

Bubblegum Dream Machine

2023 Film

THE WINDIES BAND:

Flower Moon. . . .**Ashley Tone**
Judy Go-Go. . . .**Catelyn Lawrence**
Joey Swing. . . .**Caiden Garcia**
Jimmy "Boomerang" James. .**Owen Garcia**

THE STUDIO, THE TV, OUT-AND-ABOUT:

Janna Copeland. . . .**Mitzi Holdren**
Cherry. . . .**Sasha Saynor**
Raspberry. . . .**Elayne Doggett**
Soda Pop. . . .**Maya Howard**
Al Deuce. . . .**Matt Kramer**
Blossom Supreme. . . .**Kate Pritchett**
Floryn Steppenwolf. . . .**Lainey Gerard**
Psychedelia. . . .**Natalie Chapman**

THE COFFEE HOUSE:

Betty Forsythe. . . .**Monique Amado**
Veronica Forsythe. . . .**Ryn Unterbug**
Pastor Larry Stonehill. . . .**Clint Doggett**
Cass California. . . .**Riley Unterbug**
Davy Tork. . . .**Jonathan Rizzo**
Jimi Trogg. . . .**Noah Garcia**

SYNOPSIS:

Set in the turbulent year of 1968- a year of riots, Vietnam War protests, hippies and psychedelia, the assassination of Martin Luther King and Robert Kennedy, and the delusion of "peace and happiness" through the Summer of Love movement- our story revolves around an up-and-coming band called The Windies. The band has a change of tune when they get caught up in the radical "Jesus movement" going on at the same time, and they are soon faced with incredible opposition as they learn to stand for their faith in a wild, unbelieving world.

The film is like the stream-of-consciousness, experimental, pop music style films of the era, such as The Beatles' *A Hard Day's Night*, as well as surreal television shows like *H.R. Pufnstuf*, while the band and other characters resemble iconic shows like *The Archies* and *Scooby Doo* with stereotypical funky looks and comic strip-style names.

If My people who are called by My name will humble themselves, and pray and seek My face, and turn from their wicked ways, then I will hear from heaven, and will forgive their sin and heal their land. - II Chronicles 7:14

CHARACTER BREAKDOWNS:

FLOWER MOON (ASHLEY TONE) - the stereotypical "flower child", the hippie girl with the hippie clothes and attitudes of peace, no war, freedom, etc; she is the lead singer for The Windies and the one who is most desperately seeking truth, being the one to find Jesus first and causing the rest of the band to follow; a rebel at heart who turns that rebellion to passion after her conversion.

JUDY GO-GO (CATELYN LAWRENCE) - the opposite stereotype from Flower, the classic 1960s girl with the mod miniskirt and the go-go boots (like keyboardist Veronica Lodge in *The Archies* animated series); perky, outgoing, rich, spoiled, and scatterbrained, her materialistic dreams of fame are dashed at the idea of becoming a "Jesus band", and she struggles the most with the idea of giving up her original dreams for the sake of her newfound faith.

JOEY SWING (CAIDEN GARCIA) - the stereotypical hippie, the male counterpart to Flower, with the usual hippie appearance, the beads, the baggy hippie shirt, etc; at times cool and chill, at other times angry and volatile; like Flower, because he is so far *this* way, when he converts to Christ he becomes fully passionate the *other* way.

JIMMY "BOOMERANG" JAMES (OWEN GARCIA) - like Judy, he is more traditionally 1960s (and is similar to "Jughead" the drummer in *The Archies* animated series); good-natured, easily laughs at things, the cut-up of the group; Boomerang is the youngest member of the band and is less concerned with the affairs of the world. (If anyone catches it, his real name is actually James James.)

JANNA COPELAND (MITZI HOLDREN) - her name is a play on Janis Joplin; Janna is a new chart-topping music sensation with a recent platinum record; she belongs to the same record label as the up-and-coming Windies, and takes a liking to them; she is hippie, cool, chilled out, a closet drug user; she is the inbetweener, caught between fame and fortune and her genuine respect for The Windies and their conversion to Christianity.

CHERRY (SASHA SAYNOR) - the clever, youthful host of the fictional *Captain Rumblepuff* Saturday morning show, a parody of *H.R. Pufnstuf*, *The Bugaloos*, and other surreal, psychedelic-style children's shows of the time; she sports butterfly wings and she and her friends symbolize being "born again" in a world that needs the truth. ***Check out H.R. Pufnstuf and The Bugaloos on YouTube, as we'll be going for that look and style of acting. ***

RASPBERRY (ELAYNE DOGETT) - Cherry's cheerful, go-with-the-flow best friend on the *Captain Rumblepuff* Saturday morning show, a parody of *H.R. Pufnstuf*, *The Bugaloos*, and other surreal, psychedelic-style children's shows of the time; she sports butterfly wings and symbolizes being "born again" in a world that needs the truth. ***Check out H.R. Pufnstuf and The Bugaloos on YouTube, as we'll be going for that look and style of acting. ***

SODA POP (MAYA HOWARD) - Raspberry's slightly scatterbrained and (as her name is Soda Pop) slightly hyperactive sidekick on the *Captain Rumblepuff* Saturday morning show, a parody of *H.R. Pufnstuf*, *The Bugaloos*, and other surreal, psychedelic-style children's shows of the time; she sports butterfly wings and

symbolizes being "born again" in a world that needs the truth.
***Check out H.R. Pufnstuf and The Bugaloos on YouTube, as we'll be going for that look and style of acting. ***

AL DEUCE (MATT KRAMER) - manager for The Windies, the cynical, seasoned record producer who specializes in up-and-coming bands; a typical cool, chill, far out producer who advocates drug use and keeps some in his desk drawer; he can be extremely volatile when questioned or opposed, and he becomes the band's chief antagonist when they decide to become a "Jesus band".

BLOSSOM SUPREME (KATE PRITCHETT) - a hip, late 60s teen who likes the idea of being in a band someday (but maybe not really), and an absolutely obsessed fan of The Windies band; she watches the band's conversion to Christianity and is influenced to do the same; her last name is a reference to real-life band of the era The Supremes.

FLORYN STEPPENWOLF (LAINEY GERARD) - Blossom's chilled out, "wannabe hippie" best friend, also a huge fan of The Windies band, and obsessed with being a hippie even though she has no idea what any of it means and is only doing the hippie stuff because it looks cool; she also converts to Christianity after watching The Windies do it; her last name is a reference to real-life band of the era Steppenwolf.

PSYCHEDELIA (NATALIE CHAPMAN) - Psychedelia is a phantom figure who literally personifies the culture of the era, a colorful wisp of temptations and desires, a temptress of secular norms and values.

BETTY FORSYTHE (MONIQUE AMADO) - proprietress of the Power House coffee house, an evangelistic Christian coffee shop like the many real-life ones that sprung up during the "Jesus Movement"; an ex-hippie herself, Betty is chill and no-nonsense, with a dry wit and a world-weary frankness; she has a daughter Veronica (Betty and Veronica are named after the female leads in *The Archies* animated series, and Forsythe is also a reference to *The Archies* drummer).

VERONICA FORSYTHE (RYN UNDERBUG) - her mom Betty is a chill, no-nonsense ex-hippie, but Veronica is the exact opposite, excitable, talkative, hugely obsessed with popular music, and completely enthralled by celebrities like The Windies; she helps her mom run a Christian coffee shop called Power House (Betty and Veronica are named after the female leads in *The*

Archies animated series, and Forsythe is also a reference to *The Archies* drummer).

PASTOR LARRY STONEHILL (CLINT DOGGETT) - frequent customer at Betty's Christian coffee house and pastor of Maranatha Chapel across the street; very funky and "street", with hippie tones that suggest (like Betty) he is an ex-hippie and is now ministering to them at his own church and frequently right there at the coffee house; his name is a combo of early Jesus music singers Larry Norman and Randy Stonehill.

CASS CALIFORNIA (RILEY UNTERBUG) - a hip, trendy teen (total "mod 60s" and not hippie at all); a drama queen, easily focused on her own life and problems and extremely melodramatic about it, she is nevertheless a Christian like the rest of the coffee house gang and closely resembles Judy Go-Go, eventually resulting in Judy's own conversion; her name is from Cass Elliot of The Mamas and the Papas and one of their hit songs "California Dreamin'".)

DAVY TORK (JONATHAN RIZZO) - a funky, hip '68 teen with hippie undertones in appearance and behavior; he is one of many who got saved at a Christian coffee house called Power House and is responsible for getting Flower and The Windies to come; cool, hip, and up on all the latest music and trends, unlike the "out-of-touch Christian" stereotype that The Windies are expecting. (He is named after Davy Jones and Peter Tork from *The Monkees*.)

JIMI TROGG (NOAH GARCIA) - the classic hippie with tinted glasses, chill, cool, unruffled by anything; he has converted to Christianity and is a regular customer at Power House coffee house but still retains the hippie look, and is extremely philosophical and intellectual about the Bible and what it means, a seeker of truth who finally found it but wants to know it well; his name is a combo of singer Jimi Hendrix and the band The Troggs.

MUSICAL NUMBERS:

"Bubblegum Dream Machine". . . .**Flower Moon (Ashley Tone)**
Judy Go-Go (Catelyn Lawrence)
Joey Swing (Caiden Garcia)
Boomerang James (Owen Garcia)

"Captain Rumblepuff Theme Song". . . .**Theme Song Voices**

"A Dangerous Way". . . .**Cherry (Sasha Saynor)**

"Gonna Love You". . . .**Floryn Steppenwolf (Lainey Gerard)**
Blossom Supreme (Kate Pritchett)
Flower Moon (Ashley Tone)

"What Are You Doin', Butterfly". . . .**Strawberry (Elayne Doggett)**
Soda Pop (Maya Howard)

"What I Wanted to Do". . . .**Flower Moon (Ashley Tone)**
Judy Go-Go (Catelyn Lawrence)
Joey Swing (Caiden Garcia)
Boomerang James (Owen Garcia)

"Green Balloon". . . .**Flower Moon (Ashley Tone)**
Judy Go-Go (Catelyn Lawrence)
Joey Swing (Caiden Garcia)
Boomerang James (Owen Garcia)
Betty Forsythe (Monique Amado)
Davy Tork (Jonathan Rizzo)
Veronica (Ryn Unterbug)
Jimi Trogg (Noah Garcia)
Pastor Stonehill (Clint Doggett)
Cass California (Riley Unterbug)

"Amazing Grace". . . .**Cass California (Riley Unterbug)**

"I'll Follow You". . . .**Flower Moon (Ashley Tone)**

"Who Says". . . .**Cherry (Sasha Saynor)**

"We Are the Norm". . . .Al Deuce (Matt Kramer)
Janna Copeland (Mitzi Holdren)

"Believer Indeed". . . .Joey Swing (Caiden Garcia)
Boomerang James (Owen Garcia)

"Judy on the Moon". . . .Judy (Catelyn Lawrence)

"Unicorns and Lollipops". . . .Veronica (Ryn Unterbug)

"Turned Me All Around". . . Flower Moon (Ashley Tone)
Judy Go-Go (Catelyn Lawrence)
Joey Swing (Caiden Garcia)
Boomerang James (Owen Garcia)

"Bubblegum Dream Machine"

Flower, Judy, Joey, Boomerang

FLOWER:

Baby, when you're close to me
I feel like I'm all right
Maybe when you're by my side
You make the sun shine bright
And life is like a

FLOWER, JUDY, JOEY, BOOMERANG:

Bubblegum Dream Machine
We're floatin' on air
We haven't a care

FLOWER:

Yeah

JUDY:

Yeah

FLOWER:

Yeah

FLOWER, JUDY, JOEY, BOOMERANG:

Bubblegum Dream Machine
It's always okay
No matter the day

JUDY:

Baby, when you hold my hand
I'm feelin' groovy, yeah
Livin' out a perfect life
Like in a movie, yeah
And life is like a

FLOWER, JUDY, JOEY, BOOMERANG:

Bubblegum Dream Machine
We're floatin' on air
We haven't a care

FLOWER:

Yeah

JUDY:

Yeah

FLOWER:

Yeah

FLOWER, JUDY, JOEY, BOOMERANG:

Bubblegum Dream Machine

It's always okay

No matter the day

La la la la la la la la la

La la la la la la la la la

FLOWER:

Wish that I could say it's real

But, yeah, it's all pretend

FLOWER:

We're twisted round and upside down

Like it's about to end

Psychedelic happiness

Is nothing but a lie

Everything they've said is wrong

We're gonna choke and die

But life is like a

FLOWER, JUDY, JOEY, BOOMERANG:

Bubblegum Dream Machine

We're floatin' on air

We haven't a care

FLOWER:

Yeah

JUDY:

Yeah

FLOWER:

Yeah

FLOWER, JUDY, JOEY, BOOMERANG:

Bubblegum Dream Machine

It's always okay

No matter the day

FLOWER: Sing along with us!

