

# John-Michael Battaglia

Scriptwriting and Production • Video, Audio, Film

## THE MAGIC GARDEN

by

John-Michael Battaglia

Outline for a dramatic, feature-length motion picture.

Based on a true story.

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ENGLAND. The nineteen-fifties.

Gloomy, overcast sky. Factory smoke belches in the distance. PETER CADDY, a pleasant-looking, thirtyish, well-organized type of fellow is relaxing in his garden, absent-mindedly talking to himself, to the flowers he tends, and to the birds singing in the nearby trees.

His wife, SHEENA, a raven-haired beauty, calls for him to attend to her needs and those of her visitors, who have come to her for spiritual guidance. Overcoming his natural tendency to be peeved at being asked to serve her visitors tea and biscuits during his weekend holiday, Peter obligingly, and good-naturedly caters to Sheena's demands for service, while trying to absorb every ounce of wisdom she dispenses to her guests.

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As Sheena's counseling session is about to end, she calls to Peter to serve the tea. As he does so, one of the guests inquires rather condescendingly of Peter what he does for a living. Non-plussed, he replies with a double-entendre smile to both the guest and to Sheena that he is a caterer by trade and that it is his duty to serve. The curious guest is taken aback by this remark and interprets it to be a crude comment. Sheena and Peter enjoy the guest's discomfiture for a moment, and then she explains that Peter really is a caterer -- for the Royal Air Force. She goes on to elaborate on his background and wartime achievements in successfully catering the entire Burmese campaign. She mentions his early spiritual training and the enlightening, soul-searching expedition he led across the Himalayas to a sacred monastery in Tibet. And she expresses her intuition that though he himself may not be conscious of his ultimate role -- she is convinced that he has an important function to play in leading us all beyond the decay of a dying civilization into the next stage of man's evolution. Throughout this defense of Peter, the tone and attitude of the guest has changed dramatically from disdain and condescension through incredulity to awe and cringing apologies. Besides, Sheena adds pointedly, Peter is a naturally loving man in the fullest sense of the word and she herself feels blessed to receive his gifts and to be of service to him -- all in accordance with the Grand Design of the Master Planner, of course.

Soon after, Peter receives orders to be transferred to a newly created post in the Middle East. He is angry, confused, and upset by the transfer because he didn't request it and he doesn't want to leave his wife, whom he loves quite passionately. They discuss it. In what he thinks is a proof of his devotion to her, he says that he'd rather give up his career and all his standing in the Royal Air Force than be separated from her. Sheena consoles him and shows great compassion for his internal struggle, but she also reminds him that relationships are only opportunities for us to learn from each other what our true purpose is on earth, what our role in the Grand Design is to be.

She tells him that just as he has received the word that he is to be transferred, she, too, has received her "orders" that their relationship as man and wife is over. They would continue to be close, but his apprenticeship to her and their marriage had come to an end. He was now free to begin a new chapter in his life, for his true partner and soul-mate was somewhere in the world waiting for him. Emotionally shattered by this extra blow, Peter leaves for the Middle East, no longer sure of his ground, but surrendered to what must be.

Through an article he had published in the RAF magazine, Peter's reputation precedes him. The company commander, ANDREW COMBE, invites Peter over for dinner, where he meets EILEEN, Andrew's wife and the mother of his five children. Peter and Eileen immediately notice a special kind of feeling for each other, but out of respect for conventional marriage vows and traditions, neither acts upon these feelings. Time passes. A number of chance encounters allow a distant, formal relationship to be maintained between Peter and Eileen, but more intimate contact is taboo, despite increasing indications that Eileen's marriage to Andrew is not completely satisfying.

Peter and Eileen each try to deny their true feelings for each other, but these feelings demand attention. Peter hears the voice of Sheena telling him that Eileen is the right woman for him, but he rejects the idea of getting involved with a woman who already has five children. While Peter and Eileen struggle with their growing love, Andrew's work on the Moral Rearmament Campaign intensifies, requiring him to be away from home and the children for long periods of time. Andrew seems to be forever going off to lecture on the Four Standards: Absolute Unselfishness, Absolute Purity, Absolute Love, and Absolute Honesty. A mutual friend takes Andrew aside and tells him that if he doesn't take some of that Absolute Love home that he is in danger of losing his wife. Andrew replies that his work in Moral Rearmament is more important.

When Peter hears of this, he feels confirmed in his belief that Eileen may actually be the one meant to be his soul-mate. He longs to tell her so.

