

"THE FOUNTAIN OF YOUTH"

by

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FADE IN:

EXT. AN INNER CITY STREET - MORNING

A barrio in Los Angeles.

A leaf QUAKES in the autumn breeze.

A mother bird CHIRPS frantically by a nest next to the leaf.

The leaf flutters to the ground next to a chick that has fallen out of the nest.

The chick has broken its wing. It flails around helplessly.

JULIA DEL MAR, a seventeen-year old Latina, and THEO, her 12-year old brother, walk to the school bus stop.

Theo picks up the chick.

THEO

Look, Julia. *Pobrecito*... The poor thing.

JULIA

The poor thing, indeed, Theo. I wonder where the mother is?

They look up to see the nest, as well as the mother bird. The mother bird screeches in alarm.

Julia cups the injured chick in her hands.

The mother bird flies around Julia's head,

frantically. Julia's hands begin to glow.

Julia opens her hands to reveal a healthy chick. She holds it out to the mother bird, who nuzzles it.

THEO

Wow! How'd you do that?

JULIA

I don't know, Theo. I don't know. I do know I had a strange visitor last night.

Julia closes her eyes.

FADE IN:

JULIA'S BEDROOM.

It's a modestly-furnished, small barrio bedroom.

Julia, in a nightgown, gets into bed. The voice of her mother, 40-ish ROSA, outside, interjects.

ROSA (O.S.)

Buenos noches, Julia! Feliz cumpleaños!

JULIA

Good night, *madre*. Thanks for the birthday presents.

ROSA

De nada, querida. Happy seventeenth. But tomorrow's a school day, so get some rest.

JULIA

OK, *madre*. Good night.

Julia closes her eyes. Her clock says 10:30 as she falls asleep.

<<FAST FORWARD>>

Julia's clock strikes midnight.

A light shines at the foot of her bed. She awakens.

She's frightened, but fascinated.

The light moves slowly to overshadow her. She glows.

<<FLASH FORWARD>>

THE BUS STOP.

Julia has just healed the young bird.

JULIA

Here, Theo, why don't you put
it back?

THEO

I sure will.

Theo climbs the tree.

Julia hands him the young BIRD. Theo puts it back
in the nest.

Theo climbs down.

THEO

I wonder if you can do that
again.

Julia looks at her hands.

She looks quizzical, but feels serene.

<<FADE OUT>>

FADE IN:

INT. A MOM & POP GROCERY STORE - DAY

A grocery store in the barrio.

Theo peruses the candy shelves. Julia leafs through
a magazine.

THEO

Hey, the new Dodgers' baseball
cards! Can I borrow some
of your allowance?

JULIA

No way, little brother. Live within your means. Now that I'm seventeen, I've gotta buy cosmetics.

THEO

Aww, you're just getting old!

Julia swats Theo with the magazine.

Near the counter, TWO HOODED FIGURES approach the MANAGER'S station.

One hooded figure draws a gun on the manager.

HOODED FIGURE

Alright, open that safe if you want to live! Hurry!

MANAGER

OK, OK, just don't shoot!

The manager fills the sack of HOODED FIGURE #2.

A lady sees the holdup and SCREAMS.

The hooded figures secure the sack and run.

Theo and Julia duck down and watch from the ends of the shelves.

In their flight, the two hooded figures smash into an ELDERLY COUPLE. The elderly man and woman crash into a shelf, which then topples on top of them. They shriek. The two hooded figures escape.

ELDERLY WOMAN

My hip! My hip! Help me!

The manager and some STORE CLERKS rush over and lift the shelf off.

ELDERLY MAN

My heart!

MANAGER

Madre de Dios! He's having a
heart attack! Call 911!

The STORE CLERKS scramble to make the call. A crowd
gathers around, including Theo & Julia.

ELDERLY WOMAN

(Writhing)

Oh my God! Oh my God! Lord,
help us!

Theo looks at Julia. Julia steps towards the elderly
man, who is now fading fast.

She lays her hands gently on his head. Her hands
begin to glow. She then moves them down towards his
heart.

As her hands move, the man's wrinkles diminish as
decades come off of him.

Julia slowly waves her hands down towards his feet.
The elderly man breathes normally. He sits up and
looks at Julia, incredulous.

Julia moves on to the elderly woman. She lays her
hands above the woman's hip. The elderly
woman stops writhing. Julia moves her hands towards
the woman's head and feet.

Decades comes off of the woman's countenance. She
sits up and looks at Julia and the elderly man,
incredulous.

The crowd GASPS as all this is taking place. Julia looks
at her hands, and at Theo.

THEO
 (Amazed)
 Julia, what happened?
 You must be blessed,
 blessed by God!

(Pause)

THEO
 You must use your gift to
 help others.

JULIA
 (Apprehensively)
 I don't know, Theo. I'm
 afraid.

THEO
 What's there to be afraid
 of? If your gift is of
 God, you'll be OK, right?

The manager helps the elderly couple to their feet. The elderly couple embrace, joyously.

They look for Julia, but she and Theo have disappeared.

EXT. A CHURCH - DAY

A SIGN: "CHURCH OF ALL ANGELS" - ROMAN CATHOLIC"

INSIDE, FATHER KILDARE conducts the mass. He swings incense.

The Del Mar family is in attendance: Julia, Theo, and father, 40-something BENITO, and mother, Rosa.

Julia leans over to Benito.

JULIA
 (Whispering)
 Thanks for the crosses,
 Papa. Nice Pentecost
 Sunday present.

She clutches a beautiful silver cross, suspended from a chain around her neck.

BENITO

(Whispering)

Just remember what it means.

Theo turns his over, revealing the words, "Together Forever." Father Kildare ascends the pulpit.

FATHER KILDARE

Today's gospel reading is found in the Gospel of St. John, chapter 14, verses 12-14:

"I tell you the truth, anyone who has faith in me will do what I have been doing. He will do even greater things than these, because I am going to the father. And I will do whatever you ask in my name, so that the Son may bring glory to the Father. You may ask me for anything in my name, and I will do it."

Jesus made these promises to his disciples, and we know from the Book of Acts that he kept his promises to them.

But why do we not see these same miracles in such abundance today? That will be the subject of my remarks to you this morning.

Consider the strange case of Gina Incandelia. This 6-year old's autism impedes her speech terribly. However, she's able to sing, and sing words, in perfect pitch and perfect key. Her singing is so perfect, in fact, that she's sung the

national anthem at numerous sporting events.

Father Kildare's voice fades in the middle of the last paragraph.

We see ANGELO, an elderly Latino man and an epileptic, in the pew in front of the Del MarS. Angelo goes into a seizure. He froths at the mouth and writhes. He falls into the aisle.

Father Kildare stops speaking and rushes to Angelo's side, as do others near him.

FATHER KILDARE
(Helplessly)
Angelo, Angelo! Blessed saints!

Julia presses to Angelo's side.

Her hands glow. She runs her hands from his head to his feet, slowly.

ANGELO's epileptic fit stops and he appears a decade younger.

The congregation gasps. Father Kildare and Angelo look at Julia incredulously.

Father Kildare quickly makes the sign of the cross.

FATHER KILDARE
In the name of the Father, and the Son, and the Holy Spirit. Mass is over, that's a better sermon illustration than I could ever have given! Go in peace!

Benito & Rosa take Julia by the hands, gently.

The congregation parts and the Del Mars exit.

Many congregants make the sign of the cross as they go by them. Others reach out to touch Julia. Julia flinches as they do.

This is her first exposure to being touched by the sick. She's not sure she likes it.

<<FADE OUT>>

FADE IN:

INT. A CHURCH RECTORY - NIGHT

The rectory of the Church of All Angels.

The Church Council is in session, including Father Kildare. Head of the Deacons is DEACON PIZARRO, a 30-something cleric.

He goes by his last name.

FATHER KILDARE

While Mother Church does recognize miracles in the present age, they haven't been seen in quite some time.

And the Bishop has to confirm them.

ELDER #1

Well, our bishop's seat is vacant. That could take months.

FATHER KILDARE

Which, by the way, is why Deacon Pizzaro is with us tonight. Pizzaro, we welcome your presence.

PIZARRO

I'm glad I can represent the bishop, Father Kildare.

ELDER #2

Father, and Deacon Pizarro,
our congregation won't wait
that long. They're excited.

FATHER KILDARE

Excitement can be dangerous.
I recommend we proceed with
caution. I've been in the
priesthood for 20 years,
and I've never seen a
validated miracle.

ELDER #2

I know what I saw. It was
a miracle.

ELDER #1

Then there was the robbery
down at the grocery store.

The rumor is Julia healed
two elderly people there.

ELDER #2

I heard it was five.

FATHER KILDARE

You see? That's exactly
the kind of rumor the
Church needs to confirm. I
recommend we proceed with
caution and according to
Church procedure.

ELDER #2

With all due respect, father,
the congregation won't wait
that long. They're
clamoring for another touch.

They'll hold healing
meetings whether we're
involved or not.

PIZARRO

Interesting...

ELDER #1

She not only heals, but years are taken off of people. Do you know what people will pay for the fountain of youth?

ELDER #2

Plenty, that's how much!

FATHER KILDARE

It's not about what we get, it's about what we give.

PIZARRO

Fine, Father Kildare, fine. You give a gift of healing your congregation's been blessed with.

ELDER #2

And if our bills are paid in the process, so much the better. Why should All Angels continue to run in the red?

FATHER KILDARE

She's only a seventeen-year old girl. I don't know...

