ALLEN

Brenda is my wife and if God has any plans for her, he'll reveal them to me.

RON

Allen, this is the word of God --

ALLEN

Without confirmation from the Lord, I'll oppose the revelation and defend my family with my life.

RON

People aren't safe anymore trying to mess my life up. If killing is to be done, it'll be with throats slit.

END FLASHBACK

INT. AF POLICE STATION

Caldwell gets up from chair, paces around the room, rubs his lower back. He ends up leaning against the wall where the one-way mirror is. Folding his arms, he looks at Allen.

CALDWELL

You know, I have a daughter the same age as Erica. I know how you must feel with her dead. Can you ... do you have any idea what could have led your brothers to do this kind of thing?

Allen falls silent.

CALDWELL

(continuing; beat)

'S'all right, Allen. Just take your time.

The strains of a Mormon hymn, "The Spirit of God" (as sung by a congregation) are heard, continuing under:

PAYSON LDS MEETING HOUSE

BEGIN FLASHBACK

SUPER: PAYSON, UTAH.

INSIDE THE MEETING HOUSE

The Lafferty Family takes up an entire pew. At first glance, they appear to be the world's most religious family, but there are subtle signs that things are not as they seem:

A very stern Watson stares at the hymn book he holds in his lap, never looking up at the chorister, nor at anyone else for that matter.

Claudine sits to Watson's side but at a slight distance; she is sitting much closer to her eldest son,

RON, 19, who wears the uniform of the Army Reserves. She holds his hand and shares the hymn book with him. Claudine looks at Ron and smiles proudly, as he reciprocates.

DAN, 12, but large for his age, is next in the pew. He leans over to look at the hymn book that Ron and Claudine are holding, trying to be part of this group.

Finally, there are MARK, COLLEEN, KATHLEEN, TIM, WATSON JR., and ALLEN.

The hymn finishes.

AT THE PODIUM - MINUTES LATER

The BISHOP, just now opening a three-ring binder and placing it on the slanted lectern before him.

BISHOP

Thank you, Brother Hastings, for that fine prayer. By way of announcement, the Watson Lafferty family has some good news. Their son Ron has received his mission call to Florida. We'd like to extend congratulations to the family, and especially to Ron. I've known Ron Lafferty for many years -- ever since he was a young deacon -- and I can't think of a more prepared missionary ...

IN THE CONGREGATION

Ron tries his best to look humble as the Bishop rambles on.

BISHOP'S VOICE

... a missionary more in touch with the spirit, than Ron Lafferty. Ron, I sure hope the Army Reserves will give you the time off!

(polite laughter from the congregation)

Also, brothers and sisters, don't forget the ward social ...

Claudine looks admiringly at her eldest son.

INSIDE LAFFERTY HOUSE PAYSON / KITCHEN - SAME DAY

In the kitchen, Claudine and the Lafferty Daughters are busy fixing dinner. Claudine is politely ordering the girls around.

All of which is underscored by the spirited conversation of the Lafferty Boys in the next room.

IN THE FAMILY ROOM

the Lafferty Boys are sitting around talking about the meetings they've attended and the ones yet to come.

One of Ron's younger brothers wears Ron's Army Reserves coat, another wears Ron's hat.

DAN

Who's speaking in Sacrament Meeting this afternoon?

MARK

I think it's Brother Johannsen --

Mark doesn't get past the syllable "Jo -- " before his brothers break up in derisive laughter.

RON
Not that old geezer!

Ron attempts an imitation of the "old geezer," affecting an old man's voice in a very theatrical Swedish accent and screwing up his face like Mr. Magoo.

RON
(continuing; in old
man's voice)
Brudders and Sisters, I yust
vanna say dat I know da Gospel's
true and dat my valse teeth vill
probably outlive me, by yiminy!

The other brothers laugh any more uproariously.

DAN
That settles it! He's so damn
boring. I ain't going to Sacramento.

RON
Let's all not go.

AT THE TOP OF THE STAIRS

Watson stands in his suit pants, bare on the top except for his temple garments. He holds a back brace in his hands. He bellows down to Claudine.

WATSON
Claudine!

IN THE KITCHEN

and upon hearing the first "Claudine," the Lafferty Daughters look up at their mother with apprehension.

Claudine puts down her cooking utensils and hurries out of the kitchen.

IN THE MASTER BEDROOM

Watson stands with his back to the door, his brace already on. Claudine has done this before: without a word she goes to Watson and starts cinching up the thing.

CLAUDINE
How's your hernia?

WATSON

(sarcastic)

It's in great shape, Claudine.
That's why I have to wear this
damned harness. Pull that
tighter. I don't want my guts to
fall out.

CLAUDINE

What about -- ?

WATSON

(they've had this
conversation before)

Shut up about the doctor! I told
you I'm not going to any damn
doctor.

CLAUDINE

But surgery -- !

WATSON

-- is just the AMA's way of
stealing money from good,
hardworking Americans. Finished
yet?

Claudine cinches up the last buckle on the girdle extra
tight, causing a yelp of pain from Watson.

IN THE FAMILY ROOM - SHORTLY AFTER

Claudine comes down the stairs, stops, looks at "her" boys.
She gets teary-eyed.

Ron goes to her, takes her in his arms.

RON

What's the matter, Mom?
(looks angrily back up
the stairs)
Did he -- ?

CLAUDINE

No. I was just looking at all
you boys sitting there in your
shirts and ties, talking about
the Gospel. The thought came to
me: I bet they were part of a
royal family in the pre-existence.

Ron hugs his mother.

AT THE TOP OF STAIRS

Watson comes out of the bedroom door, buttoning up his shirt. He overhears:

CLAUDINE'S VOICE
Ron, I want you to give the
blessing over dinner tonight.

IN THE FAMILY ROOM - LATER

Claudine and the Girls move toward the door to go to Sacramento meeting.

Watson and his sons are ensconced in the family room, oblivious to the women, engaged in a lively discussion about politics.

Books and pamphlets spread out before them on the coffee table.

Claudine pauses at the door to watch them.

WATSON
That's exactly what I'm saying!
The whole government is being run
by the Illuminati --

DAN
Jews, all of 'em!

WATSON
And they're controlling the AMA,
and all the unions --

Claudine turns to the door, opens it, and goes out with her girls as the men continue their discussion ...

IN PAYSON CANYON, LATER THAT NIGHT

There is one helluva party happenin'. Teenagers, booze, and cars are everywhere. Music blares from various car radios. Flames from a roaring camp fire cast long shadows all about.

The soon-to-be-missionary Ron Lafferty is one of the most vociferous of the teenagers. He's laughing. He's drinking. He's grabbing girls and kissing them.

Little brother Dan sits nearby, enjoying a beer and watching his older brother in awe.

A DRUNK TEENAGER, carrying his own can of beer, comes up to Dan.

DRUNK TEENAGER
Hey, Danny, what're you doing
here?

Other Teenagers nearby look up, frightened and hurriedly move away. The Drunk Teenager seems undaunted, either because he's too drunk or he's too stupid.

DRUNK TEENAGER
(continuing)
Ain't it past your bed-time?

Drunk Teenager takes a swig on his can and sucks nothing but air. He crushes the can and, tossing it aside, takes Dan's beer.

DRUNK TEENAGER
(continuing)
Gimme that! You're too young to
be drinking that --

SECOND DRUNK TEENAGER grabs the Drunk Teenager by the arm.

SECOND DRUNK TEENAGER
Johnny, leave him alone. Let him
have his beer back.

Drunk Teenager yanks free from his companion's grasp.

DRUNK TEENAGER
Like hell I will!

RON (O.S.)
That's right! Like hell you will!

Ron faces off the Drunk Teenager.

Yes, Ron is also drunk, his eyes are a little bloodshot, and he teeters a bit as he assumes a "tough" stance.

The Drunk Teenager gets real sorry all of a sudden.

DRUNK TEENAGER
(suddenly obsequious)
Ronnie. Pal. Buddy. Didn't
mean anything by it. Just
teasing your little brother.

RON
He doesn't like to be teased.
And he especially doesn't like it
when someone steals his drink.

A THIRD TEENAGER
Ron, don't start anything.

RON
(ignores)
Give Dan back his beer, John.

John looks about at his companions and realizes the serious lack of face he will undergo if he gives in to Ron.

Foolishly, he straightens and tries to start down Ron.

DRUNK TEENAGER

No.

SECOND DRUNK TEENAGER

Johnny, give 'im back his drink.
You don't want to make Ron mad,
do you? Ron, he doesn't mean it.
He's drunk.

RON

I'm gonna ask you a second time.
Give Dan's drink back to him.

DRUNK TEENAGER

Fuck you.

That's all it takes.

Ron Lafferty turns into an animal, or rather a pack of animals:

A gazelle, as he leaps at the Drunk Teenager.

A bear, as he knocks the boy to the ground.

A savage lion, as he jumps on top the boy and begins pounding him in the chest, the face, the sides of the head, oblivious to the CRIES of all around him to stop.

LAFFERTY HOUSE PAYSON/PORCH AND ENTRYWAY - NEAR MIDNIGHT

A car drives up, stops. The doors open amid blaring rock 'n' roll music and Ron and Dan get out. The car drives off as they stumble toward the front door ...

... where they are met by a distraught Claudine opening the front door. She runs into Ron's arms.

CLAUDINE

Ronnie, it was horrible --

RON

What's the matter? What's wrong --

CLAUDINE

Mark ...

DAN
(alarmed)
Something's happened to Mark?
What is it?

RON
(ditto)
What happened, Mom? Calm down
and tell us what's wrong.

Suddenly, Watson is standing in the doorway.

WATSON
Nothing's wrong! Where've you
boys been?

CLAUDINE
He's ...

RON
Dad, what's she saying about Mark?

WATSON
Nothing about Mark. He's fine.
He's being punished that's all.

With a Herculean effort, Claudine finally blurts it out.

CLAUDINE
He's been shot!

DAN
What?

RON
Shot? Wha -- ? Who -- ?

WATSON
(to Claudine)
Shut up, you're upsetting the boys!

Ron turns to his father, grabs him by the lapels, shoves his face close into Watson's.

RON
Why don't you tell us, then, old
man, how it really is!

Claudine throws herself in between Ron and Watson.

CLAUDINE
Ron, don't ... !

RON

You didn't hit her, did you? If
you hurt her, I swear --

WATSON

What? I can still take you!

CLAUDINE

Dan, stop them. Watson, Ron,
come inside, okay?

Dan tries to pull them apart, but is pushed away by his
older brother.

RON

Mark's been shot? You shoot him?
Who shot him?

Watson, struggling, manages to push Ron away from him.

WATSON

He shot himself. With an arrow.

INT. LAFFERTY PAYSON HOME / BASEMENT BEDROOM

Mark, moaning in pain, lies in a bed, part of an arrow still
sticking out of his stomach. One of his sisters sits
applying cold compresses to his head.

The door bursts open and Ron and Dan come running in. Ron
tries to remove the shaft, but Watson, a step behind Ron
through the door, knocks him aside.

WATSON

Don't touch him! He'll stay like
that til morning. It'll teach
him a lesson for shooting arrows
on the Sabbath day.

Ron the animal is tamed by the superior insanity of his
father. Like a whipped dog, he backs away. Watson has won
this round.

LAFFERTY HOUSE PAYSON / RON'S BEDROOM - THAT NIGHT

Ron lies on his back, looking at the ceiling. Mark can be
heard MOANING in another room. Not even the Shadow knows
what evil lurks in the mind of this man, Ron Lafferty.

LAFFERTY HOUSE PAYSON / BACKYARD - EVEN LATER THAT NIGHT

Watson and Claudine are arguing inside the house. There
words come fast and furious and overlappning.

CLAUDINE (O.S.)
He could die, you know that?

WATSON (O.S.)
He ain't gonna die! He's gonna
learn a lesson.

The family dog starts to BARK, off.

CLAUDINE (O.S.)
What kinda lesson? That his
father's a fanatic?

WATSON
DON'T CALL ME A FANATIC!

The back door swings open and Watson storms out in a bathrobe, slamming the door behind him.

He paces angrily, breathing heavily, then feels a spasm in his back, which brings him forward, his hands on his knees.

WATSON
(continuing; under his breath)
Goddamn! Son of a bitch!

The dog is still barking, off.

WATSON
(continuing)
Shut the fuck up, you mangy mutt!

Of course, this starts the dog on a new barking binge.

WATSON
(continuing)
Piece of shit dog!

The barking continues.

Watson looks around, finds a baseball lying in the yard, picks it up, walks off-scene.

Barking continues for a bit, then we HEAR the baseball bat against animal flesh. The bark turns into a WHIMPER. another WHUMP against the dog.

Another WHIMPER, weaker this time.

INSIDE LAFFERTY HOUSE PAYSON / BASEMENT BEDROOM

The youngest Lafferty children wake up at hearing the noise, look out the window and watch Dad beating the dog.

We hear the dog whimpering and Watson swearing at it. The kids' expressions seem more of fascination and not disgust.

Finally, there are no more whimpers, though the SOUND of the baseball bat continues.

DISSOLVE TO:

INT. SALT LAKE AIRPORT - ARRIVAL GATE

SUPER: TWO YEARS LATER

Just in front of a row of chairs, the Lafferty Children stand holding a long piece of butcher paper with the words: "WELCOME BACK, RON!" written on it in magic marker.

Claudine excitedly scans the INCOMING PASSENGERS, while Watson films the whole thing on his Super-8 movie camera.

CLAUDINE

He's coming! I see him coming!

And there he is, Elder Ron Lafferty, clean-cut, wearing his missionary badge, home from his mission. He carries some carry-on luggage.