FLOWER, JUDY, JOEY, BOOMERANG:

La la la la la la la la la

La la la la la la la la la

La la la la la la la la la

La la la la la la la la la

"Captain Rumblepuff"

THEME SONG VOICES:

Captain Rumblepuff

Always there through all the stuff
 Never says a word but that's enough
 He's Captain Rumblepuff

Captain Rumblepuff

Always there through all the stuff
 Never says a word but that's enough
 He's Captain Rumblepuff

"A Dangerous Way"

Cherry

CHERRY:

It's always the same no matter the time
 Let the punishment fit the crime
 If we redefine what the crime really is
 Then punishment's gone and life's a whiz

And they all say, this is a probable
 Way they can do the unstoppable
 They never see it's a dangerous way

It's always the same no matter the day
 We take what's wrong and make it okay
 If we compromise what we know is true
 Then anything's good if it works for you

And they all say, this is a probable
 Way they can do the unstoppable
 They never see it's a dangerous way

"Gonna Love You"*Blossom, Floryn, Flower*

BLOSSOM, FLORYN, FLOWER:

I'm gonna love you till the day is over
And in the morning it'll be all right
'Cause I am yours
And you are mine

Gonna love you
From the morning till the day is
Gonna love you
From the morning till the day is
Gonna love you
From the morning till the day is
Gonna love you
From the morning till the day is through

"What Are You Doin', Butterfly"*Raspberry, Soda Pop*

RASPBERRY:

What are you doin', butterfly
Build a cocoon where the old worms die
You're growin' wings and flyin'
And livin' all over again

SODA POP:

What are you doin', butterfly
Metamorphosizin' before my eye
You're born once more and flyin'
And livin' all over again

RASPBERRY & SODA POP:

What are you doin', butterfly
Build a cocoon where the old worms die
You're growin' wings and flyin'
And livin' all over again
And livin' all over again

"What I Wanted to Do"

Flower, Judy, Joey, Boomerang

JUDY:

I used to know what I wanted to do
I wanted to fly
Higher and higher
And soaring away with a wish on a star
Me, you, and everyone
We'd be going so far

JOEY, BOOMERANG:

I used to know what I wanted to be
I wanted to sail
Further and further
And swimming away to the depths of the sea
Drowning and sinking
But hey, I'm just being me

FLOWER:

I used to know what I wanted to do
I wanted to fly
Higher and higher
And soaring away with a wish on a star
Me, you, and everyone
We'd be going so far

"Green Balloon"

*Flower, Judy, Joey, Boomerang, Betty, Tork, Cass,
Veronica, Stonehill, Trogg*

** in the style of The Beatles' "Yellow Submarine" with
its oversimplified lyrics **

FLOWER, JUDY, JOEY, BOOMERANG, BETTY, TORK, CASS,
VERONICA, STONEHILL, TROGG:

We live life in a green balloon
A green balloon, a green balloon
We live life in a green balloon
'Cause we're blowin' all over town

TORK:

Sail away on a great idea
You thought that you had for you

TROGG:

You find out soon that you're flippin' around
And you're swirlin' down right down to the ground

TORK, TROGG:

Why did I get in a green balloon
Tumblin' all around

FLOWER, JUDY, JOEY, BOOMERANG, BETTY, TORK, CASS,
VERONICA, STONEHILL, TROGG:

We live life in a green balloon
A green balloon, a green balloon
We live life in a green balloon
'Cause we're blowin' all over town

CASS:

Fly away on a vain belief
Created by human hands

STONEHILL:

It falls apart even more and more
Like LBJ and his Vietnam War

CASS, STONEHILL:

All gonna pop like a green balloon
Tumblin' all around

FLOWER, JUDY, JOEY, BOOMERANG, BETTY, TORK, CASS,
VERONICA, STONEHILL, TROGG:

We live life in a green balloon
A green balloon, a green balloon
We live life in a green balloon
'Cause we're blowin' all over town

BETTY:

You can try to reach the sky
With plans that are made by men

VERONICA:

At the Tower of Babel, they tried that, too
Didn't work back then, wouldn't work for you

BETTY, VERONICA:

That's what you get in a green balloon
Tumblin' all around

JUDY, JOEY, BOOMERANG, BETTY, TORK, CASS, VERONICA,
STONEHILL, TROGG:

We live life in a green balloon
A green balloon, a green balloon
We live life in a green balloon
'Cause we're blowin' all over town

"Amazing Grace"*Cass California*

CASS:

Amazing grace
How sweet the sound
That saved a wretch like me
I once was lost but now I'm found
Was blind but now I see

'Twas grace that taught my heart to fear
And grace, my fears relieved
How precious did that grace appear
The hour I first believed

When we've been there ten thousand years
Bright shining as the sun
We've no less days to sing God's praise
Than when we've first begun

"I'll Follow You"*Flower*

FLOWER:

I just want to take some time
To say what I can say
I found a Man called Jesus
And He took my sin away

And His Holy Spirit came
And I'll never be the same

And I'll follow You
I will go where You say go
And I'll always try
To magnify
The Savior of my soul
And I'll follow You

I just want to take some time
To say what I can say
I found a Man called Jesus
And He made me like the day

And I'm shining like the sun
'Cause of what my Friend has done

And I'll follow You
I will go where You say go
And I'll always try
To magnify
The Savior of my soul
And I'll follow You

Amazing grace, how sweet the sound
Amazing grace, how sweet the sound

"Who Says"*Cherry*

CHERRY:

You say "I believe this"

They say "We believe that"

Who says "Is it really true"

Everybody's got an idea for something

Always trying everything out for size

Everybody wants it to be okay

To believe a pack of lies

You say "I believe this"

They say "We believe that"

Who says "Is it really true"

"We Are the Norm"*Al, Janna*

AL:

Come and smell the roses, man
 Join the movement if you can
 It was wrong but now it's right
 No time to be polite

AL, JANNA:

It was taboo
 It was not the thing to do
 Beware, be warned
 Just start kickin' up a storm
 Now it's called a social norm

We are the norm
 We are the norm
 And we're takin' the world by storm

AL:

Makin' love instead of war
 This is what we're fightin' for
 We're headlines now so we just can't lose
 Nothing's wrong if it makes the news

AL, JANNA:

It was taboo
 It was not the thing to do
 Beware, be warned
 Just start kickin' up a storm
 Now it's called a social norm

We are the norm
 We are the norm
 And we're takin' the world by storm

AL:

Call it sin or call it sick
 But I know a little trick
 Nowadays the ladies faint
 But twenty-five years, it'll all be quaint

AL, JANNA:

It was taboo
 It was not the thing to do

Beware, be warned
Just start kickin' up a storm
Now it's called a social norm

We are the norm
We are the norm
And we're takin' the world by storm
We are the norm
We are the norm
And we're takin' the world by storm

"Believer Indeed"*Joey, Boomerang*

JOEY:

You see I'm not everything
That I want to be

BOOMERANG:

So choose, choose today
Whom you'll serve
I was up a tree

JOEY, BOOMERANG:

But now I am a believer
Come into my heart and open my eyes
When you believe
Oh, the colors you see
Whom the Son sets free is free
And a believer indeed

Now I am a believer
Come into my heart and open my eyes
When you believe
Oh, the colors you see
Whom the Son sets free is free
And a believer indeed

"Judy on the Moon"*Judy*** in the style of The Beatles' "Lucy in the Sky with Diamonds" **

JUDY:

Daddy said "Darling
 You'll never need anything
 I'll give you everything you need"

Daddy said "Darling
 The world is your oyster
 And you'll have everything you need"

And I'll be Judy on the moon
 And I'll be Judy in the clouds
 And I'll be Judy in the stars
 And I'll have everything
 And I'll be Judy on the moon
 And I'll be Judy in the clouds
 And I'll be Judy in the stars

Daddy, your darling
 She thought she had anything
 Thought I had everything I need

Looks like your darling
 Is falling to pieces
 Till life releases what I need

And I'll be Judy on the moon
 And I'll be Judy in the clouds
 And I'll be Judy in the stars
 And I'll have everything
 And I'll be Judy on the moon
 And I'll be Judy in the clouds
 And I'll be Judy in the stars

Looks like your darling
 Is falling to pieces
 The one they call Jesus won't leave me alone

"Unicorns and Lollipops"*Veronica*

VERONICA:

People look for a land where
Unicorns fly in the air
Where there's lollipops and rainbows
How do I get there
Nobody knows

Try to find your own paradise
But "the best laid plans of mice and men"
Are nice as far as plans go
But how do we get there
Nobody knows

Just to make your way down the street
Need a light and a lamp unto your feet
If not, you're chasing rainbows
And you'll never get there
'Cause nobody knows

"Turned Me All Around"

Flower, Judy, Joey, Boomerang

FLOWER:

Their love is psychedelic
Your love is pure angelic
You wash my sin and set my spirit free

FLOWER, JUDY, JOEY, BOOMERANG:

Lost but now I'm found
You turned me all around
And round and round
You turned me all around
And round and round
You turned me all around

JUDY:

Their love is weak and shallowed
Your love is deep and hallowed
And holy is Your name in all the earth

FLOWER, JUDY, JOEY, BOOMERANG:

Lost but now I'm found
You turned me all around
And round and round
You turned me all around
And round and round
You turned me all around

FLOWER:

So many years of tryin'
Now I'm on the road to Zion
And all because the Son has set me free

FLOWER, JUDY, JOEY, BOOMERANG:

Lost but now I'm found
You turned me all around
And round and round
You turned me all around
And round and round
You turned me all around

SCENE 1

SCENE 1

ACTUAL FOOTAGE OF LATE 1960s EVENTS BURSTS ONTO THE SCREEN- CIVIL RIGHTS RIOTS, THE WAR IN VIETNAM, PROTESTS IN THE STREETS, THE CULTURAL REVOLUTION!

CHAOS! THE SOUND OF GUNS FIRING! BOMBS EXPLODING!
PEOPLE YELLING!

THE SOUND OF A GIRL SCREAMING IN TERROR, WHICH
SUDDENLY SWITCHES TO-

A YOUNG GIRL SCREAMING, NOT IN TERROR, BUT IN WILD
EXCITEMENT! SHE IS **BLOSSOM SUPREME (KATE PRITCHETT)**
ALONG WITH **FLORYN STEPPENWOLF (LAINEY GERARD)**; THEY
ARE AMONG THE SQUEALING CROWD WHO HAVE COME TO SEE THE
WINDIES BAND, ON A STAGE SOMEWHERE:

LEAD SINGER **FLOWER MOON (ASHLEY TONE)**, KEYBOARDIST
JUDY GO-GO (CATELYN LAWRENCE), GUITARIST **JOEY SWING**
(CAIDEN GARCIA), DRUMMER **JIMMY "BOOMERANG" JAMES (OWEN**
GARCIA) .

A FRENZY OF SHOTS, LIKE A *HARD DAY'S NIGHT* AND OTHER
FUNKY FILMS OF THE ERA WITH MUSIC, IMAGES, AND A
STREAM-OF-CONSCIOUSNESS FORM OF GOING FROM ONE SCENE
TO THE NEXT.

FLOWER: I'm Flower Moon!

JUDY: I'm Judy Go-Go!

JOEY: I'm Joey Swing!

BOOMERANG: And I'm Boomerang James!

FLOWER: We're The Windies. Let's
get groovin'.

"BUBBLEGUM DREAM MACHINE" BEGINS, AND WE SEE THE BAND
PERFORMING, BUT WE ALSO CUT AWAY TO THE NEWSREELS OF
ATROCITIES GOING ON IN THE WORLD, AS THE BAND HAPPILY
PLAYS IN CONTRAST TO THIS.

FLOWER:
Baby, when you're close to me

I feel like I'm all right
Maybe when you're by my side
You make the sun shine bright
And life is like a

FADE IN TITLE

FLOWER, JUDY, JOEY, BOOMERANG:
Bubblegum Dream Machine
We're floatin' on air
We haven't a care

FLOWER:
Yeah

JUDY:
Yeah

FLOWER:
Yeah

FLOWER, JUDY, JOEY, BOOMERANG:
Bubblegum Dream Machine
It's always okay
No matter the day

JUDY:
Baby, when you hold my hand
I'm feelin' groovy, yeah
Livin' out a perfect life
Like in a movie, yeah
And life is like a

FLOWER, JUDY, JOEY, BOOMERANG:
Bubblegum Dream Machine
We're floatin' on air
We haven't a care

FLOWER:
Yeah

JUDY:
Yeah

FLOWER:
Yeah

FLOWER, JUDY, JOEY, BOOMERANG:
 Bubblegum Dream Machine
 It's always okay
 No matter the day

La la la la la la la la la
 La la la la la la la la la

FLOWER:
 Wish that I could say it's real
 But, yeah, it's all pretend

CUT SUDDENLY TO FLOWER, ALONE, IN A DARK, EMPTY SPACE,
 AWAY FROM THE STAGE, AS WE HEAR HER TRUE THOUGHTS:

FLOWER:
 We're twisted round and upside down
 Like it's about to end

Psychedelic happiness
 Is nothing but a lie
 Everything they've said is wrong
 We're gonna choke and die
 But life is like a

CUT BACK TO THE SHOW.

FLOWER, JUDY, JOEY, BOOMERANG:
 Bubblegum Dream Machine
 We're floatin' on air
 We haven't a care

FLOWER:
 Yeah

JUDY:
 Yeah

FLOWER:
 Yeah

FLOWER, JUDY, JOEY, BOOMERANG:
 Bubblegum Dream Machine
 It's always okay
 No matter the day

La la la la la la la la la
 La la la la la la la la la
 La la la la la la la la la
 La la la la la la la la la

AS THE CROWD CHEERS WILDLY, FLOWER ESPECIALLY DOESN'T
 LOOK VERY HAPPY.

SCENE 2**SCENE 2**

IMMEDIATELY CUT TO A BACKSTAGE CORRIDOR

BLACK-AND-WHITE, SHAKY CAMERA, LIKE A BEHIND-THE-SCENES MOMENT, LOOKING AT JUDY. SHE TALKS CASUALLY TO THE UNSEEN INTERVIEWER; THIS IS EITHER A REAL INTERVIEW OR WE'RE JUST HEARING HER THOUGHTS.

JUDY: I've always heard I'm a post-war child. Daddy fought in World War II so that I could have anything I want. You know, house with a white picket fence and all. . .I don't. . . I sometimes don't understand why my generation is so dissatisfied.

CUT TO THE SAME SHAKY CAM INTERVIEW STYLE WITH JOEY.

JOEY: They lied to us, man. Made us think the world's perfect. It's not. Violence, racism, war. They lied about everything. . . It was all just a fantasy.

SCENE 3**SCENE 3**

INT - CAPTAIN RUMBLEPUFF SET

AND NOW WE MOVE TO A COMPLETELY DIFFERENT SETTING, A COLORFUL AND FANCIFUL TELEVISION SET FASHIONED AFTER SUCH SHOWS AS *PUFNSTUF* AND *THE BUGALOOS*, THE WILDLY PSYCHEDELIC CHILDREN'S SHOWS FROM SID AND MARTY KROFFT.

THE TITLES FLASH UP: "Ned and Barney Clockk present"
 "Captain Rumblepuff"

DANCING ONTO THE SET IS **CHERRY (SASHA SAYNOR)**, THE PERKY, FUNKY HOST OF THE SHOW, SPORTING BUTTERFLY WINGS, FOLLOWED BY CAPTAIN RUMBLEPUFF, A COSTUMED FOX CHARACTER LIKE THE COSTUMED CHARACTERS OF *PUFNSTUF*.

THEME SONG VOICES:

Captain Rumblepuff
 Always there through all the stuff
 Never says a word but that's enough
 He's Captain Rumblepuff

Captain Rumblepuff
 Always there through all the stuff
 Never says a word but that's enough
 He's Captain Rumblepuff

CHERRY TURNS TO CAPTAIN RUMBLEPUFF, ACTING QUITE THEATRICALY, AS IT IS A CHILDREN'S SHOW.

CHERRY: All right, Captain Rumblepuff!
 If we want to get off Big Bad
 Island, we have to find the magic
 mushrooms. You look over there,
 and I'll look over here.

THE CAPTAIN NODS, AND THEN HEADS OFF.

CHERRY KNEELS DOWN AND SEARCHES FOR MUSHROOMS.

A PUPPET SNAIL POPS ITS HEAD OUT FROM THE BUSHES.

SNAIL: Whatcha lookin' for, Cherry?

CHERRY: Magic mushrooms, Talking
 Snail.

SNAIL: Magic mushrooms? But why?

CHERRY: Because me and the Captain
 are fed up with living on Big Bad
 Island. Nothing but monsters and
 wild animals ready to eat you up.

SNAIL: Ah, it's not so bad, Cherry.
 Just find a shell to hide in, and
 bury yourself in the ground, like me.

CHERRY: Easy for you to say. You're a snail.

SNAIL: Better to live in your own little cave rather than risk being gobbled up out here, that's what I always say. Gotta go.

THE SNAIL PUPPET DISAPPEARS.

CHERRY: (ANNOYED) Yeah, thanks a lot.

CHERRY CRAWLS AWAY AND SITS DOWN, THINKING.

CHERRY: And whoever heard of a talking snail, anyway? What a weird children's show. Makes *A Hard Day's Night* look like *War and Peace*.

