

CONCHITA'S DIARY

SCREENPLAY

BY

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FILM TIME: Approximately 2 hours and 50 minutes.

DRAMATIC TIME: Approximately 6 years, from June 18, 1961 through 1967.

SETTING: According to various sources San Sebastián de Garabandal is a charming, peaceful, but poor mountain pueblo of about 70 homes and 300 people isolated in the Cantabrian Mountains at an altitude of about 1,600 feet in Northwestern Spain, about 55 miles southwest of the provincial capital and Episcopal See of Santander. The homes are built of primitive stone, roofed with red tiles, and clustered together on a narrow strip of land on the side of a mountain overlooking a wooded and rocky valley that stretches southward toward the plain below. Above the village, at an altitude of about 650 feet, are nine tall pine trees within the mountains. The streets of Garabandal are winding and covered with rough stones. Leading to the pine trees is a sunken lane called the calleja, which is steep, extremely rocky, and narrow. The village church of San Sebastián is simple and separated from the village square by a moat filled with running water about 4 feet deep. A narrow, about 3 feet wide, plank serves as the bridge over this rivulet. A steep, rocky mule path connects Garabandal to Cosío, its nearest neighboring town, which is about 4 miles away. There is one small café, a few shops, and a school, with one room for girls and one room for boys. There are about 20 children in each room. The inhabitants are prayerful, simple, relaxed, and hardworking farmers. Most of the women wear black, and the men wear simple worker's clothing. Children are usually dressed in bright colors. Wooden shoes raised on pegs 2½ inches high are worn outdoors on rainy days, or in stables. These shoes are not worn in the homes. Entire families work in the fields of oats, barley, and hay. On rainy days they sit around their fires knitting and carving wooden shoes. There are small herds of sheep, goats, and cattle kept in barns near the field at some distance from the village. These animals frequently are seen on the village streets.

A screenplay in 207 scenes: 103 Exteriors and 104 interiors; requires two camera; 192 scenes can be shot on location in Spain.

A total of 91 different settings are utilized.

EXT. PORTUGAL -- DAY, DATE PRESENT

MONTAGE OF SHOTS OF CONCHITA, being herself in the marketplace and at home. INT. LAST SHOT -- Conchita sits down at a table and begins to write ...

CONCHITA

(subjective thoughts --voice over)

Mi vida cambió en el verano de 1961 en Garabandal, España. Una Misa celebrada por el Padre Valentín,

quien viajó tres millas en burro
hasta nuestra aldea, en el cual no
había caminos ni electricidad ...

(subtitles to the above
Spanish)

My life was changed in the summer
of 1961 in Garabandal, Spain. An
evening Mass celebrated by Father
Valentín, who traveled three miles
by donkey into our village, in
which there were no roads or
electricity ...

DISSOLVE TO:

EXT. SAN SEBASTIÁN DE GARABANDAL, SPAIN -- SUNDAY, JUNE 18, 1961,
ABOUT 8 P.M. (DAYLIGHT SAVINGS TIME)

A SILENT, SLOWLY MOVING, HIGH-ANGLE SHOT of the natural coliseum
effect created by the mountains surrounding Garabandal. A
complete panoramic view is provided by shooting from a
HELICOPTER. We see a MOVING LONG SHOT of the green-covered
mountains, then move directly over a cluster of nine pine trees,
isolated in a green field, and proceed over a steeply falling
rocky lane, and then follow that lane into and over the village
of Garabandal. We SLOWLY MOVE AT HIGH ANGLE OVER the homes to the
opposite side of the village until coming over the town's square
in front of the Church of San Sebastián.

The entire village is empty of people. A few small herds of
sheep, goats, and cattle are seen.

EXT. TOWN'S SQUARE IN FRONT OF THE CHURCH OF SAN SEBASTIÁN DE
GARABANDAL, SPAIN - SUNDAY, JUNE 18, 1961, ABOUT 8 P.M.

HIGH-ANGLE SHOT OF THE VILLAGERS, MOSTLY WOMEN AND CHILDREN,
COMING OUT THE CHURCH AND FILLING THE TOWN'S SQUARE.

LONG WIDE-ANGLE SHOT OF PEOPLE OUTSIDE OF CHURCH.

A FEW OLD FOLK sit on the door steps. The CHILDREN begin to play
tag, hide and seek, and marbles with stones found on the ground.
The priest, DON VALENTÍN MARICHALAR, coming from the church,
stands on its steps and is speaking to some of the villagers.
Father Marichalar is a husky man, in his forties, and is bald
except for hair at the temples. He is a good, intelligent, and
simple man.

MED. LONG SHOT -- CONCHITA AND MARI CRUZ IN THE CROWD

Conchita whispers into Mari Cruz's ear and they both begin to run in the direction of the sunken lane called the calleja.

MED. LONG SHOT -- LOLI, GINIA, AND JACINTA IN THE CROWD

They take notice of Conchita and Mari Cruz running away.

MED. LONG GROUP SHOT -- LOLI, GINIA, AND JACINTA -- ANOTHER ANGLE

LOLI
Conchita, where are you going?

LONG SHOT -- CONCHITA AND MARI CRUZ

CONCHITA
(pointing)
Over there.

MED. LONG GROUP SHOT -- LOLI, GINIA, AND JACINTA

They stealthily follow Conchita and Mari Cruz not far behind.

MOVING LONG SHOT FROM JACINTA'S VIEWPOINT -- CONCHITA AND MARI CRUZ as we FOLLOW them down the lanes between the houses towards the calleja.

GROUP SHOT -- JACINTA, LOLI, AND GINIA

JACINTA
(quietly)
Come on.

They follow without being noticed by Conchita or Mari Cruz.

EXT. APPLE TREE NEAR THE CALLEJA -- 8:10 P.M.

The apple tree grows in a vegetable patch close to the Schoolmaster's home. A low stone wall separates the small plot from the calleja which leads uphill to nine pine trees that are clustered together in one area. This wall is in a dilapidated state.

CONCHITA AND MARI CRUZ climb the ledge and stone wall to reach the apple tree near the foot of the calleja. Looking around to make sure no one sees them, Conchita shakes the limbs of the tree, FILM IN SLOW MOTION THE PICKING OF THE FIRST APPLE,

throwing it to Mari Cruz below. Mari Cruz fills her pockets with apples. Both are laughing.

LOLI, JACINTO, AND GINIA, having kept at a safe distance out of sight, now advance towards the apple tree, within sight of CONCHITA AND MARI CRUZ.

JACINTA

(loudly)
Why, Conchita, you're taking
apples!

CONCHITA quickly darts from the apple tree and crouches low to hide herself in the potato patch, while MARI CRUZ darts across the field.

CONCHITA

(softly and frightened)
Keep quiet. The Schoolmaster will
hear you and tell my mother.

LOLI

(spotting Mari Cruz)
Don't run, Mari Cruz. We saw you,
and we'll tell the owner.

MARI CRUZ stops running and retraces her steps to where CONCHITA is in the potato patch. Both leave their hiding place to join JACINTA, LOLI, and GINIA, who are on the other side of the stone wall in the calleja.

WOMAN'S VOICE (O.S.)

Ginia! ... Ginia! ... Ginia!

GINIA dashes out of the frame in the direction of her mother's voice, and down the calleja.

GINIA

I've got to go now. My Mamá wants
me.

CONCHITA

Don't tell, Loli. Here's some for
you and Jacinta. Here, Jacinta.
Come on, take them. Let's all pick
some. No one will see. Come on ...

MARI CRUZ

Let's get some more apples before
it gets too dark. Come on.

With a little hesitation MARI LOLI AND JACINTA change their minds and, with CONCHITA AND MARI CRUZ, they all climb over the stone

wall. Conchita grabs a branch of the tree and begins to shake it. Apples fall. Jacinta, Mari Loli, and Mari Cruz pick them up and fill their pockets.

SCHOOLMASTER'S VOICE (O.S.)
Concesa, go to the garden. The
sheep are in the vegetables and at
the apple tree again.

CONCHITA, JACINTA, MARI CRUZ, AND MARI LOLI burst out laughing. Conchita and Jacinta move away from the tree immediately. All four girls, with their pockets full of apples, scramble over the stone wall and run off into the calleja out of sight of the schoolmaster.

EXT. THE CALLEJA -- 8:20 P.M.

CONCHITA, MARI CRUZ, LOLI AND JACINTA huddle together panting. A violent SOUND of THUNDER is heard. Astonished, they gaze about. THERE ARE NO CLOUDS IN THE SKY.

CONCHITA
(looking skyward)
Thunder!

JACINTA
(looking up)
Sounds like thunder!

THEY ARE IN THE FIELD OF STILLNESS OF NATURE.

CONCHITA
What a shame. Now that we have
taken apples that don't belong to
us, the Devil will be happy, and
our poor guardian angel will be
sad.

CONCHITA picks up some stones and throws them to her left and aft.

CONCHITA
Let's throw stones at the wicked
angel to console the good angel.

MARI CRUZ, JACINTA, AND LOLI pick up stones and also throw them.

CONCHITA
Over there, with all our might at
that spot where the Devil is.

Many stones are cast in the direction indicated by CONCHITA. JACINTA throws her last stone.

JACINTA
That'll take care of the Devil!

CONCHITA sits in the calleja and picks up some small stones.

CONCHITA
Let's play marbles.

JACINTA, MARI LOLI, AND MARI CRUZ sit in the lane with CONCHITA. While they are playing marbles with the stones, Conchita instantly enters into the state of ecstasy. Her face is radiant, her head is thrown way back. Her neck is hyper extended. Her eyes are open as she stares upward. Her breathing is normal. She has an expression of great fear.

Her body is rigid without trembling. She does not blink.

CONCHITA
(in a husky whisper, fearfully)
Oh! Oh! Oh!

Seeing CONCHITA in this state, frightens MARI CRUZ, JACINTA, AND LOLI. Stunned, they get to their feet.

JACINTA
Let's get her Mamá.

MARI CRUZ tries to shake CONCHITA out of her state of rapture. She grabs Conchita's shoulders, but is unable to move her.

MARI CRUZ
(tears begin to form)
Conchita! ... Conchita! ... What's wrong! ... Conchita!

LOLI
Come, let's get some help. She's having a fit.

JACINTA sees the same vision as CONCHITA and instantly enters into a similar state of ecstasy with great fear, falling instantly on her knees.

JACINTA
(in a husky whisper fearfully)
Eh!

Looking in the direction indicated by JACINTA, MARI CRUZ, and LOLI instantly fall to their knees with a SOUND of bones cracking against stones. CONCHITA, JACINTA, LOLI, AND MARI CRUZ are now in

the state of ecstasy. Their faces are radiant. Their heads are thrown way back with their necks at the nape hyper extended. They stare upward in the same direction as CONCHITA. A BRIGHT LIGHT SURROUNDS ALL FOUR CHILDREN.

LOLI

Oh! ... Oh!

MARI CRUZ

(fearfully)

An angel!

A moment of silence. The children's faces are transformed from within by their experience. Their faces show a radiance of light, and are full of fear. The vision suddenly ends. THE LIGHT AROUND THEM DISAPPEARS. The silence ends. The faces of the children return to normal, but each have a frightened and pale look. They rise to their feet and run back to the village and towards the church of San Sebastián. (It is to be noted that during the raptures, the children's faces appear enlightened and they look about 2 years older.)

EXT. VILLAGE SQUARE IN FRONT OF THE CHURCH OF SAN SEBASTIÁN DE GARABANDAL -- 8:45 P.M.

MUSIC is being played and villagers are dancing. Just before sunset, CONCHITA, MARI CRUZ, JACINTA, AND LOLI hurry into the crowded square and hasten towards the church.

REACTION SHOTS of various people in the crowd who take notice of CONCHITA, MARI CRUZ, LOLI, AND JACINTA and wonder what is wrong.

PILI GONZALEZ, a 12-year-old girl, is playing with another young girl, and both see that CONCHITA and her companions are very frightened.

PILI

You look pale and scared! Where have you been?

CONCHITA

(ashamed)

Stealing apples.

PILI

And this is why you look like that!

CONCHITA, MARI CRUZ, JACINTA, LOLI
We've seen an angel!

PILI

Is it true?

CONCHITA, MARI CRUZ, JACINTA, LOLI
Yes! Yes! Yes! Yes!

Believing, PILI excitedly rushes to tell others in the crowd what she has been told.

CONCHITA, LOLI, JACINTA, AND MARI CRUZ hastily continue in the direction of the church. As they approach the door of the church, they hesitate entering.

EXT. THE CHURCH OF SAN SEBASTIÁN DE GARABANDAL -- NIGHT

MOVING GROUP SHOT -- CONCHITA, MARI CRUZ, JACINTA, AND LOLI AS THEY RUN TO A CORNER OF THE CHURCH AND HUDDLE TOGETHER, CRYING.

LONG SHOT -- FOUR LITTLE GIRLS WHO ARE PLAYING HIDE AND SEEK. THEY NOTICE CONCHITA AND HER COMPANIONS HUDDLED IN THE CORNER, CRYING.

LONG SHOT -- MARIA FROM CONCHITA'S VIEWPOINT

MARIA advances towards CONCHITA and her companions.

CLOSE SHOT -- MARIA FROM CONCHITA'S VIEWPOINT

MARIA
Why are you crying?

CLOSE GROUP SHOT -- CONCHITA, MARI CRUZ, LOLI, AND JACINTA

CONCHITA
Because we saw an angel!

MED. LONG GROUP SHOT -- THE FOUR LITTLE GIRLS as they run to tell others what they have heard.

CLOSE GROUP SHOT -- CONCHITA, MARI CRUZ, LOLI AND JACINTA

They stop crying and gain some composure. They get to their feet and return to the front of the church.

EXT. FRONT OF CHURCH OF SAN SEBASTIÁN -- NIGHT

CLOSE GROUP SHOT -- CONCHITA, JACINTA, MARI CRUZ, LOLI as they approach the front doors of the church.

They enter the church.

INT. CHURCH OF SAN SEBASTIÁN DE GARABANDAL -- NIGHT

The church is simple. The statue of St. Sebastián is placed in the center of the altar. On each side of the chancel, there are tables upon which set statues of the Sacred and Immaculate Hearts of Jesus and Mary. On both sides of the chancel is a communion rail made of iron. There are steps leading to the altar. At the right entrance there is an altar of the Virgin wearing a blue mantle and white tunic. On the opposite side is an altar with a picture of Our Lady of Perpetual Help. Within a grille, and on the left in the rear, is the Baptismal Font. The Confessional is in the back of the church. In the portico, to the right, a door opens into the church. Outside the church is a stairway that leads to the tower. The floor is made of wood planks, rough and worn. Another door is inside the portico leading into the church. Within the portico there is a stone bench. In the rear of church there is a balcony with a railing.

CONCHITA, JACINTA, MARI CRUZ, AND LOLI enter the church and approach the front altar. They genuflect and enter the pews before the Blessed Sacrament.

At the same moment, DOÑA SERAFINA GOMEZ, the schoolmistress, enters the church and hastily approaches the children.

DOÑA SERAFINA GOMEZ
(very frightened)
My dear children, is it true you
have seen an angel?

JACINTA, CONCHITA, LOLI
Yes, Señora, yes!

DOÑA SERAFINA GOMEZ
This could be your imaginations.

CONCHITA, MARI CRUZ, LOLI
No, Señora, no.

JACINTA
No, we really saw him!

DOÑA SERAFINA GOMEZ
(not doubting)
Well, let's say a station in
thanksgiving to Jesus in the
Blessed Sacrament.

GROUP SHOT -- THE FOUR CHILDREN AND SEÑORA GOMEZ AS THEY BLESS THEMSELVES AND BEGIN PRAYING.

DOÑA SERAFINA GOMEZ
Our Father, who art in Heaven,
hallowed be Thy Name. Thy kingdom
come, Thy will be done, on earth as
it is in Heaven. Give us this day
our daily bread...

DISSOLVE TO:

INT. KITCHEN IN CONCHITA'S HOME -- NIGHT

CLOSE SHOT. THE CUTTING OF BREAD -- 9:30 P.M.

PULL BACK to reveal ANICETA GONZALEZ cutting bread. She notices a transformation of Conchita's face as CONCHITA walks into the kitchen from the hallway.