Ron sees Claudine and runs to embrace her. He admires the sign the children are holding and embraces each of them.

After pulling away from embracing Dan:

RON

Look at you. You've grown so much.

DAN

I bet I can still take you.

RON

We'll see about that after they release me.

Ron goes to his father, who passes the camera to Claudine, and hugs the old man.

Claudine sees a beautiful blond, blue-eyed DIANA, 18, standing nearby, carrying a purse, and smiles warmly at her.

CLAUDINE

Is this the one?

RON

This is Diana.

With a great sob of joy, Claudine throws herself into Diana's arms.

CLAUDINE

Ron's told us so much about you.

DIANA

I'm so glad to finally meet you.
Ron says you're the most
wonderful family in the world.

Watson grabs Diana by the arms, having foisted the camera off on one of the children.

WATSON

Claudine, don't go keeping that
girl all to yourself.
(holds his arms out wide)
Come here, Honey, give your
future father-in-law a hug.

The hug, obviously enjoyed by Watson, is just a bit too intimate and uncomfortable for Diana, who nevertheless succeeds admirably in hiding her discomfort.

Claudine links her arm with Diana's and makes for the baggage claim, leaving the rest of her family, including Diana's prospective husband, to fend for themselves.

Diana keeps looking back at Ron as if asking for help, but he's too involved in jawing with Dan.

CLAUDINE

I've got everything all planned
out for the wedding. I just know
you'll like the colors. And the
decorations -- I have a
girlfriend who does this kind of
stuff all the time ...

INSIDE THE LAFFERTY TRUCK

Dan drives, Ron sits next to him, then Diana -- driving home from the airport. Ron and Dan are talking animatedly.

Diana couldn't look more uncomfortable and cramped if she were naked and crammed into a glass shoebox.

DAN

So, anyway --

A car speeds by -- a station wagon filled with the rest of the Lafferty family -- and honks its horn.

Ron waves, inadvertently slamming Diana's head into the back of the truck.

RON
Sorry, Honey.

Dan waves at the passing Lafferty-mobile. He is not amused.

DAN
Why does he always have to lead
the way? I know how to get home
from the damned air--

He doesn't say " -- port" because of the elbow to the ribs
that Ron has just given him.

Dan looks up, Ron gestures to Diana and gives a stern
OlderBrother look to Dan.

DAN
(continuing; to Diana)
Sorry.

DIANA
(sincere)
That's all ri --

RON
(cuts her off)
You know, Dan, you should really
try to clean up your language.
Won't be too much longer and
you'll be going on a mission too.

DAN
(he's heard this all before)
Yeah. Yeah.

RON
I'm serious. The kinds of words
you say reflect the nature of
your spirit.

This last bit of holier-than-thou advice is just too much
for Dan, so he laughs.

Ron gives his brother a good-natured fist to the shoulder
and looks out the window.

RON
(continuing)
It's good to be back. I really
missed this valley.

DIANA
Ron?

RON

Yeah, Honey?

DIANA

I ... I'm real happy we're going to be getting married and all ...

RON

So am I.

DIANA

And I'm glad your mother is so excited about wanting to help --

RON

It's good to see her happy for a change.

DIANA

But ... uh ...

RON

What is it?

DIANA

But I sort of had my own plans for the wedding.

Dead silence. Gone is the spirit of good-natured bantering.

RON

(cold)
What are you saying?

DIANA

Well, she's made all these plans and she didn't even talk to me --

RON

Why should she need to?

DIANA

It is my wedding, after all --

RON

No, it's our wedding. Besides, you shouldn't be worrying about these things. Let her do all that.

DIANA

I just wanted --

RON

What you or I may want has
nothing to do with it. When Mom
makes up her mind, that's all
there is to it.

DAN

Even Dad knows that!

Ron and Dan laugh at the inside joke.

While the brothers laugh, Diana sits crammed against the window, looking out at, but not seeing the passing landscape.

PAYSON WARD CULTURAL HALL - NIGHT

Typical trappings of a Mormon wedding reception: streamers hanging from the ceiling, the basketball hoop; flowers here and there.

In a circle around the edge of the room are round table tops on top of square metal tables covered with cloth table covers and tacky centerpieces.

The center area is table-less, reserved for dancing.

The room is full. People at the tables are eating and drinking typical reception food: miniscule cups filled with nuts and plastic cups of red punch.

THE WEDDING LINE stretches along one wall of the hall: Bride and Groom in the center, mothers and fathers, bridesmaids, groom's attendants in their appropriate places.

Those who aren't already eating are making their way down the line, engaging in small talk, shaking hands, hugging and kissing.

IN THE WARD CULTURAL HALL - LATER

The wedding line has now died out. All eyes are on the TWO COUPLES dancing in the middle of the floor: Ron and his mother and Watson and Diana.

RON AND CLAUDINE

whirl across the floor. Claudine couldn't show more pride for her son if she tried. She tears up as she looks up at him.

CLAUDINE

I'm so proud of you!

WATSON AND DIANA

dance just a few feet away. Diana Lafferty tries very hard to hide her discomfort from dancing with Watson, who is holding a bit too close.

Watson looks down at her and she smiles and acts as though she's the happiest girl in the world.

WATSON

So, what do you think of this
crazy family you're marrying into?

IN THE WARD KITCHEN

Claudine supervises some OTHER SISTERS on the finishing touches on the wedding cake.

The Other Sisters are trying their darndest to not shove the cake into Claudine's face, she is being so bossy and obnoxious.

BACK IN THE CULTURAL HALL (CONTINUOUS)

Watson has cornered an unsuspecting a GUEST COUPLE under an exit sign.

They look around, trying to find a way to leave gracefully, as Watson reaches into his pocket, pulls out the slit glasses.

WATSON

Anyway, there was this guy at the
convention gave a presentation on
this here device.

He takes the glasses off the Male Wedding Attendee, and puts the slit glasses on instead.

WATSON

(continuing)
Wear these for six weeks and your
vision is guaranteed to improve.
Huh? Whaddaya think? You can
see better already, can't ya?

MALE WEDDING ATTENDEE

(not wanting to offend)
Yeah, a little better.

WATSON

What did I tell ya?

Watson takes back the glasses.

WATSON

(continuing)

Can't let ya have these, though.
I'll bring the guy's business
card to Church, and you can get
in touch with him.

OUT IN THE PARKING LOT

Dan (Ron's Best Man) and other Groomsmen are busy soaping the windows of Ron's honeymoon car, spraying nearly obscene slogans on the car, like:

"She got hers today, he's going to get his tonight."

Laughing, having a good time.

IN THE MEN'S ROOM OF THE WARD MEETING HOUSE

Watson and Ron are participating in that time-honored Father and Son ritual: the Shared Taking of the Wiz.

Watson finishes first, zips up, and washes his hands. While Ron finishes up, Watson looks in the stall to make sure they are alone in the room.

WATSON

Son, I ... uh ... wanted to talk
to you.

RON

Sure, Dad.

WATSON

I know I should've talked to you
about this earlier. But ...
hell, it's about men and women
... and you know ...

RON

Yeah, Dad, I know.

WATSON

Well, all I gotta say is this.
If you can remember this, you'll
have a happy marriage. As the
man, the priesthood holder, your
role in the family is to lead ...
and the role of the woman toward
the man ... well, that can be
summed up this way: a woman's
role toward her husband is to
keep his belly full and his balls
empty.

Ron is shocked into silence at this advice.

WATSON
(continuing)
Can you remember that, Son?

OUTSIDE THE WARD MEETING HOUSE

the reception is over and the crowd has formed two lines that lead to the obscenely decorated honeymoon car.

Out of the door of the meeting house come Ron and Diana (now changed into traveling attire), under a shower of rice, into the car, and they drive away.

CLAUDINE

deliriously happy, watches them leave.

THE LAFFERTY CHILDREN

wave good-bye to the newlyweds.

WATSON

stands to the back of the well-wishers, showing someone the wonders of the slit glasses.

ACT ONE
SERIES OF SCENES

EXT. WATSON LAFFERTY HOME - PROVO

Claudine stands on the porch of a quaint red-brick home greets the arrival of Watson and her sons (one of which is Ron so we know he's back from his honeymoon) in a truck laden with furniture.

Ordered brusklly by Watson, the sons fall to work taking stuff from the truck and moving it inside. One of the boys almost drops something and receives a stern look from the old man.

INT. WATSON LAFFERTY HOME / LIVINGROOM

Claudine, beaming broadly, directs her sons as to where to put certain pieces of furniture.

INT. WATSON LAFFERTY HOME / HALLWAY

The younger Lafferty children run through the halls, opening doors, picking "their" rooms.

EXT. WATSON LAFFERTY HOME / BASEMENT

Ron and Dan struggle down the cement steps with a chiropractic table. Even though they do a competent job, Watson, above them on the stairs, continue to berate them.

INT. WATSON LAFFERTY HOME / BASEMENT

Watson looks at his new chiropractic office with pride, flanked by Ron and Dan. Watson picks up a sign laying on a nearby desk, puts his arm around Dan, and guides him outside.

Ron watches this display of favoritism with festering anger.

EXT. WATSON LAFFERTY HOME / BASEMENT

Watson gives the sign to Dan, points at two hooks on the exterior basement wall. Dan hangs the sign: Lafferty Chiropractic. Father and Son gaze proudly at the sign.

INT. SALT LAKE AIRPORT - DEPARTURE GATE

The Lafferty Family (including Diana carrying a baby in her arms) stands waving goodbye to departing Scotlan missionary, Elder Dan Lafferty.

RON LAFFERTY HOME / PROVO - DAY

TITLE OVER: 1968

Diana is pregnant. Beautiful and vibrant when they married six years ago, she appears almost worn-out as she passes through the living room straightening it.

TWO CHILDREN running through the house don't help her mood much either.

The Boy throws a ball through the air to his sister; she misses it and it hits the wall, knocking a picture of Jesus askew.

Diana tosses her dusting rag down and grabs the boy by his shirt collar.

DIANA

That is it! How many times have
I told you to not throw that ball
in the house?

THE BOY

(almost in tears)
I'm sorry, Mommy.

Diana looks up to see:

Ron standing near the door, coat in hand. She stands up, hand to back, and waddles over to Ron.

DIANA

Do you have to go?

RON

You know Mom. When she gets a letter from Dan, she wants all us kids to hear it together.

DIANA

Why can't she just call you on the phone or something?

RON

It's an old Lafferty family tradition. She did it while I was on my mission. I won't be gone long.

DIANA

I'm really tired. The kids have worn me out. I want to take a nap.

RON

I'll be back to take care of the kids so you can get some sleep.

Ron leaves.

Diana stands at the door, watching him drive away.

IN THE LAFFERTY HOUSE / BASEMENT - LATER

Watson is working with one of his chiropractic patients, SISTER CARVER.

WATSON

You know, Sister Carver, you'd be a lot healthier if you changed your diet.

SISTER CARVER

Do you have any suggestions, Dr. Lafferty?

Through a window, Watson sees Ron's car drive up, park, and Ron get out and go to the front door.

WATSON

(to Sister Carver)
Try green grass. Freshly cut.
Eat that and it'll do wonders for your health.

INSIDE THE LAFFERTY HOUSE / FAMILY ROOM

Ron has already let himself in the front door and walks into the family room. All the other Lafferty children are already here.

Claudine almost runs to the door, with the letter from Dan in her hand. She grabs Ron by the arm, makes him sit down in the chair.

CLAUDINE

Dan, I'd like you to read Dan's letter to the rest of us.

Ron takes the letter as the rest of the family gather around.

RON

"Dear Fam: I'm having a wonderful time here in Scotland. The work is hard -- I don't think I'll baptize as many people as Ron did -- but it is very rewarding."

IN ELDER DAN LAFFERTY'S APARTMENT - SCOTLAND - DAY

A modest place. Pictures of Jesus or some Mormon Temple on the wall, maybe a calendar with names written in certain days.

It wouldn't hurt the ambience to have a make-shift bookcase or two holding scriptures and pictures of the family.

Dan sits at a cheap table writing while his companion makes lunch in the background. A copy of the Book of Mormon lies open before him.

DAN (V.O.)

I find more and more that I take comfort in reading the Book of Mormon. I'm especially inspired by the story of Nephi and his brothers when they returned to Jerusalem to get the brass plates.

Here Dan looks at the Book of Mormon, finding his place with one hand and copying what he finds with the other.

DAN (V.O.)

(continuing)

I pray daily that I can be as faithful as Nephi who said, in First Nephi, 3:7, "I will go and do the things which the Lord hath commanded, for I know that he giveth no commandment unto the children of men, save he shall prepare a way for them that they may accomplish the thing which he commandeth them.

LAFFERTY HOME

CLAUDINE

Oh, I'm so proud of him. He seems so filled with the Spirit.

Watson has come into the room during this reading and stands listening to Ron read.

WATSON

Have you got to the part yet where he says he's thinking of getting into chiropractic? It'll be nice to have at least one of my sons follow in his Old Man's footsteps.

Watson drops that like a bomb at his eldest son's feet then turns and leaves the room.

END OF FLASHBACK

AMERICAN FORK STATION / INTERVIEW ROOM - 1984

Allen stops pacing, picks up an empty Coke can, and looks at the Young Detective.

ALLEN

Could I get another Coke?

Caldwell nods his head. The Young Detective leaves.

Allen looks at the Coke can in his hand, and then, smiling, shakes his head.

ALLEN

(continuing)

Once Ron went on a campout with the Scouts. One of the boys had brought a can of Coke with him.

(MORE)

ALLEN (CONT'D)

When Dan found out, he unloaded on that kid like he'd had been taking drugs. Yelling and screaming that drinking Coke was against the Word of Wisdom.