CARTWHEELING INTO THE SCENE IS **RASPBERRY (ELAYNE DOGGETT)**, CHERRY'S CHEERY BEST FRIEND, ALSO SPORTING LOVELY WINGS. SHE LANDS NEXT TO CHERRY.

RASPBERRY: Hey there, Cherry! Can you guess how many gumdrops I can put into my mouth at the same time? Bet you can't.

SODA POP (MAYA HOWARD) PEERS FROM AROUND A (FAKE) TREE. SHE, TOO, HAS BUTTERFLY WINGS, AN THEY ALL INTERACT IN VERY THEATRICAL "BUGALOOS"-TYPE FASHION.

SODA POP: Hi, Raspberry!

RASPBERRY: Hi, Soda Pop!

SODA POP HURRIES UP, EXCITEDLY TALKING IN ONE LONG SENTENCE.

SODA POP: I've got so many things to tell you I don't know where to start so there was this elephant in my garden and at first I was wondering why is there an elephant in my garden but then-

CHERRY IS LOOKING AWAY, LOST IN THOUGHT, AND RASPBERRY IS LOOKING AT CHERRY, SO NEITHER ARE LISTENING TO SODA POP, AS SODA POP CLEARLY OBSERVES.

RASPBERRY: What's wrong, Cherry?

CHERRY: Everything's wrong on Big Bad Island!

RASPBERRY: Okay, so there's monsters running around everywhere. They're only caterpillars. Big, scary, horrible caterpillars, but we know how to face up to them.

CHERRY: Well, me and the Captain are trying to get out of here while we have the chance. Let the monsters deal with the problems. They started all the problems, right?

CHERRY GETS UP.

RASPBERRY: Don't forget, Cherry. We used to be caterpillars before we transformed.

SODA POP: Yeah, I could never get the hang of cocoons, didn't know how to get out. Stuck in there for three weeks.

RASPBERRY: (SIGHS) I remember.

"A DANGEROUS WAY" BEGINS.

CHERRY: Well, I'm getting out of this crummy old world and that's that.

It's always the same no matter the time
Let the punishment fit the crime
If we redefine what the crime really is
Then punishment's gone and life's a whiz

And they all say, this is a probable
Way they can do the unstoppable
They never see it's a dangerous way

It's always the same no matter the day
 We take what's wrong and make it okay
 If we compromise what we know is true
 Then anything's good if it works for you

And they all say, this is a probable
 Way they can do the unstoppable
 They never see it's a dangerous way
 It's a dangerous way
 It's a dangerous way

THE TITLE FLASHES UP: "WE'LL RETURN AFTER THESE
 MESSAGES"

COMMERCIAL VOICE: "Captain Rumblepuff"
 will return right after these messages!

SCENE 4

SCENE 4

CUT BACK TO REAL LIFE:

INT - AL'S OFFICE - DAY

AL DEUCE (MATT KRAMER), THE FUNKY, CYNICAL, CHILLED
 OUT MUSIC PRODUCER FOR THE WINDIES BAND AND MANY
 OTHERS, IS ON THE PHONE AT HIS DESK.

AL: Micky? Al Deuce here. . .Yeah,
 man, I really want your boys paying
 attention to that band I was
 telling you about, The Windies.
 Hot property, man. We get them on
 Ed Sullivan and we could have Beatlemania
 all over again. . .Fresh out of the
 oven, if you know what I mean. Better
 that way. . .Easier to keep track of.

INT - STUDIO HALLWAY

FLOWER AND JUDY SIT IN THE HALLWAY OUTSIDE AL'S
 OFFICE. FLOWER IS LOOKING DEJECTED.

FLOWER: I just have a headache. Too
 many brownies last night.

JUDY: You don't get a headache from eating brownies, skuzz bucket.

FLOWER: "Brownies", Judy, you know. . . Something's off with the band.

JUDY: Well, I think it's way out! Flower, national fame is within our fingertips like grains of sand!

FLOWER: (SIGHS) When you use "grains of sand" as a metaphor, it's usually "slipping through your fingers like grains of sand".

JUDY: Tell it to the marines. Look, our first album is selling all right. Al says the next one's going to sell like bread rolls.

FLOWER: Hotcakes.

JUDY: No, thanks, I already ate.

AL APPROACHES, HANDING THE GIRLS TWO ENVELOPES.

AL: Here's your royalty checks. Where are Joey and Boomerang at?

FLOWER: Downstairs.

JUDY: (TAKING CHECK) I'm going to get me one of those miniskirts, three inches above the knee, like in all those Carnaby Street photos.

AL: (NOTICING FLOWER) What's the matter with you, flower child?

JUDY: She thinks the band isn't working. You know Flower, Little Miss Manic Depressive.

AL: I've been in this business twenty-two years, seen it with

countless bands. You're going from small-time to big-time and it feels kinda funky. Ride the waves, flower child. One more album, a few more television spots, and you'll be going national.

JUDY CAN HARDLY CONTAIN HER EXCITEMENT. FLOWER ISN'T ALL THAT ENTHUSED.

AL WALKS OFF TO FIND THE BOYS.

FLOWER: (HALF TO HERSELF) Peace, love, happiness. . .We've talked about it. . .Protested about it. . . .And what have we got?. . .Nothing. Royalty checks, a popular album, and. . . . nothing.

SCENE 5

SCENE 5

INT - FLORYN'S ROOM

IN A BEDROOM WITH THE USUAL LATE 60S COLORS- BANANA YELLOWS, ETC- ARE FLORYN STEPPENWOLF AND BLOSSOM SUPREME, THE TWO WINDIES FANS WE SAW IN THE OPENING CONCERT.

THEY ARE KIND OF "WANNABE" HIPPIES, DRESSED IN FUNKY CLOTHES BUT NOT REALLY KNOWING WHAT THE MOVEMENT IS ALL ABOUT.

THEY ARE LISTENING TO A WINDIES RECORD ON THE RECORD PLAYER.

FLORYN: Flower is the grooviest girl in the entire world. My mom says I only dress like a hippie because of Flower Moon.

BLOSSOM: She's probably right.

FLORYN: I dress like a hippie because I am a hippie, Blossom!

BLOSSOM: We don't know anything about it, we just think it's cool.

BLOSSOM LOOKS AT THE WINDIES ALBUM COVER.

BLOSSOM: Someday we're going to be just like them. Fame, fortune. . .

FLORYN: You just want to get married to Joey Swing because you think he's cute.

BLOSSOM TOSSES A PILLOW AT FLORYN.

BLOSSOM: Bug out.

FLOWER'S VOICE BEGINS SINGING ON THE RECORD, AND BLOSSOM AND FLORYN START TO CHIME IN, ANOTHER GENERIC BUBBLEGUM LOVE SONG "**GONNA LOVE YOU**":

FLOWER:
I'm gonna love till the day is over

FLORYN, BLOSSOM, FLOWER:
And in the morning it'll be all right
'Cause I am yours
And you are mine

Gonna love you
From the morning till the day is
Gonna love you
From the morning till the day is through

INT - BACKSTAGE - FLASHBACK

AS THE SONG CONTINUES, WE CUT TO BACKSTAGE, IN A FLASHBACK OF BLOSSOM AND FLORYN ONCE MEETING THE WINDIES AND GETTING THEIR AUTOGRAPHS.

BLOSSOM AND FLORYN APPROACH FLOWER, ALL NERVOUS AND EXCITED SMILES.

BLOSSOM: Can we have your autograph?

FLOWER SMILES AND SIGNS HER NAME ON THEIR PAD.

FLOWER: What's your name?

BLOSSOM: Blossom Supreme.

FLOWER: (TO FLORYN) You?

FLORYN: Floryn Steppenwolf.

FLOWER: So you both like music?

BLOSSOM: Yeah! I mean, we're going to have a band someday, just like you.

FLOWER: Keep dreaming. Maybe you will. You can have anything.

SHE HANDS THEM THEIR PAD.

FLOWER: (DOES PEACE SIGN) Peace out.

BLOSSOM & FLORYN: Peace out.

INT - FLORYN'S ROOM

BACK TO THE PRESENT, BLOSSOM AND FLORYN CONTINUE TO SING ALONG WITH THE RECORD AND PLAYFULLY MOVE TO THE MUSIC.

FLORYN, BLOSSOM, FLOWER:

I'm gonna love you till the day is over
 And in the morning it'll be all right
 'Cause I am yours
 And you are mine

Gonna love you
 From the morning till the day is
 Gonna love you
 From the morning till the day is
 Gonna love you
 From the morning till the day is
 Gonna love you
 From the morning till the day is through

BESIDE THE WINDIES RECORD ALBUM COVER IS ANOTHER RECORD FROM THE POPULAR RECORDING ARTIST **JANNA COPELAND (MITZI HOLDREN)**, A JANIS JOPLAND-LIKE HIPPIE SINGER. WE SEE HER PICTURE ON THE ALBUM COVER AS THE SONG ENDS, AND THEN CUT TO:

SCENE 6**SCENE 6**

INT - STUDIO HALLWAY

JANNA COPELAND IN PERSON, APPROACHING FLOWER AND JUDY IN THE STUDIO HALLWAY.

JANNA: Hey, Flower, hey, Judy.

THE GIRLS ARE THRILLED AND A LITTLE SHY TO BE TALKING TO SUCH A BIG RECORDING STAR, ALTHOUGH THEY HAVE CLEARLY MET BEFORE.

THEY BOTH MUTTER A KIND OF "OH, UM, HI, MISS COPELAND".

JANNA: Janna, please, I'm nobody formal.

JUDY: You're only one of the hottest new recording stars of 1968. Nobody formal.

JANNA: Hey, we're all recording stars, right? Look, I heard you guys in concert, that was pretty far out. I'm going to be at the Pop and Underground Festival in May, I'd love to see you there. We could hang a little bit. . .kick the gong around, if you know what I mean. . .

THE GIRLS AGAIN MUTTER "OH, UM, WELL, THANKS," ETC.

JANNA: I started out just like you. It's pretty rough at first getting used to agents and autographs and all that. But you get used to it in the end. See you around, okay?

JANNA SMILES AND WALKS ON. JUDY CAN HARDLY BELIEVE THIS ENCOUNTER.

JUDY: (EXCITEDLY TO FLOWER) We are on speaking terms with a platinum recording star! They'd never believe it back home!

JUDY HURRIES OFF EXCITEDLY.

FLOWER, STILL IN A SLUMP, WANDERS OFF THE OTHER WAY, JUST AS **DAVY TORK (JONATHAN RIZZO)**, A FUNKY TEENAGE BOY, ENTERS THE BUILDING. FLOWER PASSES HIM, AND HE HOLDS OUT A PIECE OF PAPER.

TORK: Oh, hey, excuse me?

FLOWER: (SIGHS) Oh, all right.

THINKING HE WANTS AN AUTOGRAPH, SHE GRABS THE PAPER AND PULLS OUT A PEN AND STARTS TO WRITE.

TORK: What are you doing?

FLOWER: Giving you my autograph.

TORK: No, I was actually handing that to you. It's a flyer for our Thursday night meeting, I wondered if you might like to come.

FLOWER: Oh. . .

TORK: Wait, autograph? Should I know you?

FLOWER: You do know this is a recording studio?

TORK: Yeah, but I thought you might just be a secretary or something. Are you with a band?

FLOWER: The Windies. (LOOKING AT FLYER) "Jesus Christ Power House - Come to an evening of free coffee and live music." Sorry, I don't go to church.

TORK: It's not a church, it's a coffee house.

FLOWER: But it's a Christian thing.

TORK: Yeah.

FLOWER: I don't do that.

TORK: So what do you do?

FLOWER: I don't know, transcendentalism, I guess.

TORK: Oh, like The Beatles?

FLOWER: You know about The Beatles?

TORK: Yeah, why?

FLOWER: Well, I mean, I thought. . . Christians don't. . .

TORK: I listen to ordinary records, too, not just Gospel albums.

FLOWER: Well, thanks, but I think I've got to be somewhere else on Thursday night.

SHE TRIES HURRYING AWAY, BUT. . .

TORK: Okay, but if you're ever feeling hopeless or discouraged, be sure to stop by. We're always there to help.

THIS PRICKS FLOWER'S INTEREST. YES, SHE IS FEELING HOPELESS.

SHE TURNS AND LOOKS AT TORK HALF-SUSPICIOUSLY.

FLOWER: How did you know about that?

TORK: (SHRUGS) A lot of people are hopeless nowadays. Hawks and freedom riders, Vietnam, riots in the streets. America's going down the tubes and taking a lot of people with it.

FLOWER: (PASSIONATE) Our voices will be heard! They'll bring our boys home from Vietnam and there will be social justice! It's the Age of Aquarius! "Peace will guide the planets and love will steer the stars"!

TORK: (AFTER A MOMENT) Then what? What do you do after you've achieved all those victories?

FLOWER SEES HIS POINT AND BECOMES QUIET.

FLOWER: You seem to know all the answers. . . .Do you know the answer to my hopelessness?

TORK: Yeah.

FLOWER: Do you talk about it at your Thursday night meetings?

TORK: Yeah. Come if you want. It's pretty groovy.

SCENE 7

SCENE 7

CUT TO BLACK-AND-WHITE, SHAKY CAMERA, ANOTHER BEHIND-THE-SCENES MOMENT, THIS TIME WITH BOOMERANG AND FLOWER BEING INTERVIEWED.

BOOMERANG: Look, I don't know, man, it's just. . . .All these protests and riots. . . .It's using violence to protest violence. (LAUGHS A LITTLE) That's self-canceling, man, you get it?

AND THEN, TO FLOWER.

FLOWER: It's easy to be peaceful
when you've smoked a little grass.
You don't even know the difference.
Try being peaceful without it and
you realize it's absolutely impossible.

SCENE 8

SCENE 8

INT - STUDIO LOUNGE

JOEY IS LYING ON THE COUCH, KNOCKED OUT. FLOWER COMES
AND SITS NEARBY, PUTTING SOMETHING TO HER NOSE AND
SNIFFING, MAKING IT CLEAR THAT THEY ARE DOING DRUGS.

IN A MOMENT, THE HIGH KICKS IN AND FLOWER STARES
STRAIGHT AHEAD IN A STUPOR.

PSYCHEDELIC COLORS BEGIN TO FLASH, AND WE DISSOLVE IN
AND OUT ON **PSYCHEDELIA (NATALIE CHAPMAN)**, A BRIGHTLY
COLORED GO-GO TYPE DANCER, PERSONIFYING THE
TEMPTATIONS OF THE DAY, FLUTTERING AROUND IN A SURREAL
ARRAY OF COLORS AND WARPED IMAGES.

THEN FLOWER SEES AN IMAGE OF HERSELF, LOOKING BACK AT
HER.

FLOWER: (HER IMAGE) You're hopeless,
Flower Moon. Completely hopeless. . .

PSYCHEDELIA TWIRLS, AND WE TRANSITION TO:

SCENE 9

SCENE 9

INT - CAPTAIN RUMBLEPUFF SET

BACK TO THE "CAPTAIN RUMBLEPUFF" TV SHOW, CHERRY IS ON
THE GROUND WITH A MAGNIFYING GLASS, LOOKING AT A
(FAKE) BUTTERFLY.