ELDER #1

What have we got to lose? If her gift is genuine, people get healed. If it's not, or if it's only a fleeting thing, we go back to business as usual.

ELDER #2

Father Kildare, the anti-aging industry is worth billions.

ELDER #1
Tens of billions.

PIZARRO
Hundreds of billions, if
you include the medical
sector. People will give
most anything to be
youthful again.

ELDER #2
I know I would.

ELDER #1
Me too! I'm going to have
her pray for my hernia.
And if she can save the
missus the cost of her next
facelift, so much the
better.

FATHER KILDARE
(Laughing)
Hey, if you gentlemen get
too young, I might have to
get new elders.

ELDER #2
Let's hold healing
services...Not at mass, say
on Wednesday evenings.

ELDER #1
I'll second that.

PIZARRO
I think I can speak for the
bishop's office and third
it. The bishop always was
a practical man.

Father?

FATHER KILDARE
Alright, as long as we keep
our priorities straight.

Deacon Pizarro, perhaps you could announce it next Sunday?

PIZARRO

Agreed. And Father? We'd better get bigger offering plates!

They all LAUGH.

INT. THE DEL MAR'S HOUSE - DAY

The living room. It's small and sparsely furnished. A picture of the Sacred Heart of Jesus can be seen over the couch.

Benito, Rosa and Julia wait for someone to arrive. The doorbell rings. Rosa lets Father Kildare in.

ROSA

Father Kildare...Come right on in.

FATHER KILDARE

Thank you, Rosa. Hello, Benito.

Benito shakes Father Kildare's hand.

BENITO

Hola, padre...Thanks for coming. Won't you come in?

Benito & Rosa motion Father Kildare towards the couch, and Julia

FATHER KILDARE

Hola, Julia.

JULIA

(Shyly)

Hello, Father. Our English is good.

They all sit on couches and chairs. FATHER KILDARE
SITS closest to Julia.

FATHER KILDARE

Well, Julia, this is quite
a gift you seem to have.

(Pause)

FATHER KILDARE

Your father said you wanted
to see me?

JULIA

(Shyly)

Yes, Father. I don't
know...why. Why me?

FATHER KILDARE

No one knows why, Julia.
The Scriptures say that God
gives the gifts to whom He
wills.

JULIA

But I'm just a seventeen-
year old girl, not even yet
out of high school.

FATHER KILDARE

The Scriptures also say God
calls the weak to confound
the wise and the mighty,
Julia.

JULIA

(Weak laugh)

Well, that'd be me, all
right.

FATHER KILDARE

Christ called fishermen and
tax collectors. The wise
men of His day were
offended, but such was His
will.

(Pause)

FATHER KILDARE

Do you remember my sermon
on Pentecost Sunday?

Where I mentioned the
mentally challenged girl
who could sing perfectly?
That's an example, I
believe. And in the Middle
Ages, a seventeen-year old
girl said she was
visited by God to lead
France's army to victory.
Which she did.

ROSA

Joan of Arc, right, Father?

FATHER KILDARE

Exactly right, Rosa.

BENITO

But as I recall, Joan of
Arc was burned at the stake
as a heretic.

FATHER KILDARE

Ahem...She was sainted
later. The people of her
time didn't understand her
gift.

JULIA

(Shivering)

I'm scared.

Julia rubs her arms with her hands as if she's cold.
Rosa sits beside her and hugs her.

BENITO

What if Julia's gift is
misunderstood, Father?

What if people say she's
from the devil?

FATHER KILDARE

I've discussed it with the church council and with the bishop's representative, Deacon Pizarro. We've all agreed to let Julia's gift be exercised.

BENITO

But aren't we supposed to wait for confirmation from the Church? From at least the Bishop?

FATHER KILDARE

The bishop's seat is empty until a successor is appointed, I'm afraid.

(Laughs)

If we wait on the Church, Julia may never get to exercise her gift.

(To Julia)

Julia, when God gives gifts, He call on us to exercise them.

Can you be OK with that?

Julia nods weakly and smiles.

FATHER KILDARE

That's the spirit. So Benito, if I have your blessing...?

BENITO

Who am I to resist God?

Of course, Father.

FATHER KILDARE

Good, it's settled
then...We'll commence
healing services next
Wednesday.

Would you join me in prayer? They bow their heads.

<<FADE OUT>>

FADE IN:

INT. THE CHURCH OF ALL ANGELS - NIGHT

The Wednesday healing service at the Church of All
Angels. Julia sits in a big chair near the altar. She
looks dwarfed. The Del Mars sit on the front pew.

The ELDERS are also seated near the front. Father
Kildare sits next to her.

Pizarro is in the pulpit.

PIZARRO

And so, as Scripture says, "God
gives His gifts severally
as He wills."

Father?

Pizarro yields the pulpit to Father Kildare.

FATHER KILDARE

Thank you, Deacon Pizarro.

We can't predict how, when,
or to whom God's gifts are
given.

But it seems he's blessed
one of our own with a
peculiar gift as it pleases
Him.

Julia ascends the pulpit.

JULIA

I'm no public speaker...

FATHER KILDARE

Louder please, Julia.

JULIA

(Louder)

I'm no public speaker, and I'm certainly no theologian, but I do believe God has given me one message to share. It's summarized in a Nat King Cole song: "The greatest thing you'll ever learn is just to love and be loved in return."

Julia descends the pulpit.

FATHER KILDARE

Ahem, without further preface, we'll move to the healing portion of the service.

Will those wanting prayer please move towards the front?

Congregants in wheelchairs are wheeled to the front. Others press in behind them.

Father Kildare escorts a shy Julia towards the railing. The organ plays softly.

Julia approaches an elderly man in a wheelchair. She reaches forth her hands, which begin to glow. She gently moves them over his head and down towards his feet. Wrinkles disappear as she does.

The man stands up out of his wheelchair.

The congregation gasps. Some shout, "Glory!" and "Praise God!" some "*Madre de Dios!*"

The man walks, tentatively at first, then faster, then he dances.

His wife, behind him, looks at his face and hands, now much younger than hers. She presses forward towards Julia.

WIFE

Me, please! He needs a young wife...The old goat will probably chase younger women if you don't!

Julia runs her hands over the woman. Wrinkles disappear and she looks as young as her husband. They embrace, excited.

WIFE

Again, please! Take off some more years!

Father Kildare interjects.

FATHER KILDARE

Ma'am, please...We have many others needing prayer.

WIFE

*Bueno, Padre...*But we're going to the back of the line. You'll see us again, *Querida!*

They push the wheelchair down the outside aisle, towards the back of the church.

Julia continues down the line, with similar results. ELDER #1 leans towards ELDER #2.

ELDER #1

(Aside)

Well, we always wanted a
younger congregation...

People press towards the front. The ushers are barely
able to keep people moving.

Pizarro signals Father Kildare. He mounts the pulpit.

PIZARRO

Brothers and sisters, we
must
take a break for the
offering. Would the elders
please come forward?

The elders come forward with offering plates and stand
before the altar.

PIZARRO

Heavenly Father, as you
have blessed us with this
remarkable gift of healing,
so heal the finances of All
Angels Church and inspire
your faithful to give
accordingly. Amen.

CONGREGATION

Amen.

The organ and piano play.

The elders lift the offering. It's huge. The offering
plates overflow.

Father Kildare and Pizarro look at each other in
amazement when they see the giving.

The Elders bring the offering to Pizarro. He can
barely balance all the money. He takes it into a
back room.

Father Kildare approaches the front.

FATHER KILDARE

We will now resume the
prayer for healing portion
of the service. Julia?

Julia moves back to the front.

The original ELDERLY COUPLE comes back to the front
of the healing line.

WIFE

We've waited patiently. Take
off *mas, por favor, mas!*

Julia lays hands on her. Another 10 years comes off.

WIFE

Now him, now him!

Julia lays hands on him. Another 10 years comes off.

WIFE

I could stay here all night!

But come on, Orlando...I've
got plans for you at home!

They run towards the back.

People continue to press towards the front.

<<FADE OUT>>

FADE IN:

An hour has passed. The congregation is noticeably
younger. Julia is seated. She continues to lay hands
on people.

She's visibly tired.

FATHER KILDARE

OK everybody, it's getting late, and Julia's getting tired. Let's all go home, it's been a long night.
*In nomine Patri, et filie,
et Spiritu Sancti.*

Go in peace. The people don't leave.
Benito comes forward and escorts Julia towards the back exit. The Del Mars and Father Kildare leave with him.

The congregants continue to gawk at each other.
Finally some make their way towards the exits.

<<FADE OUT>>

FADE IN:

INT. THE CHURCH OF ALL ANGELS - NIGHT

Julia prays for the sick. The church is packed.
Outside we see crowds in the street.

Both ends of the street are closed off. Pizarro takes in the offerings in sacks.

Pizarro, in the back room, stuffs his pockets with some of the offering money.

Pizarro, Father Kildare and the elders rejoice in the giving.

EXT. A PARK - DAY

An L.A. park.

A park amphitheater.

Julia's meetings have been moved outside. Thousands press in for the laying on of hands. TV cameras broadcast the proceedings.

Pizarro watches with glee as the offerings multiply. He stuffs the pockets in his vestments with cash.

Near one side of the meeting we see PIETER ANDROPOV, TV healer, and his cohort and lover, KATHRYN COLEMAN. They're dressed in coats, hats and sunglasses so as not to be noticed.

KATHRYN

(Whispering)

Pieter, did you see the size of that offering?