ANICETA

(stunned)

What has happened to you? Why do
you look so strange? Haven't I
told you that you should get home
while it is still daylight?

LONG SHOT -- CONCHITA, LEANING AGAINST THE KITCHEN DOOR POST,
LOOKING DEJECTED.

CONCHITA

(very sweetly)

I've seen an angel.

LONG SHOT FROM CONCHITA'S VIEWPOINT -- ANICETA

ANICETA

(striking Conchita)

So! In addition to coming home
late, you come and tell me things
like that!

TWO SHOT -- CONCHITA AND ANICETA

CONCHITA pulls away from her mother.

CONCHITA

(insisting)

No, Mamá, honestly, we saw an
angel!

ANICETA

No more nonsense.

CONCHITA

(excitedly)

But, Mamá, Mari Cruz, Jacinta, and Mari Loli saw him too. We were in the calleja playing when...

ANICETA

Go up to bed. We'll discuss it in the morning.

CONCHITA

(crying)

But, Mamá ...

ANICETA

Go to bed!

CONCHITA sadly goes to her room.

EXT. THE SCHOOLYARD -- DAY

The girls are dismissed from school. Some play in the yard, others walk homeward. JACINTA AND MARI CRUZ walk together towards their homes. In the road the Pastor of the village, DON VALENTÍN MARICHALAR, sees the two children. He hurries towards the girls.

EXT. STREET NEAR SCHOOL -- DAY, JUNE 19, 1961

JACINTA AND MARI CRUZ walking together. They are met by FATHER DON VALENTÍN MARICHALAR.

DON VALENTÍN

(very nervous)

What's all this I hear? Did you really see an angel?

JACINTA, MARI CRUZ

Yes, Father, yes!

DON VALENTÍN

I'm not so sure myself. You've made some mistake. ... Your eyes must have been playing tricks on you.

JACINTA

(smiling)

No, no, don't worry. We saw an angel.

DON VALENTÍN

Where did you see this angel?

MARI CRUZ

We saw him in the calleja, where we were playing.

DON VALENTÍN

What did he look like?

JACINTA

He was very bright, brighter than any light itself. He was dressed in a long blue robe ...

MARI CRUZ

And his wings were large and pink. He had dark skin and his eyes were black ...

JACINTA

He looked like a boy about 9 years old, but he gave an impression of great strength.

DON VALENTÍN

Did he say anything to you?

JACINTA, MARI CRUZ

No, Father.

DON VALENTÍN

You mean to tell me that an angel from Heaven appeared to you and said nothing and gave no reason for his coming?

JACINTA

Perhaps he will tell us tonight, Father.

DON VALENTÍN

Yes, perhaps. Did Conchita see him?

MARI CRUZ

Yes, Father ...

JACINTA

And Mari Loli, too, Father.

DON VALENTÍN

Where's Conchita, now?

JACINTA

She went home, Father.

DON VALENTÍN hurries off in the direction of Conchita's home.

JACINTA AND MARI CRUZ continue walking in the direction of their homes.

EXT. IN FRONT OF CONCHITA'S HOME -- DAY

Repair work is being done to the outside of the home by Conchita's brother, ANICETO, who is 23 years old, and PEPÉ (JOSÉ) DIEZ, a bricklayer. PEPÉ is in his late thirties and always has his ears open for the latest news.

CONCHITA is seen approaching her home.

DON VALENTÍN is not far behind CONCHITA and trying to catch up with her.

DON VALENTÍN
(very nervous)
Conchita, be truthful, now. What
did you see last night?

CONCHITA AND DON VALENTÍN begin to walk together.

CONCHITA
We saw a beautiful angel with pink
wings and wearing a blue robe. His
body gave off a great brilliance
like the sun, but it did not hurt
our eyes.

DON VALENTÍN
Where did he appear to you?

CONCHITA
In the Calleja, where we were
playing.

DON VALENTÍN
Who was with you at the time?

CONCHITA
Just Mari Cruz, Jacinta, and Loli,
Father.

DON VALENTÍN
Did you hear him say anything to
you or to the others?

CONCHITA
No, Father.

DON VALENTÍN

Will you see him again?

CONCHITA

We thought that if we returned to the calleja tonight and prayed, that he might come again.

DON VALENTÍN

Well, then, if you see him again, ask him who he is and why he has come. We shall see what he has to say to you.

CONCHITA

Yes, Father, if our parents will let us go.

DON VALENTÍN departs in the direction of Mari Loli's home.

DON VALENTÍN

Is Mari Loli home from school yet?

CONCHITA

Yes, Father, she should be by now.

DON VALENTÍN

Good-bye, Conchita.

CONCHITA turns and continues to walk towards her home.

INT. LOLI MAZÓN'S HOME -- DAY

DON VALENTÍN, CEFERINO MAZÓN, JULIA MAZÓN, AND LOLI are sitting at a table. Don Valentín has a note pad and pen in his hand. Three small children are at Julia's feet wanting attention. Ceferino is in his late forties, his wife, Julia, is about 45 years old. Both are devout and hardworking persons. Ceferino, Loli's father, is also the head of the Council of Garabandal, and runs the men's rendezvous in the village -- a small café.

DON VALENTÍN

The children all tell us the same things. All the details are identical. Something is happening here. It is not their nature to be dishonest. Let's wait a few days to learn if Loli and the others continue to see this angel and what he has to say to them.

DON VALENTÍN rises from his chair and gets ready to leave. CEFERINO also rises.

DON VALENTÍN

If you see the angel again, Loli,
let me know at once. In the
meantime, I will return to Cosío.
If anything new develops here, I
will then go and have a word with
His Excellency, the Bishop.

CEFERINO

Thank you, Father. But I am sure it
is nothing. You know how children
like to play games. Don't worry,
everything will be all right.

DON VALENTÍN

Loli, will you and Conchita and the
others go the calleja tonight?

LOLI

We want to go and pray the Rosary
in hopes that the angel will
return, but Papá may not let me go.

DON VALENTÍN

Let her go, Ceferino. There is no
harm in that, and we shall see.
Good-bye for now, Julia and
Ceferino, good-bye, little ones,
and God be with you all and may God
bless this family.

He gives his blessing to the family as they kneel.

EXT. CONCHITA'S HOME -- LATE AFTERNOON

PEPÉ DIEZ AND ANICETO GONZALEZ are repairing the stones that have
come loose on the side of the home. Conchita's mother, ANICETA,
is outside hanging up clothes to dry. CONCHITA, who is helping
her mother, hangs up her last piece of clothing.

CONCHITA

Mamá, can I go with Mari Cruz,
Jacinta, and Loli to pray at the
calleja?

PEPÉ DIEZ

(laughing)
Yes, let her go. Why shouldn't you
let her go and pray?

ANICETO

No, you shouldn't go. Do you want
people to laugh at you and at us

and have them go around saying that you claim to have seen an angel, when it isn't true? No, you shouldn't go!

CONCHITA
(looking pleadingly towards her mother)
Mamá, please, Mamá.

ANICETA
No! Aniceto is right. You already have everyone laughing at us.

CONCHITA
(in tears)
Oh, Mamá, please.

JACINTA, LOLI, AND MARI CRUZ, together, advance around the corner of a neighbor's home. They see Conchita.

MARI CRUZ
(calling)
Conchita!

LOLI, JACINTA
(calling)
Conchita! Conchita, come on, let's go!

ANICETA
Oh, my God, what a mess you got us into.

CONCHITA
There isn't any mess, Mamá. Please

ANICETO
Say no, Mamá!

ANICETA
But suppose it's really true, and I stopped her from going ... Okay. Go on.

CONCHITA happily runs to meet her companions and they all begin to run together to the calleja.

EXT. ROAD TO THE CALLEJA -- SUNSET

CONCHITA, MARI CRUZ, LOLI, AND JACINTA slow down to a fast walk from their previous running. They are excited and very happy. On

the way to the calleja they pass VILLAGERS in the road and a group of young boys.

The VILLAGERS all laugh at the children, as CONCHITA and her companions charge up the road to the rugged calleja. A group of young BOYS whisper to one another and dash off in the direction of Conchita and her friends.

The YOUNG BOYS that have followed Conchita and her companions to the calleja and crouched in the field of maize stalks above the sunken lane. They begin to throw stones at CONCHITA, MARI CRUZ, JACINTA, AND LOLI.

CONCHITA
Stop it! ... Stop It!

JACINTA
Leave us alone!

MARI CRUZ
Why are they throwing stones at us?

The boys, laughing, continue to throw stones at the four girls.

The SCHOOLMASTER comes out of his home with a stick and charges after the BOYS in his cornfield.

SCHOOLMASTER'S VOICE
Get out of my corn! Get out of here!

The BOYS run away, throwing their last rocks at the GIRLS as they do so.

CONCHITA AND HER COMPANIONS are finally left in peace to pray the rosary.

CONCHITA
Let's begin. Oh, my God, I am heartily sorry for having offended You, and I detest all my sins because of the dread of the loss of Heaven and pains of Hell, but most of all because they offend You, my God ...

DISSOLVE TO:

EXT. THE CALLEJA -- NIGHT, JUNE 19, 1961

The SOUND of a STRONG WIND; it is CLOUDY. CONCHITA, MARI CRUZ, JACINTA, AND LOLI have buttoned up their sweaters against the cold.

JACINTA, MARI CRUZ, LOLI
(rapidly)
Holy Mary, Mother of God, pray for
us sinners, now and at the hour of
our death. Amen.

CONCHITA
(rapidly)
Glory to the Father, and to the
Son, and to the Holy Spirit,

JACINTA, MARI CRUZ, LOLI
As it was in the beginning, is now,
and ever shall be, world without
end. Amen.

The four girls bless themselves with a simple sign of the cross using their rosaries' crucifixes. They sit and wait in silence, looking around, showing evidence of the cold WIND as its SOUND gets fiercer.

CONCHITA
Let's go home. It's getting too
cold.

The girls continue to look around for the angel, but soon decide to get to their feet. The SOUND of the WIND continues. A RED CLOUD appears over them. They are frightened and head to their homes.

DISSOLVE TO:

INT. CONCHITA'S HOME, THE KITCHEN -- NIGHT

CONCHITA enters the kitchen, warms herself, and looks at the food her mother, ANICETA, has on the fire. She gets a spoon and fork with which to eat and sits down at a small table. ANICETA pours her a hot drink. She begins to eat in silence.

ANICETA
Well, did you see the angel
tonight?

CONCHITA
(sadly)
No, we didn't see him tonight.

ANICETA
Good. Then perhaps we are through
with this foolishness.

CONCHITA continues to eat. As she does so she opens her closed fist to reveal the rosary clutched in her hand.

CLOSE-UP SHOT -- ROSARY IN CONCHITA'S HAND FROM CONCHITA'S VIEWPOINT.

INT. CONCHITA'S BEDROOM -- NIGHT

PULL BACK FROM THE CLOSE UP OF THE ROSARY IN CONCHITA'S HAND TO LONG SHOT OF CONCHITA, dressed in her long nightgown, as she gets ready to climb under her bed covers with her rosary in her hand.

She kneels down to bless herself before getting into bed. She makes the sign of the cross. Suddenly, her expression of sadness turns to an expression of being startled and one of joy, as if someone has told her some good news. In fact, what she has heard, and what the audience doesn't hear, is a VOICE telling her "Don't worry, you shall see me again." Excitedly, she continues her prayers with great fervor as she gets into her bed. Her mood is one of happiness and joy as she falls to sleep.

INT. HOME OF MARI CRUZ GONZALEZ -- DAY -- MORNING, JUNE 20, 1961

The family room is simple, very poor, but clean. It is furnished with about four chairs, a small table, and has a few family pictures on the walls. ESCOLASTICO AND PILÁR, the father and mother of MARI CRUZ, are having breakfast, when MARI CRUZ excitedly enters the room combing her hair.

MARI CRUZ

Mamá, last night, while I was saying my prayers in bed, a voice from nowhere said to me, "Don't worry. You will see me again." I think it must have been the voice of the angel.

ESCOLASTICO

(eating)

An angel isn't enough! Now she's hearing voices.

PILÁR

Mari Cruz, say no more about this angel. Forget this thing. You are causing your father and me much grief.

MARI CRUZ

(tears welling up in her eyes)
But, Mamá ...

PILÁR

Please ... sit down and eat your breakfast, and bring your father some more coffee.

MARI CRUZ

Yes, Mamá.

She goes to the kitchen and pours a cup of coffee for her father.

EXT. ROAD TO CONCHITA'S HOME -- LATE AFTERNOON

JACINTA AND MARI LOLI are walking together towards Conchita's home.

JACINTA

Let's ask Conchita if she, too,
heard the angel's voice.

LOLI

It must have been that of the
angel.

MARI CRUZ, upon seeing JACINTA AND LOLI, starts running towards them. She is excited.

MARI CRUZ

Jacinta! Loli! Wait for me!

JACINTA AND LOLI stop and wait for MARI CRUZ to catch up with them. The three of them hurry towards Conchita's home.

MARI CRUZ

Last night a voice told me that I
shouldn't worry, because I would
see him again. It had to be the
angel's voice.

JACINTA

I heard the same thing last night!

LOLI

So did I!

MARI CRUZ, JACINTA, AND LOLI approach the door of Conchita's home. MARI CRUZ knocks on the door. CONCHITA answers the door.

INT. CONCHITA'S HOME -- EVENING -- JUNE 20, 1961

CONCHITA is at the door; MARI CRUZ, JACINTA, AND LOLI are outside of the door. ANICETA is sewing some clothes.

CONCHITA

Mamá, can I go to the calleja to
pray?

ANICETA

No. Go to the church and pray.

JACINTA, MARI CRUZ, LOLI
Señora Gonzalez, please let
Conchita go with us. Let her go,
please, Señora Gonzalez.

MARI CRUZ
We only want to go there to pray.

ANICETA
But why are you going there to make
fools of yourselves?

LOLI
We are not going to make fools of
ourselves.

JACINTA
We are going to pray and see if the
angel will come as he said he
would.

ANICETA
You are all going crazy. No, I
won't let her go. You go, but
Conchita won't.

CONCHITA regretfully closes the door. She sadly looks out the
window as her companions leave slowly and are soon out of sight,
behind a wall, where they hide from ANICETA.

ANICETA goes to the door and opens it.

ANICETA
MARI LOLI! The three of you, come
here!

LOLI slowly shows her head around the corner of the wall and
walks out into full view. JACINTA AND MARI CRUZ follow LOLI. They
approach the front door of Conchita's home.

ANICETA
Jacinta, you just said the angel
told you he would return. When did
he tell you this?

JACINTA
The three of us heard his voice
last night when we were saying our
night prayers for bed.

CONCHITA
So did I, Mamá!

ANICETA

(believing a little)

Look, if you do what I ask you, I
will let Conchita go with you.

MARI LOLI

(delighted)

Yes, yes, we'll do it.

ANICETA

You go ahead as if you were going
to play and don't say anything to
anyone. When you reach the calleja,
Conchita will go by herself,
secretly, so that no one will
notice it.

MARI CRUZ, LOLI, AND JACINTA look at one another with the fear
and uncertainty that this might be a trick to get rid of them.

CONCHITA

Go ahead, I'll come along shortly.

MARI CRUZ, LOLI, AND JACINTA begin to move faster towards the
calleja with Conchita's assurance that she will come later.

EXT. LANE TO THE CALLEJA -- EVENING

CONCHITA, seeing MARI CRUZ, LOLI, AND JACINTA, begins to run
across the field to catch up with them.

EXT. THE BEGINNING OF THE CALLEJA -- NIGHT

CONCHITA, JACINTA, LOLI, AND MARI CRUZ are going to the spot
where the angel appeared to them.

MARI CRUZ

Why did you take so long?

CONCHITA

(panting)

Mamá wanted me to wait.

JACINTA begins to run.

JACINTA

Come on. Let's hurry.

The four girls run to the spot where the angel appeared.

EXT. THE CALLEJA -- SITE OF THE ANGEL'S APPEARANCE -- NIGHT -- 9
P.M.

CONCHITA, MARI CRUZ, LOLI, AND JACINTA kneel down and bless themselves with a single sign of the cross using the crucifixes of their rosaries.

CONCHITA

Hail Mary, full of Grace, the Lord
is with Thee. Blessed art Thou
among women, and blessed is the
fruit of Thy womb, Jesus,

MARI CRUZ, LOLI, JACINTA

Holy Mary, Mother of God, pray for
us sinners, now and at the hour of
our death. Amen.