(beat)

It wasn't the same for Dan when he came back from his mission, like it had been for Ron.

CALDWELL

How was it different?

ALLEN

Dan went to Chiropractic school in Ohio or someplace. Anyway, Dan's grades weren't all that great and he dropped out.

Allen laughs suddenly.

CALDWELL

What's so funny?

ALLEN

I remember a letter Dan wrote to Mom while he was out of the state. He told her he was spending a lot of time spreading the gospel in the local bars. Mom actually believed him. What a twit.

CALDWELL

Did Dan start exhibiting any other strange behavior?

The Young Detective comes back in with a new can of Coke. Allen pops the top, takes a swig, sits back down.

ALLEN

What was your question?

CALDWELL

Dan ... did he ... ?

ALLEN

Oh, yeah, yeah. Yeah, Dan got weirder and weirder.

IN THE DAN LAFFERTY HOUSE/GIRL'S BEDROOM

BEGIN FLASHBACK

It's pitch black.

The lights come on.

Dan Lafferty, fully dressed, is standing over the bed of his DAUGHTERS, REBECCA, 14, and RACHEL, 10. His hair is longer, almost reaching to his neck.

DOLINA, wearing a robe, stands in the doorway, watching.

DAN

Come on, girls. Time to get up.

Dan turns and leaves the room, Dolina stepping aside to let him pass. She watches him disappear down the hall, with a stony expression.

IN THE KITCHEN

the Lafferty Daughters sit at the dining room table making sandwiches. Dolina wraps them in cellophane and puts labels on them.

Dan puts the finished sandwiches in a box. He looks at one of them, frowns.

DAN

(firm)

Rebecca, Rachel, I don't know which of you made this one, but you put way too much mayonnaise. Dolina, you should have caught this.

(tosses it to the girls)

Rachel, unwrap this, scrape off the excess. You've got enough on there for two sandwiches.

DOLINA

(Scottish accent)

Dan, the girls are tired. It's 2 o'clock in the morning.

DAN

We've talked about this before --

DOLINA

It would be one thing if this were a legitimate business --

DAN

Buying a damned license from the state doesn't make a business legitimate! I have the right to make money any way I want to.

DOLINA

Yes, but they're going to shut us down if we don't --

DAN

They can't shut us down. The Lord is on our side. We're following his laws over the laws of man.

He points to two sandwiches that have piled up in front of her.

DAN

(continuing)
Now get back to work.

OUTSIDE THE RON LAFFERTY HOME/PROVO

Allen is in the driveway, leaning over into the guts of a car, tinkering, listening to a portable radio he has placed on the fender of the car.

Super: Ron Lafferty's Home. Provo, Utah, Summer.

IN THE WINDOW

Diana stands watching her brother-in-law, disdain on her face. The phone RINGS and she goes to answer it.

BACK TO OUTSIDE

Ron drives up, parks his truck (with "Lafferty Construction" on the door panels) in the driveway next to the car that Allen is working on.

Allen is so far down inside the car that he doesn't notice his brother get out of the car to stand behind him.

RON

Is that one of those Lafferty scum?

Allen looks up.

ALLEN

Hey, big brother.

Ron looks inside the car.

RON

So what's wrong?

INSIDE THE HOUSE

Diana is on the phone.

DIANA
(incredulous)
What?

IN THE DAN LAFFERTY HOUSE

Dolina is talking on the phone to Diana.

DOLINA
And he says that we can't trust
the makers of baby food so he's
started ... he's started chewing
up his own food and spitting it
into the mouths of the babies. I
don't know what to do, Diana.

BACK TO RON LAFFERTY HOUSE

DIANA
Let me talk to Ron. He'll know
what to do.

RON'S VOICE
Talk to me about what?

Diana turns to see Ron having just entered the house. Before she can answer, the Ron Lafferty CHILDREN come running to welcome their daddy home.

They jump into his arms, he rolls to the rug and rough-houses with them.

DIANA
Let me call you back. Ron just
got home.

She hangs up the phone, and stands cherishing this moment between Father and children. Ron sees that she's off the phone.

RON
Okay, kids, that's enough for
know. Daddy needs to talk to
Mommy now.

Obediently, the younger Lafferty kids run off laughing.

DIANA
(calling after them)
Don't mess up your room!

Ron gestures for Diana to join him on the carpet.

RON
Who was that on the phone?

Diana sits. Ron embraces her.

DIANA

Dolina.

RON

About Dan again?

DIANA

He's got the girls getting up at two in the morning to make sandwiches for this catering business he has going. Dolina says their health is suffering.

RON

Well, it's there sole source of income at the moment.

DIANA

But he's doing it illegally. Dolina's afraid they're going to shut him down -- and then where will they be?

RON

Dan'll work it out. He's a very spiritual man. The Lord'll tell him what to do.

DIANA

Can you at least ... you know, go over there and try to talk some sense into him? For Diana's sake. For Rebecca and Rachael's sake?

RON

(amazed)

You really want me to?

DIANA

Hard to believe, huh? I know I've complained in the past about you spending so much time with your brothers, but Dolina really needs your help.

RON

All right, I'll drop by there later on.

She kisses him.

DIANA
Thanks. So how was work?

Ron gets up, moves away.

RON
It was all right.

Diana senses something in his voice.

DIANA
You sure?

Ron turns on her.

RON
(angry)
Yes, I'm sure! What? Do you
think I'd lie to you?

He immediately realizes he over-reacted, and brings his anger back under control.

RON
(continuing)
I think I'll go over and talk to
Dan now.

He turns and walks out of the house.

AT THE WINDOW

the scene ends as it began: with Diana looking out the window. Ron goes up to his brother, says something, Allen drops his tools and then climbs into the truck with Ron.

The truck speeds off.

INSIDE RON'S TRUCK

Allen is silent. Just sits there looking out the window, around the cabin. His foot hits something metallic. He looks down at it, then back up at Ron.

ALLEN
So how long you been drinking beer?

RON
What are you, my mother? Many
great men in the Church drank.
B.H. Roberts --

ALLEN
I'm not judging you. Just wanted
to hear your reasons, that's all.

RON

Besides which, does the Word of Wisdom specifically prohibit beer?

ALLEN

Not in so many words.

RON

Not in any words. People need to rely more on the spirit, anyway, stop expecting some General Authority to tell them what to do.

ALLEN

Makes sense to me.

(beat)

Uh, Ron, I want to thank you again ... for taking me in.

RON

It's nothing. You're my brother.

ALLEN

I know that Diana doesn't like me living with you guys --

RON

Diana can screw herself. I want you to stay there, and so you'll stay there. Diana knows her place. You're my brother. The Lafferty boys take care of each other.

ALLEN

So does that mean I can start working with you soon?

RON

I don't know, little brother. Construction business is going into a slump. I had to let another guy go today. But, you know, if things start looking up --

ALLEN

Yeah, I know.

AT DAN LAFFERTY HOME

Ron's truck drives up and parks

CALDWELL (V.O.)

So you and Ron went over to try and talk some sense into Dan?

Ron and Allen get out and knock the front door and knock.

Dan opens the door, stands aside for his brothers to enter.

ALLEN (V.O.)

Yeah, but it didn't turn out the way Diana wanted.

END FLASHBACK

CHIEF JOHNSON'S OFFICE - LATE

He sits alone, sleeves rolled up, tie loosend, hair disheveled. He stars at the phone. He licks his lips, reaches for the phone.

A KNOCK at the door and he looks up at Caldwell standing in the open doorway.

CALDWELL

We cut 'im loose. Looks like his brothers did it.

The Chief can tell that Caldwell wants to talk, so he gestures for Caldwell to come in and sit down in the chair opposite his desk

Caldwell takes a few steps then pracitically collapses into the chair. Beat.

CALDWELL

(continuing)

How could they do it, Chief?
How can two guys look in the eyes
of their little niece and ...

He can't finish.

Chief Johnson reaches out, puts his hand on Caldwell's shoulder.

ANOTHER DETECTIVE appears in the doorway, holding a report in his hands.

THE OTHER DETECTIVE

A vehicle matching the description of the suspects' car was last seen heading east on I-80.

CHIEF JOHNSON

Heading for Wendover?

THE OTHER DETECTIVE

Could be. We've got men on their way to check it out.

CHIEF JOHNSON
Keep me posted.

The Second Detective leaves.

Johnson looks at the clock on his wall. It reads ten o'clock.

CHIEF JOHNSON
(continuing)
It's late. Why don't you go home
to your wife and kid.

CALDWELL
Okay. What about you?

EXT. WRIGHT FARM / KIMBERLY, IDAHO - MIDNIGHT

JIM WRIGHT, 40's, come traipsing out of the tall grass
behind his farm, and onto the closer-cropped grass of his
back yard.

He passes by a swing set, a sandbox.

And then goes into the farm house, specifically, the

MUD ROOM

where he kicks off his muddy boots, hangs up his gloves.

INT. WRIGHT FARM

Jim walks down a darkened hall, opens a door, looks in to

HIS SON'S ROOM

The boy is sound asleep

JIM WRIGHT

quietly shuts the door and pads further down the hall, into
another room.

IN THE WRIGHT BEDROOM

his wife, LARAE, lies asleep in the bed. O.S., Jim is
getting ready for bed.

LARAE

is wide awake, staring into the night.

LARAE
Jim?

Jim climbs into bed next to her.

JIM

Yeah.

LARAE

Are the kids all right?

JIM

I checked them. They're fine.

Jim turns over and is silent.

LaRae still stares into the darkness.

INT. CHIEF JOHNSON'S HOME / BEDROOM

Johnson sits on the edge of his bed in darkness, lost in thought. He bows his head, gives a silent prayer.

He turns on the bedside lamp, dials a number he reads from a piece of paper.

INT. WRIGHT FARM / BEDROOM

The bed-side phone RINGS once, twice.

Jim Wright reaches out, grabs the phone before it can ring again.

WRIGHT

Hello? Yes.

INSIDE CALDWELL'S HOME

the lights are out, but we can hear the sound of a TV in the family room.

The door opens and Caldwell enters, carrying a folder from work.

IN THE FAMILY ROOM

Caldwell sees Carol asleep on the couch, the TV on. Johnny Carson. He stops and looks at her for just a bit.

Does he feel any remorse for the harsh words that passed between them earlier that day?

He turns off the TV and leaves the family room.

IN THE KITCHEN

he plops the folder on the counter separating the kitchen from the dining area, opens the refrigerator door, rummages through some leftovers, finds something to munch on.

FROM THE MASTER BEDROOM

the light spills out into the bedroom. We hear the shower running. Suddenly, cries from Carol bring Caldwell out of the bathroom, throwing on a robe and running out the door to:

THE KITCHEN COUNTER

where Carol stands, hands to her mouth, crying, looking down at the photos that Caldwell had left there.

Caldwell runs to her, sees the photos, backhands them to the floor, then takes Carol in his arms, where she collapses, sobbing.

CALDWELL	CAROL
weren't	Carol, honey, you
I'm	(through her sobs) supposed to see those.
Can you	How could somebody do that sorry. I'm sorry.
Dammit!	... to a ... baby? That ever forgive me?
idiot! We're	poor little baby! And the I'm such an
'em, honey --	mother ... What kind of gonna catch
catch 'em!	animals could have done we're gonna
	this?

Caldwell moves to pick up the photos and starts tearing them into shreds, cursing himself throughout. This action is intercut with quick cuts of the photos themselves:

- a) Brenda's throat cut
- b) Bloody footprints leading down the hallway
- c) Brenda Lafferty's hand-print on the living room wall
- d) The Lafferty baby crib covered in blood

CALDWELL BABY'S VOICE

Mommy! Mommy!

Carol and Caldwell's frenzy is cut short by their eighteenth month old standing in the doorway.

Carol rushes to her, takes her in her arms, flashes a nearhate look at Caldwell, then goes back up the stairs with her child.

Caldwell stands watching them leave, then looks down at the photos in his hand, which he then slaps to the floor.

DISSOLVE TO:

ONE OF THE WALLS OF JERUSALEM, CIRCA 600 B.C. - NIGHT

We find Laman, Lemuel, Nephi (Ron) and Sam (Dan) crouching against the wall and watching:

an entrance to Jerusalem where SEVERAL GUARDS stand at guard.

LAMAN

Look, I said I'd come back with you but I'm not going back in there.

LEMUEL

(to Nephi)

How do you know the Lord'll deliver Laban into our hands? Laban has fifty men under his control.

NEPHI

Isn't the Lord mightier than all the world? Then why should we fear Laban his fifty? Let's be strong like Moses. Didn't he divide the waters of the Red Sea and our fathers came through, out of captivity, on dry ground, and the armies of the Pharaoh did follow and were drowned in the waters of the Red Sea.

LAMAN

If you're so confident that God will protect us, then why don't you go in by yourself?

NEPHI

All right, I will.

Sam (Dan) grabs Nephi by the arm.

SAM

Nephi, you can't. It's too dangerous.

NEPHI

The Lord wouldn't give us a commandment without providing a way to accomplish it.

Sam hides his head in shame in the face of Nephi's holiness.

SAM

You're right, as always. Forgive me for doubting you.

NEPHI

Now, you all wait here. I'll go get the brass plates from Laban.

LAMAN

(with scorn)

How do you plan to do that?

NEPHI

I don't know. The Lord will tell me what to do.

Nephi moves toward the:

JERUSALEM GATE

where a horse-drawn (camels couldn't enter the gates of Jerusalem) wagon carrying supplies and covered with blankets has just been inspected and approved by A JERUSALEM GUARD.

As the Guard disappears around the wagon, Nephi runs and hides himself in the wagon, which now moves through the gate.