On the night of a special benefit dance for the Moral Rearmament Campaign, Eileen asserts her growing independence from Andrew by using make-up and dressing in an attractive fashion that he finds offensive. They argue and fight, but Andrew decides that they must make an appearance, so they go. Eileen is secretly happy, for she knows Peter will be there.

At the dance, Andrew is insecure and over-protective of Eileen, trying to keep a watchful, controlling eye. But pressing campaign business draws him away. Eileen waits for Peter to approach, for she has dressed to please him alone. He comes over to her and they dance beautifully together, speaking very little but letting their eyes and their bodies do all the talking. Andrew gets upset and takes Eileen home in a huff.

Next day, Peter seeks Eileen out at home and pours his heart out to her. Excited, he talks about love and about occult things, rambling on

about the Brotherhood, about the Hierarchy of Beings who guide the destiny of earth, about soul-mates -- all of which seems gibberish to her and makes him look like one of Andrew's pompous and self-righteous friends. She understands the part about Love, though, and she agrees that if they are to be brought together, it will be God's will--not hers or his--that will decide. She is not yet convinced to the point of committing adultery or eloping, however.

Soon after, Peter is scheduled to go to London for a Conference. Around the same time, Andrew's tour of duty is over and he is to be sent home to England. Andrew decides to send Eileen and the children home six weeks ahead of him, "coincidentally" on the same flight that Peter is taking.

When Eileen discovers this synchronous event, she tries to persuade Andrew to change the date of departure, but he stubbornly refuses. Eileen's resistance is wearing thin, and she is beginning to believe that there might indeed be some great scriptwriter in the sky who is orchestrating the drama of her life.

Peter and Eileen travel to England on the same plane, growing closer together. In England, Eileen goes to her country home and Peter stays with friends. They plan to get together later that week to celebrate her birthday with Sheena, but Peter's ex-wife conveniently has a migraine headache, so Peter and Eileen have their first dinner date, followed by a visit to the theater. One of the scenes in the drama touches Eileen to the quick. Later that night, the last vestiges of the mechanical roles of wife and childbearer which she had acted out with Andrew through all those years dissolves into tears of anguish and joy, as she surrenders herself to this overpowering love between her and Peter.

Next day, she writes to Andrew and tells him she has fallen in love with Peter and that she wants a divorce. Andrew immediately rushes to London and sequesters the children away in their family home. All her phone calls to them are denied; her gifts and letters returned unopened; and her door-pounding attempts to see them once again spurned. In the midst of all her joy for this new love for Peter, Eileen suffers a terrible grief at the loss of her children. Realizing that no court in the land would give them back, she resigns herself to her new unknown life with this intense young man and his sense of mission, and they leave London for the ancient ruins at Glastonbury.

In the spiritual center at Glastonbury, Eileen sits in the stillness of the sanctuary, quieting the turmoil of her mind, and asking for guidance. Out of the eerie quiet comes a calm, authoritative voice, projected out from within her breast: "Be still and know that I am God."

Shocked and disbelieving, Eileen looks around and sees no one. She listens some more and hears: "You have taken a very big step in your life. Listen to Me, and all will be well. Let not your heart be troubled. Know who I am. I am closer to you than your breath, than your hands and feet. Trust in Me." Eileen appears enlightened by the revelation. Although she herself has difficulty accepting what is happening, she shares her experience with Peter, who accepts it as part of some divinely-arranged Plan.

Eileen continues to receive messages in this clear, calm voice with increasing frequency, and they serve to guide her and Peter through all sorts of forthcoming problems.

Peter's ex-wife, Sheena, falls ill and contacts him for help. He and Eileen move in with Sheena to take care of her. Peter is called to his RAF assignment in the Middle East. Eileen receives guidance that she is to attend to Sheena and look upon her as her teacher.

Eileen feels very insecure and abandoned by Peter. Sheena is an inspiring teacher, but she is also ruthless in her disciplines and causes Eileen to undergo a great deal of suffering as Eileen nurses her back to health. Though Eileen has her Inner Voice guiding her through this purifying training, the relationship is very strained and uncomfortable, and she is growing confused.

Feeling that his own lessons with the RAF are completed, Peter resigns his commission to return to Eileen. Their reunion is short-lived, however, because Sheena instructs him that it is necessary for him to be separated from Eileen for a while longer, so that they may each learn to place their relationship with God above their relationship with each other. Emotionally torn, the couple bow to Sheena's spiritual authority -- he to do odd jobs as a farmhand and as a salad boy in a small country inn, and she to live with Sheena's disciple, DOROTHY MACLEAN.