The prayers continue as the CAMERA CHANGES ITS ANGLE with a DISSOLVE on the four children to show a passage of time.

CONCHITA, MARI CRUZ, LOLI, JACINTA

Oh, Mother of the Word Incarnate,
despise not our petitions, but in
Thy mercy hear and answer us. Amen.

There is a pause as they wait and look about for the angel. As they are about to get to their feet, a VERY BRIGHT, GLITTERING LIGHT ENVELOPES THE GIRLS. The girls SCREAM. The glittering light disappears. Frightened, they rise to their feet and run down the calleja and into the village of Garabandal.

INT. DON VALENTÍN'S PARISH OFFICE IN COSÍO, SPAIN -- DAY -- JUNE 21, 1961

ANICETA, ESCOLASTICO, SIMÓN, AND CEFERINO are seated. DON VALENTÍN is seated behind his desk. The office is about 8 feet by 6 feet in size.

DON VALENTÍN

Yes, yes, I will come to Garabandal tomorrow. But don't interfere with their visits to the calleja. Something is happening ... the fact they agree in the details of what they report, that the angel did not appear when they wanted him to, and that the voice was heard by all four at the same time. Also, the light phenomenon, you say, has no meaning for your children. If these things were the products of their imaginations, they would have given us a reason for the "light", and we could detect discrepancies in their stories. All we can do now is wait

and see. I will bring some friends
with me who can investigate these
things much more deeply than I.

ANICETA rises from her chair.

ANICETA

(worried)

Thank you, Father.

ESCOLASTICO, SIMÓN, AND CEFERINO stand.

ESCOLASTICO, SIMÓN, CEFERINO

Thank you, Father. Thank you,
Father.

DON VALENTÍN stands and shakes their hands assuringly.

DON VALENTÍN

God be with you. I will see you
again tomorrow night, or sooner.
Aniceta, don't worry now.
Everything will be all right.

ANICETA

Thank you, Father. Good-bye.

DON VALENTÍN'S VISITORS all leave. DON VALENTÍN sits silently
thinking.

EXT. ROAD TO THE CALLEJA -- AFTERNOON -- JUNE 21, 1961

CONCHITA, JACINTA, MARI CRUZ, AND LOLI are going to the calleja,
when they encounter SEÑORA CLEMENTINA GONZALEZ and her friend,
CONCESA, who is in her thirties.

MARI CRUZ

Señora, why don't you join us to
say the rosary at the calleja?

SEÑORA CLEMENTINA

I don't want to make a fool of
myself like you have done.

CONCHITA

Señora Concesa, would you like to
come?

CONCESA

Yes, I'll come

CONCESA follows the children. CLEMENTINA, seeing her friend accept the invitation, changes her mind and joins them out of curiosity. Together, they start up the road to the calleja.

FIVE OTHER VILLAGERS, including MARÍN AND PEPÉ, upon seeing the children with Conchita and Clementina on the way to the calleja, decide to join the group.

EXT. THE CALLEJA -- SITE OF THE ANGEL'S APPEARANCE -- AFTERNOON

CONCHITA, MARI CRUZ, LOLI, AND JACINTA are kneeling in the calleja. CLEMENTINA AND CONCHITA are standing with the teacher, MARÍN and four other VILLAGERS, including a small BOY AND THE CIVIL GUARD ON HORSEBACK. CONCHITA is leading the rosary. The group gives the responses.

CONCHITA

Hail Mary, full of grace, the Lord
is with Thee, blessed art Thou
among women and blessed is the
fruit of Thy womb, Jesus ...

THE GROUP

Holy Mary, Mother of God, pray for
us sinners, now and at the hour of
our death. Amen.

CONCHITA

Glory be to the Father, and to the
Son, and to the Holy Spirit ...

THE GROUP

As it was in the beginning, is now,
and ever shall be, world without
end. Amen.

CONCHITA

In the name of the Father, and of
the Son, and of the Holy Spirit.
Amen.

The people are silent as the children wait for the angel. Soon the VILLAGERS begin to laugh and snigger in smothered tones.

MARÍN

(laughing)
If an angel appears here, he will
be as crazy as we are.

CLEMENTINA

Come, let's go home. Nothing will
ever happen in this God forsaken
place.

CONCESA

Say a station! And see if that
way ...

As one person, CONCHITA, MARI CRUZ, LOLI, AND JACINTA are suddenly frozen to the spot on their knees in ecstasy. They have a sweet expression on their faces, which seem to REFLECT A STRANGE LIGHT. All are looking in the same direction, totally absorbed in RAPTURE. Their heads are thrown back at a great angle. Their unblinking eyes are staring up at the heavens. One child smiles.

LOLI

(in a husky whisper)
Who are you? ... Why have you come?

The laughter and chuckles of the villagers have ceased. The PEOPLE are gripped with a sudden fear of the supernatural. CLEMENTINA begins to cry.

CLEMENTINA

(crying)
It's true, it's true. An angel is
really appearing to these little
ones.

She turns to a small BOY in the CROWD.

CLEMENTINA

Quick, run into the village and
tell the people to come and see.
Run and tell the people.

The BOY runs into the village. Suddenly, the FOUR GIRLS emerge from their rapture, quite normal, and smiling. The villagers gather around the children, hugging and kissing them.

CLEMENTINA

(excited and crying)
Oh, my children, when you see the
angel again, tell him to forgive us
for not believing.

The CHILDREN, in the center of the CROWD, and the crowd begin down the calleja to return to the village. They are excited, for they all believe an angel appeared to the girls.

INT. CEFERINO MAZÓN'S CAFÉ -- SUNSET

Mazón's Café is the rendezvous spot for the VILLAGERS. Today it is especially crowded because of the reported appearance of the angel at the calleja the night before. CEFERINO is pouring a

drink for his customers, MARÍN AND PEPÉ DIEZ, who are seated together.

MARÍN

You would understand, Ceferino, if you had seen Loli's face yourself. We know that the children are telling us the truth. They were too beautiful. Why would an angel want to visit Garabandal? Nothing ever happens here.

PEPÉ DIEZ

Yes, Ceferino, to see your daughter and the others was to experience the joy of Heaven itself.

CEFERINO

No angel is appearing to my Loli or to anyone else in Garabandal.

A VILLAGER, putting a glass of wine to his lips.

VILLAGER

Ceferino is right. When we were children we were told many things that we put away as we grew older. What purpose do they serve. Angels have done nothing for me, or for you. If you want to believe in them, fine. I don't believe. I have yet to see an angel.

The VILLAGER drinks his wine.

MARÍN

Loli asked the angel who he was and why he came.

PEPÉ DIEZ

She said that the angel only smiled and did not answer.

VILLAGER

(laughing)
There, that's proof it was only their imaginations.

MARÍN

That proves no such thing. You had to be there to know that it was not an experience of this world.

DON VALENTÍN, and two other priests, DON MENDEZ AND DON GARCIA, enter the café. CLEMENTINA accompanies them. They advance towards CEFERINO, who greets them.

CEFERINO

Welcome, Father Valentín, come in.

JULIA

Here, sit here and be comfortable.
Can we get you something?

DON VALENTÍN and his guests sit.

DON VALENTÍN

Yes, Julia, a little coffee, please. Also for my friends. This is Don Garcia and Don Mendez. This is Señor Ceferino Mazón, the mayor of Garabandal and father of Mari Loli, one of the children who claim to see an angel.

DON GARCIA AND DON MENDEZ shake hands with CEFERINO and they are seated again.

CLEMENTINA

"Claim to see", but Father, they do see him.

CEFERINO

Did you see the angel, too, Clementina?

CLEMENTINA

No, I didn't see him. But I saw the children seeing him. If you don't believe in this, you don't believe in God.

DON VALENTÍN

Please, please. We have no proof of anything. We must examine these things more thoroughly before we conclude what the girls may be experiencing. If we find more evidence supporting the claims of the children, then we will report it to the Bishop. He will judge this matter. Until then, we must be patient.

DON GARCIA

When do the children see the angel?

CLEMENTINA

Usually in the early evening, about 8:30 p.m., Father. The visions occur just after they finish the rosary at the calleja, just outside the village.

DON VALENTÍN

(looking at is watch)
That doesn't give us much time. A BOY runs into the café, excitedly.

BOY

Father, come, Conchita and the other girls are heading for the calleja.

The VILLAGERS in the café, DON VALENTÍN, and his GUESTS, leave their food and drinks and exit into the street.

EXT. STREET IN FRONT OF MAZON'S HOME -- EVENING

CONCHITA, LOLI, MARI CRUZ, AND JACINTA are hurrying up the street with a small CROWD OF PEOPLE following them to the calleja. DON VALENTÍN, DON GARCIA, DON MENDEZ, and CLEMENTINA join the crowd and follow the girls. CEFERINO, ANICETA, MARÍN, and PEPÉ DIEZ are in the crowd. Aside from Ceferino, the other parents of the girls are following their children. Some are carrying flashlights and torches. FOUR POLICEMEN from the Guardia Civil ride in from outside the village on horseback.

EXT. THE CALLEJA -- SUNSET

CONCHITA, JACINTA, MARI CRUZ, AND LOLI are kneeling in the calleja, leading the people in the rosary. PEOPLE are standing, some kneeling, and others are sitting on the banks of the calleja. DON VALENTÍN, DON GARCIA, DON MENDEZ, CEFERINO, ANICETA, JULIA, and ANICETO are very close to the children. Some of the people are praying with the children, others are just watching.

CONCHITA

(rapidly)
Hail Mary full of grace, the Lord is with Thee, blessed art Thou among women, and blessed is the fruit of Thy womb, Jesus ...

THE PEOPLE

(rapidly)
Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death.

FOUR POLICEMEN are standing near the children to protect them from the SPECTATORS.

The PEOPLE and the GIRLS bless themselves. They now wait for the angel. There is a rustle among the people.

CONCHITA, JACINTA, MARI CRUZ, AND LOLI, as one, suddenly enter into RAPTURE. They are on their knees; their faces are transformed with an inner radiance; their heads are extended far back, their eyes focused on their vision upward. The crowd is stunned and silent. THE GIRL'S FACES REFLECT A STRANGE LIGHT.

CONCHITA

(in a husky whisper)

What is your name? ... Who are you? ... Why have you come?

ONE PRIEST puts his ear close to Conchita's mouth to hear what she is saying.

CONCHITA

(in a husky whisper)

Please tell us who you are.

The girls are not aware of anything or anyone around them. DON VALENTÍN grabs a FLASHLIGHT and puts it close to CONCHITA'S face in front of her eyes. She does not blink. Don Valentín looks at DON GARCIA with a puzzled expression on his face. Suddenly, the rapture ends and the girls return to normal, smiling at the people and happy.

VOICES IN THE CROWD

It is certain. The angel appears.
It is true. The angel comes to
Garabandal. They have seen an
angel.

The PEOPLE push in on the children. The PARENTS try to keep the crowd from crushing the children as they make their way back to the church of San Sebastián. The people are hugging and kissing the children. The POLICEMEN help lead the way.

VOICES IN THE CROWD

It's true, the angel appears to the
children! It's true, the angel
appears.

INT. SACRISTY OF THE CHURCH OF SAN SEBASTIÁN -- NIGHT -- JUNE 21, 1961

The sacristy is a small area with no furniture. DON VALENTÍN, DON GARCIA, AND DON MENDEZ are present. Two members of the Guardia Civil stand inside the door. MARI CRUZ faces the priests.

JACINTA, CONCHITA, AND LOLI are just outside the door of the sacristy under the care of the Guardia Civil and their PARENTS. In the square in front of the church a large CROWD of people with torches wait for the girls.

DON VALENTÍN

Thank you, Mari Cruz. Send in Conchita, please.

MARI CRUZ leaves the room as the POLICEMAN opens the door for her. CONCHITA steps into the room.

DON VALENTÍN

Hello, Conchita. This is Father Garcia and Father Mendez.

CONCHITA

I'm happy to meet you, Fathers.

DON GARCIA

We are pleased to meet you, Conchita.

DON VALENTÍN

Conchita, what did you see tonight?

CONCHITA

I saw an angel, Father.

DON VALENTÍN

Jacinta, Loli, and Mari Cruz say the angel had a sword in his hand and a helmet on his head, and he was dressed in a full suit of armor.

CONCHITA

I did not see that. I saw a beautiful figure with pink wings, and wearing a long blue robe.

DON MENDEZ

When you were seeing this angel, did you see anyone else?

CONCHITA

No, Father, just Jacinta, Loli, and Mari Cruz. I couldn't see anything else.

DON GARCIA

During your vision, you spoke to the angel. What did you say?

CONCHITA

I asked him his name and why he came.

DON GARCIA

And his answer?

CONCHITA

He only smiled at us.

DON GARCIA

Why do you think an angel has come to you?

CONCHITA

I don't know, Father.

DON GARCIA glances at DON VALENTÍN with an expression of bewilderment. There is a pause.

DON VALENTÍN

Thank you, Conchita. Wait in the other room with your friends, now.

CONCHITA

Yes, Father.

The POLICEMAN opens the door for CONCHITA to leave. He closes the door as she steps through.

DON VALENTÍN

Well, there appears to be no discrepancies again. Even when I tried to trick them with the description of the angel, I failed. They all agree perfectly.

DON GARCIA

I believe a child psychologist would be helpful about now.

DON VALENTÍN

We must send the children home, now, and I will speak to the people.

DON VALENTÍN approaches the door, which the GUARDIA CIVIL opens. He steps into the small waiting area with CONCHITA, LOLI, MARI CRUZ, AND JACINTA.

INT. SANCTUARY IN FRONT OF SACRISTY -- NIGHT

DON VALENTÍN smiles at CONCHITA, MARI CRUZ, LOLI, AND JACINTA.

DON VALENTÍN

Okay. Let's go home, now.

EXT. DOOR TO THE CHURCH OF SAN SEBASTIÁN -- NIGHT

The square is crowded; many have flashlights and torches. DON VALENTÍN opens the door and CONCHITA, MARI CRUZ, JACINTA, AND LOLI exit the church, in front of DON VALENTÍN. DON GARCIA AND DON MENDEZ are in back.

DON VALENTÍN

I have questioned them together and singly. All four girls agree perfectly in their statements. These children undoubtedly see something that is not of this world. It might well be God's work ...

VOICES IN THE CROWD

Father says it is from God. It's true, an angel comes to the children. The girls are telling us the truth. Father says that it is from God.

The PARENTS of the four girls and the GIRLS are escorted through the crowd. The two POLICEMEN of the Guardia Civil are the escorts. The excited CROWD of people are pushing in on the children as they make their way home.

INT. JACINTA'S HOME -- DAY -- JUNE 22, 1961

MARIA GONZALEZ, Jacinta's mother, is preparing a lunch for her husband, SIMÓN. JACINTA and her little SISTER are playing with their dolls.

MARIA

Go to work, now. I will have Jacinta bring your lunch to you in the field when it is ready.

SIMÓN puts on his jacket and beret and opens the front door.

SIMÓN

Maria, look at the people coming to the village. They're heading towards the calleja.

JACINTA drops her dolls and runs to the window. MARIA goes to the door.

EXT. STREET IN FRONT OF JACINTA'S HOME -- DAY

Many people from outside the village are walking past Jacinta's home in the general direction of the calleja.

INT. JACINTA'S HOME -- DAY

JACINTA looking out the window.

JACINTA

(excitedly)

Look, Mamá, the people believe. They must be going to the calleja to pray. Mamá, can I go to see Conchita? I'll be right back.

MARIA

No! You've got to take this lunch to your father in a little while.

JACINTA

Oh, I'll be right back, Mamá.

SIMÓN

Let her go, Maria.

MARIA

Okay, go, but come right back.

JACINTA runs out of the house.

MARIA

Simón, I'm afraid. If these things are not true, we'll have much to suffer.

SIMÓN

No, Maria, if they're true, we will suffer more.