Nephi carefully lifts a part of the wagon covering and waves at Sam, who acknowledges. The wagon then passes into Jerusalem.

INSIDE THE CITY OF JERUSALEM

and at a safe distance from the entrance gate, Nephi rolls out of the wagon and hides in the shadows between two buildings.

With the wagon moving on, Nephi stands and starts creeping up the nearest street.

Turning a corner, he hears sounds of merriment coming from a nearby tavern. He hugs the wall as a drunk LABAN comes out of the tavern.

Laban stands at the entrance to the tavern, teetering back and forth for a few minutes, apparently deciding which way to go, then turns and stumbles in Nephi's direction.

And falls flat on his face at Nephi's feet.

Nephi looks closer at the fallen figure and sees that it is none other than Laban, the man who was chasing them in the first Jerusalem scene.

Nephi performs the actions mentioned in the following dialogue.

CALDWELL'S VOICE (FILTERED) "And I beheld his sword, and I drew it forth from the sheath thereof; and the hilt thereof was of pure gold, and the workmanship thereof was exceedingly fine, and I saw that the blade thereof was of the most precious steel."

At the sound of KNOCKING on a window:

CALDWELL, INSIDE HIS CAR - DAY

looks up from the Book of Mormon in his lap at Dolina Lafferty rapping on his window-shield.

DOLINA

Are you the detective who called?

As he opens the car door and scoots out:

CALDWELL

Yes. Yes, I'm sorry.

DOLINA

I saw you sitting out here --

CALDWELL

I apologize. Should have come in right away. Just making some notes.

INSIDE THE DAN LAFFERTY HOUSE/KITCHEN

Caldwell sits at the table, interviewing Dolina Lafferty, Dan's wife. He has a notebook open on the table makes notes in it she speaks.

DOLINA

I haven't seen or heard from Dan for several weeks, Detective.

CALDWELL

Excuse me for saying so, Mrs. Lafferty, but you don't seem too upset about that.

DOLINA

I love Dan. I think I always will. But he hasn't been living at home for quite a while. Did you know he gave me a bill of divorcement?

CALDWELL

What's that?

DOLINA

It's in the Old Testament. A man could divorce his wife if she didn't obey him by merely writing down on a piece of paper, "I divorce you."

(beat)

If he's done these murders, I want him to get the help he needs.

CALDWELL

I appreciate that.

DOLINA

Are you LDS, Detective?

CALDWELL

Yes.

DOLINA

Then you know what I mean when I say that Dan and Ron consider themselves prophets.

CALDWELL

So I've heard.

DOLINA

You sure you don't want something to drink? I can give you ice water --

CALDWELL

No, thanks. Go on with what you were saying.

DOLINA

Just like Nephi in the Book of Mormon. They believe they have special favor with God. You know that eventually Nephi got in so good with God that whatever Nephi said would come to pass.

CALDWELL

I remember that passage. Somewhere in Second Nephi.

DOLINA

Helaman, actually, chapter ten. Dan would quote it all the time. "And now because thou hast done these things with such unwearyingness, behold, I will bless thee forever; and I will make thee mighty in word and in deed, in faith and in works; yea, even that all things shall be done unto thee according to they word, for thou shalt not ask that which is contrary to my will."

(beat)

Dan had all kinds of weird interpretations of Scripture.

She seems to recall something that upsets her. She turns, tears coming to her eyes.

DOLINA
(continuing)
Damn!

CALDWELL
What is it?

DOLINA
(gathering herself)
I just remembered ... he ... uh
... he used to quote this other
passage all the time.

CALDWELL
Which one's that?

DOLINA
First Nephi, chapter four. That's
the account of Nephi cutting off
Laban's head because God
commanded him to.

CALDWELL
Um-huh. I remember.

DOLINA
God has to tell Nephi three times
to slay Laban because Nephi kept
hesitating.

CALDWELL
Yeah.

DOLINA
Well, Dad used to say that Nephi
was a -- to use his word, I'm
sorry ...

CALDWELL
That's all right.

DOLINA
" -- a pussy."

CALDWELL
Why was that, did he say?

DOLINA

Because Nephi hesitated to obey the word of God. "If God ever commands me to kill someone," Dan told me once, "He won't have to tell me three times."

A pause, letting the import of that statement take its toll.

CALDWELL

I think I'll take that glass of water now.

Dolina gets a glass from the cupboard, opens the refrigerator, dumps some ice into the glass, and then runs it under the tap, all during Caldwell's next speech.

CALDWELL

(continuing)

Mrs. Lafferty, I appreciate your willingness to talk to me. It might help us find Dan and Ron if you could give me some idea of ... you know ... what makes them tick.

She hands the glass of water to Caldwell.

DOLINA

Detective --

CALDWELL

Please. Call me Gary.

DOLINA

Gary, if I knew the answer to that ...

ON I-15

BEGIN FLASBACK

A green Chevy Impala speeds southbound, passing all the other cars.

INSIDE THE CHEVY

is Dan Lafferty, the driver, his brother Mark in the passenger's seat. Their long hair and beards give them a scruffy look, but they it makes them look like the ancient patriarchs of Israel.

Super: October, 1982. Southbound on I-15.

It's clear from their actions -- watching other cars slip behind them and smiling or laughing -- that they know they are speeding but couldn't care less.

DOLINA (O.S.)

Dan was obsessed with government intervention in every aspect of his life. He vowed to stop living Man's laws and live only God's laws ...

Mark looks off right, sees something, points.

MARK

Look. Smokey on the right.

Dan looks over and waves at the man:

IN A HIGHWAY PATROL CAR

Trooper LES LANGFORD watches the green Impala speed by him, clocking it at 72 miles per hour. In a flash, he's started his vehicle and is in hot pursuit.

TROOPER LANGFORD

(into his radio)
southbound I-15. Green Chevrolet
Impala, license number NCC-345.
It's our old buddy Dan.

THE GREEN IMPALA

pulls over to the side, with Langford's car pulling in behind.

INSIDE LANGFORD'S CAR

looks out the window at the green Impala. Neither Dan nor Mark move. Suddenly, the radio is in Langford's hand.

TROOPER LANGFORD

Unit 34 requesting 10-78.

Langford gets out of the car and walks cautiously toward:

THE GREEN IMPALA

his hand resting on the butt of his gun. At the window, he sees Dan sitting quietly, Mark next to him. Langford visually scans the car, convinces himself it's safe, and then taps on the driver's window.

TROOPER LANGFORD

Come on, Dan, roll down the window.

Dan rolls down the window.

DAN

How's it goin, Les? Sorry if I don't call you officer but I don't recognize your right as a government employee to be a policeman.

Langford is unfazed. He's had previous run-ins with Ron and Ron's comments are old, old hat by now.

TROOPER LANGFORD

Dan, here's what I'm gonna do. I'm gonna give you a choice. You can let me arrest you right now --Mark there can drive your car home -- or you can sign a summons to appear in court.

DAN

Les, you know I can't do that. Any citation signed under threat of arrest is invalid and unconstitutional.

(shrugs)

Sorry.

TROOPER MIKE REES' CAR

pulls up behind Langford's car, having responded to the call for backup.

Behind that, TROOPER C. RAY WILSON pulls up behind Rees.

Rees walks back to Wilson's car, and they talk to each other. Langford walks back to join his two fellow officers, but turns with a start when he hears:

THE GREEN IMPALA

speeding away.

INSIDE THE GREEN IMPALA

Dan and Mark are laughing their guts out.

INSIDE TROOPER WILSON'S CAR

Trooper Wilson sees the green Impala speed away, but thinks nothing of it. He sees Langford running toward him, pointing at the retreating car. Finally he hears what Langford has been saying while running:

TROOPER LANGFORD

Get that car!

Now Wilson is galvanized into action. Rees steps back out of the way as Wilson guns his engine, taking off in hot pursuit, at the same time turning on his overhead flashers.

THE GREEN IMPALA

speeds along in the right lane, Wilson's car coming up alongside. Dan looks over to see Trooper Wilson pointing toward the side of the freeway.

Dan speeds up, pulls in front of Wilson's car, and veers across two lanes of freeway to the inside lane.

THE SPEEDOMETER shows his speed approaching 80 MPH.

LANGFORD'S CAR

is now in pursuit also.

ON I-15

Wilson pulls ahead of Dan, with Langford behind Dan.

Wilson forces Dan over to the inside guard rail, Langford coming to a stop behind Dan's car.

OTHER CARS are screeching and swirving around the three cars.

Langford gets out of his car.

Dan slaps his Impala into reverse, pulls out into the barrow pit, forcing Langford back up against the fender of his car.

Dan then whips around the back of Langford's car back into the freeway, narrowly missing another car speeding along in the fast lane.

Langford hops back in his car as follows Wilson in pursuit.

Rees joins the caravan as all three police cars lay rubber, lights flashing, sirens blaring.

FURTHER DOWN I-15

Dan's car veers in and out of traffic. Dan's hands are locked on the steering wheel, and he's alternating looking at the traffic in front, to the side, and in the rear-view mirror.

Mark's turned partly around watching the:

THREE POLICE CARS

screaming toward them.

For a few seconds, we intercut between scenes of:

- a) the green Impala
 - b) each of the Trooper's cars
 - c) other cars trying to get out of the war
 - d) I-15, the Impala with the three police cars in pursuit
- finally ending:

AT THE RIGHT-HAND SIDE OF THE FREEWAY

where Dan's car comes to a halt on a steep grassing incline.

Wilson gets out of the car, and walks toward Dan's car, at the same time removing his handcuffs.

Dan's window is partially down as Wilson approaches it.

TROOPER WILSON
Do you realize you're under arrest?

DAN
Yes, I do.

TROOPER WILSON
Then get out of the car.

DAN
No, I won't come out.

So Wilson reaches into Dan's car, trying to get the cuffs on. Dan punches the button on the electric window and captures Wilson's arms above the elbows.

Before Wilson can extricate himself, Dan starts to drive away along the freeway shoulder. Wilson's left arm slips out, the force of Dan's retreating car slapping Wilson back against the car door. Wilson does a sort of sideways hop, skip, and jump as Dan's car continues out into the right lane of the freeway.

Luckily, Wilson's other arm is freed when this happens, and he whirls to the ground as Dan once again speeds away.

AGAIN, ON I-15

the three officers are after Dan Lafferty. If they were serious before about catching this maniac, they are fanatical now.

Every lane change Dan makes, the three troopers match.

Every car Dan passes, they pass also.

Every mile that Dan covers, they cover a mile and a half.

It is obvious that ARE going to catch this guy.

IN THE GREEN IMPALA

Dan and Mark are no longer laughing. Dan probably realizes they're going to get him too. Panicking, he slams on his brakes, jumps out of his car, leaving the door wide open.

IN ANOTHER CAR SOUTHBOUND ON I-15

A father and his 12-year old son are driving along without a care in the world. The father is watching the road, but his attention is partially distracted by:

His son, playing with the radio dial, trying to find a station that he likes. Their conversation is playful bantering.

THE FATHER

Jason, stop playing with the radio dial.

JASON

I hate your music.

THE FATHER

What's wrong with my music?

Jason looks up.

JASON

Dad, look out!

The Father looks up to see Dan running toward him down the middle of the freeway.

THE CAR VEERS

to avoid Dan and then continues on. And Dan continues on, also. As another car speeds by, Dan looks pleadingly at the driver.

DAN

Help me! Help me!

Another card speeds by in the other lane.

Dan holds his hands out to them.

DAN
(continuing)
Be my witness against these tyrants!

All around Dan, cars and trucks skid to stops. And Dan keeps running.

REES AND LANGFORD

are dodging cars now, trying to get to Dan.

DAN ON THE FREEWAY

now stops running, holds his hands high above his head.

DAN
Father, please protect thy
servant --

The "servant" doesn't get to finish his prayer.

He is tackled to the road by Langford, who rolls a few times, stands, and pulls Dan to the side of the road, while Rees does his best to divert traffic around the incident.

IN THE OTHER SOUTHBOUND CAR

Jason sits backwards in his seat, looking at the commotion out the car's back window.

THE FATHER
Jason, turn around. Put your
seatbelt on.

JASON
Who was that guy?

THE FATHER
Just some crazy man.

AT LANGFORD'S CAR

Langford opens the back door and helps a now-handcuffed Dan Lafferty into the back seat. As Langford shuts the back door:

LAFFERTY CHIROPRACTIC CENTER

a door opens revealing a business that has gone to the dogs. The office is dusty, some charts are hanging askew from the walls.

WATSON (O.S.)
What. The. Hell.

Watson, standing in the doorway, wearing a tie, overcoat, and his mission president tag, the bright November afternoon shining in the background, now comes fully into the room.

Behind him, Claudine, also betagged and overcoated, hovers at the threshold, reluctant to enter.

Watson wanders through the room with barely contained anger. He thumbs through the appointment book on the nearest table to the door.

WATSON

They haven't had any appointments
for the last two weeks.

CLAUDINE

Diana was right.

WATSON

You go on a mission, try to serve
the Lord, and your own damn sons
can't keep the family business
going.

CLAUDINE

I'm sure it wasn't their fault.

WATSON

It never is, is it, Claudine?
And who's fault is that Dan is in
jail? Who's fault is that Ron
has left his wife? Son of a
bitch ...

CLAUDINE

You don't have to swear ...

WATSON

Don't tell me what I can't do!

Watson storms out of the room, Claudine right behind him.

CLAUDINE

Watson, what are you going to do?
You shouldn't get upset like
this! Remember your diabetes!

Watson, now in the car, barely waiting for Claudine to get in before he speeds away.