CHERRY: (TO HERSELF) Funny thing about butterflies. They start out as caterpillars, then transform into a butterfly.

SHE LOOKS AT THE CAMERA.

CHERRY: It's born. . .then born again, into something beautiful. The trick is to get the caterpillar to understand. The slimy part has to die, so the beautiful part can live.

"WHAT ARE YOU DOIN' , BUTTERFLY" BEGINS WITH RASPBERRY AND SODA POP.

RASPBERRY:

What are you doin, butterfly
Build a cocoon where the old worms die
You're growin' wings and flyin'
And livin' all over again

SODA POP:

What are you doin', butterfly
Metamorphosizin' before my eye
You're born once more and flyin'
And livin' all over again

RASPBERRY & SODA POP:

What are you doin, butterfly
Build a cocoon where the old worms die
You're growin' wings and flyin'
And livin' all over again
And livin' all over again

SCENE 10

SCENE 10

INT - STUDIO LOUNGE

FLOWER, JUDY, JOEY, AND BOOMERANG ALL SIT IN SILENCE IN THE STUDIO LOUNGE, EACH ONE LOST IN THOUGHT.

"WHAT I WANTED TO DO" BEGINS.

JUDY:

I used to know what I wanted to do
I wanted to fly
Higher and higher
And soaring away with a wish on a star
Me, you, and everyone
We'd be going so far

JOEY, BOOMERANG:

I used to know what I wanted to be
I wanted to sail
Further and further
And swimming away to the depths of the sea
Drowning and sinking
But hey, I'm just being me

FLOWER:

I used to know what I wanted to do
I wanted to fly
Higher and higher
And soaring away with a wish on a star
Me, you, and everyone
We'd be going so far

FLOWER GETS UP.

JUDY: Where are you going?

FLOWER: To get some coffee.

FLOWER IS ALREADY OUT THE DOOR. JUDY GLANCES AT THE BOYS.

JUDY: What's that supposed to mean?

SCENE 11

SCENE 11

EXT - POWER HOUSE COFFEE SHOP

WE SEE THE OUTSIDE OF A SMALL CHRISTIAN COFFEE HOUSE WITH THE NAME "JESUS CHRIST POWER HOUSE".

SCENE 12

SCENE 12

INT - POWER HOUSE

VERONICA FORSYTHE (RYN UNTERBUG), THE TRENDY, TALKATIVE YOUNG DAUGHTER OF THE COFFEE HOUSE PROPRIETRESS (AND REFERRED TO AS "V" BY SOME OF THE OTHERS), IS CLEANING OFF A TABLE IN THE COZY COFFEE HOUSE, WHICH HAS A SMALL STAGE IN ONE CORNER OF THE ROOM WITH BAND INSTRUMENTS. SHE IS SINGING THE SIMON AND GARFUNKLE SONG:

VERONICA:
"Are you going to Scarborough Fair
Parsley, sage, rosemary--"

SHE RETURNS A SALTSHAKER TO THE NEXT TABLE, WHERE **PASTOR LARRY STONEHILL (CLINT DOGGETT)** SITS WITH **JIMI TROGG (NOAH GARCIA)**, VERY HIPPIE AND CHILL, WITH TINTED GLASSES AND BAGGY CLOTHES.

STONEHILL IS ALSO ON THE FUNKY SIDE, A STREET PASTOR TYPE WHOM THE COFFEE HOUSE PATRONS CALL "STONE".

VERONICA: (EXCITED) Only two more weeks before Simon and Garfunkel come to town!

TROGG: Not a big Simon and Garfunkel fan, V.

VERONICA: How could you not like Simon and Garfunkel? They even talk about Jesus in "Mrs. Robinson", so it's all okay.

TROGG: Not loud enough.

VERONICA: Yeah, I know, Mr. "I Get to Listen to Iron Butterfly and You Don't." When I turn thirteen, everything changes, believe me.

VERONICA WALKS OFF WITH AN EMPTY COFFEE CUP. TROGG LOOKS UP LIKE HE'S THINKING WHILE STILL TALKING TO STONEHILL.

TROGG: Look, Stone, all I'm saying is, if Jesus justifies you and makes you righteous, then why isn't everyone saved?

STONEHILL: You have to choose to accept Him first.

TROGG: Yeah, but why? Just justify everyone and leave it at that.

STONEHILL: We'd all be robots, Trogg. No relationship. It goes against free will.

TROGG: (TAKES THAT IN) Okay, I get that. But, God is all-knowing, right? So He knew that Adolph Hitler was going to try taking over the world. The question is, why create someone if you know they're going to reject you?

THE RELAXED, EX-HIPPIE PROPRIETRESS OF THE COFFEE HOUSE, **BETTY FORSYTHE (MONIQUE AMADO)**, AND MOTHER OF VERONICA, APPROACHES, PLACING ANOTHER COFFEE CUP ON THE TABLE.

BETTY: Because God's ways are not our ways. If you want to try to explain the entire Word of God, you're going to be here a while.

BETTY WALKS AWAY FROM THE TABLE JUST AS VERONICA RETURNS TO IT.

VERONICA: Yeah, story of my life. One time I asked my mom if there were any fish who got caught halfway when the Red Sea parted. I mean, think about it, the waters go up on both sides, and if a fish got caught halfway between the water and the dry part, then what would they-

BETTY: (OFF-SCREEN) Veronica, over here, please.

VERONICA: I'm talking, Mom.

BETTY: (OFF-SCREEN) Why is that different than any other moment of the day?

VERONICA SIGHS LOUDLY, GOING OVER TO JOIN HER MOM ON THE OTHER SIDE OF THE SHOP. BETTY IS DRYING OFF COFFEE MUGS.

BETTY: Don't talk so much to the customers.

VERONICA: They're not customers, Mom. We know them. They practically live here anyway.

BETTY: Well, it's still a coffee house, okay? Don't forget who's paying for those Simon and Garfunkel tickets.

VERONICA: (SIGHS) Work, work, work. There's got to be a better way of evangelizing the world.

VERONICA TAKES A COUPLE OF MUGS TO DRY OFF. THE ATMOSPHERE IS OBVIOUSLY VERY LOOSE, AND THESE CUSTOMERS OBVIOUSLY SOMETIMES STAY FOR HOURS.

BACK TO STONEHILL AND TROGG.

STONEHILL: Look, what do we know about God? That He created all things, Colossians 1:16. That He is the way to salvation through Christ, John 14:6. And He works all things together for good to those who love Him, Romans 8:28. It's not about understanding why, it's about understanding Him. Even when the world is crashing down.

VERONICA, FIDDLING AROUND WITH ONE OF HER MUGS, ACCIDENTALLY LOSES CONTROL OF IT AND IT FALLS TO THE GROUND WITH A CRASH.

BETTY GIVES VERONICA A LOOK. VERONICA MOUTHS BACK AN ANXIOUS "SORRY".

STONEHILL: (REGARDING HIS LAST REMARK)
In more ways than one, huh, Betty?

BURSTING IN THROUGH THE FRONT DOOR LIKE A WHIRLWIND IS **CASS CALIFORNIA (RILEY UNTERBUG)**, A HIP, TRENDY, AND HIGHLY EMOTIONAL TEEN WHO IS CURRENTLY IN ANOTHER ONE OF HER MOODS.

CASS: That's it! That's absolutely it! My entire world is coming to an end!

CASS FLOPS DOWN AT ONE OF THE TABLES AND DRAMATICALLY BURIES HER FACE IN HER ARMS.

CASS: Everybody just leave me alone!

VERONICA: Hey, it's Cass Idaho. I mean, Cass Delaware. I mean, uh. . .

CASS: (LOOKING UP FIERCELY) Cass California! How many times do I have to tell you?!

SHE BURIES HER FACE AGAIN.

VERONICA: It was just a joke. . .

CASS: Just leave me alone! I don't want to talk about it!

SHE IMMEDIATELY LOOKS UP AND BEGINS TALKING TO THE ENTIRE ROOM.

CASS: My mom is driving me crazy! What, we're living in the Victorian era? I'm supposed to wear petticoats and long dresses?

SHE STANDS UP.

CASS: Mrs. Forsythe, you're a mom! Tell me the truth! Is this dress above the knee? Well, is it?

WELL, THE SKIRT IS JUST ABOUT AT CASS' KNEES SO BETTY ISN'T SURE HOW TO ANSWER. EVERYONE IS USED TO CASS' MOODS.

CASS: (NOT WAITING) So she tells me to kneel down, because I guess all girls are supposed to kneel down before they go anywhere, guess that's the new progress in women's liberation, right? I mean, look!

CASS KNEELS DOWN, WHICH WAS A WAY FOR ADULTS TO TELL WHETHER A DRESS WAS ABOVE THE KNEE OR NOT. CASS' OUTFIT IS RIGHT AT THE KNEE BUT DOESN'T EXACTLY TOUCH THE FLOOR, AS SHE WOULD LIKE TO PROVE.

CASS: It is not above the knee!
(TRYING TO MAKE SURE IT'S NOT) It's not.

BETTY: Can I get you something, Cass?

VERONICA: Tranquilizers might be nice.

BETTY: Veronica.

CASS: (SIGHS) Coffee, I guess.

BETTY: I'm sure your mom just wants you to look your best.

CASS: No, that's not it. She wants to absolutely destroy my life! She hates what I wear, she hates every record I listen to. She doesn't even know who Ringo is. I mean, who doesn't know who Ringo is?

ONLY THEN DOES SHE EVEN NOTICE STONEHILL AND TROGG.

CASS: Oh, hey, Trogg. Hey, Pastor Stonehill, I didn't see you there.

TROGG: There are problems and then there are problems, Cass.

CASS IS OFFENDED BY THIS.

CASS: Oh, yeah, I get it, Trogg!
My problems don't count because
I'm not an ex-hippie like everyone
else in this coffee house! Just
because I don't wear beads doesn't
mean I don't have problems, too!

TORK ENTERS ANXIOUSLY, HOLDING A NEWSPAPER.

TORK: Mrs. Forsythe! Pastor Stonehill!
Did you hear what happened?!

BETTY: You mean about Cass' skirt or. . .

TORK: Martin Luther King! You know,
the guy doing all the civil rights
talks! He's dead! Somebody shot him!

A STUNNED SILENCE IN THE ROOM. EVEN CASS' "PROBLEMS"
SUDDENLY VANISH.

TORK HANDS THE PAPER TO BETTY. STONEHILL COMES OVER TO
LOOK AT IT AS WELL.

TORK: Just happened a few hours ago.

BETTY: (READING) The Lorraine Motel. . .

VERONICA: But. . .he was a minister,
wasn't he?. . .I thought he was
doing good things. . .

BETTY: He was. . .

TORK: (ANGRY) Has the whole country
gone crazy?! Are we just going to
assassinate everybody, one by one?

BETTY: It's why we're here, Tork.
It's why we have this coffee house.

TORK: One little shop where people can listen to Christian bands, have a Bible study, or get prayer. How does that help?

STONEHILL: It helped you, didn't it?

TORK: Okay, fine, I know I used to be real gone, but. . .There aren't enough Jesus Freaks to go around. We can't evangelize the whole world from a coffee house.

BETTY: No, but we can reach any person who walks through that door, and I see four of them coming in right now.

FLOWER, JUDY, JOEY, AND BOOMERANG ARE ENTERING AS SHE SAYS THIS.

TORK: Hey, look who's here.

VERONICA SEES THEM COME IN, AND DROPS A SECOND COFFEE MUG WITH A CRASH AT THE SIGHT OF THEM!

VERONICA: What are they doing here?!

TORK: I invited them.

VERONICA: But it's The Windies!
Don't you know anything?! I've got their record in my room!

VERONICA EXCITEDLY HURRIES UP TO THE BAND.

VERONICA: (TALKING QUICKLY) Can I get your autographs?! I've got your record in my room! I didn't know, I mean, do you drink? Coffee, I mean! I didn't know you drink coffee! Stay here, I'll be right back!

VERONICA HURRIES OFF.

BETTY: She's like that without coffee.
Come on and sit down.

THE BAND COMES IN. EVERYONE IS SIZING EACH OTHER UP. THE BAND NOTICES THAT EVERYONE LOOKS A WHOLE LOT LIKE THEM. . .NOT WHAT THEY ARE EXPECTING.

FLOWER: (TO BETTY, BUT LOOKING AT TROGG) Thanks. What's your name?

BETTY: Betty Forsythe. And please just call me Betty.

STONEHILL EXTENDS A HAND TO THE BAND MEMBERS.

STONEHILL: Hey, guys. Larry Stonehill. Welcome to Power House.

FLOWER NOTICES THE BIBLE IN STONEHILL'S HAND, LOOKING AT HIM SUSPICIOUSLY. WHAT'S HE GOING TO DO, MAKE HER SWEAR AN ALLEGIANCE?

FLOWER, JOEY, AND BOOMERANG SEEM HESITANT, SO JUDY PIPES UP.

JUDY: Are you a preacher?

STONEHILL: Maranatha Chapel across the street. Love to have you come sometime.

VERONICA HURRIES BACK IN WITH A PAD AND PENCIL.

VERONICA: Can I have your autographs?

BETTY: Veronica, let them sit down for a minute first.

THE BAND SITS DOWN, PASSING VERONICA'S PAD AROUND TO SIGN.

JUDY: Don't worry, Betty, we're getting used to people fawning all over us, photos, autographs. Our manager says we're going to have to get used to celebrity life.

FLOWER: (TO TORK) We decided to give your Thursday night meeting a try. I guess you've all seen the headlines. . .Doesn't do a lot for my hopelessness.

BOOMERANG: Hey, Flower, I thought you said this place was a church. It looks more like a coffee house.

JOEY: It is a coffee house, Boomerang.

BOOMERANG: So, we're not going to the church?

JOEY: (ANGRY) It's a Christian coffee house, Boomerang!

BOOMERANG THINKS ABOUT THAT.

BOOMERANG: So is that the same thing as a church?

JOEY: (POINTING TO HIS HEAD) Air, James! You got nothing but air in here!

FLOWER: Look, I said it was kind of like a church.

TORK: Or church outside of church, that's how we like to look at it.

JUDY NOTICES INSTRUMENTS.

JUDY: Do you have bands that play here?

BETTY: Every Friday and Saturday night.

JUDY: Like choirs or something?

BETTY: No, just bands. . .Christian bands.

JUDY: Hey, come on, I wasn't born today, there aren't any Christian bands.

FLOWER: Yesterday. I wasn't born
yesterday, Judy.

JUDY: (NOT UNDERSTANDING THE CORRECTION)
Well, okay, fine, that makes two
of us.

JOEY: So you mean they use drums and
electric guitars and all?

BETTY: And a Hammond X-66 Organ.

JUDY: That's what I play!

CASS: Me, too.

BETTY: A lot of folks like me have
gotten out of the hippie movement,
but we still like that style of
music.

JUDY: I used to go to church back
home. They said rock-and-roll was
from the devil.