They had to carry it off in trash bags.

I don't get it, Pieter.

What's her gimmick?

PIETER

Watch the wings, Kathryn.

She could be pulling the old switcheroo.

I'll watch the stage to look for trap doors.

KATHRYN

Could be mirrors.

That old trick.

PIETER

The people in wheelchairs and crutches have to be plants.

They just have to be.

I'll watch the back.

KATHRYN

She's killing us, you know.
 Since she started, the
 ratings for "Gospel
 Extravaganza" have
 plummeted.

PIETER

I know, I know. We've just
 got to know how she does it,
 or we're through.

Julia approaches a microphone on the stage.

JULIA

This may be the shortest
 sermon you've ever heard,
 but the message I've been
 given for you is, "The
 greatest thing you'll ever
 learn is just to love and
 be loved in return.

Julia goes to the front of the platform and begins to pray for
 people.

Crutches, wheelchairs and eyeglasses pile up on the
 stage. People, now young, dance in the aisles.

They block others who want to be prayed for. The
 crowd presses in. The elders struggle to maintain
 order.

People fall and are trampled.

Father Kildare, Benito and Pizarro watch with alarm.
 Pieter & Kathryn are pressed forward by the crowd.

PIETER

Oh shit, hold on!

KATHRYN

(Shrieking)

Fuck! My makeup!

Pieter & Kathryn are pressed towards the platform. They duck under the stage. They see people crushed and trampled.

On the platform, Father Kildare and the elders try to hold back the crowd, but people rush the stage.

Pizarro guards the offerings and watches from a safe position on the platform.

Julia, Father Kildare and the elders, along with Benito, rush for waiting cars. The crowd presses towards them. Their car rushes down a side street.

Pizarro makes off with the offering bags. He gets into his own waiting car.

Everyone inside Julia's car is shaken.

BENITO

Julia, are you alright?

JULIA

(Weakly)

I think so.

Yes, I'm OK.

BENITO

That was nuts!

I'm taking over security.

We've got to do something.

FATHER KILDARE

You've got it, Benito.

We can't let that happen again.

INT. AN EXECUTIVE OFFICE - DAY

The office of NELSON VANDERBILT, ambitious, oil CEO of FirstTV.

With him are Kathryn & Pieter, also DELILAH CANTRELL, barracuda CEO of Trinity Cosmetics.

DELILAH

You've got to do something, Nelson. Trinity Cosmetics' sales are plummeting. Because people believe that charlatan can restore their youth. People are just looking too good!

NELSON

I hear you, Delilah. Not to mention the ratings are terrible for "Gospel Extravaganza."

Well, you two went to watch her...What's her secret?

PIETER

We know all the tricks and we watched her like a hawk. We couldn't see a thing.

NELSON

Well, you're going to have to match her, or "Gospel Extravaganza" is done for.

KATHRYN

What gets me is, she doesn't do it for the money. Yet people leave piles of cash on the stage. Cash that should be ours.

PIETER

She doesn't shake them down,
either. Never says a word
about money. We're pros, &
we've never made cash like
that.

NELSON

Is it possible she's...The
real thing?

KATHRYN

Pieter, you moron...A
seventeen-year old girl?
No way! That's just their
gimmick. The old "God-can-
use- any-vessel" schtick.

NELSON

Well, it's working for them.
Why don't you two adopt a
seventeen-year old?

KATHRYN

(Coolly)

Don't be cheeky, Nelson.

PIETER

You know, Kathryn, suppose
she
does have a genuine gift...

DELILAH

That's ridiculous, Pieter.

PIETER

If she's the real
thing...Maybe we rely on, "If
you can't beat 'em, join
'em."

NELSON

Get her on "Gospel
Extravaganza?" Maybe...

KATHRYN

She'll upstage us,
Pieter...Think for a minute,
you idiot!

DELILAH

Join 'em?

Wait a minute, you may have
something there...I can see
it now, "Fountain of Youth
Cosmetics."

NELSON

I like it!

PIETER

We'll pitch her as a
disciple. Then rake in a
percentage.

KATHRYN

Well, that little bitch is
not getting on with me
unless she wears
makeup...Lots of it!

DELILAH

Amen, sister. Then Trinity
Cosmetics is back in
business, too.

NELSON

And First TV's ratings
skyrocket!

PIETER

Her father, Benito, has
taken over security and
he's real protective of
Julia. He could be a
problem.

KATHRYN

Then we'll just have to
take care of that runt,
Benito. Listen,

one riot and the police
will shut them down. And
we get the father out of
the way at the same time.

NELSON

Then we can get to the girl.

What if there's no riot?
What if Benito does his job?

KATHRYN

(Evil grin)

Leave that to me. I know
just the man to handle that.

<<FADE OUT>>

FADE IN:

EXT. A PARK - DAY

The same L.A. park and amphitheater as previous.

A healing meeting is underway. We first see GĒORG,
Kathryn's tough thug hireling. He's near the middle of
the crowd.

Benito keeps order through security officers. Gēorg
ducks down.

GĒORG

(Shouting)

Bomb! There's a bomb! Run!

The crowd near him panics. The "Bomb!" call is relayed
throughout the crowd. People run in all directions.

GĒORG

(Shouting)

Run for your lives!
There's a bomb! Run!

At the front, Benito and his men try to maintain order.

Instead, they're crushed on the side of the stage. A broken Benito is pushed under the stage.

Those on the platform run for their lives, except Julia. She SCREAMS when she sees her father crushed.

She races for the edge of the platform. She scoots under and finds her father.

Her hands glow and she starts laying hands on him.

The platform collapses. Julia is trapped between some metal floor joists. Benito receives further injuries.

GĒORG

Here, girl! Julia, take my hand! He pulls Julia out.

JULIA

Papa!

That's my father under there!

The crowd sees Julia. They press in on her.

GĒORG

We'll have to let the police take care of him. C'mon, we've got to get you out of here!

He forces his way to a waiting limo. Kathryn & Pieter are inside.

PIETER

Driver, lets go.

(To JULIA)

Do you know who weare?

Julia shakes her head "no," meekly.

The limo takes off. Kathryn hugs Julia.

KATHRYN

You poor dear. I'm so
happy we were here to help.

Julia accepts her comfort for a few seconds, then
comes to her senses.

JULIA

We have to go back...I can't
leave my father like that!

KATHRYN

That's not a good idea,
dear. You'll be trampled.

JULIA

I don't care...We have to go
back.

A short silence as the limo continues forward.

JULIA

Stop the car!

I want out! Pieter pushes a
button to lock all the
doors.

Julia panics as she realizes this could be a
kidnapping.

Julia pulls on door handles, to no avail.

Gēorg looms up behind her with a cloth. He puts it
over her face and she passes out.

<<FADE OUT>>

FADE IN:

INT. A TV STUDIO SET - DAY

The TV studio set for the "Gospel Extravaganza."

Julia lies on a couch in Kathryn's sumptuous dressing room. Julia's passed out. She's tied up. She starts coming to.

KATHRYN

Oh, Julia, how
marvelous...How do
you feel, darling?

JULIA

Darling? Who are you?
What do you want?

KATHRYN

What a frightening ordeal
you went through, my dear.

JULIA

My father! How's my father?
Where's my father?

KATHRYN

He was taken to the
hospital...He's fine.

JULIA

I need to go to him...Untie
me!

KATHRYN

I don't think you should do
that, dear. There's a
crowd gathered there,
hoping to see you. You
might be trampled.

JULIA

That's my risk to take,
isn't it? Now untie me, or
I'll scream!

KATHRYN

Go right ahead. No one
will hear you.

JULIA

Who are you? What are you?

KATHRYN

We're friends, Julia...I'm Kathryn, a fellow healer.

JULIA

Healer? Kidnapper, is more like it.

KATHRYN

We had to take drastic action, my dear...You could have been hurt.

Pieter enters the dressing room.

KATHRYN

(To PIETER)

Oh, hello darling.

(To JULIA)

Julia, this is Pieter, my co-star.

JULIA

You didn't want me to be hurt?
What hurts are these ropes.
Untie me!

Pieter

As soon as we know you won't run off. We're just looking after your best interests. We do what you do, only on TV.

Julia pauses. She decides to play along for now and make her escape when she can.

JULIA

OK, I won't run off...I promise.

Pieter & Kathryn look at each other, apprehensively.
Pieter undoes the ropes.

Julia rubs her wrists. She looks around the dressing room.

JULIA

This is yours? Wow!

KATHRYN

Would you like me to show you around? Do you feel up to it?

JULIA

Yes, I'm all right. But first I want to call my father.

KATHRYN

I'm afraid he can't talk to you. He's in a coma.

JULIA

(Incredulous)

I though you said he's all right!

PIETER

He's as well as can be expected. He indeed is in a coma, but he's stable. You can go to him when the crowds subside. Which they will.

Julia scowls, but walks with Kathryn.

They stop by Kathryn's makeup table.

JULIA

All this just for you?

KATHRYN

That's right, dear. The TV lights are so harsh.

JULIA

My father would never let me wear this much makeup.

KATHRYN

Why, that's just old-fashioned. Here, sit down. Let me try some on you.

Julia is nervous. She sits down.

Kathryn begins to apply foundation to her face.

Julia sees a pair of false eyelashes. She holds them up to her eyes. She puts them down, quickly.

JULIA

My father would kill me if I wore these. You don't want to know what kind of woman my father says wears these.

KATHRYN

No, I probably wouldn't. Come here, dear, let me show you something else.