AT MARK LAFFERTY'S HOME

all is in chaos. Mark's young children are crying, trying to be comforted by their mother and Claudine.

Mark, his hair now long, too, and Watson are arguing, their dialogue overlapping.

WATSON
Thirty-five dollars?

MARK
Yeah, that's right! Thirty-five dollars! It was --

WATSON
You let the business -- the business I made --

MARK
-- robbery! Why should the state get our money?

WATSON
-- go to hell in a handbasket --

MARK
I'm not gonna pay to let the state tell me what I can do for a living!

WATSON
-- because you didn't want to pay a thirty-five dollar license fee?
(responding to Mark's last line)
Fine, if you didn't want to follow in my footsteps, why didn't you just --

MARK
It wasn't that.

WATSON
What was it then? Do you boys hate your old man so much --

MARK
We don't hate you, dammit!

MARK'S WIFE
Mark, you scaring the kids!

WATSON
If you hate me that much, why don't you just kill me right now.

CLAUDINE
Watson, the boys don't hate you! They love you, they respect --

WATSON

Don't make me sick.

(to Mark)

Do you have any idea how long it took me to make that business into something -- from nothing.

MARK

You don't know what it was like. The state was all over us!

WATSON

Well, I'm all over you now!

And Watson practically leaps onto Mark, hitting him on the side of the face, punching him in the arms that Mark raises to protect himself.

This fight sets the kids off anew, and now Mark's wife has lost her composure and cries herself.

Claudine moves to stop the fight, gets a fist in her face for her trouble, tumbles to the floor. The kids cry: "Grandma! Grandma!"

Watson stops swinging, turns pale, and falls into Mark's arms. Mark gently lowers his father to the ground. Claudine is immediately at his side.

CLAUDINE

It's your diabetes! You're going into shock!

(to Mark's wife)

Call the doctor!

WATSON

Don't call the doctor! I'm not going to a hospital. Ever. Promise me, Claudine, no matter what happens, don't ever take me to a hospital.

CLAUDINE

But, Watson, they could --

WATSON

Promise me, Claudine! Promise me, dammit!

CLAUDINE

You're turning white --

WATSON

Promise me! Never. A. Hospital!

CLAUDINE
(crying by now)
All right, I promise. I promise.

DOLINA (V.O.)
I'm sorry, Detective. I can't go
on.

END OF FLASHBACK

DAN LAFFERTY HOUSE/KITCHEN

DOLINA
If you want to know anything more
about that, talk to Becky.

CALDWELL
That's Mark's wife?

DOLINA
It's ... it's still pretty
painful to me.

Caldwell gets up to go.

CALDWELL
I understand. Well, you've
helped me a lot, Mrs. Lafferty.

DOLINA
I know this will be hard for you
to understand. But, despite
everything that's happened, I
still love Dan.

CALDWELL
(beat)
Thank you for your time.

IN THE UTAH COUNTY COURTHOUSE

Caldwell speaks into a pay phone.

CALDWELL
Yeah, Chief. No trace of the
Impala yet? You'll let me know
if it shows up. Good. I'm gonna
go meet with Diana Lafferty --
she's staying with her Bishop --
but she won't be back for another
hour. Yeah, I'll let you know if
I get any leads.

INSIDE THE HALL OF RECORDS

Caldwell sits at a fiche viewer, streaming though some data. He apparently finds what he's been looking for:

A PICTURE IN A NEWSPAPER OF A WILD-EYED DAN LAFFERTY

standing in a courtroom, his arm raised to the square and surrounded in the courtroom by his DISCIPLES. The paper's date: December 23, 1984.

The headline: "DAN LAFFERTY CALLS JUDGE TO REPENTANCE."

DISSOLVE TO:

THE COURTROOM

as the picture becomes animated.

DAN
Your Honor, in the name of
Christ, I demand you do justice
or be struck down!

His Disciples go nuts, jump the railings and move toward the judge and the bailiffs.

DAN LAFFERTY'S FACE

fills the screen as he pours out his fanatical diatribe.

DAN
My disciples will go forth in the
name of the Lord and put under
citizen's arrest ...

IN THE UTAH STATE PRISON PSYCHIATRICAL WARD

a now weakened Dan, on a prolonged fast, finishes his speech, but with much less vigor.

DAN
... all who have violated my
Godgiven Constitutional rights.

PSYCHIATRIST'S VOICE
Yes, Dan. I read the papers. I
know what you said.

Pulling back, we see that

(1) Dan is strapped into a wheel chair and guards stand at the ready nearby, and

(2) the FEMALE PSYCHIATRIST sits across from him, a desk in between her and her patient.

PSYCHIATRIST

But we're not going to get
anywhere if you don't actually
talk to me.

DAN says nothing.

CUT TO:

MEN IN WHITE

March in slow motion.

Before we begin to recognize them, we

CUT TO:

PSYCHIATRIST WARD

PSYCHIATRIST

Dan, I'm going to read you
something from the Provo Daily
Herald -- an editorial
actually --and I want you to tell
me how it makes you feel.

(reads)

"Facing such blatant disregard
for the law, the court should rap
hard enough to discourage
Lafferty and any of his cult
followers from other shenanigans
that could get someone killed."

MEN IN WHITE

marching in slo-mo.

We recognize them as Dan's brothers:

DAN (V.O.)

My disciples will go forth and ...

They march up to the gates of the Utah State Prison, which
open upon their approach ...

PSYCHIATRIST (V.O.)

All right, let's talk about your
fast. What do you hope to gain
from refusing to eat?

Now they're walking down one of the cell blocks. As they
pass, cell doors open, prisoners exit ...

Now they're walking down the hall leading to the
Examination Room where Dan is ...

BACK IN THE EXAMINATION ROOM

Dan slumps forward in his chair.

The Psychiatrist, now standing above him, touches his neck and announces:

PSYCHIATRIST

Dead.

At that moment, the door to the Examination Room opens and the Marching Men in White enter.

Dan's brothers glow, like angels.

As they enter the room, the Guards standing at the door drop their weapons to the floor and cower in fear.

They approach Dan's lifeless body, and look down upon it with exaggerated beatific solemnity.

The Psychiatrist has moved to the corner of the room, where, though also cowering in fear in the presence of such holiness, she still manages to curse and hiss at them.

When Ron speaks, his voice is amplified, as Demille might amplify the voice of deity in a Biblical epic.

RON

This is our Brother Daniel and he has been killed in the house of his friends. We will take the temple of his spirit from this place and ...

He places his hands on Dan's head. His Brothers follow.

As they do, the straps holding Dan in the chair unfasten themselves.

RON

(continuing)

... by the power of the Holy Priesthood which we hold, we will raise him unto life, as was Lazarus of --

PSYCHIATRIST (V.O.)

That's not going to happen, Dan.

Ron, and all the Holy Brothers, stop their administrations, and look off, presumably at the Psychiatrist, with confused expressions on their face.

IN THE EXAMINATION ROOM

The Psychiatrist has never left her seat behind the desk. Dan is still sitting in his chair, still strapped in. The guards still stand at the door.

PSYCHIATRIST

You're not going to die, and your brothers are not going to come claim the body and then resurrect you.

HOME OF BISHOP DAVID AND CLOE LOWE

Caldwell sits at the end of a couch in the living room, receives a plate of cookies from the matronly CHLOE LOWE.

BISHOP LOWE sits across from Caldwell in a chair.

CALDWELL

Thank you, Mrs. Lowe. I haven't had lunch.

CHLOE

Diana should be down shortly. As you can imagine, she's quite upset at ... everything.

She sets the plate of cookies down and starts to exit to get Diana.

LOWE

She's been staying with us for a few years now, actually.

CHLOE

Ever since she and Ron got divorced.

She exits.

LOWE

You know, Detective Caldwell, the Church usually encourages people having marital problems to try and work them out, but with what was happening to Ron and Diana -- well, divorce seemed the only option.

(a beat)

But now it seems to have made matters worse.

CALDWELL

Mr. Lowe, don't hold yourself responsible for Ron's actions.

(MORE)

CALDWELL (CONT'D)

If Ron is guilty of this horrible crime, he and his brother Dan are the responsible ones.

LOWE

So you haven't found them yet?

CALDWELL

We're following some leads on their car. We should have them in custody any time now.

LOWE

I know people are supposed to be innocent until proven guilty, but --

CALDWELL

I know what you mean.

Both men look up as:

Diana walks into the room, Chloe a few steps behind her.

Diana is in much worse shape than Dolina was. Her red eyes show she has been crying pretty much all day. She's tried to run a comb through her hair but it hasn't done much good.

Caldwell stands upon seeing Diana.

Lowe stands and gestures to Diana to take his chair.

She does.

Lowe and Chloe sit in other chairs.

CHLOE

Diana, this is Detective Caldwell. He called earlier.

CALDWELL

Diana, I want to thank for seeing me at what must be a most difficult time.

DIANA

Did Ron really do this horrible thing?

CALDWELL

Well, we don't know that for sure. We have to find him first. Diana, when was the last time you saw your ex-husband?

DIANA

I can't really remember. I know it's been a couple of weeks.

CALDWELL

So you wouldn't know where he was right now.

DIANA

Chloe said they had slit Erica's throat.

Chloe touches Diana's arm to calm her.

CALDWELL

I'd rather we not get into that right now, if that's all right, Diana.

DIANA

You know, Ron wasn't always like this. Dan is the one who influenced him to do evil. Dan is the devil.

CHLOE

Now, Diana, we mustn't say things like that.

DIANA

Ron had been a city councilman, a member of the Bishopric. And it's all my fault.

She collapses in tears. Chloe comforts her.

LOWE

Diana blames herself. She got a call from Dolina, Dan's wife.

CALDWELL

Yes, I knew that.

LOWE

Dan had been acting strangely and poor Dolina -- well, in desperation, she called Diana and --

DIANA

(interrupting)

And I -- like an idiot suggested Ron go over and see Dan, try to talk some sense into him. He was never the same after that.

IN WATSON LAFFERTY'S HOUSE - IN PROVO - CHRISTMAS 1982

The presents have all been opened, and the smaller kids are playing with their toys around the tree.

The Lafferty Women are also sitting around with the children, some women helping the children gather up bows and wrapping paper.

Only the littlest children seem happy as warrants the holiday.

A CHILD runs up to Diana, who sits with another child on her lap, and holds out a brightly wrapped package.

CHILD

Mommy, Daddy hasn't opened his present yet. Is he gonna come home?

DIANA

He'll be home soon. He's visiting Uncle Dan.

Diana looks at the present, starts to tear up, and hugs the child close to her.

IN THE UTAH COUNTY JAIL

The Lafferty Brothers are spending Christmas day with Dan. Dan looks much better now, having ceased his protest fast. They are just finishing up singing a Christmas hymn.

DAN

Mark, would you offer prayer for us?

Everyone bows their heads.

MARK

Our Father in Heaven, as we thy servants gather today to remember the birth of thy Son, we ask that thy spirit be ever present with us, that we may gain wisdom, that we may better understand the mission thou hast chosen for us. In the name of Jesus Christ. Amen.

DISSOLVE TO:

STILL IN THE JAIL, BUT A BIT LATER

Dan preaches to his brothers.

DAN

Why do you think God gave us Lafferty boys such a strong sex drive, if he didn't want us to practice Polygamy?

RON

Yeah, I've been thinking about that myself.

DAN

If the church leaders had any balls, they'd never have abandoned the practice.

(beat)

So when are you all going to start? God has already told me that Dolina's daughter is to be my first polygamous wife.

RON

It's about time we start living the Lord's commandments in their fullness. I've started by giving Diana a writ of divorcement.

(to the other brothers)

Which is something you all should do if you can't bring your wives under control.

DAN

Ron is right, Brothers. We must do all we can to live up to our high and holy calling as the Five Mighty and Great Ones who will set the Church aright in the last days.

WATSON, JR.

We all need to pray for strength to live up to our potential, that's for sure.

DAN

Ron, you were right to talk me out of fasting. I realize now I'll need all my strength if we're to combat the evils of Satan in the land. And, brother, the Lord has made known unto me that thou art once again worthy to assume thy rightful place at the head.

Ron is almost overcome with tears.

RON

Do you all remember that song
that John Taylor sang when he and
the Prophet were in jail?

ALLEN

"A Poor, Wayfaring Man of Grief."

RON

It made the lowly prison a temple
so strong was the spirit. I feel
like that now. The spirit is
strong in this room.

DAN

Come, my brothers. Let us lay
our hands on our eldest brother
and ordain him as our prophet,
seer, and revelator.

Ron humbly kneels as the other brothers surround him, and
begin to place their hands on his head.

IN DAN LAFFERTY'S HOME/BEDROOMSPRING 1983

Diana and Ron are dressing for bed. At least, Diana is. Ron
is preaching.

Super: Spring 1983

DIANA

(flat)

So you want to practice polygamy,
too, is that what you're saying?

RON

Only if you allow it. The true
Principle is that the First Wife
must approve of all other wives.

DIANA

I don't understand this. Why
aren't I good enough for you?

RON

It has nothing to do with that.
It has to do with obeying the
commandments of the Lord. And
the Lord has commanded us to take
additional wives.

DIANA

I should never have asked you to
go talk to Dan. Now he's
infected you with his ideas.

RON

(interrupting)

He didn't infect me! He spoke
the will of the Lord and the
Spirit told me he spoke the truth!
Can't you see that?

DIANA

All I see is a man who seems to
love his brothers more than his
own family --

RON

My brothers and I have an
important task to perform for the
Lord.

DIANA

And having sex with other women
is part of that "important task?"

RON

Why do you fight against the word
of the Lord?

DIANA

It's not the will of the Lord!