STONEHILL: Why should the devil have
all the good music? *

*** The later
title of a
Larry Norman
song in 1972**

FLOWER IS TRYING TO FIGURE THESE PEOPLE OUT.

FLOWER: (A LITTLE BITTER) So you
people kind of have it all, don't
you?

THEY KNOW SHE'S BEING SARCASTIC, BUT BETTY RESPONDS
WITH 2 CORINTHIANS 6:10.

BETTY: Having nothing, yet possessing
all things.

CASS SITS DOWN NEXT TO JUDY.

CASS: I like your shoes.

JUDY: Oh. Thanks.

JOEY HAS NOTICED SONGSHEETS LYING AROUND, LOOKING AT SOME OF THEM.

JOEY: Do you write your own songs here?

TORK: Yeah, some of us do. Nothing professional or anything. Maranatha Chapel digs this kind of thing, can't say the same for the other church I went to.

VERONICA: Yeah, the pastor kicked us out and said if we ever-

BETTY: Veronica.

"GREEN BALLOON" BEGINS AS THE GROUP CASUALLY PLAYS ONE OF THEIR SONGS FOR THE WINDIES, WITH CASS GOING OVER AND PLAYING ON THE ORGAN.

THE IS SIMILAR TO THE BEATLES' "YELLOW SUBMARINE". BECAUSE OF THIS, THE BAND IS QUITE IMPRESSED BY IT.

FLOWER, JUDY, JOEY, BOOMERANG, BETTY, TORK, CASS, VERONICA, STONEHILL, TROGG:
 We live life in a green balloon
 A green balloon, a green balloon
 We live life in a green balloon
 'Cause we're blowin' all over town

TORK:
 Sail away on a great idea
 You thought that you had for you

TROGG:
 You find out soon that you're flippin' around
 And you're swirlin' down right down to the ground

TORK, TROGG:
 Why did I get in a green balloon
 Tumblin' all around

FLOWER, JUDY, JOEY, BOOMERANG, BETTY, TORK, CASS, VERONICA, STONEHILL, TROGG:
 We live life in a green balloon
 A green balloon, a green balloon

We live life in a green balloon
 'Cause we're blowin' all over town

CASS:
 Fly away on a vain belief
 Created by human hands

STONEHILL:
 It falls apart even more and more
 Like LBJ and his Vietnam War

CASS, STONEHILL:
 All gonna pop like a green balloon
 Tumblin' all around

FLOWER, JUDY, JOEY, BOOMERANG, BETTY, TORK, CASS,
 VERONICA, STONEHILL, TROGG:
 We live life in a green balloon
 A green balloon, a green balloon
 We live life in a green balloon
 'Cause we're blowin' all over town

BETTY:
 You can try to reach the sky
 With plans that are made by men

VERONICA:
 At the Tower of Babel, they tried that, too
 Didn't work back then, wouldn't work for you

BETTY, VERONICA:
 That's what you get in a green balloon
 Tumblin' all around

FLOWER STOPS SINGING THE CHORUS, FINDING THE LYRICS
 FAR TOO CLOSE TO HOME NOW AND GETTING THE MESSAGE OF
 THE SONG.

JUDY, JOEY, BOOMERANG, BETTY, TORK, CASS, VERONICA,
 STONEHILL, TROGG:
 We live life in a green balloon
 A green balloon, a green balloon
 We live life in a green balloon
 'Cause we're blowin' all over town

FLOWER IMMEDIATELY GETS UP IN A PASSION.

FLOWER: Yeah, tell me about it!
The story of my life. Blowing all
over the place. . .lost in a world
of. . . .You're radicals, aren't
you? Jesus Freaks.

BETTY: That's what they're starting to
call us nowadays. I don't mind the
sound of it.

FLOWER: So you're going to tell us
all about Jesus! What has Jesus ever
done for me?

BETTY: Well, He died for you. And now He's
alive, and He can give you eternal
salvation if you accept Him into your
heart. He can turn your hopelessness
into hope.

FLOWER BEGINS TO CRY, AT ONCE AGAIN THE MENTION OF
HOPELESSNESS.

FLOWER: (BREAKING DOWN) How do you
people know about that?!

JUDY, JOEY, AND BOOMERANG ARE WATCHING FLOWER WITH
GREAT CURIOSITY; SHE'S NEVER BROKEN DOWN LIKE THIS.

TORK: We were all just like you,
Flower. Lost in a hopeless world.

FLOWER: You don't know what we've done!
What I've done! "Giggle Smoke" and
everything! . . .Jesus is for grandmothers. .
for people in plain gray suits. . . .
I don't belong in a world of plain
gray suits. . .

STONEHILL: Jesus is for the lost. . .
the dying. . .the hopeless. Greatest
friend you'll ever have.

FLOWER STARTS SOBBING EVEN MORE; ALL THE EMOTIONS FROM
YEARS OF PENT-UP FEELINGS AND HOSTILITIES ARE SUDDENLY
MELTING AWAY.

FLOWER: (CRYING OUT) I don't want to be hopeless!! Tell Him to take away my hopelessness!

BETTY: You can tell Him yourself.

STONEHILL: Do you want to accept Him into your heart?

FLOWER NODS.

THEN JOEY STEPS FORWARD.

JOEY: Hey. . .Me, too. We've gone on plenty of trips together but. . . this one sounds like it might be worth it.

THEN BOOMERANG STEPS FORWARD.

BOOMERANG: Hey, me, too, man! I don't like being hopeless, either.

THAT LEAVES JUDY. DOES SHE REALLY WANT TO JOIN IN AT ALL? SHE SEEMS HESITANT, LIKE SHE IS ONLY DOING THIS TO GO ALONG WITH THE GROUP.

JUDY: Um. . .Me, too. . . .

CASS STAYS AT THE ORGAN AS A ROCK VERSION OF "**AMAZING GRACE**" BEGINS TO PLAY. THE ENTIRE COFFEE HOUSE GROUP GATHERS AROUND THE WINDIES BAND.

IN PANTOMIME WE SEE THE BAND RECEIVING SALVATION, AS THE COFFEE HOUSE GROUP PRAYS FOR FLOWER, JOEY, BOOMERANG, AND JUDY.

THOUGH JUDY IS MORE PROPER AND POLITE, FOR FLOWER, JOEY, AND BOOMERANG THIS IS A RADICAL ENCOUNTER! THIS IS A RELEASE OF ALL THE TENSION AND ANGER AND HOPELESSNESS AND A REAL ENCOUNTER WITH A REAL SAVIOR, AND WE SEE IT IN THEIR EMOTIONS AND REACTIONS.

FLOWER DROPS TO HER KNEES. JOEY CRUMPLES ALL THE WAY TO THE GROUND, HANDS OVER HIS HEAD, AN OVERWHELMING EXPERIENCE.

CASS:
 Amazing grace
 How sweet the sound
 That saved a wretch like me
 I once was lost but now I'm found
 Was blind but now I see

'Twas grace that taught my heart to fear
 And grace, my fears relieved
 How precious did that grace appear
 The hour I first believed

When we've been there ten thousand years
 Bright shining as the sun
 We've no less days to sing God's praise
 Than when we've first begun

AFTER THE EXPERIENCE, FLOWER REMAINS SITTING THERE,
 SOAKING IT ALL IN.

FLOWER: (CLOSES HER EYES) I've
 never felt so much peace. . .It's
 like all the noises have just
 stopped. . .

JUDY IS SITTING IN ANOTHER CORNER, THINKING. SHE LOOKS
 CONCERNED, AND UPTIGHT.

SCENE 13

SCENE 13

CUT TO "CAPTAIN RUMBLEPUFF"

CHERRY SITS, LOOKING DISAPPOINTED. SHE IS SITTING IN
 THE SAME POSITION AS JUDY.

SHE GETS UP. THE CAPTAIN STANDS NEARBY.

CHERRY: Now we've got to get off
 Big Bad Island, Captain! Look at me!
 I've changed into a beautiful
 creature! I don't belong in a world
 of monsters. . .I have real peace
 inside me, like all the noises
 have stopped.

BACK TO JUDY

JUDY LOOKS UP, ALMOST AS IF SHE IS LOOKING AT CHERRY.

BACK TO CHERRY

AND CHERRY LOOKS AS IF SHE IS LOOKING AT JUDY.

CHERRY: You can't pretend to be a butterfly if you're still a caterpillar, you know. Sooner or later they'll figure it out. . .you don't have wings like all the real butterflies.

BACK TO JUDY

SHE SEEMS TO REACT TO THIS A BIT UNEASILY.

BACK TO CHERRY

CHERRY: When you transform into a butterfly, it's real. And people notice.

RASPBERRY HURRIES UP TO CHERRY.

RASPBERRY: I know how you can get off Big Bad Island, and it's hilariously funny that you haven't thought of it.

CHERRY: What? Tell me!

RASPBERRY: I will for a dollar.

CHERRY: Raspberry!

RASPBERRY: All right. You've got wings, don't you?

CHERRY: Yeah, so do you.

THEN SHE GETS IT.

CHERRY: My wings! I can just fly us all away! And you can, too! Oh, thank you, Raspberry! Come on, everyone! We're all flying away from Big Bad Island!

CHERRY HURRIES OFF.

RASPBERRY: It's not so bad here, you know. You just got to know how to talk to all the monsters. . . .Kinda like monster language.

SCENE 14

SCENE 14

INT - STUDIO - AL'S OFFICE

MANAGER AL DEUCE DROPS A FILE OF PAPERS ON HIS DESK. FLOWER IS STANDING ON THE OTHER SIDE OF THE DESK.

AL: We've whittled down a pretty good song selection for the upcoming album, flower child. Go on and look them over with the rest of the band. I think we got some potential winners in there.

OBVIOUSLY, FLOWER IS JUST WAITING FOR A MOMENT TO TELL HER MANAGER ABOUT THE OTHER NIGHT. AL IS ALREADY RUSTLING THROUGH OTHER PAPERS ON HIS DESK.

FLOWER: Great. . .Um, Al? You'll never believe what happened to us last Thursday night. It was pretty far out.

AL: (LOOKING AT PAPERS) Oh, yeah?

FLOWER: Yeah. . . .We went to a place called Jesus Christ Power House.

AL: (JOKINGLY) Oh, yeah, I heard of places like that. Would you like your coffee with cream and Jesus?

HE SHAKES HIS HEAD AT SUCH RIDICULOUSNESS.

FLOWER: Yeah, it was definitely one of those places.

AL: I don't know why church folk can't just keep their sermonizing inside the chapel and leave the rest of us alone.

A PAUSE.

FLOWER: Well. . .actually, I. . . I ended up taking my coffee with cream and Jesus, Al.

AL LOOKS AT HER, SURPRISED (BUT STILL NOT TAKING IT TOO SERIOUSLY).

AL: Now what's a flower child like you wanting to get mixed up in old-time religiosity for? Little out of character for you, Flower, I'm surprised.

FLOWER: Yeah, well, the entire band converted. (TRYING TO SOUND CHEERFUL) Surprise.

AL REALLY DOESN'T KNOW WHETHER THIS IS SERIOUS OR NOT.

AL: All right, what's going on? If this is Boomerang's idea, tell him I'm going to hit him over the head with his kick drum.

FLOWER: No, really, Al, I'm serious. We converted to Christianity last Thursday.

AL: I thought you were a hippie.

FLOWER: I. . .I was. But I. . . wanted something better.

AL: All right, so, this means what?

FLOWER: Well, nothing, I guess.
I just. . .thought you needed to
know. We might be changing a few
things here and there. There may
be a few parties we stop attending.

AL, REALIZING SHE IS BEING SERIOUS, SEEMS UNEASY.
FLOWER OPENS THE SONG FOLDER HE GAVE HER AND LOOKS
THROUGH IT. THE SILENCE IS A LITTLE AWKWARD.

FLOWER: "Little Soldier Dreams"?

AL: Yeah, that one's pretty good.
In your style and everything.

FLOWER: That's an acronym for LSD.

AL: (WINKS AT HER) Always said
you were a clever little flower
child. Not really what it's about. I
don't know what it's about, actually.
Don upstairs wrote the lyrics. You
know Don, halfway into outer space
most of the time.

FLOWER DOESN'T LOOK TOO PLEASED ABOUT THE SONG
SELECTIONS, AND SHE WALKS OFF LOOKING AT THE FOLDER.

ON HER WAY OUT THE DOOR, JANNA COPELAND IS COMING IN,
AND THEY ALMOST COLLIDE.

JANNA: Oh. Hey there, Flower.

FLOWER SMILES POLITELY AT JANNA, BUT SAYS NOTHING AND
HEADS OFF.

JANNA CONTINUES INTO THE OFFICE.

JANNA: Better watch it, Al. That
girl knows what she wants out of life.

AL: Maybe a little too much. Come
on in, Janna. How does it feel to
be platinum?

JANNA: Pretty far out, I guess.

AL: I told you, didn't I? This time last year I said, this album's going platinum. And here we are.

AL HANDS JANNA SOME PAPERS.

AL: Here's a copy of all the new contract terms. You know the drill. Anything you want, let us know.

JANNA GLANCES AT THE PAPERS BUT ISN'T INTERESTED. SHE WANDERS OVER TO A CHAIR IN THE OFFICE.

JANNA: So what's going on with Flower and The Windies? Really nice. Not like some of the other young bands, all snotty and immature.

AL: Well, we got our hopes. One more album and a few more television spots and we'll see what happens. (THINKS A MOMENT) You know, Janna, you do owe me a favor.

JANNA: Oh, really?

AL: Well, you've been with our label for the past five years and it certainly hasn't done you any harm. And you seem to like The Windies, I'm wondering if maybe you could take 'em under your wing, show 'em the ropes. Let 'em see how things work in the music industry.

JANNA: I'm sure they've got plenty of people doing that, Al. Why do you want me?

AL IS MORE SERIOUS NOW.

AL: I don't want to lose them, Janna. That's why. They could be worth a whole lot of money real soon, and I'm worried they're getting off-track a little bit. Some crazy talk about religion. No room for that kind of

stuff out here in the big wide world.
 Sunday school don't mix with dollar
 signs, if you get my drift.

JANNA DOESN'T SEE ANYTHING TOO WRONG WITH THIS
 PROPOSAL.

JANNA: I might just need a little
 more persuasion, Al. . .if you get
 my drift.

HE DOES.

AL: Only because you're platinum.

HE REACHES INTO HIS DESK AND HANDS JANNA A SMALL
 PACKAGE. WE CAN ONLY ASSUME IT'S DRUGS.

JANNA: I'll keep an eye on them.

SCENE 15

SCENE 15

CUT TO BLACK-AND-WHITE, SHAKY CAMERA, ANOTHER BEHIND-
 THE-SCENES MOMENT, WITH JANNA BEING INTERVIEWED.

JANNA: I'm not really into it all,
 you know. Sure, I'll take some if
 you offer it. Trouble is, I have to
 do it. Agents and producers, they're
 all alike. If you want to have fame,
 you got to play the game. . .Takes a
 lot of work to be a success. (MAYBE A
 LITTLE REGRETFUL) Compromise is part of
 the deal. . .so they say.