They walk in Kathryn's spacious walk-in wardrobe closet. It's full of gowns.

JULIA

Wow, your staff wears a lot of costumes.

KATHRYN

Costumes? Staff? Don't be silly, my dear, these are gowns. And they're all mine.

JULIA

All yours? Wow, they must cost a fortune!

KATHRYN

Our program does have a lot
of overhead.

JULIA

My father gives all our
money to the church.

Except what he keeps out
for my college fund.

KATHRYN

College? How quaint...I
don't think there will be
any college in your future,
my dear...Not with your
gift.

JULIA

You may be right. Wow,
that last riot was really
something...I just hope I
make it to college age.

KATHRYN

You poor thing. C'mon, let
me show you the sound stage.

They exit the dressing room and enter the sound stage.

We see a typical sound stage for a religious program,
but on the garish side. Elaborate pillars abound, as do
fountains and drapes.

JULIA

Wow, it looks like
something from Rome.

KATHRYN

That's the idea, dear.

Julia notices a door on the back of a pillar.

JULIA

What's this? A door?
What's this for?

KATHRYN

For...scene changes, my dear.
Quick ins and outs.

Julia notices some mirrors off to the side.

JULIA

There sure are a lot of
mirrors.

KATHRYN

Things aren't always what
they seem, Julia. The
mirrors help us
with...special effects.

Julia senses fraud, but continues innocence to play
along.

JULIA

I guess I have a lot to
learn.

KATHRYN

You do indeed, my
dear...You do
indeed.

INT. A SOUND STAGE - DAY

The sound stage of the "Gospel Extravaganza."

Kathryn & Pieter conduct sound checks. They stand
in front of microphones attached to pulpits.

KATHRYN

Testing, one two. Test,
one two. How's that?

VOICE FROM SOUND BOARD (O.S.)

You're fine, Miss Coleman.
Now you, Mister Andropov.

PIETER

Testing, one two. Test,
one two.

VOICE FROM SOUND BOARD (O.S.)

You're fine, too, Mister
Andropov.

We're keeping the studio
audience out until the show
begins, in case the crowd
gets restless.

Now let's try it with the
canned laughter and the
applause.

KATHRYN

Tonight we have a special guest,
Julia Del Mar.

(CANNED APPLAUSE)

PIETER

That's right, so get your
wallets out and turn them
inside out!

(CANNED LAUGHTER)

KATHRYN

Introducing Fountain of
Youth cosmetics! Buy, buy!

(CANNED APPLAUSE)

PIETER

(To KATHRYN)

You'd better go check on
our little meal ticket.

KATHRYN

That little dickens had
better be happy...!

PIETER

(Laughing)

Hap, hap, happy.

Delilah walks onto the platform.

DELILAH

That's right. It's her first time with Trinity Cosmetics...We want her to look as good as you, Kathryn.

KATHRYN

You had better not! I'll pitch her as the poster child for Fountain of Youth, but she'd better not upstage me.

DELILAH

(Saluting, mocking)
Ma'am, yes ma'am!

(Deviously)

Just show a little more cleavage, dear. There's no way a seventeen-year old could upstage that. You do have a nice rack, my dear.

KATHRYN

And if you've got it, flaunt it.

Delilah undoes one more button on Kathryn's blouse and pushes together her breasts.

KATHRYN

I'll play with these later, but for now, I need to check on the little beast.

Kathryn exits to her dressing room. She enters.

KATHRYN

Hello, Julia. How's the makeup coming?

Julia looks garish.

KATHRYN

You look smashing.

JULIA

I look smashed. I look
like a...

KATHRYN

Don't say it.

JULIA

...just like my father said
I'd look.

KATHRYN

The lights are unforgiving,
dear. Everyone wears makeup.
You won't look like a, um,
a, uh...

JULIA

It feels so heavy I just
hope I can hold my head up.

KATHRYN

You'll do fine, dear. Come
on out now, for the sound
checks.

JULIA

(Resigned)

OK.

Julia rises. She's in a gorgeous white gown. They exit
together.

<<FAST FORWARD>>

It's show time on the sound stage of "Gospel
Extravaganza." Julia'S in a chair to one side. A
CAMERAMAN signals.

CAMERAMAN

Three, two, one...You're on!

The cameraman points to stage left.

Pieter & Kathryn waltz in, stage left. The camera follows them.

(CANNED APPLAUSE)

PIETER

Hello again everyone, and welcome to another "Gospel Extravaganza!" We have a special guest tonight, don't we, Kathryn?

KATHRYN

That's right, dear. You may have heard about her already...She's Julia Del Mar, from Los Angeles!

(CANNED APPLAUSE)

The camera focuses on Julia.

Julia is nervous about what she's doing and how she looks.

PIETER

Brothers and sisters, this young apostle is the real deal.

KATHRYN

That's right. We've attended her outdoor meetings in LA, and are they powerful!

PIETER

So without further ado, let's<< hear from Julia.

Julia approaches the microphone. Her image appears on a TV monitor.

KATHRYN

Julia, darling, what do you have to say to our TV audience? Millions of people are watching.

JULIA

"The only thing you'll ever learn is just to love and be loved in return."

<<CUT TO>>

Backstage, Delilah turns to Nelson.

DELILAH

Oh, puke! Where does she barf up this bullshit?

NELSON

I think it's in the bible somewhere. Maybe you should read it.

DELILAH

The bible's only good for fooling the foolish, Nelson. Cut me a break.

<<CUT TO>>

The TV studio.

PIETER

She not only heals, she seems to be able to turn back the clock. People she lays her hands on lose years off their appearance.

KATHRYN

But not enough to not need cosmetics.

(CANNED LAUGHTER)

So before we introduce
Julia, let's hear a
word from my favorite
sponsor, Trinity
Cosmetics.

They cut to break.

We see Delilah & Nelson on the front row, giving the
thumbs up.

We watch part of a commercial.

We see Kathryn simper in, wearing an elaborate gown,
jewelry, and her signature makeup.

KATHRYN

I'm often asked how I do
it, how I maintain this
look. I owe it all to
Trinity Cosmetics. I
wouldn't go anywhere
without my Trinity.

(CANNED LAUGHTER)

In the commercial, Kathryn whirls around. Her gown
whirls with her.

On the sound stage, we see Julia squirm in her seat.
She squints at the glare of the lights. She squints,
as she can barely see the audience.

<<MOVE TO>>

THE BACK OF THE THEATER.

People walk up to and then sit in wheelchairs that
are held for them by staffers. They're wheeled to the
front.

A DIRECTOR motions for the doors to be opened. As they
are, the studio audience rushes in. Every seat is
filled.

<<MOVE TO>>

Outside the theater, we see people being kept behind rope restraints.

Some are in wheelchairs or on crutches. The crowd breaks through the restraints and rushes into the theater.

They crowd through the aisles of the theatre.
Some fall, some are trampled.

They rush the stage. The wheelchairs are pushed over and the skills jump up. Some are trampled. People SCREAM. Cameras are overturned.

Studio staffers try to hold the crowd back, but are pushed aside. People begin to pile up on top of each other.

Julia SCREAMS and runs for an exit. Kathryn & Pieter find Gēorg.

KATHRYN

Go after her! Bring her
back! That little devil!
She had better not get
away!

Gēorg rushes out the exit, followed by Kathryn & Pieter and the crowd.

Julia rushes down the street, over some cars.

She crosses the street, barely avoiding oncoming cars that honk at her.

She runs down an alley, then down another street. The crowd, Gēorg, Kathryn & Pieter run after Julia. Julia ducks in an open door.

She rushes up a stairway that is lit by red lights. She enters a bordello. HOOKERS lounge around.

A madame, ANGEL, approaches her. Angel acts and speaks in the style of Mae West.

ANGEL
Well, what have we here? You
looking for a job?

Julia is silent, aghast.

ANGEL
You're a little overdressed, but
the makeup is perfect. I'm Angel.

JULIA
(Nervously)
I'm...Julia.

ANGEL
How old are you, honey?

JULIA
Seventeen.

ANGEL
Uh oh, jailbait. Well, at
least you ain't lyin'
about being 18. Maybe we
could get a lot for you,
but we'd have to watch for
the police.

JULIA
So this is a...whore house?

ANGEL
(Laughing)
Please, have some decency.
We prefer "gentleman's
club." Your first time in
one, honey?

JULIA
I just ran in here because
some people were chasing
me.

ANGEL

Chasing? Why didn't you
say so?

Angel walks to a window.

A mob rushes by in the street.

ANGEL

Some people? That's a mob!
Say, what's going on
here?

HOOKER #1

Hey, I know her...I seen her
on TV. She's that dame
what can make people
younger.

HOOKER #2

Hey y'all, I saw that,
too...They call her "The
Fountain of Youth."

ANGEL

You watch religious TV?

HOOKER #1

Yeah, so what? I sin on
Saturday night, I repent
on Sunday morning, just
like most people.

ANGEL

(Laughing)

Well, well, it seems
we've got a celebrity
among us.

JULIA

Us?! Now wait a
minute...! I'm a virgin,
I'm saving myself for my
husband.

The hookers laugh.

HOOKER #1

Yeah, and your husband probably comes in here after work!

JULIA

Not my husband, he'll love me.

The hookers laugh again.

HOOKER #2

There's no such thing as love, little darlin'. You live long enough, you'll realize that.

JULIA

I don't believe that. I won't believe that.

The hookers sneer.