INT. CEFERINO MAZÓN'S CAFÉ -- DAY -- JUNE 22, 1961

JULIA is washing and drying tumblers. CEFERINO is at the bar. ANICETO is seated at a table with PEPÉ and three other young men of the village. MANUEL GOMEZ, a man in his early forties, is standing and speaking to another VILLAGER. DOCTOR ORTIZ PEREZ, in his early forties, is seated with FOUR OTHER DOCTORS at a table. He is tall, slender, and wears glasses. The café is crowded with OTHER VISITORS AND VILLAGERS talking about the angel. FIVE PRIESTS are seated together at one table.

ANICETO

Apparitions are good for business, but you could run out of food and drinks.

CEFERINO

That's true, there are too many people and no place for them to rest. If this continues it could become disastrous for us. Have you written your brothers in Leon?

ANICETO

Yes, but I doubt they'll get my letter. They'll be home before my letter reaches them, I'm afraid.

DON VALENTÍN enters the café and goes towards ANICETO.

DON VALENTÍN

Aniceto, I want you to get some helpers and build a cuadro at the site where the angel appears to the children. This will protect the girls from the crowds. Make it big enough, though, so that the doctors and others can get into it to examine the girls during their ecstasies.

PEPÉ DIEZ

I'll help him, Father.

YOUNG MAN AND TWO FRIENDS

So will we, Father.

DON VALENTÍN

Good. Thank you.

ANICETO, PEPÉ, and the THREE YOUNG MEN at Aniceto's table leave the café.

MANUEL GOMEZ

Hello, Father Valentín.

DON VALENTÍN

Manuel, I see you have left school long enough to investigate these things for yourself, eh?

MANUEL GOMEZ

You don't believe an angel is appearing to these children, do you, Father?

DON VALENTÍN

That is what I'm here to find out ... aren't we all?

MANUEL GOMEZ

It seems everyone has already made up their minds...or why all these people? I see the Church is well represented.

DON VALENTÍN

They are like you, Manuel, they don't believe. But we shall see.

MANUEL GOMEZ

Has the Bishop been notified?

DON VALENTÍN

Not officially, but I'm sure he has heard something.

MANUEL GOMEZ

This type of thing does much harm to the Church and to religion. I thought we passed the era when we needed messengers from Heaven to guide the Church?

DON VALENTÍN

I don't know. Maybe each generation needs something different. I don't know. Tonight you will get a chance to see for yourself...then judge.

CEFERINO

Father, a Doctor Ortiz asked about you. He's sitting at that table.

DON VALENTÍN

Thank you, Ceferino.

DON VALENTÍN leaves MANUEL and joins DR. ORTIZ. Dr. Ortiz and his guests seated at the table stand.

DON VALENTÍN

Hello, Doctor.

DR. ORTIZ

Father, I'm happy to see you again. This is Dr. Maltiz, Dr. Gonzalez, Dr. Martinez, and Dr. Palacios. This is Father Valentín Marichalar, the Pastor of Cosío and Garabandal.

DON VALENTÍN

Welcome, Doctors, welcome. I see
you brought an entire hospital
staff. It isn't that bad, yet.

They laugh as they are all seated again.

DR. ORTIZ

Tell us, Father, what is happening
here?

DON VALENTÍN

I don't know how to explain it, or
what to explain. I do know that
four girls of this village claim to
see an angel ... and when they see
this angel, the girls are no longer
in this world. It is important that
you are here, Doctor ... to examine
the girls while they experience
their vision ... to determine what
is happening.

DR. ORTIZ

When will we get a chance to see
the girls?

DON VALENTÍN

Tonight ... at the calleja.

DISSOLVE TO:

EXT. THE CALLEJA (THE CUADRO) -- NIGHT -- JUNE 24, 1961

DON VALENTÍN, DOCTORS ORTIZ, MALTIZ, GONZALEZ, MARTINEZ, AND
PALACIOS, with the help of TWO GUARDIA CIVIL, are making their
way through the crowd of people. SPECTATORS sit on the banks of
the calleja. Many are holding torches and flashlights. The left
end of the cuadro has an entrance way about two feet wide.

CONCHITA, LOLI, MARI CRUZ, AND JACINTA are in the cuadro in the
state of rapture speaking to the angel in husky whispers. One
PRIEST has his ear close to Conchita's mouth to hear what she is
saying to the angel. Doctor Ortiz studies the girls briefly, then
takes from his satchel a long needle and stethoscope. He sticks
the needle into Conchita's left arm and listens to her heartbeat
with the stethoscope. He then takes her pulse and checks her
eyes. The other doctors watch. Dr. Ortiz then checks the other
girls in the same manner. He returns his attention on Conchita.
He lights a cigarette lighter and puts the flame directly below
her left arm. There is no reaction from the children to any of
Dr. Ortiz's experiments. They are insensitive to all this, as
they smile at their vision and speak to it.

CONCHITA

(in a husky whisper)

Please tell us who you are and why
you've come.

JACINTA

(in a husky whisper)

Tell us and the people will
believe. Some people believe and
others don't ... make them all
believe.

CONCHITA

(in a husky whisper)

Let them all see you as we do, so
they, too, will all believe.

DR. ORTIZ

Doctor Palacios, grab Conchita's
other elbow and lift her up.

The TWO DOCTORS lift CONCHITA by her elbows about four feet from
the ground. Her body remains rigid and in the kneeling position.
Suddenly, an excessive weight force increases and causes the
doctors to struggle to hold her.

DR. ORTIZ

I can't hold her anymore ... I've
got to let go.

DR. PALACIOS

But Doctor ...

They both release their grip on Conchita's elbows and she crashes
to the stone ground. The SOUND of bone hitting the stone is loud
and clear, with a cracking effect. She remains in rapture,
undisturbed.

CONCHITA

(in a husky whisper)

What does the sign mean? ... Can't
you tell us? ... When you first
came, we were very afraid. Now all
we want to do is look at you ...
you are very beautiful. How old are
you? ... Why don't you speak to us?

MANUEL GOMEZ is standing next to ANICETO, just outside the
cuadro.

MANUEL GOMEZ

This is a farce. Your sister puts
on a good act.

ANICETO doesn't answer. The DOCTORS begin to claw LOLI with a fingernail file. They pinch the flesh of JACINTA. Marks and lumps from all these experiments cover the arms and legs of CONCHITA, LOLI, MARI CRUZ, AND JACINTA. The rapture ends for the four girls. They return to normal, smiling and happy, and unaware of the ordeal they have been put through by the doctors. The SPECTATORS are excited. As a mob, the people crush in on the girls, while the GUARDIA CIVIL try to keep them back from the children. Aniceto directs Conchita, Jacinta, Loli, and Mari Cruz through the cuadro's gate and into the mule cart nearby. It is surrounded by FOUR POLICEMEN, SIX PRIESTS, THE PARENTS of the girls, and Don Valentín. They all begin the march down the lane to the church of San Sebastián.

DON VALENTÍN

Head for the sacristy. We'll go to the church, Doctor, then question the children.

DR. ORTIZ

Good.

DON VALENTÍN

Make way ... clear the way ... please clear the way.

The people are in the way of the mule cart as it moves slowly towards the church. Some are reaching into the cart to grab the hands of the children to kiss them. The people are excited and try to question the girls about their vision.

INT. SACRISTY OF THE CHURCH OF SAN SEBASTIÁN -- NIGHT

The sacristy is filled with five doctors and five priests. JACINTA is in front of DR. ORTIZ AND DON VALENTÍN. A POLICEMAN attends the door.

DR. ORTIZ

Jacinta, are you sure you saw a sign with the angel?

JACINTA

Yes, Doctor.

DR. ORTIZ

Do you know what the sign said?

JACINTA

No, Doctor, I didn't pay much attention to it.

DR. ORTIZ

Why?

JACINTA

Because the angel was so beautiful.

DR. ORTIZ

Do those marks on your arms hurt
you, Jacinta?

JACINTA

(looks for the first time at
her arm and with surprise)
No, Doctor. How did they get there?

DR. ORTIZ

(pressing on those marks)
Do they hurt now?

JACINTA

No, Doctor.

DR. ORTIZ whispers into DON VALENTÍN'S ear. He is apparently
through with his questioning.

DON VALENTÍN

Thank you, Jacinta. You may wait
with your friends. Now send
Conchita in.

JACINTA exits as the POLICEMAN opens the door. CONCHITA steps in.
The policeman closes the door.

DON VALENTÍN

Conchita, I want you to meet Dr.
Ortiz Perez.

CONCHITA

I'm pleased to meet you, Doctor.

DR. ORTIZ

(smiling)
Hello, Conchita.

DON VALENTÍN

Conchita, Dr. Perez was present
during your last visit with the
angel, and he wants to ask you a
few questions.

DR. ORTIZ

When you see this angel, do you see
or feel anything else?

CONCHITA

I only see Mari Cruz, Mari Loli,
Jacinta. And the angel, too ...

DR. ORTIZ

But the others say they saw a sign
with the angel.

CONCHITA

Yes, there was a sign. But I don't
know what it means.

DR. ORTIZ

Did the angel say who he was or why
he came?

CONCHITA

No, he only smiles when we ask him
these things.

DR. ORTIZ

Conchita, do your knees hurt you?

CONCHITA

No, Doctor.

The DOCTOR examines closely CONCHITA'S knees, pressing on the
marks.

DR. ORTIZ

Does this hurt you, now?

CONCHITA

No, Doctor.

DR. ORTIZ

May I see your arm?

CONCHITA raises her right arm for the DOCTOR to inspect.

DR. ORTIZ

No, your left arm, please,
Conchita.

CONCHITA shows her left arm to the DOCTOR.

DR. ORTIZ

Thank you, Conchita. Do you feel
any burning pain here?

CONCHITA

No, Doctor.

DR. ORTIZ

You may question her, now, Father.

DON VALENTÍN

Conchita, the sign that you saw with the angel ... do you recall anything about it?

CONCHITA

All I remember is that the first line said "It is necessary that ... " But I couldn't make out the rest.

DON VALENTÍN

Do you recall anything else?

CONCHITA

I think I saw some Roman numerals on one line of the sign. But that's all.

DON VALENTÍN

Conchita, I want you and the other girls to see Marín tomorrow and tell him all you can about the sign you saw with the angel, and perhaps, he will be able to write it out and make some sense of it.

DON VALENTÍN advances near CONCHITA.

DON VALENTÍN

Come, you and your friends may go home now.

The POLICEMAN opens the door and CONCHITA exits the frame.

DON VALENTÍN

I don't understand. An angel appears and says nothing. And, now he bears a sign that makes no sense to the girls. We are getting no place very fast.

FATHER OLANO

All of which proves nothing. These girls are playing games.

FATHER EMILIANO

I agree. Hypnotism can bring about the same results.

DOCTOR PEREZ

More study must be done to determine whether the cause of this phenomenon is supernatural, natural, or in the order of the preternatural. In any case, the children are normal. When they see the angel, they are snatched from this world and their bodies become anaesthetized to natural stimuli of any kind. Why? They certainly see someone and they speak to someone.

DON VALENTÍN
Maybe they're telling us the truth.

FATHER OLANO
What is the truth?

DON VALENTÍN
That an angel appears to them.

FATHER OLANO
Oh, now Father, you don't believe that, do you?

DON VALENTÍN
Do you have a better answer?

INT. CONCHITA'S HOME -- DAY -- JUNE 25, 1961

THREE REPORTERS AND PHOTOGRAPHERS are questioning CONCHITA about the apparitions. Other VILLAGERS fill the home.

FIRST REPORTER
For two days now people have come to Garabandal, but there have been no apparitions of the angel. The people have become very disillusioned, and many no longer believe you see an angel.

CONCHITA
If God wants it that way, that is the way it must be.

REPORTER
Do you think the angel will return?

CONCHITA
Yes, Señor.

FIRST REPORTER
But why?

CONCHITA

Because he smiled so much at us ...
and because he has yet to say who
he is and why he comes.

PHOTOGRAPHER

Conchita, may I take a picture of
you?

CONCHITA

(looking at her mother)
Yes, if it is okay with my Mamá.

ANICETA

Yes, it is all right.

The photographers get their cameras ready to take pictures.

PHOTOGRAPHER

Okay. Hold it right there,
Conchita. ... That's it. Good.

CLOSE-UP SHOT -- CONCHITA FROM PHOTOGRAPHER'S VIEWPOINT. FREEZE
THE FRAME ON CONCHITA SMILING.

INT. BISHOPRIC OF SANTANDER -- DAY

CLOSE-UP SHOT -- CONCHITA'S PHOTOGRAPH PUBLISHED IN THE SPANISH
NEWSPAPER. THIS NEWSPAPER IS IN THE HANDS OF THE APOSTOLIC
ADMINISTRATOR OF SANTANDER, DON DOROTEO FERNANDEZ.

PULL BACK TO MED. LONG SHOT OF DON FERNANDEZ HOLDING THE
NEWSPAPER WITH CONCHITA'S PICTURE AND ARTICLE.

Don Fernandez is a priest in his sixties,
heavy in stature, and tall.

Seated in front of Don Fernandez's desk are two priests, DON
FRANCISCO ODRIOZOLA AND DON GARCIA RUBIO, AND two Doctors, DR.
PIÑAL AND DR. MORALES.

DON FERNANDEZ

Yes, there is already too much
publicity ... all of which has not
been good ... such as this article
on these children.

DON FERNANDEZ hands the newspaper to Dr. Piñal.

DON FERNANDEZ

I would like you to study these events objectively and make a formal report of your findings to me as soon as possible. My Administrative Assistant has made good choices, I see, in asking you, Don Francisco Odriozola, to serve this commission as Secretary, and you, Don Rubio, to be both our theologian and photographer. It is not always that we can use both of your excellent talents on an official task. Dr. Piñal and Dr. Morales have agreed to give generously of their time in assisting you in our investigation. For this, we are, indeed, grateful. Gentlemen, in conducting your investigation, keep in mind Gamaliel's argument in the Acts of the Apostles: "If this movement of theirs is of human origin, it will break up of its own accord, but if it does, in fact, come from God, you will not only be unable to destroy them, but you might find yourselves fighting against God."

EXT. THE CALLEJA -- 7:00 P.M., ALMOST FULL DAYLIGHT SATURDAY, JULY 1, 1961

The calleja is filled with people. Many DOCTORS and PRIESTS are present. CONCHITA, MARI CRUZ, LOLI, AND JACINTA are in a mule cart being led by ANICETA, PEPÉ, AND OTHER VILLAGERS. The PARENTS of the children also accompany the cart up the lane to the cuadro. As the mule cart approaches the cuadro, the crowd opens up and allows the children out of the cart to pass into the protective barrier of the cuadro. The four girls kneel down and begin the rosary, first blessing themselves.

CONCHITA AND THE PEOPLE
In the name of the Father, and of
the Son, and of the Holy Spirit.
Amen.

CONCHITA
(leading the rosary)
O, my God, I am heartily sorry for
having offended Thee ...

CUT TO:

INT. CEFERINO MAZÓN'S CAFÉ -- 7:00 P.M. -- JULY 1, 1961

The café is jammed. Among the people are DON VALENTÍN, DR. ORTIZ, MARÍN, CEFERINO, AND JULIA, who is fixing the food.

CEFERINO

I wish I knew why the angel appears to the children. It makes no sense whatever.

MARÍN

Speaking of no sense. I couldn't make any sense of the sign the children see but are unable to understand, Father.

DON VALENTÍN

I believe the children, though. They are good and honest girls. It is hard for me to think that they are making up what they claim. How does one explain their beautiful expressions during the ecstasies?

MARÍN

I agree...to see is to believe.

DON VALENTÍN

Ceferino, this is Dr. Ortiz Perez of Santander. Ceferino is the father of Mari Loli who sees the angel.

CEFERINO

I met Dr. Perez, Father, but not formally. A pleasure meeting you Doctor.

DR. ORTIZ

The pleasure is mine, Señor.

CEFERINO

I already see good coming from the apparitions. Loli is much better behaved at home now. She does what she is told to do immediately. Before, that was a problem with us. Now, she's perfect. In fact, when you think about it, it's unbelievable.

CLEMENTINA enters the café.

CLEMENTINA

Father, the children are at the cuadro already in rapture. Come quickly.

The café quickly empties into the street.

EXT. LANE LEADING DOWN TO THE CUADRO -- DAYLIGHT -- 7:30 P.M.

DON VALENTÍN, DR. ORTIZ, CEFERINO, AND MARÍN follow CLEMENTINA to the cuadro. We see them push their way through the sea of PEOPLE in the calleja.