RON

You'd better shut up now if you
don't want to speak blasphemy!

DIANA

I won't shut up!

Ron drops to his knees, assumes an attitude of prayer.

RON

Father in Heaven, I ask that thou
soften the heart of my wife and
helpmeet --

DIANA

What are you doing?

RON

Help her to see the wisdom of
these commandments that my
brother Dan hath brought forth in
these latter days --

DIANA

You're wasting your time, I'm not
going to be intimidated --

RON

And if she choose not to obey her husband in all things, cause that she will be cursed.

DIANA

Will you please shut up!

Ron is instantly on his feet and grabs Diana by the shoulders, pushing her down on their bed, his face close to hers.

Her face is a mask of fear, fear which forces her to silence and she stair wide-eyed at this man that she used to know.

RON

How DARE you interrupt me when I'm talking with the Lord! You child of Satan!

DIANA

You son of a bitch!

Ron backhands her across the mouth. From the shocked expression on both their faces, we know this is the first time in their married life that Ron has ever hit her.

Diana pushes Ron off her and gets to her feet, feeling her lip.

DIANA

(continuing)

That's it! Get out! Get out of here!

RON

I'll leave but not because you tell me too. In the name of the Lord, I divorce you. Amen.

He turns and leaves.

A HOUSE IN OREM

The super identifies it: The Farm. Orem.

BEGIN A SERIES OF CUTS

A truck and a late model car pull into the driveway.

Inside, three of the Lafferty brothers are already there.

The door opens and two other brothers come in to join the other three in the living room. Now, they all have long hair and beards.

We see them all talking animatedly.

ANOTHER TIME, SAME PLACE - no one but the brothers: One of them gives a prayer.

ANOTHER TIME - Ron preaches to the others, perhaps sharing a vision. They all look admiringly at Ron.

AT BISHOP LOW'S HOUSE

Diana is doing wash while WATSON JR.'S WIFE folds hers. Sister Lowe is taking clothes out of the dryer.

WATSON JR.'S WIFE

I just don't know what's going on. They spend all their time together ...

DIANA

I've given up trying to figure it out.

(beat)

Has Watson Jr. mentioned polygamy to you?

WATSON JR.'S WIFE

I thought I was the only one.

SISTER LOWE

The Bishop has tried to talk to Dan. He doesn't want to listen.

DIANA

He's too far gone. At first, when he gave me that "writ of divorcement," I was upset, I'll admit. But now I'm sort of relieved. The children are safer now.

WATSON JR.'S WIFE

Well, that's the important thing, isn't it -- the children.

ALLEN LAFFERTY DUPLEX / BABY'S BEDROOM - DAY

Brenda sits in a rocking chair, holding her new-born baby, Erica.

She is obviously a dotting mother, stroking her daughter's hair, touching her face, cooing at her and making faces.

IN THE KITCHEN

Allen, bearded with long-hair, gathers up some books and paper.

IN THE LIVING ROOM

The HONK of a car horn causes her to look up. She gets up, puts the baby in a crib, walks out of the room, and into...

THE KITCHEN

where she sees Allen putting his books and papers into a backpack.

BRENDA

Do you have to go?

ALLEN

I think you know the answer to that.

BRENDA

I was hoping ... with Erica here now ... that you'd spend more time home --

ALLEN

We've got lots to do. Look, Ron's waiting.

BRENDA

All right, run off to Mommy's House --

The angry look Allen gives her shuts her up. The horn honks again.

Allen gives her one more stare and leaves.

INSIDE RON'S CAR

Allen opens the passenger door, tosses his stuff into the seat and climbs in.

As Ron pulls away:

RON

You know, you shouldn't let your wife treat you like that.

ALLEN

It's none of your damn business.

RON

Everything that happens between us brothers is every brother's business.

ALLEN

Look, I can handle it, okay.

RON

I hope so. Women are supposed to submit to their husbands --

ALLEN

I'm not going to divorce her, so lay off me!

RON

And Brenda has always been the independent type. If you don't want to, I can teach her a lesson for you.

ALLEN

Leave her alone. I'll take care of it.

RON

Good. Cause I can take care of it, too.

IN AN AMULANCE RACING THROUGH THE UTAH STREETS

lies Watson Lafferty, strapped to a gurney and being hovered over by two medical technicians. Its siren cuts the night.

Claudine holds Watson's nearly lifeless hand and weeps.

CLAUDINE

Watson, I'm sorry ... I'm sorry but I couldn't let you die.

RON (V.O.)

(angry)
Why did you call an ambulance?

IN UTAH VALLEY HOSPITAL/WATSON'S ROOM

This super appears: September 10, 1984.

Watson Lafferty lies dying in a hospital bed. Standing at his head, stroking his head, and holding his hand is Claudine.

All the adult Lafferty Children are present (exclusive of their wives), except for Allen.

Ron continues yelling at his mother.

RON
You know how he felt about
hospitals.

CLAUDINE
He ... he was going to die.

RON
Well, he sure will now!

DAN
We can only hope that he doesn't
know where he is. That alone
would kill him. What is it with
these Lafferty women? Why can't
all to learn to obey their husbands?

Allen and Brenda rush into the room.

ALLEN
What's the matter? Is Dad all
right?

Ron tosses an angry look at Brenda.

RON
What are you doing here? This is
a family matter!

BRENDA
I'm part of the family.

DAN
No, you're trying to break the
family apart.

RON
It's because of you that Allen
won't get involved in our mission.

DAN
If it wasn't for you, the five
brothers would be together --

BRENDA
Look, I didn't come here to argue.
My daughter's grandpa is --

DAN
Lying in a hospital bed against
his wishes, because you, and your
gentile ways, influenced his
wife --

BRENDA

I don't have to take this --

RON

You're nothing but a troublemaker,
you bitch!

Stunned, she looks for support from Allen.

But Allen avoids her glance.

In tears, she turns and runs from the room.

ON A STREET IN PROVO, IT IS NIGHT

and a 1974 green Impala station wagon is driving along, with
two men inside whom we cannot see.

A police car on a side street takes notices of this car,
then slowly moves out into the street behind it, turning on
its flashing lights.

IN THE PROVO POLICE DEPARTMENT

Caldwell speeds into the parking lot and comes to a stop in
front of Chief Johnson. Together both men hurry into the
police department, talking as they go.

CHIEF JOHNSON

We've got the car, but two other
guys were driving it.

CALDWELL

Where they involved?

CHIEF JOHNSON

Not in the murders themselves,
but they were with the brothers
in Wendover. We're closing in on
those guys even as we speak.

IN THE PROVO POLICE DEPARTMENT

Ricky Knapp, 23, tells his story to Caldwell, who makes
notes in his trusty notebook.

KNAPP

I met Ron Lafferty in Wichita ...
we worked on this construction
site together ...

CONSTRUCTION SITE IN WITCHITA, KANSAS

Super: June 27, 1984.

It's lunch-time. Ron and Knapp, off a little ways from the rest of the workers, share a conversation over some sandwiches and coffee.

RON

Ricky, you're a good believing person.

KNAPP

Thank you, Ron. I try to be.

RON

So what do you think of the things I teach?

KNAPP

Make sense to me, that's for sure.

RON

You know, the Lord's arranged for us to meet, so I can teach you the truth, and so you can dedicate your life to the Lord. Do you wanna do that, Ricky? Dedicate your life to the Lord, to do whatever he asks you to do?

KNAPP

Yes, I do.

IN THE PROVO POLICE DEPARTMENT

KNAPP

We celebrated my call to the Lord by getting drunk.

CALDWELL

What happened next?

KNAPP

We finally caught up with Dan's brother Ron a few days later where Ron wrote this revelation in my presence.

CHEAP MOTEL ROOM

With the SOUND of semi-trucks speeding by outside, Ron stands before Knapp, his arm on Knapp's shoulder.

RON

Yeah, verily, I say unto you, my servant, Ricky, it is my will that you should set aside your worldly desires and travel with my servants Ron and Dan, who are true sons of God, and who are on a holy mission in my name. Amen.

CONVENIENCE STORE - DAY

Dan and Knapp come running out from the convenience store carrying food in a bag, jump into the green Impala that Ron is driving, and the Impala speeds away.

RON (V.O.)

As ye are my servants indeed, ye may take from the wicked of this world whatsoever ye shall stand in need of ...

A GAS STATION

Ricky finishes gassing up and then jumps in the car, which speeds away. The owner of the gas station comes out, shaking his fist as the retreating Impala.

RON (V.O.)

... and concern not yourselves that it is against the laws of the land, for they are all corrupt in mine eyes, thus saith the Lord.

AT A ROADSIDE STOP NEAR SALEM, OREGON

Super says: Near Salem, Oregon

The green Impala pulls into a parking slot. The doors open, and Dan gets out, running toward the restroom, while Ron and Knapp get out, laughing, and calling after him.

RON

What's the matter? Too much beer?

KNAPP

Yeah, yeah, too much drinkin', that's what.

OUT OF THE RESTROOM

comes Dan, zipping up his pants. He looks off, sees:

RON AND KNAPP

leaning against the Impala, drinking and smoking. He looks in another direction, at:

A PICNIC TABLE

where LaOREN MONOGHAM sits sharing lunch with TWO SMALL CHILDREN. He smiles, starts walking over to her.

AT THE IMPALA

Ron looks up from his beer, notices Dan making his move on LaOren, elbows Knapp, who looks up.

RON

There's go Dan, laying up
blessings in the Celestial Kingdom.

LATER, AT THE REST STOP

Dan drives off with LaOren and her children in her car, followed by Ron and Knapp in the Impala ...

INSIDE THE IMPALA

Knapp looks at the dashboard with a confused expression on his face. Ron sees the expression, smiles.

RON

Yeah, it's probably hard to
understand at first, but when you
fully understand what the Lord
has in mind for his children --

KNAPP

So, Dan's married to that woman,
and performed the ceremony hisself?

RON

Ricky, he does have the priesthood.

KNAPP

And you and Ron are supposed to
get more wives?

RON

It's called the New and
Everlasting Covenant. That can
be your lot someday, if you
remain worthy.

KNAPP

Boy, I don't know. I never had
much luck with one woman at a
time, let alone a whole bunch.

OUTSIDE A GAS STATION/CONVENIENCE STORE

Ron stands looking off into the dim mountains on the horizon. In the background, Knapp and Dan are filling up the cars with gas.

LaOren takes her kids to the restroom. Dan notices Ron, hangs up the fuel pump hose, and comes up to his brother.

They both stand there looking off.

RON

I've been getting this impression
... this feeling that we may have
to re-enter Utah in power with
slaughter weapons.

DAN

You think so?

RON

If it's to be, the Lord will
place the weapons in our hands.

AT ANOTHER REST STOP

CHIP CARNES opens up the hood of his car and looks inside. He jiggles a few wires, then kicks the engine.

Ron moves into scene, looking down into engine also.

RON

What's wrong?

CARNES

Damned if I know!

RON

Well, I'm not much with cars, but
I can give you a ride, if you
need to get anyplace.

CARNES

Thanks, I'd appreciate that a
lot.

(holds out his hand)
Chip Carnes.

Ron shakes hands with Carned.

RON

Ron Lafferty.

CARNES

I'm on vacation with my wife,
we're driving separate cars? We
got separated, and then this ...

RON

So where you going?

CARNES

I'm supposed to meet my wife in
Las Vegas.

RON

That's where we're going.

CARNES

I lost my wallet, so I can't pay
ya anything until we get there --

RON

Don't worry about it.

BACK AT THE PROVO POLICE DEPARTMENT

Carnes puts down a drink and looks at Caldwell.

CARNES

Sorry, what was it you said?

CALDWELL

Was there anything ... unusual
about the way Ron acted?

CARNES

I remember thinking it was nice
to meet a true Christian for a
change. But I did think it a
little odd that he drank so damn
much.

IN THE BACK SEAT OF THE IMPALA

Carnes looks over at a drunk Ron Lafferty, who pours back
another one.

CARNES

How come you drink so much?
Christians don't drink that much,
do they?

RON

Chip, you remember the story
about Christ turning the water to
wine? And Christ drinking wine at
the last supper?

BACK AT THE PROVO POLICE DEPARTMENT

CARNES

"If it was good enough for Jesus,
it was good enough for me."

CALDWELL

And what did you think of that?

CARNES

Made sense to me, kinda.

CALDWELL

Go on.

CARNES

It did seem weird to me that Ron
was ... like ... obsessed with
all the shit people had done him,
only he called them ineq ...
inikwi...

CALDWELL

Iniquities?

CARNES

Yeah, that's it. He spoke like
that a lot. Like from the Bible
and stuff.

CALDWELL

So he was obsessed ...

CARNES

He told me ...

IN THE IMPALA

Carnes in driving this time and Ron sits in the passenger
seat.

RON

I'm gonna start taking back
what's mine, by force if I have
to. I'm going home to shoot up
the place.

PROVO POLICE DEPARTMENT

CALDWELL

Did Ron ever tell you about the
Removal Revelation?

CARNES

No, but Dan's wife, LaOren, did.

CALDWELL

What did you think?

CARNES

I thought he must be nuts. We finally got to Ron's mom's house

CALDWELL

When was this, do you remember?

CARNES

I think it was July ... twentyfirst or somethin' like that. I know it was a Saturday. Dan had got there a couple days before.

CALDWELL

Where had he been?

CARNES

They told me he'd been stayin' in Spanish Fork with one of his wives -- LaOren had kicked him out by that time.

CALDWELL

Why was that, did you know?

CARNES

Somethin' about Dan stealin' some money from her.

CALDWELL

So, after you got to Claudine Lafferty's house, what happened then?