NEXT WE CUT TO BLACK-AND-WHITE WITH BETTY FORSYTHE.

BETTY: The whole time I was miserable.
 Trying to find peace and love in some
 of the darkest places imaginable.
 After my final trip to the clinic,
 and my husband's overdose. . .a little
 girl to raise. . . .It's all about how
 desperate you are. When you get to that
 place when you're too desperate to try
 anything else. . .that's when you

surrender to Christ. . .When He's the only hope you've got left.

SCENE 16**SCENE 16**

INT - STUDIO LOUNGE

FLOWER HAS THE FILE OF SONGS AND SOME OF THE OTHERS ARE LOOKING AT THEM. SHE HAS BROUGHT THE SONGS, AND OTHER THINGS, INSIDE A SMALL BAG.

FLOWER: These songs are horrible.
Fake love and fake happiness.

SHE SLAMS ONE OF THE SONGSHEETS DOWN.

FLOWER: Why did we ever think our music was any good? People in coffee houses are writing better music than us.

BOOMERANG: Yeah, but on this song here, "Gettin' Things Movin'", there's a drum solo, so it'd probably be okay to do that one, right?

JOEY: Can you ever be serious for one conversation?

BOOMERANG: I am, Joey! What's more serious than a drum solo?

JOEY: I agree with Flower. Things are different now. We're going to need to change the flavor of the band.

JOEY GETS UP, IN AN EXCITED PASSION.

JOEY: I mean, the past week has been the best seven days of my life! Nobody told me Jesus is real! He's a trip that doesn't end, man!

BOOMERANG: I think that may be sacrilegious.

JOEY: I made a commitment for the rest of my life, so I'm not talking about or singing about anything else!

FLOWER IS ALREADY EAGERLY FLIPPING THROUGH A BIBLE SHE NOW OWNS. FLOWER AND JOEY ARE PASSIONATE. BOOMERANG IS CURIOUS TO KNOW. ONLY JUDY SEEMS UNEASY.

FLOWER: I was reading some of this the other night, and He says here. . . (FINDS MARK 16) "Jesus said to them, go into all the world and preach the Gospel. He who believes and is baptized will be saved." Like Mrs. Forsythe and Pastor Stonehill told us, that's not just for the early Christians, that's for us today! Jesus commissions us to tell everyone about Him!

JUDY: Don't you think that's. . .I mean. . .Isn't that a little pushy? . . .Well, don't you think it's more loving to just let people believe what they want?

JOEY: Yeah, Judy, it's real loving to just let half the world go to hell for all eternity. We're not pushing a religion! We're telling them how they can be eternally saved!

JUDY: Okay! You don't have to give me the fifth degree!

FLOWER: Third degree. You don't have to give me the third degree.

JUDY: I just don't see why our faith has to change anything. These songs aren't bad, they're just ordinary pop songs! We've come this far, let's not throw everything away!

JOEY: All in favor of changing The Windies to a Christian band. . .

FLOWER, JOEY, AND BOOMERANG RAISE THEIR HANDS.

BOOMERANG: And it's Christian to have a drum solo, right?

JOEY: We already know they have Christian bands, they're springing up all over the place. We could be a part of something new.

FLOWER: Like that song we sang at the coffee house. That was pretty groovy. It can't be that hard mixing music and Gospel together.

JUDY RAISES HER HAND, THOUGH SEEMINGLY IN DESPERATION.

JUDY: Well, all right, me, too, I still want to be in the band, you know.

FLOWER: Let's just give it a try, Judy. I know it's a big change, but. . .we serve a new Master now.

JUDY NODS AND SMILES, BUT STILL SEEMS UNCERTAIN.

DISSOLVE TO:

FLOWER REMAINS THERE, TRYING HER HAND AT WRITING A NEW SONG IN THE STYLE OF WHAT WILL BECOME JESUS MUSIC.
"I'LL FOLLOW YOU" BEGINS.

FLOWER:
 I just want to take some time
 To say what I can say
 I found a Man called Jesus
 And He took my sin away

And His Holy Spirit came
 And I'll never be the same

And I'll follow You
 I will go where You say go
 And I'll always try
 To magnify
 The Savior of my soul
 And I'll follow You

I just want to take some time
To say what I can say
I found a Man called Jesus
And He made me like the day

And I'm shining like the sun
'Cause of what my Friend has done

And I'll follow You
I will go where You say go
And I'll always try
To magnify
The Savior of my soul
And I'll follow You

Amazing grace, how sweet the sound
Amazing grace, how sweet the sound

JANNA ENTERS THE LOUNGE.

CUT TO "CAPTAIN RUMBLEPUFF"

CHERRY IS TRYING TO LIFT OFF AND FLY, BUT HER WINGS
DON'T SEEM TO WORK THAT WAY.

CHERRY: Come on!. . .Fly!. . . .
What's the point of having wings
if you can't fly away?

BACK TO STUDIO LOUNGE

JANNA HAS ENTERED THE LOUNGE, HAVING HEARD THE LAST OF
THE SONG.

JANNA: That's boss, Flower. I didn't
know you could write like that.

FLOWER: (STARTLED) Oh. .Miss Copeland.

TO "CAPTAIN RUMBLEPUFF"

A GLOVED HAND SUDDENLY CLASPS AROUND CHERRY'S MOUTH,
CAPTURING HER!

ELSEWHERE ON THE SET, RASPBERRY IS LOOKING FOR HER.

RASPBERRY: Cherry? Cherry, where
are you?

BACK TO STUDIO LOUNGE

JANNA: Janna, remember? We're all
from the same tribe. Same ideals
and everything.

SHE SITS DOWN NEXT TO FLOWER.

FLOWER: Well, I'm. . .I'm not sure
about that anymore. My ideals are
. . .changing.

JANNA: Yeah, I heard you were a
Christian now.

FLOWER: That's right. . .

FLOWER IS CAUTIOUS ABOUT TALKING ON THE SUBJECT WITH
JANNA.

JANNA: Yeah, Jesus is okay. He's
into peace and love and everything.
Like Krishna. It's all the same
thing, really.

FLOWER: Well. . .I don't really think
that's right, but I'm not going to
argue theology with a platinum
recording star.

JANNA: Come on, Flower, we're all
recording stars. I'd love to stand
alongside you guys and help you
in the journey.

FLOWER LOOKS AWAY, THINKING. JANNA TAKES THE
OPPORTUNITY TO TAKE THE LITTLE PACKET FROM AL'S OFFICE

AND TOSS IT INTO FLOWER'S WORK BAG WITHOUT FLOWER SEEING.

FLOWER: We're kind of at a crossroads, Janna. What happened to me last week was real. It wasn't like anything I've ever experienced before. Everything's different now. . . .

JANNA: Self-exploration is really-

FLOWER: Look, I'm sorry, Janna, I understand all the hippie stuff because I've been one for the last two years. But I'm not talking about self-exploration. I'm talking about an encounter.

JANNA: You make it sound like a UFO sighting. Remember Shag Harbor?

FLOWER: (A LITTLE OFFENDED) Yeah. . . . It always sounds made up until you actually experience it.

JANNA: Hey, I didn't mean it that way. That's cool, Flower, I'm glad you found what you were looking for. Maybe someday I can say the same. . . .That's what we all want. . . . To finally say we found something.

SCENE 17

SCENE 17

INT - FLORYN'S ROOM

FLORYN STEPPENWOLF IS KNEELING DOWN, LIKE IN YOGA, WITH AN ODD ASSORTMENT OF CANDLES AND INCENSE BEFORE HER, AND SITAR MUSIC WARBLING ON THE RECORD PLAYER. SHE IS ATTEMPTING SOME SORT OF MEDITATION (ACTUALLY JUST MADE UP, WITH KHATA SHANIE BEING ARABIC FOR "FALSE").

BLOSSOM ENTERS WITH A MAGAZINE.

BLOSSOM: Hey. . .What are you doing?

FLORYN: (STILL MEDITATING) This is the ancient practice of Khata Shanie meditation. It clears the mind and the emotions.

BLOSSOM KNEELS DOWN ON THE OTHER SIDE, NOT IMPRESSED.

BLOSSOM: Are these the candles from your dining room?

FLORYN: Shh! Don't ruin it. Everyone's doing it now.

BLOSSOM: Don't you think some of this stuff is just an excuse to be weird?

FLORYN: (SIGHS) Yes. That's the whole point of the movement.

BLOSSOM: To be weird?

FLORYN: To be counterculture. To be who we want to be.

BLOSSOM: Well, our favorite celebrities don't seem to think so anymore.

BLOSSOM HANDS FLORYN THE MAGAZINE, WITH A PARTICULAR PAGE OPEN. FLORYN LOOKS AT IT.

THE ARTICLE READS: "LEAD SINGER FOR THE WINDIES OPENS UP ABOUT NEWFOUND CHRISTIAN FAITH".

SCENE 18

SCENE 18

INT - AL'S OFFICE

AL DEUCE IRRITABLY SLAMS THE MAGAZINE ARTICLE ONTO THE DESK.

CUT TO IMAGES OF PSYCHEDELIA, DANCING AND FLUTTERING AROUND, BACK AND FORTH AS WE SEE THE FOLLOWING:

INT - STUDIO LOUNGE

JOEY WANDERS INTO THE LOUNGE, LOOKING FOR A PENCIL,
AND SEES FLOWER'S BAG.

HE GOES AND REACHES INTO IT FOR A PENCIL. . .AND
DISCOVERS THE LITTLE BAGGY THAT JANNA DROPPED INTO IT.

JOEY ISN'T SURE WHAT TO THINK. IS FLOWER STILL ON THIS
STUFF?

INT - CAPTAIN RUMBLEPUFF SET

CHERRY HAS HER HANDS AND ANKLES TIED, AND HAS BEEN
PLACED IN A (RATHER PHONY) PRISON SET.

CHERRY: I hate all of you! All
you ever want to do is lock us
away!

ANOTHER PART OF THE SET

RASPBERRY IS WITH SODA POP AND CAPTAIN RUMBLEPUFF,
LOOKING AT A BUNCH OF CONFUSING CROSSROAD SIGNS.

RASPBERRY: They've captured Cherry!
We've got to rescue her. Pretty soon
there won't be any butterflies left
on Big Bad Island!

SODA POP: These signs don't make
any sense!

RASPBERRY: (SIGHS) Maybe Cherry's right.
Maybe we should just get off the
island as fast as we can.

BACK TO STUDIO LOUNGE

FLOWER RE-ENTERS THE ROOM, JUST AS JOEY HAS BEEN
LOOKING AT THE PACKET IN THE BAG.

FLOWER: Hey.

JOEY: Oh. Hey. . .Forgot your bag.

BACK TO RUMBLEPUFF SET/CHERRY'S PRISON

CHERRY TRIES LOOSENING THE ROPES BUT IS UNSUCCESSFUL.

CHERRY: (SIGHS) It's not fair. All
I ever wanted to do was help, and
what do I get for it?

"WHO SAYS" BEGINS.

CHERRY:
You say "I believe this"
They say "We believe that"
Who says "Is it really true"

Everybody's got an idea for something
Always trying everything out for size
Everybody wants it to be okay
To believe a pack of lies

You say "I believe this"
They say "We believe that"
Who says "Is it really true"

SHE THEN NOTICES A SMALLER CAGE, WHERE A BUNCH OF
LITTLE BUTTERFLIES ARE ALSO BEING HELD PRISONER.

CHERRY: Oh, no! They've captured you,
too! Um. . .

HOW EXACTLY IS SHE GOING TO GET OVER THERE?

CHERRY: Ugh, this is ridiculous.

SHE SIMPLY HOPS HER WAY OVER TO THE LITTLE CAGE.

CHERRY: All this time I've been
thinking about me, and I never
even thought that you needed
saving, too!

CUT TO BLACK-AND-WHITE, SHAKY CAMERA, ANOTHER BEHIND-THE-SCENES MOMENT, WITH STONEHILL BEING INTERVIEWED.

STONEHILL: A lot of people want it to just end, you know. But I don't think that's the point of the Great Commission. Whether the world ends tomorrow or a thousand years from now, Jesus gave us a mandate, preach the Gospel to all the world.

BACK TO RUMBLEPUFF SET/CHERRY'S PRISON

CHERRY LIFTS THE LITTLE CAGE.

CHERRY: Don't worry. I won't leave you behind.

CUT TO BLACK-AND-WHITE INTERVIEW WITH TORK AND VERONICA.

TORK: Remember the "Daisy" ad a few years ago?

VERONICA: Yeah, with the girl who counted wrong. "One, two, three, four, five, seven, six, six. . ."

TORK: (QUOTING THE COMMERCIAL) "These are the stakes, to make a world in which all God's children can live. Or to go into the dark. We must either love each other, or we must die."

VERONICA: I'm not worried about the Bomb. My mom always says it's God's world and He knows what to do.

BACK TO STONEHILL'S INTERVIEW

STONEHILL: Maybe it's not about the end of the world so much. Maybe it's about saving the world while we still can.

SCENE 19

SCENE 19

INT - COFFEE HOUSE

IT IS JUNE 6, AND TORK, CASS, AND TROGG ARE READING THE NEWSPAPER ABOUT THE ASSASINATION OF ROBERT KENNEDY.

TORK: . . .Shot him at the Ambassador Hotel.

CASS: He's JFK's brother, right? I mean, are they going after the whole family or something?

THESE THINGS MAKE TORK ANGRY.

TORK: Think you're making a difference and then it keeps going down the drain!

TORK ANGRILY HEADS TO THE OTHER SIDE OF THE ROOM, WHERE BETTY IS.

TROGG: (GETTING UP) Crazy times.

CASS: It's like you can't trust anyone anymore.

TROGG THUMPS ON AN IMAGE OF A CROSS ON THE WALL AS HE GETS UP.

TROGG: Try Him.

CASS: I do, Trogg.

TROGG GOES OVER TO BETTY AND TORK. CASS THEN LOOKS AT A CORNER TABLE, WHERE JUDY IS SITTING, HAVING COFFEE AND READING A BOOK.

CASS WANDERS OVER.

CASS: Mind if I-

STARTLED, JUDY DROPS THE BOOK ON THE TABLE, LONG ENOUGH FOR CASS TO CATCH A GLIMPSE OF IT: "THE SETH MATERIAL: HOW TO DEVELOP YOUR ESP POWER" (THE SETH

BOOKS EXPLORED A MYSTICAL BELIEF QUITE AT ODDS WITH CHRISTIANITY AND WERE POPULAR AT THE TIME).

JUDY PULLS THE BOOK AWAY, THOUGH TOO LATE, BECAUSE CASS ALREADY SAW IT.

JUDY: Friend of mine gave it to me.

CASS SITS DOWN.

CASS: I've listened to your music a little bit. Personally, I'm more of a Peter, Paul, and Mary fan, but V always plays your album on the record player. . .So, when's your new one coming out?

JUDY IS A LITTLE UPTIGHT ABOUT THIS.

JUDY: We don't know. Flower's having a meeting with our manager today.

CASS: Joey and Boomerang said it was going to be all Christian. That's a pretty groovy idea.

JUDY: Yeah. . .That's what they all keep telling me.