ANGEL

(Comforting)

Don't worry, darlin', we won't force you to work here. I'm real proud of this joint, I run a high-class operation. All my girls are here 'cause they want to be.

HOOKER #1

That's right...I'm earning money for college. I wanna be an astronaut.

HOOKER #2

And I'm supporting my family.

HOOKER #1

And having fun while you're doing it!

(Laughter)

<<MOVE TO>>

THE BORDELLO STAIRS

We see Gēorg sneaking up the stairs.

<<MOVE TO>>

THE BORDELLO'S LOUNGE.

ANGEL

Fountain of youth, eh? You
could have a career here.

JULIA

(Nervously)

I just need to get to my
father. He's at Saint
Joseph's.

Angel looks on a monitor. She sees Gēorg on the
stairs.

ANGEL

Anybody you know?

JULIA

(Anxiously)

That's the man who kidnapped
me! He works for Pieter
and Kathryn!

ANGEL

Pieter and Kathryn? The
televangelists? They come
here all the time! You
wouldn't believe what
they're into.

HOOKER #1

Yeah, I'm a hooker and I
hate that slime ball.

HOOKER #2

I hate the dame. What a
barracuda!

ANGEL

OK, Julia. We'll help you.
But you gotta help us later.

JULIA

(Nervously)

Okay.

ANGEL

Now you're talkin'! Gēorg knocks loudly on the door.

Inside, MAJOR FUN walks around a corner. He's a huge African-American bouncer in army fatigues. His name tag says, "FUN," and he wears a major's insignia on his Army baseball cap.

ANGEL

I gotta answer that...He
knows what this place is.
If I don't, he'll get
suspicious. Julia, that
second room on the right
is empty. Go hide in
there.

Julia runs down the hall. She ducks in the room.

It's a BDSM room, complete with a St. Andrew's cross, restraints, and whips.

Julia leans against the St. Andrew's cross. She's petrified. She grabs a whip, and brandishes it, in case she needs to use it.

Gēorg pounds on the door again. Major Fun opens the door.

MAJOR FUN

What can I do for you?

GĒORG

I'm looking for a girl.

A

runaway.

MAJOR FUN

Runaway, eh? We never
get runaways here.

GĒORG

She's seventeen years old,
and she's wearing an
evening gown.

MAJOR FUN

Nope. Haven't seen her.

GĒORG

Mind if I look around?

MAJOR FUN

Yes, I do. Our patrons
value their privacy.

Major Fun pulls back his coat, revealing a gun.

GĒORG

I see. Well, if you see her,
let me know. Her father's
in trouble in the hospital,
and we want to take her to
him.

He gives MAjor Fun a card.

MAJOR FUN

Yeah, sure. I'll make it
my highest priority.

Gēorg leaves. Major Fun & Angel let Julia out.

JULIA

Take me to my father? Those
lying dogs! They were
keeping me from him!

ANGEL

Welcome to the real world,
kid...It gets sleazier from
here. Hey, we might be

doing something illegal in this joint, but keeping someone from her father just ain't right.

(To MAJOR FUN)

Major Fun, take her down the back way.

(To JULIA)

Honey, we've got a back escape, just in case of raids & such. Major Fun will show you. There's a spare apartment at the bottom. You can stay there.

Now go on, go!

Julia and Major Fun scurry down the hall.

In the end of the hallway we see a door marked, "LINENS." Major Fun unlocks it, revealing a staircase.

JULIA

Linens?

MAJOR FUN

(Laughing)

Don't believe everything you see.

They descend the stairs and enter an apartment. It's done up in garish whorehouse style, but it's livable.

MAJOR FUN

There's food in the pantry and in the fridge, and clothes in the closet. If you need anything else, just page me.

He hands her a pager. He sees her cross.

MAJOR FUN

Nice cross...Where'd you get it?

JULIA

My father gave it to me,
and to all my family. It
says, "Together Forever."

MAJOR FUN

Nice. I never knew my father.

JULIA

How come they call you Major Fun?

MAJOR FUN

I was a major in the Special
Forces. And I get to bring
major fun down on the heads
of anyone who fucks with
this place. Oh,
sorry.

JULIA

That's OK, I've heard it
before. Thanks, Major Fun.

MAJOR FUN

I'll be down to check on
you later. And we'll
figure out a way to get
you to your father.

He leaves.

Julia walks to the closet. She pulls out some hoochie
lingerie.

JULIA

Clothes in thecloset...

Julia collapses on the couch.

Her day catches up with her. She's exhausted and
distraught. She collapses onto her knees. She looks
upward.

JULIA

Why me, God?! Why me?!

(Pause)

JULIA (Cont'd)
 Take this gift away, please!
 I can't take it any more!
 Why can't I just be a
 normal teenaged girl?!

She feels the cross on her neck that her father gave her.

JULIA (Cont'd)
 No! I will not give up!
 "Together
 Forever"...Forever! I
 still have a lifetime of
 love to give!

<<FADE OUT>>

FADE IN:

INT. A SOUND STAGE - DAY

The wrecked sound stage of "The Gospel Extravaganza."
 Nelson, Delilah, Pieter & Kathryn mill around.

Nelson talks to a POLICE CAPTAIN. Other police
 look through the debris. Injured people are hauled out
 on stretchers.

NELSON
 It was chaos, Captain,
 utter chaos!

DELILAH
 A riot, is more like it!

CAPTAIN
 Yeah, this ain't pretty.

All this, over a seventeen-
 year old girl? I've seen
 some mob scenes around
 celebrities in my 30 years

in LA, but I've never seen anything like this!

NELSON

She's a menace, Captain!
We thought we had enough ushers, but were we wrong.

PIETER

She also broke her contract.
I'm filing a complaint with the network.

NELSON

I tell you, Captain, you'd better pick her up. If she's seen again, another riot could break out.

We see more people hauled out in stretchers.

CAPTAIN

Well, she is a runaway. OK, I'll put out an APB. A seventeen-year old girl can't stay hidden forever. We'll bring her in.

NELSON

You won't regret it, Captain.

INT. JULIA'S APARTMENT AT THE BORDELLO - NIGHT

Julia has put on the only thing in the closet that's decent, a Chinese Mandarin silk dress with slits up the sides.

She dines on a bowl of cereal.

Major Fun and Angel KNOCK, then enter.

ANGEL

Hey, let me look at you.
You look fabulous! Sure you won't consider a change

of career?

JULIA

No offense, Angel, but no.

MAJOR FUN

We've figured out a way to get you into the hospital.

ANGEL

It involves a change of career...Or at least, of look. The oldest trick in the book...Make you *look* like a trick.

Angel goes to the closet. She gets out a big-hair, curly blonde wig. She tries it on Julia.

ANGEL

It's a start.

What do you think, Major?

MAJOR FUN

It'll work. We'll blend her in with the hookers down on Vine Street. The hospital's just a block away.

Julia looks at herself in the mirror.

EXT. A SLEAZY STREET - NIGHT

Streetwalkers ply their trade.

A pimp mobile pulls up. Major Fun drives. Julia exits, dressed like a streetwalker.

MAJOR FUN

I'll be right back after I park this rig.

He drives off.

Julia is nervous.

She looks at herself in a store mirror. She sighs, nervously.

The hookers look at her derisively.

Major Fun walks up.

MAJOR FUN

OK, you girls, no initiation for the new girl. We've got serious business to take care of.

The hookers gather around.

MAJOR FUN

Alright, this is how this is going down...

<<FADE OUT>>

FADE IN:

EXT. A HOSPITAL - NIGHT

The emergency room entrance to St. Joseph's Hospital. An AMBULANCE CREW waits by their ambulance.

On-duty POLICE walk around.

The hookers walk up. Major Fun and Julia hang back.

The hookers gain the attention of the police and the EMT's. The ADMISSIONS CLERK goes outside to see what's up.

Major Fun and Julia sneak in. They head up some stairs. They exit on the Intensive Care Unit floor.

They walk up to the Nurse's Station. An older

middle-aged NURSE is on duty.

JULIA
Hello, do you have Benito
Del Mar on this floor?

The nurse looks askance at her.

NURSE
Why, yes we do, but only
family is allowed to see
him.

JULIA
I'm his daughter, Julia.

NURSE
(Skeptical)
You're Julia Del Mar?

JULIA
Yes, I am.

(Pause)

NURSE
All right, Miss Del Mar.
He's in Room 3B...That's
the third room on the right.

JULIA
Thank you.

Julia begins down the hall.

NURSE
Oh, Miss Del Mar...Julia?

JULIA
Yes?

NURSE
Would you pray for me
before you leave?

JULIA

I'll see how it goes with
my father. If I can, yes.

MAJOR FUN

I'm her brother.

NURSE

If you're with Julia, and
as big as you are, you can
be anyone you want to be!
Go on.

Julia & Major Fun walk down the hall. They enter
Benito'S room.

Benito is heavily taped. Drips of various sorts
enter his body. He's in a coma.

Theo and Rosa sleep in chairs. They all stir at
Julia and Major Fun'S entrance.

JULIA

(Excited)

Papa! Mama! Theo!

Julia hugs and kisses Theo and Rosa.

She walks to Benito'S bedside. She holds his hand.
Rosa looks at Major Fun.

JULIA

He's a friend, Mama. He's
here to help us.

(To BENITO)

Oh Papa, *lo siento*...I'm so
sorry.

Major Fun watches, silently, as Julia begins to pray
for her father.

Her hands glow.

She starts at his head.