AT CLAUDINE LAFFERTY'S HOUSE, IT IS EVENING

and Ron, Dan, Carnes, and Knapp sit around the kitchen table, while Claudine Lafferty sits in an easy chair nearby crocheting.

Knapp reads from the Bible, the Book of Revelation, 17:8

KNAPP

" ... and they that dwell on the earth shall wonder, whose names were not written in the book of life from the foundation of the world, when they behold the beast that was, and is not, and yet is."

DAN

And who or what is that talking about?

KNAPP

The Mormon Church?

DAN

That's right. Chip, are you thankful for all the things the Lord has blessed you with?

CARNES

Yes.

RON

We're thankful for all the Lord's blessings.

KNAPP

I'm thankful too. I want to dedicate my life to the Lord.

Ron looks at Dan who nods his head and leaves the room

RON

Dan and I have been impressed with your faithfulness. We've decided it's time to let you into the inner circle.

Dan come back into the room, carrying something covered in cloth, gives it to Ron. Ron unwraps:

A long sharp knife.

RON

(continuing)

Brethren, this is a sacred object. It's been dedicated and consecrated for a special purpose.

DAN

Someday in the future, when the history of the world is written, this instrument will take its place alongside the sacred Urim and Thummin that Joseph used to translate the Book of Mormon.

KNAPP

(a bit nervous)

What's it for?

RON

The Lord has done much for us, boys. He's shown Dan and I the way out of the satanic Mormon Church.

DAN

Damn right!

RON

But we still have much to do for the Lord. Satan has put many obstacles in our path, obstacles which we must remove ...

AT ALLEN LAFFERTY'S DUPLEX

Brenda is in the back yard, wearing her bathing suit, hanging up wash. She looks over at:

Her daughter, Erica, who plays in a kiddie pool.

Ron and Dan Lafferty come out from the house, all dressed in white and glowing. Ron is carrying the knife. He holds it aloft and moves toward Brenda, who, frozen in fear, can't move while:

Ron brings down the knife, slashing her throat. Ron turns to his brother, who stands holding Erica in his hands.

The pool is gone; in its place is a altar made of stones and Dan is dressed in the robes of priest of Levi. He places the baby down on the altar.

He now has the knife which he holds high above his head, then brings it down.

AT THE HOME OF CHLOE LOW

Chloe is strapped to the dining table. Diana, Ron's wife stands at her side, crying. Ron pushes Diana aside and raises the knife above his head, bringing it down on Chloe.

BACK AT CLAUDINE LAFFERTY'S HOUSE

Claudine stops crocheting for a moment, looks up.

CARNES

(beat)

Couldn't we just shoot them instead?

Ron flashes the look of a prophet scorned at Carnes.

RON

No! The Lord said we have to slash their throats. You do want to obey the will of the Lord, don't you?

CARNES

Yeah, I guess so.

OUTSIDE CLAUDINE LAFFERTY'S HOME - LATER THAT NIGHT

Knapp is smoking a reefer. Carnes is lost in thought.

KNAPP

So, what do ya think? Are they serious?

Carnes grab the cigarette and takes a long drag.

THE NEXT MORNING, IN THE DRIVEWAY OF THE LAFFERTY HOUSE

Ron, Dan, Carnes, and Knapp are packing some stuff into the Impala. Ron, Carnes, and Knapp come out of the house.

The super: July 24, 1984

lets us know that we are now at the day of the murders.

RON

Dan, I better go tell Mom what we're gonna do.

DAN

That'd be a good idea.

Ron goes. Carnes and Knapp look at each other.

DAN

(continuing)
Chip, come over here.

Chip goes to a workbench where Dan is fixing a shotgun barrel into a table vise. Dan picks up a hack saw.

DAN

(continuing)
You hold it steady.

Dan starts to saw the shot gun's barrel. From inside the house can be heard the anguished cries of Claudine.

Ron comes back into the garage carrying a .270 caliber deer rifle and 30/30.

RON

I was thinking of hiding these from Mom, but then I decided, what the hell?

Ron tosses the guns into the Impala's trunk.

RON

(continuing)

So, waddaya think, Dan, are we ready to take out Allen's first born?

DAN

I think so.

CARNES

What's all this talk of "First Born?" What does that mean?

RON

There's no greater sacrifice.

KNAPP

I don't know what you have planned, but there ain't no reason to kill no babies. You can let me out of this now!

Ron stares at Knapp with a most demonic stare. The weakerwilled Knapp backs down and continues to load stuff in the car.

Claudine comes out. Her eyes are red with crying. She is frantic. She goes over to Dan, who is still working on the shot-gun.

CLAUDINE

Do you know what you're doing? She's your sister-in-law! You're Erica's uncle!

DAN

Mom, you get back inside the house. This doesn't concern you.

CLAUDINE

Doesn't concern me?

By now, Ron has grabbed his mom by the shoulders and is pushing her back into the house.

RON

We're about the Lord's work here. You get back inside now.

Ron shuts the door on her.

Dan comes over with the sawed-off shot gun, which Ron takes and admires.

RON
(continuing)
Good. We can use this to kill
cops if we have to.

Ron goes over to the passenger side of the Impala, gets in, puts the gun to the side.

RON
(continuing)
Here ... watch this.

He grabs the gun, opens the door, whirls, and points the gun behind him.

RON
(continuing)
See how easy it is? Now you try
it.

Dan takes the gun and gets in and out a couple of times. The two Lafferty brothers find this very amusing for some reason and laugh their fool heads off.

INSIDE THE CAR

Knapp and Carnes get into the back seat. Dan gets behind the driver's wheel, Ron into the passenger seat.

Ron opens the glove compartment, puts the unsheathed knife into it, and closes the door.

RON
Let's be about the Lord's work,
then.

And Dan drives out of the garage and the car disappears down the street.

IN FRONT OF THE ALLEN LAFFERTY DUPLEX

The green Impala pulls up and stops.

INSIDE THE CAR

RON
I may have to knock Allen out if
he tries to get in the way.

DAN

You sure you can do this?

RON

I don't think I'll need any help.

KNAPP

Are we supposed to do anything?

DAN

No. Ron's going to do this.

RON

Should we call first, to make sure she's home?

DAN

No, I don't want to scare her.

(beat)

Oh, shit. I feel like doing it.

RON

I don't want you doing anything I wouldn't do.

DAN

To hell with it. I feel good about it.

Ron takes a deep breath, takes the knife out of the glove compartment, puts it in a slit in his boot.

Opening the door, Ron Lafferty walks up to the front door and knocks.

BACK IN PROVO POLICE STATION

CARNES

Don't know what happened after they went inside.

KNAPP

We stayed in the car the whole time.

CALDWELL

All right, tell us what happened after they came out of the house.

INSIDE THE GREEN IMPALA

with the Allen Lafferty Duplex in the background. Ron's and Dan's clothes are covered with blood. Carnes looks likes he's going to throw up.

CARNES

(to Dan)

Take off your shirt.

Carnes opens a suitcase, takes out a shirt, and hands it to Ron. Dan takes off his shirt, hands it to Carnes. As he starts to put on the one Carnes just handed him:

RON

We won't have nearly as much trouble with Chloe Low. She's a small woman. Be a lot easier to handle.

Dan, Carnes, and Knapp look at Ron.

RON

(continuing)

But if the old man's around, we won't do it.

EXT. I-80 EASTBOUND - NIGHT

A road sign says: Wendover 27 miles
as the green Impala speeds past.

INSIDE THE GREEN IMPALA

Knapp drives now, Dan in the seat next to him. Exactly behind Knapp is Ron, next to Ron sits a silent and brooding Carnes.

Knapp looks in the mirror, sees Ron staring blankly out the window.

KNAPP

(to Ron, nervous)

So ... uh ... what happened back there at ... uh ... at Allen's?

Ron looks up, then reaches into the slit in his boot, pulls out the knife, begins tapping it on his knee.

RON

(flat, emotionless)

I beat her. I beat her bad.

He holds up the hand holding the knife to show his swollen knuckles to all in the car.

RON
(continuing)
Look what it did to my hand.
(now more to himself)
I killed the bitch. Can't
believe it.

Leans forward to Dan in the front seat.

RON
(continuing)
Thanks for killing the kid. It
took care of two loose ends. I
couldn't'a done the baby.

DAN
It was easy. The baby was no
problem. The Spirit helped me do
it.

KNAPP
(nervous laugh)
Hey, Ron, how'd you ... uh ...
how'd you guys learn to slit
throats?

Ron looks menacingly at Knapp.

RON
Oh, we're pretty experienced
butchers.

Dan notices that Carnes had been silent this whole time. He
turns in his seat, puts his hand on Carne's shoulder.

DAN
If you want out, you're not
implicated.

IN FRONT OF A ROOM IN A WENDOVER MOTEL - LATER THAT NIGHT

sits the green Impala. Quiet. A door opens up and Carnes
and Knapp sneak out of one of the rooms, get in the car and
drive away.

DISSOLVE TO:

LATE AT NIGHT AT CALDWELL'S HOUSE

A green Impala is parked in front of the house.

INSIDE THE CALDWELL HOUSE

we are seeing things through the POV of an UNKNOWN INTRUDER; we move slowly into the house, see pictures of Gary, his wife, his daughter, his commission to the American Fork Police Department.

The Intruder moves down the hall, looks into the bathroom, then continues further down, looks into the master bedroom, sees Gary and his wife asleep.

EXT. A CASINO IN WENDOVER - NIGHT

The parking lot is filled with cars with Utah plates.

We see Ron's and Dan's feet making their way through the line of cars toward the entrance to the casino, where we see

Ron and Dan open the door and walk in.

INSIDE CALDWELL'S HOME

Turning, the Intruder sees Emily's room, enters, then moves to stand above the crib. Emily sleeps soundly.

THE CASINO

A Nevada State Police car pulls into scene and stops. A NEVADA POLICEMAN watches Ron and Dan go inside inside, then speaks into the police radio.

CALDWELL'S HOUSE / EMILY'S ROOM

The Intruder's hand moves into the scene. In the hand is a knife, which moves towards the baby's throat.

CALDWELL (O.S.)

Nooo!

The Intruder turns, sees Caldwell, in pajamas, running in slow motion into the room, arms outstretched. The knife comes again into the frame as:

Caldwell, not being able to stop his forward motion, falls onto the knife ...

... and wakes up ...

NOW IN HIS OWN BEDROOM

his eyes open suddenly, he sucks in air, then relaxes as he realizes he'd been dreaming.

IN HIS DAUGHTER'S BEDROOM

He looks down into her crib, pulls a blanket up over here and leaves.

IN HIS LIVINGROOM

Caldwell sits, staring into the darkness. Beat. The harsh RING of the phone shatters the silence. Instantly, the phone is in Caldwell's hand.

IN THE BEDROOM

Carol HEARS Caldwell's car speed away into the night.

PROVO COUNTY BUILDING

IN THE LAFFERTY HOUSE PROVO/FRONT ROOM - DAY - FLASHBACK

Onias (Bob Crossfield), Barry Crowthers, Dave Olsen, and David Coronado, all members of the School of the Prophets are seated in the Lafferty livingroom with all of the Lafferty Brothers but Allen.

Super: The School of the Prophets. April 5, 1984.

Onias finishes up washing the feet of one of the other members of the school, when he stops, and looks off, as if in a trance.

CROWTHERS

Onias, what is it?

OLSEN

(reaching for paper
and pencil)

It's another revelation!

Onias stands, but continues looking off into the eternities.

ONIAS

"Yea, verily, this is the word of the Lord unto the School of Prophets. I, the Lord, am not well pleased with the efforts of Ron Lafferty to take over the School. The School is organized according to my will and only I can re-organize it. Therefore, I command Ron that he should humble himself before my servant Onias, that his sins may be forgiven him. Thus saith the Lord, Amen."

Crowthers, Olsen, and Coronado offer overlapping "Amens."
The Lafferty brothers remain silent.

Ron is oddly quiet as all in the room look to see how he
will react.

Ron stands, pulling a sheet of computer paper out from his
pocket.

RON

On March 9, I received the
following revelation. I have
already read it to my brothers,
who all accept it as coming from
God. I will know read it to the
School. If you are all
sufficiently humble, I know that
you, too, will come to see it as
the Lord's will.

Starting on Ron, the CAMERA moves slowly in a circle as Ron
reads the revelation.

RON

(continuing)

"Thus saith the Lord unto my
servants the prophets. It is my
will and commandment that ye
remove the following individuals
in order that my work might go
forward. For they have truly
become obstacles in my path and I
will not allow my work to be
stopped."

IN THE BACKYARD OF THE ALLEN LAFFERTY'S DUPLEX

Brenda, wears a red bathing suit with pink shorts, sits on a
blanket getting some sun. Erica waddles about the back yard
playing with some toys.

RON (V.O.)

"First they brother's wife and
her baby."

A RINGING phone brings Brenda to her feet and ...

INTO THE ALLEN LAFFERTY DUPLEX

where she picks up the phone.

BEGIN INTERCUTS

between Allen, at a construction site, and Brenda at home.

BRENDA

Hello?

ALLEN

So how's everything?

BRENDA

(pleasantly surprised)

Fine. How's everything with you?

ALLEN

Looks like we'll be here at the site for a couple more hours. I probably won't be home till tonight.

BRENDA

(disappointed)

I'll miss you. Erica'll miss you.

ALLEN

My comin' home late -- is that gonna miss up your karate class tonight?

BRENDA

I'll have Jean watch Erica.

ALLEN

Wha'cha been doing today?

BRENDA

Just sort of lazin' around. It's such a nice day. Me and Jessica been out in the back yard, getting some sun.

ALLEN

You wearing your red bathing suit?