Eileen cannot endure this continued separation, as her faith in Sheena is considerably less than Peter's. Her reserves break down, and she flees through the fog, back to her family home where she attempts

suicide by putting her head in an oven. Her brother discovers her just in time, and he revives her.

When Peter hears about this, he feels that all he has worked for has failed and that Eileen, who he believes is the other half of some Master Plan he must enact, has also failed. He questions the Plan, the Planner, the idea of the whole thing. He becomes a wastrel and a vagabond, losing thirty pounds in a month and seeing his hair turn white. He borrows a car and, like a madman, he drives all night to Andrew and Eileen's place in the country.

After Andrew drives off in the morning, Peter crawls out from a ditch he has hidden in to re-claim Eileen. They drive off. Soon, Peter says that it is no good for them simply to come back together. It has to be with God first, not him. As much as they don't like it, Eileen still has some lessons to learn from Sheena.

This time Eileen goes to live on an island with Sheena and with Eileen's two babies by Peter. The experience turns out to be more trying than before. Sheena attempts to usurp Eileen's role as natural mother for the children by telling Peter she is unfit. Eileen sees that Sheena uses her "spirituality" as a mask for her own needs for power and she rebels, spewing forth a volley of insight into Sheena that devastates her in its accuracy. Sheena slips off the island, taking one of the children with her, leaving Eileen to muddle through the coming winter with her new-born baby.

Cut off from all resources, Eileen is forced to go within. Through some harrowing experiences and grotesque visions, she comes to grips with herself. One day, during a long walk by the sea, she reaches an inner peace about herself and Peter and their life together. She has completely forgotten that it is Christmas Day.

At the moment of her enlightenment, she hears joyous bells and her face brightens up with a sure knowledge that Peter must be coming to see her today. She runs home to find him waiting and they are reconciled to make the rest of the journey together, through thick and thin.

It turns out to be thin. Peter is only able to find odd jobs, until he lands a position as manager of the Cluny Hill Hotel, near Findhorn in Scotland.

Dorothy comes to work with them and all the staff respect and love them. Throughout his tenure, Peter relies on Eileen's guidance on how to run the large establishment, and -- with the help of her Inner Voice -- the hotel trebles its business and is rated four-star.

Despite their success at the Cluny Hill Hotel, rumors begin to circulate that the Caddys run the hotel on "God's guidance." The national press ridicules them and nicknames the place the "Heavenly Hotel." The hotel owners get uncomfortable with this unwanted publicity and with Peter's maverick style, so they transfer him to a dying establishment to see if he can resurrect that one, too.

Although he tries everything he can think of, the place seems to be cursed with a joylessness that they cannot overcome. Eileen's guidance tells them that they must learn flexibility. Peter requests a transfer back to the Cluny Hill, but the owners toss him out in the streets on only four hours notice.

Jobless and without resources, Peter, Eileen, Dorothy, and the Caddys' three children have no place to go except the old mobile home they had left on the beach at Findhorn. They select a wind-swept location in the bottom of a hollow, between sandy slopes of gorse, broom, and grass for their new home site. Bleak surroundings indeed.

For a while, they subsist on Peter's unemployment check. All his efforts at finding work fail. His friends desert him, ridiculing him for trusting in his wife's "guidance." Even though Eileen herself begins to doubt whether her "voices" are actually divine revelations or simply the projection of her unconscious desires, Peter's faith remains unshakable. He concentrates on the power of positive thinking in conjunction with doing God's will. Hunger needs intensify, though. Strangely thwarted at finding work despite his efforts, and desperate for food, Peter reads about bio-dynamic and organic methods of gardening. He decides to plant a bio-dynamic, organic garden.

Poor, sandy soil, lack of peat, manure, compost, tools, and no money to acquire these essential materials are his biggest obstacles. Bit by bit, however, he receives everything he needs in "miraculously coincidental" ways. Excess cement is donated to them. Discarded lumber turns into a fence. Partially spoiled vegetables are used for soups and for composting. A nearby farmer's manure pile is exchanged for back-breaking labor in his fields. When the government cuts off their welfare assistance -- with the local officials telling Peter that since he and his family are such good

friends with God, let Him provide -- money arrives from the publication of Eileen's pamphlet, God Spoke to Me.