EXT. THE CUADRO -- DAYLIGHT -- 7:30 P.M.

CONCHITA, MARI CRUZ, LOLI, AND JACINTA are in the state of ecstasy. The people watching are stunned and listening to the children. A priest has his ear close to Conchita's mouth. Conchita expresses great astonishment and delight from her vision. There is a moment of silence while Conchita shows full attention to her vision.

CONCHITA

(in a husky whisper, delighted)
We hope she comes soon!

LOLI

(in a husky whisper)
What does the sign mean?

JACINTA

(in a husky whisper)
Yes, what is the meaning of the sign you have with you?

JACINTA, MARI CRUZ, AND LOLI start to laugh. Their laughter is like the tingling of cymbals.

MARI CRUZ

(laughing, then in a husky whisper)
It is because she looked so strange.

CONCHITA

(in a husky whisper)
I am glad you showed yourself to them, too ... No one would have believed me alone.

CUT TO:

EXT. MONTAGE OF LONG SHOTS -- NIGHT

MORE PEOPLE are arriving in Garabandal. CARS are entering the village for the first time. Some people are traveling on HORSEBACK, others are walking. Many are carrying torches and flashlights. SICK PEOPLE are also in the line of people on the trail from Cosío to Garabandal. All are heading to the calleja.

EXT. CUADRO -- NIGHT -- JULY 1, 1961 -- 8:30 P.M.

The cuadro is lighted by torches and flashlights held by people surrounding the children. CONCHITA, MARI CRUZ, LOLI, AND JACINTA are still in the state of rapture, conversing with the angel. PRIESTS are inside the cuadro with DR. ORTIZ and are trying to hear the conversation of the children with the angel. To do this, they must hold their ears close to the mouths of the girls.

CONCHITA

(in a husky whisper)

Don't go yet. Stay, please. Just a little while longer ...

JACINTA

(in a husky whisper)

You have? That long? It seemed like two seconds!

The CHILDREN return to normal, smiling and happy. ANICETO ushers the children into an mule cart and it is drawn into the village to the church of San Sebastián. The people demand to know what the angel has said to the girls.

VOICES IN THE CROWD

What did the angel say? Please tell us what the angel said.

CONCHITA

(loudly)

The angel said that tomorrow, Sunday, on the Feast of the Visitation, the Virgin Mary will appear to us as Our Lady of Mount Carmel.

MARÍN

Did he say what the sign meant?

MARI CRUZ

He said the Blessed Virgin will tell us.

DR. ORTIZ

Why were you laughing?

JACINTA

The angel reminded us that when
Conchita first saw him we thought
she was having a fit.

VOICE IN THE CROWD
Will the angel return?

CONCHITA
Yes, tomorrow, with the Virgin
Mary.

The excited people pass the word along that the Virgin will
appear with the angel tomorrow, Sunday. People in the crowd,
close to the cart, reach into the cart to touch the girls and
grab their hands to kiss them. The mule cart, carrying the four
girls, is surrounded by the GIRL'S PARENTS, ANICETO, DON
VALENTÍN, AND DR. ORTIZ.

INT. RESTAURANT IN TORRELAVEGA, SPAIN -- MORNING

MIGUEL AND SERAFÍN, Conchita's two brothers, are seated at a
table eating breakfast. Miguel is 18 years old and Serafín is 32
years old.

LEON, a friend of Serafín, sees Serafín and approaches his table.

LEON
Hi, Serafín. Say, do you guys know
that an angel appeared to four
girls in the village of San
Sebastián de Garabandal?

SERAFÍN
Come on now, Leon, what's the joke?

LEON
Yes, it's true. Just now a friend
of mine who drives a taxi came from
there.

SERAFÍN AND MIGUEL start laughing. The TAXI DRIVER enters the
restaurant.

LEON
Wait a minute. Here's my friend,
now. He can tell you. Hey, Mazure,
come here, will ya. Does an angel
appear to four girls in the village
of San Sebastián de Garabandal?

MAZURE
(seriously)
Yes, the angel eats soup.

They all burst out laughing.

MAZURE

Yes, it's certain, it's certain.

Their laughing continues.

CUT TO:

INT. HOME OF CONCHITA'S UNCLE IN TORRELAVEGA -- DAY

SERAFÍN AND MIGUEL are laughing.

PAULINO

Yes, it's true, but something else
you should know ... one of the
girls, according to the newspapers,
is your sister.

PAULINO shows the newspaper with the picture of Conchita with long braids to her waist. SERAFÍN AND MIGUEL stop laughing as they look at the article.

MIGUEL

Well, let's go home right now.

SERAFÍN

No, no, we're tired now. We'll
leave in the morning.

EXT. VILLAGE SQUARE IN FRONT OF THE CHURCH OF SAN SEBASTIÁN DE GARABANDAL -- DAY

CONCHITA, MARI CRUZ, LOLI, AND JACINTA come out of the church along with other villagers and their parents.

CONCHITA

(running)
Come on!

MARI CRUZ, JACINTA, and LOLI run after CONCHITA. They make their way down the road towards Cosío.

EXT. ROAD TO COSÍO FROM GARABANDAL -- DAY

MANY PEOPLE are coming up the trail into Garabandal. Some are walking, others are ON HORSEBACK, and TWO JEEPS are seen.

CONCHITA, MARI CRUZ, LOLI AND JACINTA, going towards Cosío, are met by some strangers on the trail. One STRANGER has a newspaper in his hand, which he starts to wave when he recognizes Conchita.

FIRST STRANGER

Hey, here are the four girls that see the angel.

Other people on the trail stop in their ascent up the mountain road and gather around the four girls.

FIRST STRANGER

You're Conchita, aren't you? Here's your picture in the newspaper.

He flashes the newspaper in Conchita's face.

SECOND STRANGER

Yeah, that's her all right.

FIRST STRANGER

Conchita, why does an angel appear to you?

CONCHITA

Maybe we'll know tonight.

SECOND STRANGER

Do you really think it's an angel...or is it a UFO, you know, some unidentified flying object.

CONCHITA registers this absurdity and doesn't answer. She and her companions continue down the trail. The strangers feel slighted and continue their march up the road. Soon, the YOUNGER BROTHER OF MARI LOLI comes down the trail on horseback and advances towards CONCHITA.

BOY ON HORSEBACK

Hey, Loli, Mamá is looking for you in the village...a lot of people want to talk to you.

The four girls decide to turn back to Garabandal.

A DRIVER of a 1961 Land Rover sees the girls.

DRIVER

(pulling his car over)
Hi, there. Want a ride?

CONCHITA

Okay. We were hoping to meet my brothers ... but it looks like they're not coming.

DRIVER

(opening the car door)

Well, get in ... it'll save you walking.

The four girls get into the car. People step aside to let the car pass as they return to Garabandal.

EXT. VILLAGE SQUARE IN FRONT OF THE CHURCH OF SAN SEBASTIÁN DE GARABANDAL -- DAY

PEOPLE are standing in small groups talking. When they see CONCHITA, LOLI, JACINTA, AND MARI CRUZ get out of the Land Rover they rush towards them. Some people are taking pictures, others are introducing themselves to the children. The four girls pose for pictures and, while doing so, they are in a very playful mood, and are acting shyly. Many PRIESTS and DOCTORS are present.

DON VALENTÍN is with a group of six persons near the church doors.

A car stops near the church and the driver, DON FRANCISCO ODRIOZOLA, advances from the auto towards Don Valentín.

DON FRANCISCO

Good afternoon, Father. Are you the Pastor of Garabandal?

DON VALENTÍN

(smiling)
Yes, Father.

DON FRANCISCO

I'm Francisco Odriozola, Secretary to the Bishop's Commission given the task of investigating the events here.

DON VALENTÍN

Welcome. I'm Don Valentín Marichalar. Come inside -- we can talk there.

INT. SACRISTY OF THE CHURCH OF SAN SEBASTIÁN

DON VALENTÍN AND DON FRANCISCO enter the sacristy.

DON VALENTÍN

I intended to inform His Excellency when more substantial evidence was on hand, but I see that is no longer necessary.

DON FRANCISCO

No, the newspaper publicity prompted his action. Do you believe what these children say?

DON VALENTÍN

Yes, I do. But I can't give my reasons, other than you must know the girls as I do, and see them during their ecstasies.

DON FERNANDEZ

There appears to be a lot of hysteria among the people. In fact, what the children claim could be the result of hysteria, hypnotism, hallucinations, or even self-suggestion.

DON VALENTÍN

Even so, that does not prevent God from producing these visions, if He wishes.

DON FRANCISCO

That remains to be seen. According to the rumors the girls expect to see the Virgin today. I would like to interview them afterwards, if possible.

DON VALENTÍN

You may do that here, if you wish.

DON VALENTÍN begins to leave the sacristy.

DON VALENTÍN

Now, let's go meet the children.

EXT. CHURCH OF SAN SEBASTIÁN DE GARABANDAL-- ABOUT 8 P.M.

DON VALENTÍN and DON FRANCISCO come out of the church.

The people in the square are standing in small groups talking to one another. PEPÉ DIEZ is in one group of people close to the church. The four girls are no longer present.

DON VALENTÍN

Pepé, where are the children?

PEPÉ DIEZ

They've gone to their homes for dinner, Father.

DON VALENTÍN
(looking at his watch)
A good idea. Will you be my guest,
Don Francisco, for dinner? The
father of one of the children has a
small café ... we can eat there.

DON FRANCISCO
Sounds like a good idea. Thank you.

INT. CONCHITA'S HOME -- ABOUT 8 P.M. -- JULY 2, 1961

CONCHITA AND ANICETO are eating at a small table. ANICETA is
preparing food in the kitchen.

ANICETO
Come on, Mamá, sit down and eat
before everything gets cold.

ANICETA
I'll be right there.

CONCHITA
(excitedly)
Mamá, I've got to go, now.

ANICETA
But you just started your dinner.

CONCHITA
(excitedly)
I've eaten all I can ... I must go
now to see the Virgin.

CONCHITA leaves the table and darts out the front door. On her
way she grabs her rosary from a small table in the corner of the
room.

ANICETA
But, Conchita, it's much too early
yet.

ANICETO
You can't stop her, Mamá, she's too
excited.

EXT. CONCHITA'S HOME -- ABOUT 8 P.M.

CONCHITA dashes out of her home. MANY PEOPLE, who are gathered
outside her home waiting for Conchita, quickly run after her as
they see her run towards the calleja.

EXT. LOLI MAZÓN'S HOME -- ABOUT 8 P.M.

LOLI excitedly darts out of her home. The people, standing outside her home, see her and run after her towards the calleja.

INT. JACINTA'S HOME -- ABOUT 8 P.M.

JACINTA, SIMÓN, AND MARIA are eating. JACINTA excitedly drinks some milk as she stands and begins to leave the home. JACINTA runs from the house.

JACINTA
(excitedly)
I must go see the Virgin now.

MARIA
But you haven't finished eating.

SIMÓN
Let her go. How can anyone eat when they're so excited.

EXT. JACINTA'S HOME -- ABOUT 8 P.M.

JACINTA runs from her home towards the calleja. PEOPLE gathered outside her home, upon seeing Jacinta, run after her.

EXT. MARI CRUZ'S HOME -- ABOUT 8 P.M.

MARI CRUZ leaves the house excitedly running towards the calleja. PEOPLE outside the home run after her.

EXT. PATHWAY LEADING TO THE CALLEJA -- ABOUT 8 P.M. -- JULY 2, 1961 -- FEAST OF THE VISITATION

This setting is located just before reaching the calleja and the cuadro.

CONCHITA, MARI CRUZ, JACINTA AND LOLI converge on one spot on their way to the calleja. People following each girl are in the background, chasing after the girls.

AN UNNATURAL LIGHT ILLUMINATES THE SKY AND VILLAGE AND BEAMS DOWN UPON THE FOUR CHILDREN AND ENVELOPES THEM WHEN THEY ENTER THEIR RAPTURE.

Just as the four girls meet, they suddenly drop to their knees. A loud crashing SOUND of their knees hitting the stone ground is heard. The girls' heads are thrown way back at the nape of their necks and they stare at their vision. They have entered into a state of rapture that makes their faces radiate joy, happiness, and peace. STARS RAIN FROM THE SKY OVER THE CHILDREN AND THEIR VISION.

After a moment of silence they speak to their vision. The people begin to gather around the children and watch in silence. The voices of the children take on a husky whisper quality during all their ecstasies. After each question by the girls, there is a pause for the response to their comments. Their voices are heard as husky whispers.

CONCHITA

Oh! What an eye! ... Yes, Our Mother Mary, we know that today is your feast. Did you celebrate it in Heaven, too?

MARI CRUZ

We are sunburned from working in the hay fields. We help our Papás stack hay.

CONCHITA

Everyone is behind in harvesting the hay. The grass is still piled up waiting to be spread to dry. But I don't care because I like to play in the stacks.

JACINTA

Yes, I like to play in it, too. It's fun to fall in the grass and roll in it.

MARI LOLI

Sometimes, my Papá lets me help him at his store.

CONCHITA

I've two brothers who are coming home soon. They are older than me. I've another brother, too. ... Yes, Our Mother Mary.

MARI LOLI

I've five brothers and sisters. I'm the oldest. My Mamá is going to get another baby soon. I hope it's a boy.

CONCHITA

We're 12 years old, except Mari Cruz, she's 11, but we are all in the same school.

JACINTA

There are only girls in our class.
The boys go to another class.

MARI CRUZ

Our teacher is nice. Her name is
Serafina. She's good to us.

CONCHITA

What's the name of the angel? Yes,
Our Mother Mary, everyone wants to
know.

JACINTA

I've got a brother called Michael,
too, but without the Saint.

The other three girls giggle at this remark.

CONCHITA

(sadly)

What's that dropping into the
chalice? ... Oh! Yes, Our Mother
Mary, our priest is very holy. His
name is Don Valentín.

LOLI

(sadly)

They are? Well, we'll pray for them
always and tell others to do the
same.

CONCHITA

May I see it? ... I want to hold
it.

CONCHITA takes into her hands an invisible crown of golden stars
and examines it carefully. She then passes it to MARI LOLI, who
studies it and puts it on the head of JACINTA. MARI CRUZ takes it
from the hands of Jacinta after Jacinta removes it from her head.
She examines it and returns it to the Virgin.

CONCHITA

What's that on your right
wrist? ... It's so beautiful.
What's it made of?

DON VALENTÍN and DON FRANCISCO push forcefully through the crowd
of people to get close to CONCHITA, JACINTA, LOLI, and MARI CRUZ.

The four girls bless themselves quickly with their rosaries,
making a single large cross over their bodies with their right
hands. First, they touch their foreheads, then their middle
chest, then the left shoulder and then the right shoulder. They

stop and watch their vision. Then, very slowly, they begin to bless themselves again, but this time differently and simultaneously, as they are instructed by the vision. With very slow and deliberate movements, using the backs of their right thumbs, they touch themselves on the forehead, down touching their upper lips, then chins, then the left cheek, then the right cheek, to the upper part of their chests, then to the lower part of their chest, then from the left shoulder to the right shoulder, and then to their foreheads again, to their middle chest, and then their left shoulder to their right shoulder. Now they bring the right thumb and index finger to their lips, as if kissing them. This action is done in perfect harmony with one another, while they keep their eyes on their vision.

CLOSE GROUP SHOT -- CONCHITA, JACINTA, LOLI, MARI CRUZ

During the recitation of the prayers, the girls' voices are more audible and without the husky whisper that characterizes their regular conversations with their vision. Also, all their prayers during their ecstasies are very deliberate and spoken very slowly and distinctly with many and long, perceptible pauses between complete ideas.

CONCHITA, MARI CRUZ, LOLI, JACINTA
O m-y G-o-d, I a-m
h-e-a-r-t-i-l-y s-o-r-r-y f-o-r
h-a-v-i-n-g o-f-f-e-n-d-e-d
t-h-e-e ...

DON VALENTÍN AND DON FRANCISCO continue to come within sight of the children. They finally reach a spot where they can see the four girls. THE RAPTURE LIGHT DISAPPEARS.