A PAUSE.

JUDY: Is your name really Cass California?

CASS REACTS IN TYPICAL STYLE.

CASS: Ugh! You're only the twenty billionth person to ask me that! Yes! It's my real name! What about you, Judy Go-Go? Hm?

JUDY: It's a stage name. The last name, anyway.

CASS: Yeah, what a surprise. I don't see a lot of Go-Go's in the

telephone book.

JUDY: When you put it that way, I don't see a lot of California's in the telephone book, either.

BOTH GIRLS LOOK AT EACH OTHER, READY TO KEEP MATCHING WITS. BUT THEN, THEY LAUGH IT OFF INSTEAD.

CASS: I think maybe we come from the same part of town.

JUDY: And what part of town is that?

CASS: The side where all the spoiled goodie-two-shoes people live. The whole coffee house thinks I'm a drama queen, and before you say anything, yes, I know I'm a drama queen.

CASS THEN BECOMES QUITE OPEN AND HONEST.

CASS: I know I act that way sometimes. But. . .life's not so bad, you know. I mean, my dad fought behind enemy lines in World War II. . .I haven't had to do anything like that.

JUDY THEN GLANCES DOWN AT THE BOOK SHE IS HOLDING, TRYING TO KEEP THE COVER HIDDEN.

JUDY: So you're a Christian like everyone else around here?

CASS: Yeah, of course. That's what Mrs. Forsythe does here. I mean, it's a coffee house and all, but, it's really all about the evangelism.

CASS GLANCES AT THE SETH BOOK. JUDY LOOKS AT HER, KNOWING WHAT MAY BE GOING ON IN CASS' MIND.

CASS: I think it's good that you're a Christian band now.

JUDY DOESN'T RESPOND.

BLOSSOM ENTERS THE COFFEE HOUSE, LOOKING LIKE SHE'S NEVER BEEN THERE BEFORE, AND HEADS OVER TO WHERE BETTY, TORK, AND TROGG ARE.

BETTY: Hi.

BLOSSOM: Hi. Um, do you just have soda pop or something?

BETTY: Sure. Are you new around here?

BLOSSOM: No, I just never noticed this place before.

SHE GLANCES OVER AND SEES JUDY. THE WINDIES KEYBOARDIST, SITTING RIGHT THERE!

BLOSSOM: (SHOCKED) Is. . .Is that. .?

BETTY: I take it you have their album in your bedroom.

BLOSSOM: (WHISPERING IN ALARM) Does she always come here?!

TROGG: You'll see the whole band if you hang around long enough. They're here almost every day, ever since they converted.

BLOSSOM CAN HARDLY BELIEVE THIS.

BLOSSOM: I've. . .I've got to go!
I've got to go tell. . . .

BLOSSOM HURRIEDLY TURNS TO LEAVE, THEN LOOKS AT TROGG.

BLOSSOM: It's true. . .They converted to Christianity?

TROGG: Like me and the rest of the movement.

BLOSSOM: You? No offense, but you look like a walking acid trip.

SCENE 20

SCENE 20

INT - STUDIO - AL'S OFFICE

"**WE ARE THE NORM**" BEGINS, WITH AL AND JANNA GOING OVER A SONG AT THE STUDIO, BUT INTERCUT WITH IMAGES OF WHAT'S HAPPENING OUT THERE- RIOTS, HIPPIES, WARFARE, VIOLENCE, ALL IN A CRAZED FRENZY.

AL:

Come and smell the roses, man
Join the movement if you can
It was wrong but now it's right
No time to be polite

AL, JANNA:

It was taboo
It was not the thing to do
Beware, be warned
Just start kickin' up a storm
Now it's called a social norm

We are the norm
We are the norm
And we're takin' the world by storm

AL:

Makin' love instead of war
This is what we're fightin' for
We're headlines now so we just can't lose
Nothing's wrong if it makes the news

AL, JANNA:

It was taboo
It was not the thing to do
Beware, be warned
Just start kickin' up a storm
Now it's called a social norm

We are the norm
We are the norm
And we're takin' the world by storm

AL:

Call it sin or call it sick
But I know a little trick
Nowadays the ladies faint

But twenty-five years, it'll all be quaint

AL, JANNA:

It was taboo
 It was not the thing to do
 Beware, be warned
 Just start kickin' up a storm
 Now it's called a social norm

We are the norm
 We are the norm
 And we're takin' the world by storm
 We are the norm
 We are the norm
 And we're takin' the world by storm

AL: And we'll probably just have a
 long fade out. Kind of an anthem
 song, you know. Great for big crowds.

JANNA: Great. . . .

AL: We're really pushing it nowadays,
 getting those electric guitars in
 there, real loud, real heavy. . . .

AFTER A MOMENT, JANNA'S THOUGHTS TURN TO RECENT NEWS.

JANNA: They killed Bobby Kennedy,
 I guess you heard that.

AL: Yeah, wild times.

JANNA IS MORE DISTURBED BY THE NEWS THAN AL.

JANNA: Makes you feel like a failure,
 doesn't it? We talk about peace. . . .
 All we ever get is violence and
 war.

AL: You can lead a horse to water
 but you can't make 'em drink.

JANNA NODS, BUT REMAINS QUIET, AND EXITS.

IN A MOMENT, FLOWER TIMIDLY ENTERS, CARRYING THEIR
 SONGSHEETS.

FLOWER: Hey, Al. . .

AL: Hey, Flower. You look over the songs for the upcoming album?

FLOWER: Yeah.

FLOWER IS NERVOUS TO MAKE THE PRESENTATION.

FLOWER: I, um, wanted to talk about some of the problems we have with the song selection.

SILENCE. AL IS CLEARLY OFFENDED BY THIS, AN UPSTART PERFORMER TELLING THE EXPERIENCED PRODUCER WHAT TO DO.

AL: Problems?

FLOWER: Um. . .yeah. (CLEARS THROAT NERVOUSLY AND LOOKS AT SONG SHEETS)
Uh. . .Little Soldier Dreams. I mean, it's obviously an acronym for LSD, and we kind of don't want to give people the wrong impression. . .I mean, maybe we could just. . .change the title, or. . .?

AL DOESN'T RESPOND. HE'S WAITING FOR ALL THE COMPLAINTS.

FLOWER: Um, Lavender Morning is a beautiful song, but this one line, "Every morning I wake up to your face". . .I mean, that kind of suggests that me and the other person are. . . I mean, I'm not married, so it sounds like we're. . . .

AL: (HEAVY SIGH) Flower. . . .

FLOWER: I know you think I'm being a prima donna, and I know I haven't got any right telling an experienced producer what to do, but. . .We want a new image. We'd really like to do music about faith and Jesus and-

AL: Look, Flower, the only thing I can recommend is that you do a Gospel album, which I don't know anything about, but I can send you to somebody who does.

FLOWER: We're not a Gospel band, Al, you know that. Why can't we do our music, our way, with Gospel lyrics?

AL: Two words. No sale. Nobody does that, Flower. Church folk don't listen to rock and psychedelic music, and the people who went to the Pop and Underground Festival in May, or that other one they're planning in New York next year, they're not going to pay two cents to listen to an album about religion. Young people don't care about that stuff no more. Old people don't care about it, come to think of it.

FLOWER: We're young people and we care about it.

AL: That's great. Everyone's finding themselves nowadays. That's the thing. But the fact is, we got to sell records, and Christianity doesn't sell because hardly anyone believes it anymore.Do you remember what John Lennon said a couple of years ago? "Christianity will go. It will vanish and shrink. I'm right and I'll be proved right," he said. "We're more popular than Jesus now," he said. . .I think he may have been right. He's still on the top of the charts and he's still a young man with his whole life ahead of him. Christianity, on the other hand. . .I think we've progressed a little bit from "Jonah and the whale". . . . Look, why don't we try the songs out in the recording session, see how you like it, and go from there, right?

FLOWER IS SILENT FOR A MOMENT.

THEN FLOWER MAKES UP HER MIND. SHE DROPS THE SONG SHEETS ON HIS DESK. TENSIONS ARE RISING.

FLOWER: We don't want to sing those songs. They may represent culture, but they don't represent our band. We've written our own songs and we want to perform our songs on our album.

AL: You're not putting the name Jesus on this record, Flower, that's final.

FLOWER: (ANGRY) Oh, you people! You proclaim love and peace and happiness and you're still as unloving, unpeaceful, and unhappy as you ever were! If we wanted to do a song about transcendental meditation, you'd say, go right ahead! So why can't we do a song about Jesus?!

AL: (ANGRY BACK) 'Cause my family went to church every Sunday and my dad was a drunk alcoholic who left us when I was five years old! You expect me to sing hymns of praise to your friend Jesus after all that?

FLOWER: You don't blame God for something your father did! That's crazy, Al!

AL: Christianity's a thing of the past, Flower. Like Lennon said, it's gonna go. The world is progressing. Morals and values are progressing.

FLOWER: And you think it's moral to shove illegal substances into your body just so you can experience a temporary feeling of pleasure?

AL: I didn't ask you to come in here and give me a lecture on cannabis, Flower! I'm old enough to be your father, for cryin' out loud!

FLOWER: (OVERLAPPING, AT THE SAME TIME AS HE'S TALKING) You've got them right there in your desk drawer, Al! How much have you taken today? The whole pack?

TEMPERS HAVE RISEN IN THIS FINAL OVERLAPPED DIALOGUE. THERE IS A MOMENT TO COOL DOWN.

AL: Go and talk about it with your bandmates. The Windies are under contract, so we're going to do it this way or we're not going to do it at all. Sound like a plan, flower child?

FLOWER IS SILENT. THEN SHE TURNS, AND EXITS.

BUT IN A MOMENT, SHE COMES THUNDERING BACK IN.

FLOWER: My bandmates can do whatever they want! I quit! Do you hear me? I quit!

SHE TURNS AND EXITS AGAIN.

AND THEN, SHE RETURNS ONCE MORE, EVEN MORE PASSION.

FLOWER: And if you ever call me a flower child again, I'm knocking your pilot light out! I'm a Jesus Freak! Got that, Al?! A Jesus Freak!

SCENE 21

SCENE 21

INT - FLORYN'S ROOM

BLOSSOM AND COME AND TOLD FLORYN ABOUT WHAT SHE SAW AT THE COFFEE HOUSE. FLORYN IS HOLDING AN ODD LITTLE PLANT IN HER HAND.

FLORYN: A what?

BLOSSOM: Jesus Freak. They all are, just like the paper said, and they go to the coffee house every day!

BLOSSOM NOTICES THE PLANT.

BLOSSOM: What's that?

FLORYN: A Scandinavian mystic fern.
See, what you do is-

BLOSSOM KNOCKS THE PLANT OUT OF HER HAND, VERY WORKED UP.

BLOSSOM: I'm sick of all this stupid hippie stuff! And so are The Windies! That's why they converted to Christianity, and that's what we need to do!

FLORYN: Whoever said we wanted to convert to Christianity?

BLOSSOM: I just did! Right now!

SCENE 22

SCENE 22

INT - COFFEE HOUSE

"BELIEVER INDEED".

JOEY AND BOOMERANG ARE WORKING ON A NEW SONG AT THE COFFEE HOUSE. JUDY IS THERE, ALONG WITH THE OTHER USUAL COFFEE HOUSE GANG- BETTY, VERONICA, STONEHILL, TROGG, CASS, TORK.

JOEY:
You see I'm not everything
That I want to be

BOOMERANG:
So choose, choose today
Whom you'll serve
I was up a tree

JOEY, BOOMERANG:
But now I am a believer
Come into my heart and open my eyes
When you believe

Oh, the colors you see
Whom the Son sets free is free
And a believer indeed

Now I am a believer
Come into my heart and open my eyes
When you believe
Oh, the colors you see
Whom the Son sets free is free
And a believer indeed

VERONICA: I'm going to be the first
person in the whole world to buy
your new album!

JOEY: Depends on if we can get the
label to change up the songs.

BETTY: And what if they won't?

JOEY: (SHRUGS) We'll find a new label.

BOOMERANG: We will?

JOEY: Yeah, Boomerang, we will.

BOOMERANG: Do you remember how long
it took us to get signed on to
Sunshine Records?

BETTY: There are Christian record
labels. Not many, but they do exist.
The Gospel Music Association is
even planning on starting a kind
of Grammy Awards for Christian music.

VERONICA: Yeah, it's going to be
called the Dove Awards.

JUDY IS LOOKING ANXIOUS, PACING BACK AND FORTH.

JUDY: What could be keeping Flower?
She should be back by now.

BETTY: Sure you don't want something
to drink?

JUDY: No, thank you, Betty.

BETTY STOPS JUDY FROM PACING FOR A MOMENT.

BETTY: Hey. . .(QUOTING PSALMS 40)
"I waited patiently for the Lord,
and He inclined to me and heard my
cry. . .He has put a new song in
my mouth."

JUDY NODS, NOT LOOKING LIKE THIS REALLY HELPED HER
MUCH.

THEN FLOWER COMES STORMING IN FROM HER MEETING WITH
AL.

FLOWER: (STILL IN A PASSION) I'm
sorry, but I had no choice! I just
had no choice!. . .I quit the
band. I told Al where to get off,
so I think it's safe to say our
contract is broken and The Windies
are finished!

THE LIGHTS GO OUT EXCEPT FOR WILD STROBE LIGHTING, AND
RASPBERRY AND SODA POP COME RUNNING THROUGH THE COFFEE
HOUSE, AND THEN MAKE THEIR WAY ONTO THE CAPTAIN
RUMBLEPUFF SET, TO CHERRY'S PRISON SET.

CHERRY: Raspberry! Soda Pop! You've
got to let me out of here! They're
trying to lock me away forever!

SODA POP: We don't have a key! We
don't have a key, Raspberry! What
are we going to do?!

RASPBERRY: Will you be quiet and
let me think?

SODA POP: But it's hopeless!

BACK TO THE COFFEE HOUSE

JOEY: No it isn't. No big deal. We start a new band. New name, new record label. . . .

JOEY LOOKS AT FLOWER.

JOEY: If that's what you want.

FLOWER: Well. . .yeah, I mean-

JOEY: Glad to hear it.

FLOWER ISN'T SURE WHAT JOEY MEANS BY THAT.

JOEY: Jesus carried His cross all the way to Calvary. If we can't do the same, we might as well do nothing.

THERE IS SILENCE IN THE COFFEE HOUSE. FLOWER FINDS HERSELF NEXT TO JUDY.

JUDY: (SOFTLY) What'd you have to go and do that for, Flower?

FLOWER GLARES AT JUDY, FED UP.

FLOWER: What's that supposed to mean?

JUDY FACES HER ANGRILY AND LASHES OUT, MAKING A LOUD SCENE IN FRONT OF EVERYONE.

JUDY: How selfish can you be?! You ruined everything! Just like that!

FLOWER IS STILL FIRED UP AND READY TO DEFEND HERSELF.

FLOWER: I'm not singing songs about drug trips and free love anymore, Judy! I stood up for my faith, that's what I did!

JUDY: Why can't we just keep our faith to ourselves?! What's the point of telling other people about it?