She takes the oxygen out of his nose. She continues down his torso.

Benito GASPS.

BENITO
(Coughing)
Julia! Julia!

Major Fun's eyes get bigger. He backs up a step. Rosa and Theo put their hands to their lips, elated.

As Julia continues running her hands down her father, Benito starts to take out his IV's.

Julia finishes. Benito looks 10 years younger.

BENITO
Julia, *mi hija preciosa!* Why are you dressed like that? You look like a...

JULIA
Don't say it, papa. It's a disguise, so we could get in here. The crowds are still mobbing me.

ROSA
Julia, your gift...*El mio, por favor, Querida?*

JULIA
Si, mama, no problema.

Julia lays hands on Rosa. Rosa becomes a decade younger.

THEO
Mio, Julia! Mio!

JULIA
I don't know, *hermano*. Do you want to be younger than twelve?

THEO

Awww, I just want to see
what it feels like.

JULIA

I don't know...I don't know if it will take
years off a *Niño*. *Venaca*.

Julia kneels down to Theo's height. Her hands still
glow.

JULIA

Put out your hands.

Theo complies, gingerly.

Julia lays her hand on top of Theo's. Theo's hands
begin to glow.

THEO

Cool!

The glow continues until it encompasses Theo's whole
body. It then subsides.

(PAUSE)

MAJOR FUN

(Looking around)

We should go...We've got
Julia in a safe place, sir.

BENITO

By all means, let's go!
Benito dresses, quickly.

They rush down the hall.

The nurse looks at Julia, anxiously.

Julia stops to lay hands on her face. The NURSE looks 10
years younger. The NURSE looks in the mirror,
appreciatively.

The Del Mars & Major Fun race down the hallway. They exit into an emergency stairway.

NURSE

Thank you, thank you! God
bless you!

Julia, Benito & Major Fun reach the outside. The hookers await them.

BENITO

(To JULIA)

You'd better not come home
right now. Not the way
things are.

MAJOR FUN

She'll be in good hands.
You go on.

ROSA

Stay in touch on this
cellphone. I love you!

Rosa hands Julia a cellphone. They embrace.

JULIA

I love you too, all of you.
Together forever!

BENITO, ROSA & THEO

Together forever!

They race away, in opposite directions.

In a moment, SECURITY GUARDS run out of the elevator onto the ICU floor.

They stop at the Nurses' Station and look at the NURSE.

SECURITY GUARD

She's been here all
right...Let's go!

They run down the hall to an empty Room 3B. They rush back to the Nurse's Station.

SECURITY GUARD

Which way did they go?

The NURSE points down the hall, in the opposite direction from the way they went.

The security guards run that direction.

INT. NELSON'S OFFICE IN THE FIRSTTV TOWER. - DAY

Nelson, Pieter, Kathryn, Gēorg & Delilah confer.

NELSON

Well, so much for, "If you can't beat them, join them!"
What a disaster!

PIETER

I thought we had her on our side. I guess she just can't be bought.

KATHRYN

She also can't be found. Where could she be? The whole city's looking for her.

DELILAH

Sales are a disaster, the show's a shambles. I say we take her out.

(PAUSE)

We see Gēorg's eyes narrow.

PIETER

We have to find her first. She seems to have disappeared.

KATHRYN

You idiot, that could take
way too long. We'll have
to make her come to us.

<<FADE OUT>>

FADE IN:

INT. THE DEL MAR'S HOME. - NIGHT

The Del Mars, minus Julia, clean up after supper.

ROSA

You're sure she's all right?

BENITO

As sure as I can be. Major
Fun rescued us, he'll take
good care of Julia

THEO

I miss her. I wish she was
home. Rosa hugs Theo.

Outside the home, we see Gēorg and THREE OTHER THUGS
casing the home.

<<FADE OUT>>

FADE IN:

Later the same evening, the Del Mars have gone to bed
and are asleep.

Gēorg tiptoes up the stairs, followed by the THREE
THUGS.

We see a hands with cloths fall over the faces of
Benito, Rosa, and Theo.

INT. AN INDUSTRIAL PLANT - NIGHT

An abandoned industrial plant in L.A.

We see Benito, Rosa, & Theo. Gēorg is just finishing tying them up to pipes. They are gagged.

Gēorg reaches in one of Benito's pockets. He pulls out his cellphone.

GĒORG

Well, well, well, what have we here? Thanks very much, *papacita*. Look here, boys... Julia's #1 on the call list.

Gēorg places a call. We hear Julia'S VOICE.

JULIA (O.S.)

Hola, papa!

Benito struggles against his ropes.

GĒORG

Hola, yourself, girlie.

Well, if it isn't the little runaway!

JULIA (O.S.)

You! What are you doing with my father's cellphone? Where are you?

GĒORG

That's for you to find out.

JULIA (O.S.)

Where's my father?

GĒORG

Oh, he's right here. Say hello to your little brother.

Gēorg lowers everyone's gags.

THEO

Julia, help!

ROSA

Julia!

BENITO

Julia, forget us! Save
yourself! Gēorg hits Benito.

Julia hears it.

JULIA (O.S.)

Papa! *Que paso?*

GĒORG

Your family's all right,
Julia. And they'll stay
that way, if you come in.

JULIA (O.S.)

Where are you?

GĒORG

Oh no, you could go to the
police first. I'll let you
know when
I'm ready.

JULIA (O.S.)

Let me speak to my mother.

GĒORG

Sure, why not?

JULIA (O.S.)

Madre, que tal?

ROSA

We're OK, *Querida*.

JULIA (O.S.)

I'll think of something mom,
I just will.

ROSA

I know you will, *mi hija*. I
don't know what these
people want, but you just
take care of yourself.

Tengas quidado.

GĒORG

Hey, that's enough Spanish!
From now on, in English,
you got it?

ROSA

Yes, I've got it.

GĒORG (To JULIA)

Your family will be all right if
you just follow
instructions. But try any
funny business, and it will
go very badly for them,
very badly indeed. And if
you go to the police,
they're dead.

He closes the cellphone.

INT. JULIA'S ROOM IN THE BORDELLO - NIGHT

Julia is seated at a table.

Major Fun is in another chair. He's noticeably
younger than before.

Julia closes her cellphone. She weeps,
helplessly. Major Fun holds her.

MAJOR FUN

There, there. Tell it to
the Major.

JULIA

They've got my family.

MAJOR FUN

I heard. Do they want
money?

JULIA

No. They want me.

MAJOR FUN

Well, if they get you,
they'll get Major Fun, too.

JULIA

What can you do?

MAJOR FUN

Oh, you'd be
surprised...Come on.

They walk upstairs.

A couple of customers ogle Julia as they walk
through the halls.

Major Fun and Julia meet Angel and some hookers in
Angel's security office.

We see the security screens, as well as radios and
GPS
systems.

MAJOR FUN

Take a look at this. This
is the bordello that has
everything.

ANGEL

That's right. We don't
take any chances on raids.
We've got the police bands,
and GPS of the entire city.

MAJOR FUN

Major Fun knew his commo in
the Army. That mother
isn't just dealing with a
seventeen-year old girl any
more.

JULIA

How does all this help us?

MAJOR FUN

We'll hook your cellphone
up to the GPS. Next time
he calls, if you keep him
on the phone long enough,
we can get his location.

JULIA (Excited)

You guys are the best!
Thanks!

ANGEL

Don't forget, it's gonna
cost you. I want a
heavenly facelift.

JULIA

Help me get my family back, and
I'll give one to all the
girls.

ANGEL

Now you're talking!

<<FADE OUT>>

FADE IN:

INT. THE SECURITY ROOM IN THE BORDELLO.- NIGHT

Major Fun watches the monitors.

Julia sleeps on a couch. Her cellphone rings. She
rushes to it. Major Fun gives her the OK sign.

JULIA

Hello?

GEORG (O.S.)

Hello, Julia.

Have you been a good girl?

JULIA

The best. I've just been waiting.

GĒORG (O.S.)

All in good time, all in good time.

We see Pieter & Kathryn, Nelson & Delilah with GĒORG.

GĒORG (O.S.)

We've had a change of heart.

JULIA

You're going to let my family go?

GĒORG (O.S.)

Not that big a change.

We've decided we want money, too.

Major Fun gives Julia a knowing nod.

Angel enters the room. She's noticeably younger.

Major Fun gives her a "quiet" sign. He motions to them about Julia's conversation.

GĒORG (O.S.)

You've made enough money at your meetings, and you've cost us enough. You can afford it.

Major Fun gives Julia a thumb's up, because he's got GĒorg's location.

JULIA

How much? Where? How?

GĒORG (O.S.)

You'll get further instructions.

The phone call ends. Julia closes the phone.

MAJOR FUN

Bingo! I got him! They're
at the old napalm plant
down on De L.A. Jolla.

JULIA

What's napalm?

MAJOR FUN

An incendiary explosive.

(PAUSE)

MAJOR FUN

Fire bomb material. They
used it back in VietNam.

JULIA

That's just great! What's a
napalm plant doing in the
city?

MAJOR FUN

It's just the rumor on the
street. The official word
is it was fiberglass, but
in the Army we knew that
was just a cover.
We heard about that place
way back in the First Gulf
War.

JULIA

But they've got a whole
gang of armed men.

What are we going to attack
them with? Us, and a bunch
of hookers?

Sorry, Angel.

ANGEL

No offense taken, I think.
Hey, we've got resources
you don't know about.

JULIA
Like what? Like who?

ANGEL
Like our charity
project...C'mon...