CONCHITA, MARI CRUZ, LOLI, JACINTA
H-a-i-l M-a-r-y ... f-u-l-l o-f
g-r-a-c-e ... t-h-e L-o-r-d i-s
w-i-t-h T-h-e-e. B-l-e-s-s-e-d
a-r-t T-h-o-u a-m-o-n-g
w-o-m-e-n ... a-n-d b-l-e-s-s-e-d
i-s t-h-e f-r-u-i-t o-f
T-h-y w-o-m-b, J-e-s-u-s.

CLOSE SHOT OF DON FRANCISCO AS HE REGISTERS A DISCONCERTED AND PERTURBED LOOK FROM WHAT HE SEES AND HEARS.

INT. SACRISTY OF THE CHURCH OF SAN SEBASTIÁN -- EVENING

CLOSE-UP SHOT -- DON FRANCISCO with a perturbed and stern look.

PULL BACK TO GROUP SHOT -- DON FRANCISCO, DON VALENTÍN, and CONCHITA. A POLICEMAN is standing at the door. Conchita stands in front of Don Francisco.

DON FRANCISCO

So, you saw the Virgin with St. Michael and another angel, eh?

CONCHITA

Yes, Father; and next to the Virgin was a square of red fire framing a triangle of fire with a large, gigantic eye at its center and some strange writing.

DON FRANCISCO

An eye?

CONCHITA

It appeared to us to be the eye of God.

DON VALENTIN

Conchita, what was the beam of light that illuminated the village during your vision?

CONCHITA

The Virgin came to us in that light, Father.

DON FRANCISCO

What did the Virgin look like, Conchita?

CONCHITA

She was dressed in a white robe with a blue mantle and a crown of golden stars. Her hands were outstretched with a brown scapular on her right wrist. Her hair is long ... to her waist ... dark brown and wavy, and parted in the middle. The breeze sometimes stirred it. She has a long face with a delicate nose. Her mouth is very pretty with slightly full lips. She looks about seventeen and is tallish. The color of her face is dark, but lighter than that of the angel...it's different. Her voice is very lovely and very

unusual ... I can't describe it.
There's no woman that's like her in
her voice or anything else.

DON FRANCISCO

Did the Virgin say why she came?

CONCHITA

No, but she showed us a large
chalice into which were falling
drops of blood or tears, I guess,
but I don't know for sure, because
she didn't tell us. And she looked
very sad when she showed us this.

DON FRANCISCO

Jacinta said that you all played
with her crown.

CONCHITA

Yes. It was a beautiful crown of
stars.

DON FRANCISCO

What did you and the other girls
tell the Virgin?

CONCHITA

We told her lots of things about
what we did at home and school and
about how we went to the fields for
hay making and she laughed as we
were telling her so many things.

DON FRANCISCO

Did the Virgin say anything
important to you?

CONCHITA

She said that we must pray for holy
priests. She also said that
immodest fashions would drag many
souls to Hell. ... That we must
dress decently to be saved.

DON FRANCISCO

Is that all?

CONCHITA

Yes, Father, but she recited the
rosary with us to teach us how to
pray it properly, and just as we

finished she said that she was going away.

DON FRANCISCO
And what did you say?

CONCHITA
We told her that she ought to stay a little longer, for she spent so little time with us. She then laughed and said that she would come again on Monday.

DON FRANCISCO
That's enough for now, Conchita.
Thank you.

CONCHITA stands and walks out of the room as the POLICEMAN closes the door behind her.

DON FRANCISCO
I find nothing here ... these children claim to see the Virgin and angels. She appears to them and they chat about trivialities and laugh ... and then they play with her crown of stars...and as a consequence, the atmosphere of the village is charged with hysteria. It's all rather ridiculous. I'm sorry, Don Valentín, but I am unconvinced and appalled, to say the least, with what I see going on here. However, I shall return with the other members of the commission. In the meantime, I advise you to be very prudent in these matters and not be so easily swayed by what you see and hear. Now, I'll go and tell the people outside what the girls have told us so they can go home and forget these things, too.

EXT. STREET OF COSÍO -- NIGHT

A BUS comes to a stop at a street corner. MIGUEL AND SERAFÍN get off the bus with their suitcases in hand. The bus leaves. They begin to walk.

EXT. ROAD TO SAN SEBASTAIN DE GARABANDAL -- NIGHT

The road is a sea of people traveling in both directions on foot, and by a few automobiles. Most are leaving the town.

MIGUEL AND SERAFÍN, with suitcases in hand, are walking up the road to their home in Garabandal.

EXT. HOME OF CONCHITA -- NIGHT

Mobs of people are outside and inside of Conchita's home.

MIGUEL AND SERAFÍN advance towards the house with their suitcases in hand. They step into the house.

INT. HOME OF CONCHITA -- NIGHT

MIGUEL AND SERAFÍN step into the front door of their home.

CONCHITA sees them.

CONCHITA

Mamá, Miguel and Serafín are home.
Mamá, Miguel and Serafín are here.

CONCHITA runs and kisses both of them.

ANICETO

(coming from the kitchen)
Hi, Miguel ... Serafín. Have you heard the news?

SERAFÍN

Yes, we read about it in the newspapers. Is it true?

ANICETO

Yes, it's true. Today they saw the Virgin.

SERAFÍN

Where's Mother?

ANICETA comes into the room and hugs and kisses MIGUEL AND SERAFÍN. She immediately prepares them some food to eat and something to drink. FRIENDS in the home welcome them back and begin talking to them about the visions. The home is charged with excitement about the apparitions. PEOPLE are trying to take pictures, talk to the children, and to one another about what the girls saw today.

There is much confusion in Conchita's home this night.

INT. OFFICE OF DON FRANCISCO -- DAY

DON GARCIA, DOCTORS MORALES AND PIÑAL are seated around Don Francisco's desk, and each are enjoying a glass of wine. DON FRANCISCO, standing, pours a drink for Doctor Piñal.

DON FRANCISCO

There ... a little Lourdes water is good for the soul ...

There is a round of laughter to this remark as DOCTOR PIÑAL lifts the wine to his lips.

DON FRANCISCO

We must not forget, gentlemen, that the Church has had many devout souls who, through unusual phenomena of their lives, produced deep impressions for good on others, and were even able to establish and govern religious communities which still endure. But, these same persons manifested every symptom of pronounced hysteria.

DOCTOR PIÑAL

Yes, it's not uncommon that strange psychic phenomena and pronounced hysteria can be coupled with a genuine love of God.

DON FRANCISCO

It's this very love of God that also blinds Don Valentín's critical faculty. He simply believes the claims of these children ... for no reason ... and encourages them. I suggest that we recommend to His Excellency that Don Valentín be restrained and that Conchita, who's obviously influencing the others, be brought here to Santander for your examination.

DON GARCIA

I would also advise that Conchita's hair be cut before she comes, or she'll be recognizable, and we'll have more problems on our hands with her in Santander.

DON FRANCISCO

If we keep Conchita here in Santander for a few days, the

change in environment, the beach and all, may change her completely, and the other girls in Garabandal, not under her influence, may also change.

INT. HOME OF CONCHITA -- DAY

The home is very crowded with visitors. CONCHITA, LOLI, MARI CRUZ, AND JACINTA are playing with their dolls on the floor. DON VALENTÍN, SIMÓN, and DOÑA SERAFINA GOMEZ are speaking with SERAFÍN AND MIGUEL. ANICETO, PEPÉ DIEZ, AND DOCTOR ORTIZ PEREZ form another group. ANICETA is preparing sandwiches for everyone.

DOÑA SERAFINA GOMEZ
(tears of joy in her eyes)
How lucky they are!

SERAFÍN
Yes, their luck cost me a lot of sleep last night. I didn't get to bed until four this morning.

DON VALENTÍN
(laughing)
You should have thrown them all out on their ears.

ANICETA puts some food on the table, which includes punch and sandwiches.

MIGUEL and PEPÉ help themselves. Miguel offers a drink to DR. ORTIZ, who accepts.

ANICETA
Conchita, it's time now ... you should go and say the rosary at the cuadro.

CONCHITA
But we haven't been called yet.

The room becomes silent, as all attention is focused on the four girls playing with their dolls on the floor.

DOCTOR ORTIZ
Well, now. How are you called?

JACINTA
It's like an interior voice.

LOLI

But, we don't hear it with our ears, nor do we hear ourselves being called by name.

CONCHITA
It's a feeling of joy.

MARI CRUZ
There are three calls.

CONCHITA
The first is a little feeling of joy. The second is a little stronger.

JACINTA
But the third call makes us very excited and very happy ... then the apparition occurs.

CONCHITA
We only go at the second call, for, if we leave at the first, we would have to wait there a long time.

FADE OUT

FADE IN:

INT. CEFERINO'S CAFÉ -- DAY

CEFERINO, JULIA, SIMÓN, JACINTA, AND MARI LOLI. JACINTA AND MARI LOLI are playing dolls at a table. MARÍN is next to the children. JULIA is waiting on FATHER OLANO AND FATHER EMILIANO, who are eating.

CEFERINO
(to Julia)
The children say they receive some kind of call that bring them to the apparitions. Doctor Ortiz wants us to check the time when Mari Loli and Jacinta leave for the cuadro.

JACINTA AND MARI LOLI begin to act very excited and absent-minded and distracted when MARÍN speaks with them.

MARÍN
You are very fortunate, indeed, to see the Holy Virgin Mary. Will you ask her for some sign so that more people will believe?

JACINTA

Yes, I will.

JACINTA and LOLI, with a joyous excitement, drop their dolls and run out of the café. As they do so, CEFERINO looks at his pocket watch and notes the time.

SIMÓN

(loudly)

They're going to the cuadro.

JULIA drops her apron and prepares to leave. MARÍN dashes out after the children. FATHER OLANO and FATHER EMILIANO also run after the children.

EXT. THE CALLEJA -- SUNSET

CONCHITA AND MARI CRUZ converge with JACINTA AND LOLI at the base of the calleja and run together up to the cuadro.

EXT. THE CUADRO -- SUNSET

CONCHITA, MARI CRUZ, JACINTA, AND LOLI run into the cuadro. Suddenly, they fall to their knees, their heads swing up and back as they stare at their vision. As their knees hit the stone a loud SOUND of bone crashing against hard stone is heard. In the bg. PEOPLE are running up the calleja to the cuadro. It is not easy for the people to make the ascent as the children did. The girls are in the state of ecstasy. SIMÓN, CEFERINO, JULIA, DR. ORTIZ, DON VALENTÍN, FATHER OLANO, AND FATHER EMILIANO are close to the children. PEPÉ DIEZ, MIGUEL AND SERAFÍN and other villagers surround the cuadro as spectators.

DOCTOR ORTIZ steps inside the cuadro to examine the children. DON VALENTÍN puts his ear close to CONCHITA'S MOUTH to hear what she is saying.

CONCHITA

(in a husky whisper)

Where is St. Michael and the other angel?

Doctor Ortiz turns to Ceferino.

DOCTOR ORTIZ

Ceferino, what time did they leave?

CEFERINO

Seven sharp, Doctor.

DOCTOR ORTIZ

Yes, it was seven for Conchita and Mari Cruz, also.

CONCHITA AND LOLI pick up some stones to amuse the Infant Jesus they see in their vision. Conchita puts them in the braids of her hair and Loli puts them in her sleeves. Jacinta picks up some small stones and attempts to hand them to the Infant Jesus. She then hands them to the spectators around her. The OTHER CHILDREN do the same, with the PEOPLE accepting the stones.

MARI CRUZ

(in a husky whisper)

If you come with me, I'll give you
some caramels.

CONCHITA raises her arms and appears to cradle a baby in them. The other GIRLS in ecstasy want to hold the Infant also. CONCHITA gives the Infant to MARI CRUZ, who holds him momentarily with great care, then raises Him up to return Him to the Virgin.

Suddenly, all four girls' faces show a very serious expression ... a worried look.

CONCHITA

(surprised, in a husky whisper)

But how can we say that we didn't
see you, since we are seeing you at
this very moment?

JACINTA

(in a husky whisper)

Work a miracle so the people will
believe ... please.

CONCHITA

(in a husky whisper)

Don't go yet, You have only been
here a second.

MARI CRUZ

(in a husky whisper)

You know a lot of funny stories,
Conchita, tell her some so she
won't go away.

The expressions of the girls become sad. Instantly, their heads lower and they are normal again.

The PEOPLE crowd in on the four girls as they are led to the sacristy of the church of San Sebastián. The people ask the girls what the Virgin said, but they do not answer.

A MAN, with his arm around a woman, gets CONCHITA'S attention.

MAN IN CROWD

Conchita, pray for me and my wife.

CONCHITA takes him aside.

CONCHITA
(confidentially)
Father, don't joke this way. I know
you're a priest and you should go
back.

INT. SACRISTY OF THE CHURCH OF SAN SEBASTIÁN -- EVENING -- JULY
3, 1961

DOCTOR ORTIZ and DON VALENTÍN ARE TO THE RIGHT OF CONCHITA, MARI
CRUZ, JACINTA, AND LOLI who stand together. Observing the
questioning are FATHER OLANO AND FATHER EMILIANO, who are
standing on the left side of the room.

DOCTOR ORTIZ
What did you see this time?

CONCHITA
The Virgin and the Infant Jesus,
Doctor.

DON VALENTÍN
What happened to the angels?

MARI CRUZ
They weren't with the Virgin.

DOCTOR ORTIZ
Why did you give pebbles to the
people?

CONCHITA
We gave them to the Infant Jesus to
play with, but He didn't take them.
Instead, the Virgin took them and
kissed them and told us to give
them to the people.

DOCTOR ORTIZ
How old was Jesus?

MARI CRUZ
He looked about a year old.

DON VALENTÍN
Did he say anything to you?

CONCHITA, JACINTA, LOLI, MARI CRUZ
No, Father.

CONCHITA

But, the Virgin let us hold Him and
He did laugh and smile at us a lot.

DOCTOR ORTIZ

Was he heavy?

CONCHITA, MARI CRUZ

No, he didn't seem to weigh
anything.

DOCTOR ORTIZ

He was weightless, but you touched
him in your hands?

CONCHITA, MARI CRUZ

No, Doctor.

CONCHITA

Oh, no, you can never touch Our
Lady or the Child.

DOCTOR ORTIZ

But you held him in your arms.

CONCHITA

We couldn't bring our arms close to
our chests. If we try to put our
hands on the Virgin, we can't put
our hands any further because she's
there. Yet, we feel nothing,
although she's just in front of our
hands.

DON VALENTÍN

What did the Virgin tell you?

The GIRLS look at one another, as if for consultation.

DON VALENTÍN

Well, tell us.

CONCHITA

We don't understand too well.

DON VALENTÍN

Tell us what you can.

CONCHITA

The Virgin said that a time will
come when all four of us will
contradict ourselves about what we
see, when our families will not
behave well about them, and that we

would even doubt seeing her, even deny her.

DON VALENTÍN

Is that all?

CONCHITA

No, she also said: "Thus, you will establish among yourselves the same confusion that now exists in the Church."

FATHER OLANO

(outraged)

This isn't the Virgin speaking, for there's no confusion in the Church. It's the Devil who said this.

FATHER EMILIANO

(angrily)

This whole thing is anti-clerical. I think we should inform the Bishop, immediately. If you don't Don Valentín, we will.

DOCTOR ORTIZ

Please, please ... not in front of the children.

DON VALENTÍN

Come, let's go outside with the people. You may return to your homes now, children.

INT. HOUSE OF FONTANEDA -- DAY

FATHER RAMÓN MARIA ANDREU, S.J., AND FONTANEDA

FONTANEDA

But the Virgin gave them a message that the girls cannot make public until October 18th of this year. The Virgin also kissed many rosaries, medals, scapulars, and blessed objects given to her by the children from the people. Conchita tells us that the Virgin almost every day requests prayers for priests and that we do penance.

FATHER RAMÓN

Well, I can't say that we don't need their prayers and penance. But

I hardly believe that the Virgin would appear to anyone in Garabandal to tell us this.

FONTANEDA

I've heard some remarkable things from people who have seen the children in ecstasy. Why don't you and your brother, Luis, join me on a visit to Garabandal to see for ourselves?

FATHER RAMÓN

I don't know, I've just finished giving a retreat and I have to conduct another in Valladolid.

FONTANEDA

All the more reason why you should go with me ... the vacation would be good for you, Ramón.

FATHER RAMÓN

Well, I can't make it, but I'll call Luis and see if he's free to go.