BRENDA

(coquettish, embarrassed)

Ye-e-e-ah ...

ALLEN

Better be careful. Someone might drive by, see you in your swimsuit and go in and get you.

BRENDA

I can only wish. You wanna say "hi" to Erica? Erica, come say "hi" to Daddy...

BACK IN THE SCHOOL OF THE PROPHETS

Ron continues to read the Removal Revelation.

RON
"... then thou shalt remove Chloe
Lowe."

IN THE HOME OF BISHOP DAVID AND CHLOE LOW

Diana Lafferty is sitting on the living room couch, her head thrown back, with a wet wash cloth on her forehead. There's a knock on her door and she looks up with fear on her face.

Chloe Lowe has opened the door and stands talking to an excited Ron Lafferty (whose hair is shorter than the present time indicating this scene takes place further back in time).

CHLOE
She doesn't want to see you, Ron.

RON
Just tell her I'm here.

CHLOE
She knows you're here. She told
me she doesn't want to see you.

RON
How are the kids?

CHLOE
They're fine.

Ron stands there for a few seconds, starts to walk away, then turns back swiftly.

RON
I hope you know what you're doing.

IN THE HIGH COUNCIL ROOM OF STAKE PRESIDENT RICHARD STOWE

We find President Stowe in solemn contemplation.

RON'S VOICE
"... and then Richard Stowe ..."

FIRST COUNSELOR'S VOICE
(the word "Stowe" overlapping)
President Stowe?

Now we see the President's TWO COUNSELORS, the STAKE CLERK, and TWELVE HIGH COUNCILMEN all seated around a hugh mahogany table.

At one end sits Ron Lafferty, hair short, wearing a suit, only moderately fanatical looking at this point.

President Stowe looks up as his First Counselor calls his name.

STOWE
Ron Lafferty, will you please stand?

Ron stands.

STOWE
(continuing)
Brother Ronald Lafferty, it is the decision of the Stake Presidency and High Counsel of the Alpine First Stake that you be excommunicated from the Church of Jesus Christ of Latter-day Saints for failing to support your wife and for preaching false doctrine.

BACK AT THE SCHOOL OF THE PROPHETS

RON
"And it is my will that they all be removed in rapid succession and that an example be made of them in order that others might see the fate of those who fight against the true saints of God."

IN THE ALLEN LAFFERTY DUPLEX/ERICA'S BEDROOM

Brenda is changing Erica's diaper

INSIDE THE GREEN IMPALA

Dan drives, Ron sits in the passenger side, looking out the window, Carnes and Knapp sit in the back seat looking at each other.

IN THE HOME OF CLAUDINE LAFFERTY

Ron and his brothers form a circle, in the midst of which Ron blesses the "instrument," though we don't hear what he is saying.

There are looks of great solemnity on the faces of all the Lafferty Brothers.

RON (V.O.)

"And it is my will that the instrument that I have delivered unto thee by consecrated, dedicated, and set apart for my purposes. And it is my will that it be delivered unto my servant Ron, and I will prepare a way by which my work in these matters may be accomplished."

BACK IN THE ALLEN LAFFERTY DUPLEX/ERICA'S ROOM

Brenda has just put the Erica down in the Nursery for a nap when a frantic KNOCKING on the door gets her attention.

She opens the front door to find:

Dan standing there.

Something about his appearance sets her on edge; she hugs the door in apprehension.

DAN

We came to get Allen's gun.

BRENDA

You can't have it. It's not even here. Go away.

Starts to shut the door, but Ron holds it open.

DAN

Where's Allen?

BRENDA

Working. He just called. He'll be home soon.

DAN

Working on a holiday? What a hard worker! You must be proud of him: working like a maniac to provide you with all these material possessions.

BRENDA

Dan, what do you want?

DAN

Let me use the phone, then.

BRENDA

No. Maybe you should go.

DAN

Maybe I should look around for myself.

Dan pushes his way into the house, slamming the door behind him.

BRENDA

Oh, God. I knew it would come to this!

Dan peers at her. The gaze of a demon.

DAN

It's not really the guns I was after.

Brenda moves toward the kitchen.

BRENDA

You'd better get out of here --

Dan grabs her by the arm, slams her against the wall.

DAN

Or what? You'll call the cops? The cops can't protect you, Brenda. I'm on the Lord's errand.

BRENDA

Be quiet! You'll wake up Erica!

DAN

Shut up! I'm doing the talking from now on!

BRENDA

Dan, if you're upset about some --

DAN

I said, shut up, bitch!

Brenda starts to cry. Dan grabs her by the hair.

DAN

(continuing)
Won't do you any good to cry! A bitch's tears won't turn me from the will of the Lord!

BRENDA

Don't hurt my baby!

DAN

Stop telling me what to do! It's not your place to command the men who preside over you. If Allen knew that, we wouldn't be having this problem.

BRENDA

I'll do whatever you say!

DAN

Your chance is gone. Now is the time to seek vengeance on those who fight against the Lord!

He backhands her. She stumbles to the floor. He reaches down, picks her up by the hair. She's a blubbering baby by now.

DAN

(continuing)

You were pretty out-spoken at the hospital, weren't you? What's the matter? Forget how to talk?

While holding her hair with one hand, he hits her with a closed fist. When her head swings back, blood is streaming from her nose.

BRENDA

Don' hur' my ba'y!

DAN

Shut up about your damned brat!

He slugs her, a fist to the side of the head.

She pulls away, and starts for the hallway leading to Erica's room.

Speaking through a bloody mouth:

BRENDA

Erica!

Erica starts crying but Brenda doesn't get more than two steps when Dan grabs her, again by the hair, and tosses her like a bag of laundry into the living room

Her skidding body slams up against a coffee table, knocking over a stack of coasters.

She tries to stand, but Dan is there first with his hands around her waist, and yanking her to her feet.

She breaks free and starts to run away, but Dan trips her and she falls face down on the carpet.

In her bedroom, Erica can be heard crying, "Mommy! Mommy!"

Again struggling to her feet, Brenda notices the blood now streaming from her face, touches her bloody mouth, wavers.

She goes down on one knee then stands again, leaving a bloody handprint against the wall.

Just as she gets to her feet, Dan slugs her again and she spins and falls against the living room curtains, then collapses to the floor, taking half the curtains with her.

Dan straddles her, kicking her first with one foot and then with the other, almost smiling as she cries out in pain.

Cries of "Mommy! Mommy!" can be heard coming from Erica's room.

INSIDE THE GREEN IMPALA

Ron, sitting at the driver's wheel, sees the windows of duplex rattle.

KNAPP

Looks like you better go help your brother.

RON

Are you sure it's all right?

CARNES

Yeah, you should go help him.

Ron exits the car.

BACK INSIDE THE DUPLEX

Dan pounds on Brenda, who is leaning against the front door. Ron has to push her aside to get in. This action opens her up to more blows from Dan, which knock her to her knees.

Ron starts to pummel her also.

RON

You're nothing but a lying slut and bitch!

BRENDA

Forgive me. I won't ever do it again. I won't lie anymore. I need you.

RON

I need you, too, but it's too late for that.

And he slugs her again in the face.

BRENDA

Please don't hurt my baby.
Please don't hurt my baby. I'll do anything. Just don't hurt my baby!

The brothers grab her, toss her against the wall like a rag doll. She falls limply to the hall floor.

They grab her arms and legs and drag her into the kitchen. Ron pulls out the knife from his boot and cuts the phone cord in the kitchen.

An open closet door reveals a vacuum cleaner. Ron drops Brenda's head, which makes a distinct "thud" as it hits the carpet. With the knife, he cuts off a length of cord.

He goes into the master bedroom and takes a pillow from Allen and Brenda's unmade bed, comes back into the kitchen.

In the kitchen, he holds the pillow over Brenda's mouth to muffle her continued cries to spare her daughter.

Dan takes the vacuum cord and tightens it around her throat, aided by Ron, until Brenda slumps lifeless to the floor.

Cries of "Mommy! Mommy!" are heard from Erica's bedroom.

Ron stands now, looks down at the thing he just killed, breathing heavily, sweat pouring from his face, his hands and clothes covered in blood.

Ron turns her over on her stomach, straddles her back, and holds the knife -- the consecrated and set-apart "killing instrument" -- high above his head.

SUDDENLY, IT IS NIGHT ON A STREET IN JERUSALEM

and Nephi (Ron) stands above the prostrate Laban, the latter's sword held high above his head. (Note: as GOD speaks throughout the next scene, it is with Ron's voice, as is Nephi's.)

GOD'S VOICE

Why do you hesitate? Slay him.

NEPHI

I ... I've never slain anyone before.

GOD'S VOICE

It's easy.

NEPHI

I've never killed anyone.

GOD'S VOICE

I've brought you to Laban so that
my will can be done.

BACK IN THE LAFFERTY KITCHEN

Ron is in the same position with regards to Brenda as Nephi
was to Laban.

GOD'S VOICE

It's better that one man perish
than an entire nation dwindle in
unbelief.

IN JERUSALEM

GOD'S VOICE

So go ahead. It's easy. Just
grab the head by the hair.

Nephi grabs Laban from behind by the hair.

IN LAFFERTY KITCHEN

Ron grabs Brenda from behind by the hair.

IN JERUSALEM

GOD'S VOICE

Pull the head back to expose the
neck.

Nephi obeys.

IN LAFFERTY KITCHEN

Ron pulls Brenda's head back, exposing her neck.

IN JERUSALEM

Nephi awaits the further command of God.

GOD'S VOICE

Now take the sword and slice off
his head.

NEPHI

(sobs)
I ... I can't. It's wrong to kill!

IN LAFFERTY KITCHEN

A bright light appears in the room, illuminating Ron's face. He looks up, off, to see:

GOD

(who resembles Ron) standing a few feet above the ground in a pool of light, dressed in a white robe and barefoot.

GOD

So what about you, Ron? Are you going to be a pussy like Nephi and refuse to kill someone at my command? Are you going to make me tell you three times?

RON

No!

The light in the kitchen dims, then disappears. Still held high above his head, the knife starts in a downward arc.

IN JERUSALEM

Nephi weeps, God is laughing at him.

IN LAFFERTY KITCHEN

the knife continues its downward arc.

Ron's facial expression is firm, immovable.

Brenda's head seems to hang limply from Ron's iron grasp on her hair.

The knife continues downward.

Dan watches, off to the side, mystified, yet engrossed.

IN JERUSALEM

God laughs at Nephi, who, now sobbing uncontrollably, drops Laban's sword and collapses to the ground.

AN EXTREME CLOSEUP OF BRENDA'S FACE

shows her eyes moving behind her lids: unconscious but still alive.

OUT IN THE CAR

Carnes and Knapp are just sitting, waiting, looking over at the house every now and then.

BACK IN THE KITCHEN

We see Ron's body from behind and above. Brenda's body is hidden by Ron's considerable bulk. The knife finishes its arc upward, then Ron pulls it back toward him.

The knife goes down clean; it comes back up bloody.

A pool of blood begins to spread out from behind and beneath Ron.

Ron's face is flushed. He appears relieved, confused, sure of himself -- all at the same time.

He looks at the knife in his hands; he's never seen this thing before.

Slowly, he rises to his feet.

IN JERUSALEM

God stands above Nephi, who is now cowering in fear and confusion.

GOD

Why did you hesitate? Why
couldn't you have been more like
my servant Ron, who killed on my
first command? Nephi, you're a
pathetic mess!

Poor, chicken-hearted Nephi sobs uncontrollably.

FADE OUT.

FADE IN:

THE LAFFERTY BATHROOM

Ron and Dan wash their hands in the sink.

They go back into the kitchen, making a wide arc around Brenda's body.

They wipe their hands and the knife on the kitchen curtains and walk out the back door.

DISSOLVE TO:

A VERY WHITE SCREEN

which, as we PULL BACK, turns out to be one of a whole bunch of white fruit hanging from a beautiful tree.

Lehi (this time, it is Caldwell in the Lehi garb) pulls off a piece of fruit and takes a bite of it. We can tell by his expression that it is indeed delicious. He looks around, as if he's lost somebody and notices:

SARIAH (Caldwell's Wife) and Emily walking toward him, hands reaching for the fruit, which Lehi gives them. They take the fruit and the three of them enjoy its taste together. Looking off, Lehi notices:

LAMAN AND LEMUEL

(Ron and Dan Lafferty) struggling along a path that leads to the tree, while holding onto a handrail that parallels the path. Suddenly, their grip loosens and they slip and fall off into:

A RUSHING RIVER

which receives their screaming bodies and washes them upstream.

BACK AT THE TREE, Lehi turns away from this awful scene. Sariah offers him another piece of fruit. He takes it, smiles.

IN CALDWELL'S LIVING ROOM

Caldwell sits before a lit fireplace, reading the Book of Mormon. We hear the last few lines of the story he has been reading.

CALDWELL'S VOICE

"And the fruit of the tree was
exceeding white..."

Caldwell looks up to see:

Carol standing in the doorway in night gown. She crosses to him, puts her arms around him from behind, kisses him on the neck. He indicates the Book of Mormon he'd been reading.

CALDWELL

I just had to read something
positive out of this book before
I went nuts.

(beat)

Carol, I want to --

Emily CRIES in another room.

Caldwell closes and puts down the Book of Mormon on an end table and goes with Carol into:

EMILY'S ROOM

where Emily stands up, hands on the railing, crying softly. Caldwell goes to her, takes her in his arms, pats her on the back.

He sits in a nearby rocking chair, and begins to rock Emily, while gently singing to her.

Carol joins Caldwell and Emily at the rocking chair. A beat. She kneels, puts her head in Caldwell's lap.

FADE OUT.

THE END