EXT. A GROUP HOME - DAY

The Disabled Veteran's Home in LA.

Julia, Angel & Major Fun approach the home. An elderly administrator, JOE, greets them.

ANGEL
Hello, Joe.

How are the fellas
today?

JOE
Good as can be expected,
Angel. They'll be a lot
better now that you're here.
Where are the girls?
You'll need more than just
one.

They go into Joe's office.

ANGEL
It's not charity day, Joe.
We're here to recruit. And
this is no hooker. This is
Julia Del Mar.

JOE
The Julia Del Mar? The
Fountain
of Youth?

ANGEL
None other.

JOE

Sorry I thought you were a
hooker.

JULIA

No offense taken.

JOE

Is it true? Are you the
Fountain of Youth?

JULIA

For whatever reason...It
works.

JOE

(Laughs)

Angel, your gals have
always made the fellers
feel young.

ANGEL

Julia's family is in
trouble, Joe...They've been
kidnapped.

JOE

You don't say.

MAJOR FUN

We do say...They're being
held by an armed gang,
numbers unknown. That's why
we need your men.

JOE

Hey, you roll back the
years for them, and they'll
follow you anywhere. Let's
go talk to them. It's
afternoon recreation,
they'll all be in the rec
hall.

They go to the main rec room.

ELDERLY VETERANS, most of them in WWII hats, play various games or watch TV.

Joe turns off the TV and addresses them.

JOE

OK men, these people have
got a proposition for you.

<<FADE OUT>>

FADE IN:

INT. A CHURCH BOARD ROOM - NIGHT

The Board Room of All Angels Church. Pizarro waits nervously.

At the front door of the church, GANG MEMBERS enter. They're led by JUANITO, a 20-something tough.

The gang members walk through the church, laughing and pointing. Some get behind the altar, another in the pulpit. They mock being a priest.

They make their way down a hall. They enter the room that Pizarro waits in.

JUANITO

Yo, Frank! Good to see you,
man.

Pizarro and Juanito embrace. Pizarro touches fists with the others.

JUANITO

Man look at you, Frank, all
respectable and shit! Nice
gig you got going here,
Father.

PIZARRO

I'm not a priest, Juanito,
I'm a deacon.

JUANITO

Yeah, you handle the money,
right? And you hand it
over to the bishop?

PIZARRO

Some of it.

(Laughs)

JUANITO

So what's this all about,
Frank?

PIZARRO

I got a gig, it's so big
I can't believe it.

JUANITO

More than drugs? More than
guns?

PIZARRO

Maybe. Have you heard of
Julia Del Mar?

JUANITO

Yeah who hasn't? She's
that Fountain of Youth
Chicana, right?

PIZARRO

Hermanos, I'm in charge of
her offerings and they're
huge! You wouldn't believe
the money she pulls in.

JUANITO

That's cool, Frank, but
how does that concern us?

PIZARRO

She's being kidnapped.

JUANITO

You don't say? Who did it?
And whaddya mean, "being
kidnapped?"

PIZARRO

Some goons hired by a
televangelist. They've got
her family and they want
her to come in or else.

JUANITO

That old gambit. What's in
it for us?

PIZARRO

Fifteen percent of her
earnings.

JUANITO

Twenty-five. Take it or
leave it.

PIZARRO

That's half of my take!

JUANITO

Take it or leave it.

PIZARRO

All right, all right! I'm
not in a position to
bargain.

JUANITO

Verdad. So how do we
find her?

PIZARRO

She'll lead us to them.

I've got her cellphone
number. I'll get a trace
on it. They'll
talk us right into them.

JUANITO

Beautiful! When's this go
down?

PIZARRO

Tonight, I'm guessing.
They won't wait around.

JUANITO

You're in luck. We've got
all the arms we need in the
truck.

Juanito shakes hands with Pizarro, a gangland
handshake.

JUANITO

Nice working with the
church in this holy
endeavor, Deacon Pizarro.
Put in a good word for us
with the man upstairs.

<<FADE OUT>>

FADE IN:

EXT. AN ABANDONED INDUSTRIAL PLANT - NIGHT

The De L.A. JolL.A. Napalm Plant.

We see Major Fun, and his "Army," the now-youthful
veterans. They still wear their WWII hats. Joe, now
young, tags along.

Julia approaches Major Fun.

JULIA

I can't believe those old
veterans all had guns.

JOE

Hey, most of these guys are
hunters. We don't take
away their guns until

they're a threat to
themselves.

MAJOR FUN

We won't want any shooting
until we know where your
family is. Especially in
that napalm plant. It's
defunct, but there can
still be residue in pipes
and tanks. Pass the word
along.

Joe passes the word down the line of the "Army." Julia's
phone rings.

JULIA

Hello? Yes, I understand...

Yes, I know where it is...

North entrance in an hour?

Yes, I understand...I'll be
alone.

(To MAJOR FUN)

They want me to come in.
My parents have all the
money, so they need them to
get it.

MAJOR FUN

After, you'll probably all
be killed. Sorry, but
that's just the way these
things usually turn out..
I say we throw a monkey
wrench into their plans.

We've got an hour...Here's
the plan...

Julia & Joe huddle up with Major Fun.

EXT. THE NAPALM PLANT - NIGHT

The De L.A. JolL.A. Napalm Plant North Entrance, an hour later. We see a sign that says, "DANGER - NO ADMITTANCE."

Julia approaches the gate. She finds it unlocked. She enters the rickety, squeaky gate.

She walks forward, slowly, into the dark, shadowy plant. Rats scurry around. Water drips from pipes.

We see the "East Entrance." Major Fun, Joe, and the "Army" have cut the lock. They scurry in.

Major Fun watches a GPS.

Pizarro, Juanito and Gang members watch from an alley. Back to Julia. Her phone rings. She opens it.

JULIA

Yes? OK, I'm turning right.

<<MOVE TO>>

MAJOR FUN.

He looks at the GPS.

MAJOR FUN

Bingo! I've got you!

He waves the others forward.

Juanito, Pizarro and the gang members follow shortly behind.

INT. AN APARTMENT - NIGHT

An L.A. apartment, the same night. A young HACKER sits at a laptop. He's wearing earphones.

HACKER

Hey you guys, I've got it,
I'm in!

A couple of other male FRIENDS rush over.

FRIEND #1

Julia Del Mar's cellphone?
Are you sure?

HACKER

One hundred percent.

FRIEND #2

Far out! Now we can find
out if she's real or a
fraud. "National Enquirer,"
here we come!

HACKER

Not so fast, nimnuts.
Listen to this...

The hacker takes off the headphones and pushes
a button. Voices come over the speaker.

JULIA (O.S.)

OK, I'm at the laboratory.
Now what?

GEORG (O.S.)

Turn left. Proceed to a
large circular tank.

FRIEND #2

Dudes! This doesn't sound
cool! Sounds like a ransom
or something.

HACKER

What should we do?

FRIEND #1

We can't tell the police,
they're looking for her.

FRIEND #2

The L.A. Police are
worthless, man. Less than
worthless, they're a menace.

HACKER

Hey, we can track this
signal. And we'll connect
her phone with all our
social networking sites.
That'll get the word out.

FRIEND #1

Do it man, hurry! Then
let's get down there!

INT. THE NAPALM PLANT - NIGHT

We see Julia feel her way through the napalm plant. We
see Gēorg talking on the cellphone to her.

The Del Mars are gagged and bound to pipes. We see the
"Army" inching forward.

Pizarro, Juanito and the Gang members follow the "Army."
The "Army" lurks in the shadows.

Pizarro, Juanito and the Gang members stop. Juanito
signals the others, and they sneak around to the right.

Everyone converges towards the Del Mar's at the same
time. Julia approaches the center, tentatively.

She sees her family. She GASPS. We see thugs with
guns
pointed at the Del Mars.

GĒORG

OK, come forward,
slowly...There had better
be no cops with you, or
your family gets it.

Julia steps into the center area where her family is
held.

JULIA
No cops, see?

GĒORG
OK, release the family.

The THUGS untie the Del Mars.

The Del Mars all embrace, rejoicing.

Major Fun sees a napalm leak in the distance. He signals his intent to shoot it to his men.

Major Fun shoots a rifle, causing the napalm leak to explode. Everyone ducks.

GĒORG
What the hell?

The "Army" rushes the THUGS. Some THUGS fire their pistols.

RICOCHETS ensue, and EXPLOSIONS occur throughout the plant.

MAJOR FUN
Don't shoot! You'll blow
us all to hell! There's
residue of napalm
everywhere!

Fights ensue.

Pizarro, Juanito and the gang members watch with drawn pistols.

The "Army" only use their guns to butt the thugs.

Rifles prevail over pistols, and soon the "Army" overcomes the thugs.

Major Fun escorts the Del Mars out, towards the North Entrance.

Gēorg steps out from behind a tank, brandishing a rifle.

GĒORG

Not so fast!

The Del Mars stop in their tracks.

MAJOR FUN

Take it easy. If you shoot,
you could blow us all up.

Look!

We see napalm leaking from pipes.

MAJOR FUN

Is this what you want? A
fiery death?

Pizarro signals Juanito and the Gang members to stay quiet.

<<FADE OUT>>

FADE IN:

INT. A POLICE STATION - NIGHT

An L.A. police station.

A monitor reveals the explosions in the napalm plant. A DISPATCHER calls a Police CHIEF.

DISPATCHER

Holy shit! Chief, you'd
better see this!