FONTANEDA

Good, tell him we can leave on Saturday, the 29th of July.

INT. CONCHITA'S HOME -- DAY

CONCHITA enters the home. ANICETA AND FATHER LUIS GONZALES are standing just inside the doorway.

ANICETA

Conchita, this is Father Luis Gonzalez.

CONCHITA

Hello, Father.

FATHER LUIS

(smiling)
Hi, there, Conchita.

ANICETA

He's ready to take us to visit with the Bishop. Are you ready to go?

CONCHITA

Yesterday, I asked the Virgin if she would let me go to Santander and she didn't forbid it. Yes, I'm ready to go.

EXT. ROAD TO GARABANDAL -- DAY -- AUGUST 8, 1961

CLOSE SHOT -- FATHER LUIS ANDREU, AND FONTANEDA are driving in a jeep to Garabandal on a country road. FONTANEDA is the driver.

FATHER LUIS

I look forward to this. It's not often one gets a chance to see a genuine ecstasy. If it's but a child's game, I've had at least a respite from my theology classes in Bilbao. We will have a country retreat.

FONTANEDA

This is beautiful country for such a retreat, Father.

FATHER LUIS ANDREU

As they say, "Without a little holy madness, the faith could never unfurl its standards."

FONTANEDA

(laughing)

Yes, it seems like a little madness all right.

He begins to distribute some food from a bag.

FATHER LUIS

Let's eat good and plenty, for St. Ignatius said if our mind and body are weak, we'll be easily deceived by the Devil.

They laugh as they ride on through the country.

EXT. FRONT OF THE CHURCH OF OUR LADY OF CONSOLATION IN SANTANDER, SPAIN -- DAY -- JULY 27, 1961

The TRAFFIC is heavy on the street. PEDESTRIANS are going in both directions on the sidewalk as the Bishopric's car pulls up the curb. CONCHITA AND ANICETA emerge from the car. The driver, FATHER LUIS GONZALES, also gets out of the car. They walk towards the Church of Our Lady Of Consolation. At the door of the Church Conchita falls to her knees with a loud SOUND of her bones

hitting the stone step. Her neck is hyperextended as she stares up and back at her vision. She is in the state of rapture. The pedestrians stop to watch. Father Luis runs into the sacristy to get help; Aniceta remains with Conchita. FATHER FRANCISCO comes out with Father Luis. They try to arouse Conchita from her ecstasy, who is completely insensitive to their efforts. They try to lift her, but are unable to move her rigid body. Three POLICEMEN arrive and try to keep the spectators back. Seeing that Don Francisco's efforts to lift Conchita have failed, the policemen lend a hand. Three policemen and two priests at the limits of their strength lift Conchita and carry her into an office adjacent to the church. The door of the office is in a corridor leading to the church.

INT. CHURCH OF OUR LADY OF CONSOLATION -- DAY

CONCHITA is carried into the church by the THREE POLICEMEN, DON FRANCISCO, AND DON LUIS, who guide them. They set her rigid body down as she remains in rapture. ANICETA is close to Conchita with a worried look on her face. DON FRANCISCO thanks the policemen, who then leave.

DON FRANCISCO
Thank you, everything will be all
right, now. Thank you.

The POLICEMEN, with puzzled looks, leave the church.

DON FRANCISCO
Father Luis, get Dr. Piñal.

FATHER LUIS leaves the church.

CONCHITA
(in a husky whisper)
How beautiful. Oh, they must see
you now in Garabandal, too.

EXT. THE PINE GROVE IN GARABANDAL -- DAY

Jacinta, MARI CRUZ, and LOLI are in the state of ecstasy. FATHER LUIS ANDREU and FONTANEDA are next to the girls. Father Luis Andreu has his ear close to the mouth of MARI LOLI listening to her whispering voice as she speaks to the Virgin. He is taking notes. The parents of the girls and about 30 spectators surround the children during this scene. This scene is for a very brief moment, as we CUT back to:

INT. CHURCH OF OUR LADY OF CONSOLATION -- DAY

This is the same as in two scenes above. Nothing has changed. CONCHITA is still in her state of rapture seeing the vision of Our Lady. FATHER LUIS returns with DON GARCIA RUBIO AND DOCTOR

PIÑAL. They, with ANICETA AND DON FRANCISCO, watch as Conchita blesses herself and returns to normal, smiling and happy.

DON FRANCISCO
Come ... let's go into the
sacristy.

They enter the sacristy but, as they do so, CONCHITA turns towards the Blessed Sacrament and blesses herself. She then turns and hurries after DON FRANCISCO.

INT. SACRISTY OF OUR LADY OF CONSOLATION CHURCH -- DAY

DOCTOR PIÑAL, DON FRANCISCO, FATHER LUIS GONZALES, AND ANICETA are standing to the side of CONCHITA.

DOCTOR PIÑAL
Why have you done those things.
You're out of your mind deceiving
people that way.

Advancing towards CONCHITA, DOCTOR PIÑAL puts his finger to his nose.

DOCTOR PIÑAL
Stand up straight and look at my
nose.

CONCHITA laughs.

DOCTOR PIÑAL
I'm going to hypnotize you. Don't
laugh, this isn't a laughing
matter.

CONCHITA
(trying to be serious)
Your nose just looks funny to me,
Doctor. I'm sorry.

DOCTOR PIÑAL stares into CONCHITA'S eyes as she stares at his nose. She starts to laugh again.

DOCTOR PIÑAL
You may think this funny, but a
girl in your condition can be very
dangerous to yourself and to
others.

DON FRANCISCO
Conchita, we brought you here with
the hopes of helping you. But,
instead you seem to want to

continue in your games. I have made arrangements for you to stay here in Santander for a few days. Would you like that?

CONCHITA

Oh, yes, Father. The Virgin did not forbid it.

DON FRANCISCO

Whatever ... My sister has agreed to watch after you so your mother may return to Garabandal. Tomorrow you will be examined by Doctors Piñal and Morales and, after that, you may go to the beach and enjoy yourself with a few of my nieces who are almost your age.

INT. SMALL CAFÉ IN COSÍO -- DAY

FATHER LUIS ANDREU AND FONTANEDA are seated at a table drinking coffee. TWO POLICEMEN are seated at a table next to the priests.

FONTANEDA

Didn't I say it would be a retreat? Seeing those children is a taste of Heaven on earth.

FATHER LUIS ANDREU

We must not let ourselves be deceived.

POLICEMAN

The Commission has taken Conchita to Santander, but the others continue to act as though they see the Virgin.

SERGEANT-MAJOR OF THE CIVIL GUARD
(interrupting)

Not only that, but Conchita is reported to have had an apparition of the Virgin in Santander, yesterday at 2 p.m.

FATHER LUIS ANDREU

That was when we were at the Pines with the others, yesterday.

SERGEANT-MAJOR OF THE CIVIL GUARD
I'm sorry for interrupting, but I couldn't help it when I overheard

your conversation about the children of Garabandal. I'm Elias Gomez of Barcelona, and I'm stationed here in Cosío, an assignment I'm beginning to treasure greatly.

FATHER LUIS ANDREU

This is Señor Fontaneda. I'm Father Luis. We just spent a few hours in Garabandal and hope to return soon. If what you say is true, it appears that the Commission's attempt to stop these apparitions is going to run into some problems from Heaven.

A MONTAGE OF SHOTS:

INT. BEAUTY PARLOUR -- SANTANDER -- DAY

CONCHITA getting a hair cut. The HAIRDRESSER, who begins to cut her braids, faints. ANOTHER HAIRDRESSER takes over the job, and with great difficulty succeeds in cutting her hair very short.

INT. DOCTOR PIÑAL'S OFFICE -- DAY

CONCHITA'S eyes are being checked and her reflexes examined by DOCTOR PIÑAL.

INT. DOCTOR MORALES' OFFICE -- DAY

CONCHITA is wired up to an encephalogram-producing machine. DOCTOR MORALES is taking notes and checking the machine.

EXT. BEACH OF SANTANDER -- SUNNY DAY

CONCHITA at the water's edge with THREE GIRLS about her age. They are running and playing in the water. All are dressed in bathing suits.

EXT. FUN FAIR AT SANTANDER -- DAY

CONCHITA with her THREE GIRL COMPANIONS about her age are throwing darts at balloons for prizes. Two of the girls have stuffed dolls.

EXT. THE CALLEJA, CLOSE TO THE PINE TREE GROVE, GARABANDAL -- DAY
-- JULY 29, 1961

JACINTA AND LOLI excitedly run to the calleja near the pine tree grove. Many people are running after them.

FATHERS LUIS AND RAMÓN AND FONTANEDA are in the crowd of spectators. They can hardly run fast enough to keep up with Jacinta and Loli.

FATHER LUIS ANDREU

(perspiring)

I thought you said this would be a retreat, Ramón. Instead it's becoming an arduous mountain-climbing expedition.

FONTANEDA

(perspiring and tripping)

You're right. I'm ready to leave when you are. We didn't go through anything like this when your brother Luis was with me last time.

FATHER LUIS ANDREU

We must be getting old. We can't keep up with them.

JACINTA and LOLI fall into ecstasy at the calleja, just before the hill leading to the pines.

DOCTOR ORTIZ proceeds to take their pulse and diagnose their normality.

SPECTATORS crowd around the children and cause a NOISE so as to make it difficult to hear the visionaries' words, which are spoken in their usual husky whispers.

A LARGE NUMBER OF ONLOOKERS climb a rough stone wall near the girls to get a better look and the wall collapses.

TWO POLICEMEN of the Guardia Civil, one of whom is Elias Gomez, Sergeant-Major, attempt to restore silence.

TWO OTHER POLICEMEN have in their care a SMALL GIRL in a wheel chair. The PARENTS OF THE GIRL, stand near the wheelchair.

JACINTA AND LOLI suddenly return to normality.

LOLI

The Virgin says that we're to go up to the pines, and that our parents, the priests, the nuns, and the Guardia Civil can come, too. But they must remain at a distance. The rest must stay farther away still. Mary Carmen and Sari should come with us to the pines.

MARY CARMEN and SARI, both six years old, go with JACINTA and LOLI towards the pines. The other people follow up the hill. Calmly, Jacinta and Loli point out the positions that everyone should take. The people obey the visionaries. When everyone is settled, Jacinta, Loli, Mary Carmen, and Sari go to the pine trees.

EXT. THE PINE TREE GROVE -- DAY

JACINTA and LOLI as one enter into ecstasy. Both have expressions of sadness, and they both begin to cry. Soon, they begin to blow kisses to the Virgin.

DON VALENTÍN
Mary Carmen, Mary Carmen, come
here.

MARY CARMEN hears FATHER VALENTÍN and comes towards him.

DON VALENTÍN
What are they talking about?

MARY CARMEN
(shrugging indifferently)
They're asking the Virgin not to
tell them sad things.

MARI LOLI and JACINTA rise to their feet. Loli takes the Virgin's crown in her hands, examines it, and tries it on, and hands it back to the Virgin. Loli raises up a medal and rosaries to be kissed by the Virgin, and then replaces them in her pockets. Jacinta folds her arms. They raise their hands, smiling now; they listen, they start to cry, and then they return to normal. The SPECTATORS, seeing that Jacinta and Loli are no longer in rapture, advance closely.

DON VALENTÍN
Why are you crying? ... Who did you
see?

MARI LOLI
(tears on her face)
We saw our Lady of Mount Carmel. We
held her crown in our hands.

DON VALENTÍN
What did she say?

MARI LOLI
The Virgin is very pleased because
the people obeyed her. She says to
say the rosary. She says that if

you want you can come and say it
here.

The SPECTATORS begin to say the rosary with LOLI AND JACINTA.

THE PEOPLE

Oh my God, I am heartily sorry for
having offended You, and I detest
all my sins, because I dread the
loss of Heaven and the pains of
Hell, but most of all because they
offend You, my God, who are all-
good and deserving of all my love.
I firmly resolve, with the help of
Your grace, to sin no more ...

JACINTA AND LOLI enter into rapture again. The PEOPLE stop
praying the rosary and listen.

LOLI

(in a husky whisper)
Why have you come?

JACINTA

(in a husky whisper)
If the people hadn't obeyed,
wouldn't you have come?

LOLI

So that they'll believe?

They blow the Virgin a kiss.

LOLI

You're so sweet ... tomorrow we'll
fast when we come ... we won't eat
anything at all ...

JACINTA

Shall we kiss your scapular?

LOLI

(in a husky whisper)
Show us your robe again. It's white
with white flowers on it.

JACINTA

(in a husky whisper)
Isn't it lovely?

LOLI

(in a husky whisper)

A Guardia Civil brought a little girl who can't speak or walk. I promised him ... cure her! Cure something so everyone can see it.

During this dialogue, FATHERS RAMÓN AND LUIS ANDREU advance very close to the GIRLS. Father Luis and Ramón have their ears close to the children and are taking notes. JACINTA and LOLI make the sign of the cross in perfect unison as they watch the Virgin. Their reactions to the Virgin are identical and in unison. Loli and Jacinta are very close to Father Ramón.

FATHER RAMÓN begins to suspect hypnotism as he studies the children.

FATHER RAMÓN'S THOUGHT
(subjective thought)
If this is the work of God, may one of these two girls return to her normal state and the other remain in ecstasy.

Immediately, following Father Ramón's thought, LOLI comes out of her trance, turns slightly and looks at FATHER RAMÓN with a smile and JACINTA remains in ecstasy.

FATHER RAMÓN
Can't you see the Virgin?

LOLI
No, Father.

FATHER RAMÓN
Why not?

LOLI
She's gone.

FATHER RAMÓN
Look at Jacinta.

LOLI looks at JACINTA and smiles. There is a pause.

FATHER RAMÓN
(subjective thought)
Now, make Loli go back into ecstasy.

LOLI goes back into ecstasy, her head thrust back, oblivious to the world.

JACINTA
(in a husky whisper)

Loli, why did you withdraw
yourself?

LOLI
(in a husky whisper)
Oh! It was so that he would
believe!

On hearing this, FATHER RAMÓN leans towards his brother, LUIS.

FATHER RAMÓN
Be careful what you think. The
transmission of thought is like
lightning here!

JACINTA AND LOLI, with their heads looking up, begin to walk
backwards at a tremendous speed down the steepest incline from
the pine grove. The PEOPLE must take a different route to descend
the hill in order to follow after the children.

INT. DOCTOR PIÑAL'S OFFICE IN SANTANDER -- DAY

CONCHITA, very worried looking, sits in front of DOCTOR PIÑAL,
who is seated behind his desk.

CONCHITA
But I think the other girls may be
seeing the Virgin and we must
reveal her message in October, this
year.

DOCTOR PIÑAL
If you return to Garabandal and
persist in pretending to see
visions, we will put you in an
insane asylum and put your mother
in prison. Now, you wouldn't want
that to happen, would you?

CONCHITA
Oh, no, Doctor. I'm not seeing the
Virgin anymore.

DOCTOR PIÑAL
Good. Now, will you sign this
statement to that effect?

CONCHITA
Yes, Doctor.

He hands her a piece of paper, which claims that she no longer
sees the Blessed Virgin, and a pen. She signs her name.

DOCTOR PIÑAL

Very good, Conchita. Now, you may join your mother and return with her to Garabandal. But, first, I want you to visit the Bishop and tell him that you no longer see the Virgin.

CONCHITA

Yes, Señor.

INT. CHURCH OF SAN SEBASTIÁN DE GARABANDAL -- NIGHT

MARI LOLI, JACINTA, AND MARI CRUZ are together in the church with their parents, SIMÓN, CEFERINO, JULIA, PILÁR, AND MARIA, and other VILLAGERS AND VISITORS. The church is filled to capacity, and the people are praying.

THE PEOPLE

Queen of Virgins, pray for us.
Queen of all Saints, pray for us.
Queen conceived without original sin, pray for us.
Queen assumed into Heaven, pray for us.
Queen of the most holy Rosary, pray for us.
Queen of Peace, pray for us.