FLOWER: We're saving them from eternal separation from God! Right, Stone? Right?

STONEHILL NODS.

FLOWER: Look at Trogg! And Tork! Exactly like me! Stuck in a counterculture movement that's nothing but anger and rage and hopelessness! There are people like us out there and it's our job to show them the way!

JUDY: It's always been about you, hasn't it, Flower? Well, what about me?! What about my dreams? I have worked and slaved to get where I am!

FLOWER: You have a rich father who gave you everything you ever wanted!

JUDY: And we had everything we ever wanted! Fame and celebrity! The whole world at our fingernails!

FLOWER: Fingertips!

SILENCE. DESPITE THE FURY, JUDY'S USUAL MIX-UP OF PHRASES CALMS THEM DOWN A LITTLE AND REMINDS OF. . . .
. .JUST BEING FRIENDS.

BUT THERE ARE STILL THINGS TO BE SAID, JUST CALMER.

FLOWER: You don't talk much about Jesus. Where does He fit into your plans? Did you even receive Him or did you just go along with the rest of us?

JUDY LOOKS AROUND AT EVERYONE, ANXIOUS ABOUT THIS.

JUDY: I did! I. . . .

SHE CATCHES CASS' EYES. SHE IS BOTH CONVICTED AND ANNOYED.

JUDY: Okay, Cass, I was reading the Seth Material. I'm just curious, that's all. . .All right, so maybe I didn't! I went to church when I was a kid! That's good enough!

FLOWER: (WITH A LAUGH) Yeah, I think Betty and Pastor Stonehill might strongly disagree with you on that theological point.

FLOWER STARTS TO WALK AWAY.

FLOWER: I'm proud to be a Jesus Freak. If people want to laugh at me for it, that's their problem.

AND THEN, MORE GENUINELY, TO JUDY:

FLOWER: If we don't see each other again, stay groovy, okay?

FLOWER HEADS OUT OF THE SHOP.

MORE AWKWARD SILENCE.

TORK: It's not gang initiation, Judy. If you don't really ask Him into your heart, He won't come in.

HE THINKS A MOMENT.

TORK: The Windies would have been just another young band, you know. Like The McCoys or Manfred Mann. But this. . .this Christian music thing. . .You're doing something that's never been done before. . .Something that can actually save people's lives.

JUDY STANDS THERE, AND THEN BECOMES AWARE OF ALL EYES ON HER.

JUDY: Well, what is everyone staring at?!

"**JUDY ON THE MOON**" BEGINS AS JUDY BACKS INTO A CORNER AND SEEMS TO DISAPPEAR INTO HER OWN PRIVATE MOMENT.

JUDY:

Daddy said "Darling
You'll never need anything
I'll give you everything you need"

Daddy said "Darling
The world is your oyster
And you'll have everything you need"

And I'll be Judy on the moon
And I'll be Judy in the clouds
And I'll be Judy in the stars
And I'll have everything
And I'll be Judy on the moon
And I'll be Judy in the clouds
And I'll be Judy in the stars

Daddy, your darling
She thought she had anything
Thought I had everything I need

Looks like your darling
Is falling to pieces
Till life releases what I need

And I'll be Judy on the moon
And I'll be Judy in the clouds
And I'll be Judy in the stars
And I'll have everything
And I'll be Judy on the moon
And I'll be Judy in the clouds
And I'll be Judy in the stars

Looks like your darling
Is falling to pieces
The one they call Jesus won't leave me alone

JUDY STARES AHEAD.

SHE SEES PSYCHEDELIA DANCING BEFORE HER. TEMPTING.
LURING.

IT IS GETTING MORE INTENSE FOR JUDY. THEN, WE CUT TO:

SCENE 23

SCENE 23

BACK HALLWAY OF COFFEE HOUSE

FLOWER APPROACHES JOEY AND TROGG; JOEY IS SHOWING TROGG THE LITTLE PACKET HE FOUND EARLIER IN FLOWER'S BAG.

FLOWER SEES IT, AND OF COURSE, THINKS THEY'RE EXHCANGING IT THEMSELVES.

FLOWER: What are you guys doing?

JOEY: I was going to ask you the same thing. (HOLDS UP BAGGIE) What is this?

FLOWER: You tell me! You're the one holding it! (FIERCELY TO TROGG) I wondered about you, Trogg! I have seen a candy man once or twice in my life.

TROGG: I'm off the stuff, Flower. Haven't tripped out in over a year.

JOEY: I found it in your bag. I was looking for a pencil.

FLOWER TRIES TO MAKE SENSE OF THIS.

FLOWER: Well, I didn't put it there!

JOEY: So who did? Puff the Magic Dragon?

FLOWER: I swear! I haven't done anything since we came to the coffee house!

JOEY: I haven't, either, so who put it there?

FLOWER SUDDENLY REMEMBERS.

FLOWER: Janna. . .Janna Copeland. . . .She was holding my bag. But

why would. . . .

A PAUSE.

JOEY: I believe you, Flower. Do you believe me?

FLOWER SIGHS AND NODS. THEN SHE LOOKS AT TROGG.

FLOWER: Look, I'm sorry I-

TROGG: Don't worry about it.

FLOWER: No, but I. . . .Two years of being a hippie and I'm the first person to judge someone by the way they look.

TROGG: It's why we got out. It's why we're all getting out. The movement's a lie. Peace? We're doped up half the time and the other half, we're rioting in the streets. It's a cause without an answer.

HE STARTS TO WANDER AWAY, BUT TURNS BACK TO THEM.

TROGG: I'll never forget one of my trips. . . .I was singing. On the tallest building in the world. Then I realized I wasn't singing at all. . . .I was screaming. . . . The singing was just a disguise.

SCENE 24

SCENE 24

BACK TO MAIN COFFEE HOUSE ROOM

JUDY REMAINS IN THE CORNER, LOST IN THOUGHT.

BETTY AND VERONICA ARE KEEPING A DISTANCE WHILE ALSO KEEPING AN EYE ON HER.

VERONICA: Is she okay?

BETTY: She's fine.

VERONICA: How can you tell?

BETTY: Because I know that look,
that's how. . . (GLANCES AT JUDY)
You can see it in the eyes. . . .
The moment of desperation.

CHERRY, RASPBERRY, AND SODA POP ARE MIXED IN WITH THE
COFFEE HOUSE (THOUGH THEY MIGHT NOT ACTUALLY BE THERE,
AS NO ONE SEEMS TO NOTICE THEM).

SODA POP: So we broke the lock and
got you out, Cherry. Now what?

RASPBERRY: Maybe we should try to get
off Big Bad Island after all.

CHERRY: No! I was all wrong about
that! It's not just about saving
me, it's about saving them!

JUDY THEN LOOKS UP. WHETHER THESE ARE JUST HER
THOUGHTS OR WHATEVER, SHE DOES LOOK DIRECTLY AT
CHERRY, STRUCK BY WHAT CHERRY JUST SAID.

JUDY: What did you say?

CHERRY LOOKS BACK AT HER.

CHERRY: Salvation is personal, Judy.
But then He turns you loose on the
whole world.

RASPBERRY: (SIGHS) Oh, what does a
rich girl from San Diego know
about it?

JUDY IS GETTING TOO DESPERATE TO BE OFFENDED BY THIS
REMARK.

JUDY: I. . . .

BLOSSOM: Judy?

JUDY TURNS TO SEE BLOSSOM STANDING BESIDE HER.

BLOSSOM: You probably don't remember me. I met you once. I'm a big Windies fan. . . .I heard you converted to Christianity, and um. . . .It really inspired me, you know? I think I might like to do the same.

JUDY LOOKS BACK AT CHERRY AND RASPBERRY.

CHERRY: As long as there's time, there's always one more person to reach.

RASPBERRY: That's what it's all about, Judy. . . .Reaching people.

JUDY HAS TEARS IN HER EYES BY NOW.

BLOSSOM: You guys mean everything to me. If you say Christ is real, then. . . so do I.

A PAUSE.

JUDY: (TO BLOSSOM) Talk to Cass. Or anyone else. . . .I don't know anything about it. . . .

CASS, STONEHILL, BETTY, AND TORK HAVE BEEN LISTENING.
CASS APPROACHES BLOSSOM.

CASS: Do you really want to know Him?

BLOSSOM NODS. THEN CASS LOOKS AT JUDY.

CASS: What about you, Judy?

JUDY STARTS TO CRY, AND HUGS BETTY TIGHTLY.

BETTY: You're not going to lose anything you really needed. . . . What you get is something so much more.

STONEHILL JOINS THEM, EXTENDING A HAND TO BLOSSOM.

STONEHILL: Pastor Stonehill. Can I pray with you?

AS JUDY AND BLOSSOM GET PRAYED FOR, "**UNICORNS AND LOLLIPOPS**" BEGINS, WITH VERONICA SINGING TO HERSELF AS WE SEE THE PRAYER GOING ON.

VERONICA:

People look for a land where
Unicorns fly in the air
Where there's lollipops and rainbows
How do I get there
Nobody knows

Try to find your own paradise
But "the best laid plans of mice and men"
Are nice as far as plans go
But how do we get there
Nobody knows

Just to make your way down the street
Need a light and a lamp unto your feet
If not, you're chasing rainbows
And you'll never get there
'Cause nobody knows

THEN FLORYN ENTERS THE COFFEE HOUSE. SHE SEES WHAT'S HAPPENING TO BLOSSOM, AND BLOSSOM SEES HER.

BETTY: You here for coffee or something a little stronger?

FLORYN NODS, AND JOINS BLOSSOM AND JUDY.

SCENE 25

SCENE 25

INT - STUDIO LOUNGE

JANNA IS HANGING IN THE STUDIO LOUNGE WHEN FLOWER COMES STORMING UP TO HER.

JANNA: Flower! Hey, I heard you quit the band-

FLOWER: (HOLDS UP THE LITTLE BAGGY)
Did you drop this into my bag?

JANNA: Yeah, I-

FLOWER: (HANDING IT BACK) Great,
thanks, I'm off the stuff, and if
you ever do that again, I'm giving
you a black eye! Not so good for
your platinum image, huh?

JANNA IS TAKEN ABACK BY THE REACTION.

JANNA: I didn't mean to. .It was
just a present, Flower. I thought. . .
I mean, we're all doing it-

FLOWER: Yeah, well I'm not! I'm a
Jesus Freak now, a follower of Christ,
I thought you knew that.

IT FINALLY DAWNS ON JANNA.

JANNA: You're really serious about
this conversion thing. Is that why you
quit the band?

FLOWER NODS.

JANNA: Okay, look, we all know Al Deuce
is a jerk, right? He did tell me to
keep an eye on you. I just didn't know
. . .this is what Jesus means to you.

FLOWER: Yeah. . .This is what Jesus
means to me. If He asks me to go to
the ends of the earth, I will. . .
I can't do anything less.

SILENCE. FLOWER COOLS DOWN.

FLOWER: (GENUINE) Thanks for looking
out for us.

JANNA: I guess you just. . .reminded me of me a few years back. Trouble is, I. . .only made the decisions people wanted me to make.

FLOWER: You can decide anytime, Janna. Even right now. . .

JANNA: I. . .I don't know. I just don't know. . . .I promise I'll buy your first "Jesus music" album whenever it comes out.

JANNA STARTS TO LEAVE. SHE WANTS TO TALK, BUT AT THE SAME TIME, SHE DOESN'T, TORN BETWEEN FEELINGS.

JANNA: Maybe someday, Flower. . .
Someday. . . .

JANNA SMILES, AND THEN GETS UP AND HEADS OUT.

SCENE 26

SCENE 26

INT - COFFEE HOUSE

TORK IS LOOKING AT A NEWSPAPER NEXT TO BETTY AND VERONICA.

TORK: Humphrey?

BETTY: No.

TORK: Wallace?

BETTY: No, he's still into all the Jim Crow laws, if you can believe it.

TORK: Well, what about Richard Nixon? Think he'll be able to fix everything?

BETTY AND TORK LOOK AT EACH OTHER WITH DOUBTFUL EXPRESSIONS.

JUDY IS SITTING WITH STONEHILL, CASS, AND TROGG.

JUDY:. . .But the last time I was at church, they always talked about being a slave to righteousness. If I'm free, how can I be a slave?

STONEHILL: It means you're compelled to be righteous. Desiring what's righteous over what's-

FLOWER HAS ENTERED AND APPROACHES JUDY.

THE TWO STARE AT EACH OTHER FOR A MOMENT IN SILENCE. AT FIRST FLOWER'S CONVERSATION IS A KIND OF FEIGNED ANNOYANCE.

FLOWER: So. . .made a commitment for real this time?

JUDY NODS.

FLOWER: Yeah, well, there's a new band called The Redeemer Band. We're rehearsing tonight and we need an organist. . .If you're interested.

JUDY STANDS UP. THEN THEY DROP THE TENSIONS AND HUG. AND LAUGH.

SCENE 27

SCENE 27

LATER AT THE COFFEE HOUSE

FLOWER, JUDY, JOEY, AND BOOMERANG ARE SET UP TO PLAY AT THE COFFEE HOUSE, BEFORE THE USUAL COFFEE HOUSE GROUP AS WELL AS A FEW OTHER CUSTOMERS.

BETTY: Thanks for coming, everybody. This is their first gig under the new name and we're hoping they'll sign on to a new label soon. Anyway, please welcome The Redeemer Band.

EVERYONE APPLAUDS, AND THE BAND CRANKS UP "**TURNED ME ALL AROUND**", AND WE END EXACTLY THE WAY WE BEGAN, WITH THE BAND PERFORMING A CONCERT, ONLY THINGS ARE

DIFFERENT NOW, AND THERE IS A LIVELY AND ENEGETIC FEEL
THIS TIME.

FLOWER:

Their love is psychedelic
Your love is pure angelic
You wash my sin and set my spirit free

FLOWER, JUDY, JOEY, BOOMERANG:

Lost but now I'm found
You turned me all around
And round and round
You turned me all around
And round and round
You turned me all around

JUDY:

Their love is weak and shallowed
Your love is deep and hallowed
And holy is Your name in all the earth

FLOWER, JUDY, JOEY, BOOMERANG:

Lost but now I'm found
You turned me all around
And round and round
You turned me all around
And round and round
You turned me all around

FLOWER:

So many years of tryin'
Now I'm on the road to Zion
And all because the Son has set me free

FLOWER, JUDY, JOEY, BOOMERANG:

Lost but now I'm found
You turned me all around
And round and round
You turned me all around
And round and round
You turned me all around

CUT TO BLACK AND THEN FADE IN TO

SCENE 28**SCENE 28**

INT - CAPTAIN RUMBLEPUFF SET

CHERRY, RASPBERRY, AND SODA POP REMAIN ON BIG BAD ISLAND.

CHERRY: (LOOKING AT CAMERA) He didn't tell us to leave the island. He told us to go to all the ends of the earth. So how far are you willing to go? . . . All that and more, next week on "Captain Rumblepuff".

THE GIRLS ENJOY A QUIET AND PEACEFUL MOMENT ON THE ISLAND, AS WE FADE OUT TO THE END CREDITS.