CHIEF

Holy shit is right! What
the hell?

DISPATCHER

It's an old fiberglass
plant, Chief. It's been
closed for decades.

CHIEF

That's some powerful
fiberglass! Get me the Feds
on the phone, the EPA
Hazmat commander.

DISPATCHER

As we speak.

(PAUSE)

DISPATCHER (Cont'd)

On line one, Chief.

CHIEF

Ted, do you see what I see?
What the hell is going on?

Napalm? In the city?

How come *I* don't know about
this? Kept secret? Well,
that's just fine. You'd
better get some people out
there!

The Chief hangs up the phone.

CHIEF

The fiberglass was just a
front for the napalm
operation...The city grew
out around it, and the Feds
decommissioned it.

It's a secret Super Fund
site, but cleanup hasn't
started yet.

That's great, that's just
fucking great!

Get all units in there
right away!

And notify the Fire
Department and Hazmat...And
the mayor!

DISPATCHER
You got it, Chief.

The Chief sprints to his car and speeds away, along
with several other police cars, under lights & sirens.

We see fire engines responding.

We see a helicopter zooming toward the burning plant.

INT. THE NAPALM PLANT - NIGHT

<<FLASHBACK>>

Gēorg confronts the Del Mars and Major Fun.

MAJOR FUN
Is this what you want? A
fiery death?

Gēorg pauses. We see Pieter & Kathryn, Nelson &
Delilah, hiding in the shadows. They're shaking their
heads, "No!"

GĒORG
Hey, if I surrender to you,
I got jail for life.
Blowing myself up with you
wouldn't be so bad. Besides,
every shot doesn't
explode...How about a little
Russian roulette?

Gēorg shoots up in the air. Everybody winces. Nothing
happens.

GĒORG
That's one. Your turn,
tough guy.

MAJOR FUN

My bullet won't
ricochet...It'll end up in
your heart.

GĒORG

And mine will end up in Julia's.
That's the job I've been
given to do.

Pieter & Kathryn, Nelson & Delilah step out from the
shadows.

JULIA

You! I should have known!

DELILAH

Oh don't be so dramatic.
It was you or us. Nothing
personal...It's about the
money...You've cost us way
too much.

NELSON

OK, GĒorg, we hired you to
capture Julia, not kill
us...Put down the gun.

GĒORG

Not a chance. In case you
haven't noticed, what we
have here is called a
Mexican standoff.

We see the "Army" with their guns pointed at the thugs.

GĒORG

Well, what'll it be?

Bullets, or barbecue?

All the guns drawn and pointed.

(LONG PAUSE)

Juanito, Pizarro and his gang step out of the shadows, guns drawn and pointed at all the others.

Juanito's gun is on Gēorg, Pizarro's on Major Fun.

JUANITO

OK, hold it right there,
everybody.

BENITO

Pizarro! *Que pasa?*

Juanito's gun is pointed right at Gēorg's head. He walks up to him, slowly.

JUANITO

I'll take the girl, *por favor.*

Juanito disarms Gēorg. He takes Julia. Pizarro disarms Major Fun.

The others lay down their arms.

All except Kathryn. Her hand slips inside her purse while the others watch one another.

When the others lay down their weapons, Kathryn shoots Juanito.

Everyone scrambles for their guns. Bullets fly.

The first to die is Delilah. Others go down quickly. Ricochets echo throughout the plant. There are EXPLOSIONS all around.

EXT. AN UNBAN NEIGHBORHOOD - NIGHT

The neighborhood just a few blocks from the napalm plant. The HACKER and the FRIENDS race in a car towards the plant. Explosions rise in the sky ahead of them.

ALL

Whoa!

They race even faster to the fence surrounding the plant.

They get out of the car. They shield their faces against the bright burning explosions.

Other cars zoom up and disgorge passengers. They're people who heard the cellphone linkup.

A crowd starts to gather. Police and fire trucks arrive.

The police push the crowd back from the fence.

Firemen scurry around to attempt to put the fire out.

INT. AN INDUSTRIAL PLANT - NIGHT

The napalm plant, at the site of the gun battle.

Gēorg is seriously wounded. All the conspirators lie dead.

The Del Mars all lie wounded except Theo. Crying, he crawls his way away from the battle.

Major Fun crawls toward Theo. He runs with him under his arm towards an exit.

Gēorg points his pistol at some nearby leaking napalm.

GĒORG

See you in hell, mother-
fuckers!

He fires and the plant ERUPTS in a huge fireball.

The helicopter flies upward, pushed by the blast.

The firemen, police, and the crowd cringe and SCREAM.

Theo and Major Fun are thrown through the air and into the chain link fence.

<<FADE OUT>>

FADE IN:

EXT - DAY

The next morning at the napalm plant.

Charred bodies lie lined up, covered with tarps.

The firemen and helicopters work at putting out the last fire pockets.

TV NEWS CREWS broadcast from the sides.

The crowd has grown to enormous size. Police work at keeping order.

We see people in the crowd all with pictures of Julia on their cellphones.

The hookers have joined the crowd. They're all youthful. They also have Julia on their cellphones.

Theo and Major Fun talk to the police. They're wrapped in police blankets.

Some members of the "Army" are also alive. EMT's attend to their burns.

The MAYOR is being briefed by the Chief.

The police finish their questioning. Theo rushes to the arms of Major Fun. They embrace and then Major Fun comforts Theo.

People in the crowd point and take pictures of Theo.

Angel & the hookers arrive.

Major Fun looks down the row of bodies. Father Kildare arrives.

FATHER KILDARE

Theo, I rushed down as soon as I heard.

Theo hugs Father Kildare.

FATHER KILDARE

(To MAJOR FUN)

Are they...?

Major Fun motions towards the row of bodies.

FATHER KILDARE

I see...

Father Kildare begins Last Rites on the bodies.

MAJOR FUN

(To himself)

Man, this looks like Iraq.

(To THEO)

Wow, Theo...No kid should have to go through what you just went through. I'm sorry about your family, kid.

Theo hugs Major Fun tightly. He's sobbing. His hands start to glow, like Julia's did.

Theo looks at his hands. Major Fun looks at them too, his eyes getting big.

MAJOR FUN

(Excited)

Hey, kid! Hey, Theo! Look, it's the gift, just like your sister had!

Hey, I know what! Think you could identify your family?

They rush down to the first bodies. Major Fun looks under a tarp. The bodies are charred beyond recognition. He scowls.

MAJOR FUN

Don't look, kid. It ain't pretty.

(Pause)

MAJOR FUN (Cont'd)

Hey, I know! Some metal objects made it through the fire, like belt buckles and rings. Did your family wear any distinctive jewelry? Like wedding rings or something?

Theo holds forth his cross.

MAJOR FUN

That's it! Wait here, Theo!

Major Fun runs down the row of bodies, past Father Kildare, looking under each tarp.

Halfway down the row of tarps, he finds the three Del Mars, all in a row.

MAJOR FUN

Theo! Come on, come on!

Theo runs to the first tarp. He lays his hands over it. They glow.

He runs his hands down the tarp. We hear crackling under the tarp.

The crowd takes pictures and videos.

The form under the tarp moves, and finally sits up.

It's Benito. He's got burn crust on him, but he's alive.

Benito looks incredulous. He looks at his hands and arms, then at Theo.

They share a tearful embrace. They lovingly embrace their crosses around their necks.

The crowd gasps, points, and cheers. Father Kildare walks towards them.

Theo repeats the healing for the next body.

Rosa sits up. She hugs and kisses Benito and Theo. She's wearing her cross around her neck.

Theo steps to the next body and repeats the procedure.

Julia sits up. She shares a tearful reunion with her family, Major Fun and Father Kildare.

Angel & the hookers cheer.

The crowd cheers. Some break into dance. Some start to tear down the chain link fence.

The police try to stop them, but to no avail.

A POLICEMAN talks to the Police Chief. The MAYOR stands nearby.

POLICEMAN

Hey Chief, ain't that the girl we've got an APB on?

CHIEF

That's her, alright.

POLICEMAN

You want me to arrest her?

The Mayor gives the Policeman a look of ridicule.

POLICEMAN

You're right, Chief...No way I'd arrest her...Nosiree, no way.

The cheering crowd rushes the Del Mars. They hoist them on their shoulders and parade them around.

Boom boxes break out, and a party ensues.

CROWD

Say it, Julia, say it, say
it!

Julia lifts her hands and the crowd hushes.

JULIA (THE CROWD ECHOING)

The greatest thing you'll
ever learn is just to love
and be loved in return.

Those close to Theo and Julia put their hands on them.
The people in the crowd lose decades of aging.

Others, seeing that, press in also. They begin to
crush those in the middle.

JULIA

Uh oh! Not again!

<<MOVE TO>>

AUTUMN LEAVES are drawn into the vortex of the fire
in the napalm plant. They're lifted skyward.

THERE WAS A GIRL

(To the tune of, "Nature Boy" by Nat King Cole and Miles
Davis)

(Last verse by Nat King Cole and Miles
Davis)

There was a girl,
A very strange enchanted girl;
A girl who woke up to a light, very bright
That appeared one night
And made her hands so bright.
A little shy and sad of eye
But very blessed was she.

And so this girl
Traveled all around the world
Healing people from their fears
Brought on by years,
As her gift unfurled.

But then the world
Crowded all around this girl,
And as she was crushed by the crowd
She cried aloud,
And gave them one last pearl:

"The greatest thing you'll ever learn, Is just to
love and be loved in return."