Living simply and gracefully in harmony, the Caddys concentrate on cultivating the garden, pouring love and energy into it, according to the guidance Eileen receives. One morning, Dorothy, who always had the closest link to nature, receives a message during meditation from a spirit of the plant kingdom. The deva of the garden pea -- an archetypal thought-form of the plant which seeks to manifest itself in the physical world -- announces itself to Dorothy.

This contact opens up a channel of communication which Peter uses to obtain the answers to specific questions he has about gardening. Dorothy soon is in touch with the devas of other plants, and through their help, the garden begins to flourish, in great contrast to other nearby attempts.

Local interest in their phenomenal garden grows, with people shaking their heads in amazement at how such a thing could happen in such dry soil and miserable climate. People think the Caddys are strange enough as they are, without this fantastic garden to marvel at.

A vegetable shortage creates demands for the Caddys' produce. A County Horticultural Advisor comes to test the soil and is flabbergasted to discover that it is not deficient in any way.

Peter agrees to do a radio broadcast with this Advisor, though no mention is yet made of the spiritual forces at work in the garden. After the broadcast, contact is made with other spiritual associations in the country, and especially with one elderly gentleman named ROC, a wise student of physics, chemistry, psychology, parapsychology, and the occult sciences.

Roc brings to the group an ability to see and to speak with the nature spirits and their overlord, the great god Pan. According to legend, Pan is the god of the vegetable and mineral kingdoms, as well as the lord of the elemental kingdom, with its elves, gnomes, fairies, nymphs, fauns, and other nature spirits.

Roc visits the garden and is impressed; he agrees to help Peter. They go into a forest, reputed in legend to be a Fairie Glen. In a secluded part of the forest, Roc has a conference with the elf king, who is surrounded by great numbers of elfin creatures and nature spirits.

The elf king is hostile toward Roc, condemning him personally for Man's destruction of the balance of nature, for blasting great wounds in the hills and mountains, for slashing the living earth so that it will not heal, and for polluting everything beneath and above him. The elf king calls Man stupid for not realizing that he is virtually destroying himself. The elf king considers humans to be parasites on the face of the planet. How dare Man have the effrontery now to ask for help, demands the elf king.

Roc acknowledges the truth of the accusations, and he realizes that some people really are wantonly destroying the earth, But he says that the majority of mankind are not evil, that they are peace-loving, and that they truly do want live in harmony with the Nature Kingdom. On their behalf, he asks for the help of the nature spirits in the experimental garden at Findhorn, to make it a showpiece for all the world to appreciate and to learn from. The elves eventually agree to help.

After that meeting, the garden flourishes to an even greater degree. The word spreads. A respected public figure visits the garden and presses Peter for the real key to the success of the garden in such desolate surroundings. Peter tells him. This personage not only accepts Peter's word, but he encourages Peter to publicize the truth, since he recognizes the vast implications of the work being done at Findhorn. Peter does so. Traditional scientists, established institutions, and other vested interests attempt to ridicule the claims Peter makes by responding with bad press. But the people believe; they respond in an overwhelmingly positive way.

Findhorn garden emerges from its isolation to accept its joyous, inspirational, public role as the modern day Garden of Eden -- an example of what man can achieve when he works in harmony with Nature and in accordance with the voice of God within each of us. It is also seen as a model for New Age "Noah's Arks" -- organically-based life styles that may allow a portion of the human race to survive all-out nuclear holocaust.

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11 August 1983

Peter Caddy  
GATHERING OF THE WAY  
P.O Box 659  
Mount Shasta, CA 96067

Dear Peter Caddy:

I don't quite know why no one has yet presented the inspirational story of Findhorn Garden to the general public in the form of a feature-length film that would do credit to your work.

When I read a little about Findhorn, I thought it would make a marvelous dramatic love story that would work on several levels.

Based only on my reading of a few books on the subject, I wrote an outline of the Findhorn story for presentation in the form of a feature-length dramatic film.

I would appreciate it if you could review the enclosed story outline. I would like to know if you would approve of such a project and the approach I am suggesting.

If you do approve and you would like to see the Findhorn Garden story presented on film for the general public, then I think it may be worthwhile for us to discuss this project further and see if we can come to some kind of working arrangement that will infuse the breath of life into this project.

Cordially,

John-Michael Battaglia

encl. Story outline for Findhorn Garden