As the litany ends, LOLI AND JACINTA enter into an ecstasy in their pews. They stand and walk towards the altar steps with their heads thrown way back. Loli holds a small crucifix in both hands to her chest. The rest of the congregation is silently watching as they approach the altar steps. Their arms interlock and, as one, in perfect synchronized movement, they fall simultaneously over backwards, as if weightless, gracefully gliding to the floor with expressions of profound bliss. Their position is dignified and decorous. They remain with ease in this position, with their heads still looking back, smiling and happy. During the ecstatic fall, the people gasp for fear the children will hurt themselves and in wonderment afterwards. The spectators advance out of their pews to get into a better position to watch Loli and Jacinta. MARI CRUZ is also a spectator, and shows a sad expression for having been left out of the ecstasy. Only part of Loli's and Jacinta's bodies touch the floor, though they are in a complete reclining position, and that is their heels and the lower part of the their calves.

MARI LOLI

(in a husky whisper)
Please tell us when Conchita will return ... please.

JACINTA
(in a husky whisper)
Why hasn't she been seeing you,
then?

LOLI
(in a husky whisper)
When will she return?

LOLI, JACINTA
(in a husky whisper)
She is! ... Oh! ... She's back
home!

LOLI AND JACINTA simultaneously and very gracefully rise up from their reclining position on their backs on the floor to their feet in the standing position without any assistance of their legs or arms -- as if they are carried up gently by some invisible force. They suddenly return to normality, smiling and happy. They bless themselves and turn to the PEOPLE.

LOLI
The Virgin said that Conchita and
her mother have just returned to
Garabandal.

ALL THE PEOPLE respectfully leave the church, genuflecting before the Blessed Sacrament.

EXT. TOWN SQUARE IN FRONT OF THE CHURCH OF SAN SEBASTIÁN DE GARABANDAL -- NIGHT

The PEOPLE empty out of the church and into the square.

CONCHITA AND ANICETA are just getting out of the BISHOPRIC'S CAR, which is driven by FATHER LUIS GONZALEZ. The VILLAGERS crowd around Conchita and her mother. MARI CRUZ, JACINTA, AND LOLI run to meet them.

Many persons try to hug and kiss Conchita, as she and her mother begin walking towards their home.

DISSOLVE TO:

EXT. ROAD FROM COSÍO TO GARABANDAL -- DAY

A CARAVAN OF FIVE AUTOS is slowly ascending the road. The car models are 1961 or before that year.

EXT. SQUARE IN FRONT OF CHURCH OF SAN SEBASTIÁN -- DAY -- AUGUST 7, 1961

Five 1960 to '61 model automobiles arrive into Garabandal. Heading the caravan is one car driven by JOSÉ SALCEDA, a fifty-year-old chauffeur. His car is the first to stop. Salceda upon parking, proceeds to let his passengers out. FATHER LUIS ANDREU, RAFAEL FONTANEDA RUPLICADO and his wife CARMEN and eight-year-old daughter, MARIA CARMEN, emerge from the car. From another car steps FATHER ROYO MARÍN, a Dominican theologian, FATHER SERRANO, AND DON ANDRES PARDO, a young seminarian. Four persons emerge from each of the other cars. They begin to stretch their legs after the long ride. VILLAGERS watch the cars unload their passengers. DON VALENTÍN is walking over the small bridge in front of the church. He approaches Father Luis Andreu and his friends.

DON VALENTÍN

Welcome back. I'm glad to see you.
I see you have brought the whole
seminary with you.

FATHER LUIS ANDREU

(laughing)

Almost. I want you to meet Señor
and Señora Fontaneda and their
sweet daughter, Maria Carmen. This
is Father Valentín.

They shake hands. Don Valentín puts his hand on the head of Maria Carmen and draws her close to him.

DON VALENTÍN

I'm pleased to meet you. What a
beautiful little girl. Are you
going to let me have a little of
that pretty hair for my head, eh?

MARIA CARMEN shyly smiles and turns her head away, looking at her mother.

DON VALENTÍN

Where's your brother Ramón?

FATHER LUIS

He's giving a retreat to the nuns
of Valladolid.

DON VALENTÍN

You have arrived just in time to
serve as the parish priest of
Garabandal for the day. I have to
leave immediately for Torrelavega
and should return this evening.
However, if you will stay and say

Mass, the Rosary tonight, and
Vespers, I would appreciate it.

FATHER LUIS ANDREU
I would be most honored to, Don
Valentín.

DON VALENTÍN
Good, here are the keys to the
church. I'm sorry, I have to run
now to Cosío.

SEÑOR FONTANEDA
Do you need a ride? I can have my
chauffeur. ...

DON VALENTÍN
No, thank you, Señor Fontaneda. I
have made arrangements already. But
I appreciate your kindness.

DON VALENTÍN hurries back into the church.

FATHER LUIS ANDREU
(cheerfully, holding the church
keys up)
There now, I'm the Parish Priest of
Garabandal.

INT. THE CHURCH OF SAN SEBASTIÁN -- NIGHT

The church is filled to capacity. CONCHITA, MARI CRUZ, LOLI, AND JACINTA are with their PARENTS AND BROTHERS AND SISTERS. The visionaries have rosaries around their necks and their pockets are filled with medals and holy cards. FATHER LUIS ANDREU, the FONTANEDA FAMILY, FATHER ROYO MARÍN, DON ANDRES PARDO, FATHER SERRANO, AND JOSÉ SALCEDA are all into the church. Father Luis is kneeling at the altar steps leading the congregation in the closing prayer of the Rosary.

FATHER LUIS ANDREU
(with devotion)
Remember, O most gracious Virgin
Mary, that never was it known that
anyone who fled to your protection,
implored your help, or sought your
intercession was left unaided.
Inspired with this confidence, I
fly to you, O Virgin of virgins, my
Mother! To you I come, before you
I stand, sinful and sorrowful. O
Mother of the Word Incarnate,
despise not my petitions, but in

your mercy, hear and answer me.
Amen.

The PEOPLE bless themselves. FATHER LUIS stands. CONCHITA, MARI CRUZ, JACINTA, AND LOLI leave their pews excitedly and run to the foot of the steps at the high altar near Father Luis, where all four girls fall into an ecstasy, crashing to their knees with a loud SOUND, their heads are thrown way back as they look upward towards their vision.

CONCHITA

(in a husky whisper)

Yes, as you wish, as you command
... we haven't given any proof,
yet, and the people don't believe
... at Lourdes and Fatima you gave
them proof ... when we ask you for
a proof, why do you look so
serious? ... It's nearly two
months, now.

MARI LOLI

Give it now. You keep saying you
will give it, give it right now, so
they'll believe.

CONCHITA

I don't mind going all over the
place ... anything you say ...

The visionaries rise to their feet. Simultaneously they turn and rapidly march out of the church. Everyone in the church trails after them.

EXT. SMALL BRIDGE OVER RIVULET IN FRONT OF THE CHURCH OF SAN SEBASTIÁN DE GARABANDAL -- NIGHT

The bridge is only wide enough for two girls side-by-side to walk across it at one time.

CONCHITA, MARI CRUZ, LOLI, AND JACINTA have their arms interlocked as they exit the church and approach the small bridge in front of the church. Mari Cruz and Loli, side-by-side, walk on the bridge over the rivulet. Conchita and Jacinta, with their arms interlocked and looking up at their vision, walk abreast of Mari Cruz and Loli, also cross over the rivulet, BUT THEY WALK ON AIR.

The four girls head in the direction of the calleja. The SPECTATORS chase after them. FATHER LUIS has managed to stay with them, and he begins to take notes when the girls stop at the site

where the angel first appeared. Some of the PEOPLE carry torches and flashlights.

EXT. THE CALLEJA -- NIGHT -- AUGUST 8, 1961 -- 9:35 P.M.

FATHER LUIS AND SPECTATORS with torches and flashlights crowd around CONCHITA, MARI CRUZ, JACINTA, AND LOLI, who are in ecstasy. Father Luis is listening and taking notes.

CONCHITA

(in a husky whisper)
People say it's an illness we've
got, and the little kids throw
stones at us. ... If you're pleased
with us, then it's all the same to
us. ... When's the next time we'll
see you, so the people will come?
How do you like my short hair?

The four girls take the religious objects from their necks and pockets and hand them up to the Virgin to kiss. Conchita takes a rosary from her neck, hands it to the Virgin; the rosary FLOATS up to the Virgin, then FLOATS back down into the hands of Conchita. They then turn to the people and give them to their owners.

The VISIONARIES, in their trance, rapidly climb the hillside to the pines.

EXT. THE PINE GROVE -- NIGHT

CONCHITA, MARI CRUZ, LOLI, AND JACINTA are in ecstasy.

FATHER LUIS ANDREU, FATHER ROYO MARÍN, DON PARDO, CEFERINO, ANICETA, ANICETO, JULIA, PILÁR, AND SIMÓN are very close, surrounding the visionaries, as they walk to the pine grove.

CONCHITA

(in a husky whisper)
Yes, this is where the chapel to
St. Michael will be built ... This
is a good spot. ... Should we kneel
down here?

The FOUR VISIONARIES kneel down and begin to sing a hymn to St. Michael. When they finish singing the song, they reach up, taking hold of something they see and kiss it. Conchita and Loli remove rosaries from around their necks and extend them to the Virgin to kiss. FATHER LUIS ANDREU looks deeply moved. He turns pale and stares upward in the same direction as the children look. He is suddenly transfixed. Tears stream down the cheeks of Father Luis, and he shows signs of great joy.

FATHER LUIS ANDREU
(with great emotion in a high
voice and a loud husky
whisper)
A miracle ... a miracle ... a
miracle ... a miracle.

FATHER LUIS, after a moment, returns to normality.

The VISIONARIES rise up and, at an accelerated pace, descend backwards down the steep hillside and in a rapid flight or march, they turn and go in the direction of the church.

FATHER ROYO MARÍN
Run to the church! The children
have wings on their feet!

FATHER LUIS, FATHER MARÍN, and all the other SPECTATORS run quickly towards the church.

During the descent, both CONCHITA and LOLI drop rosaries they are carrying. Loli's rosary is of the finger type.

EXT. SQUARE IN FRONT OF CHURCH OF SAN SEBASTIÁN -- NIGHT

CONCHITA, MARI CRUZ, LOLI, AND JACINTA rapidly march into the square. FATHER LUIS, FATHER ROYO MARÍN, AND DON PARDO, along with their FRIENDS and SPECTATORS, follow the girls. The visionaries reach up to the Virgin with rosaries in their hands for the Virgin to kiss.

CONCHITA
(upset, in a husky whisper)
I've lost the rosary belonging to
the student. Will he scold me? ...
Eh? ... Where did I drop it? ... Up
the hill?

LOLI
(in a husky whisper,
surprised)
I have, too? ... Where? ... But
that rosary belonged to Father
Luis.

Suddenly and gently, CONCHITA, JACINTA, AND MARI LOLI are normal again and they see that MARI CRUZ is still in ecstasy.

MARI CRUZ marches into the church in ecstasy. CONCHITA, LOLI, AND JACINTA follow. The other spectators also go into the church with the girls. Conchita changes her mind, and leaves her companions and runs back to the pine grove to find the lost rosary.

INT. CHURCH OF SEBASTIÁN -- NIGHT

MARI CRUZ walks towards the altar of Our Lady of the Rosary. She is followed by FATHER LUIS and his COMPANIONS and other spectators of the village. Some of the SPECTATORS climb over the pews, and one pew is damaged in the confusion. MARI CRUZ kneels and makes the sign of the cross very slowly and properly.

MARI CRUZ

(in a husky whisper)

H-a-i-l H-o-l-y Q-u-e-e-n ...
M-o-t-h-e-r o-f M-e-r-c-y ...
o-u-r l-i-f-e, o-u-r
s-w-e-e-t-n-e-s-s ... a-n-d o-u-r
h-o-p-e ...

EXT. PINE GROVE AREA WHERE CONCHITA DROPPED HER ROSARY -- NIGHT

CONCHITA looks around the area. She spots the rosary between some rocks, quickly picks it up, and runs back down the calleja towards the church.

INT. CHURCH OF SAN SEBASTIÁN -- NIGHT

MARI CRUZ is in ecstasy at the altar of Our Lady of the Rosary. FATHER LUIS has his ear close to her mouth. The church is filled with spectators watching and listening to Mari Cruz.

MARI CRUZ

(in a husky whisper)

I'm so glad the Infant Jesus has
come! ... It's been so long since
He came! ... Why have You waited so
long before coming to me, and why
do You come more often to the three
others? ... But my mother and
father wouldn't let me come to see
You.

MARI CRUZ holds up five rosaries for the Virgin.

MARI CRUZ

You're to kiss them for the people.

MARI CRUZ brings her hands to her chest and then blesses herself, immediately after which she returns to normal.

FATHER LUIS takes the children into the sacristy. The PEOPLE follow to the door of the sacristy, but do not enter. The PARENTS OF THE CHILDREN enter the sacristy with the PRIESTS.

During this scene the children are in front, then the women, and the men in the back or at the gallery. The door at the back of the church is called the men's door or doorway.

INT. SACRISTY -- CHURCH OF SAN SEBASTIÁN -- NIGHT

MARI CRUZ, LOLI, AND JACINTA are standing in front of FATHER LUIS ANDREU, S.J., FATHER SERRANO, DON PARDO, FATHER ROYO MARÍN. THE PARENTS of the visionaries are standing in the room. Father Luis is taking notes.

MARI LOLI

Conchita went to get a rosary she lost, Father Luis. And I lost yours, too. But we can go and find it. The Virgin told me where I dropped it.

JULIA

But now it's too late.

FATHER LUIS

Yes, your mother is right. Tomorrow, in daylight, you can go and find it. If I don't come back again, you keep it safe and give it to my brother when he comes, because he'll certainly come.

CONCHITA enters the sacristy panting and out of breath. She goes towards DON PARDO.

CONCHITA

I lost your rosary, Señor, up at the pines. The Virgin told me where to find it. She kissed it for you.

CONCHITA hands to DON PARDO his rosary.

DON PARDO

(bewildered)
Thank you, Conchita.

FATHER ROYO MARÍN

What did the Virgin say, Conchita?

CONCHITA

The Virgin wants a chapel built at the pine trees for St. Michael. She also said that soon Father Luis Andreu would be with her in Heaven.

FATHER ROYO MARÍN

Did you see or hear anyone other than the Virgin?

CONCHITA, MARI CRUZ, JACINTA, LOLI
Yes, we saw Father Luis Andreu, and we heard his voice.

CONCHITA

He said, "Miracle". The Virgin said he saw the great miracle Jesus will send the world so that we will all believe and live the message.

FATHER ROYO MARÍN

Have you seen the miracle yet?

CONCHITA, LOLI, JACINTA, MARI CRUZ
No.

FATHER ROYO MARÍN

If what they say about you, Luis, is true, we don't have to go on.

FATHER LUIS

It's late ... you all better go home and go to bed. We have had enough excitement for the night.

The PARENTS OF THE VISIONARIES take their children from the sacristy.

FATHER ROYO MARÍN

I'm not infallible, but I am a specialist in these matters and am able to state that the vision the children have is genuine. Four different signs indicate to me that there is no reason for doubt

SEÑOR FONTANEDA

Father Marín, if it is as serious as you say, why do you not remain here a few days longer?

FATHER ROYO MARÍN

It's impossible for me to stay, but this is so clear that it cannot be anything but true. I also think that it is a serious duty for the religious authorities to come here immediately.

FATHER LUIS

Come, it's getting very late. We should head back tonight.

DISSOLVE TO:

EXT. ROAD TO COSÍO FROM GARABANDAL -- NIGHT -- AUGUST 9, 1961

FIVE CARS in a caravan are going towards Cosío on a narrow dirt road.

INT. FONTANEDA'S CAR -- ROAD TO COSÍO -- NIGHT

FATHER LUIS ANDREU is sitting next to JOSÉ SALCEDA. RAFAEL FONTANEDA RUPLICADO is in the back seat with his wife, CARMEN and his daughter, MARIA CARMEN.

FATHER LUIS ANDREU
We must return the keys of the church to Don Valentín.

FONTANEDA
José, stop at Don Valentín's when we get to Cosío.

JOSÉ SALCEDA
Yes, Sir.

DISSOLVE TO:

EXT. PARISH HOUSE OF DON VALENTÍN -- COSÍO -- NIGHT

FONTANEDA'S CAR drives up and stops. FATHER LUIS ANDREU gets out and rushes to the parish house and knocks on the door. After a moment, DON VALENTÍN opens the door.

DON VALENTÍN
Come in, Luis.

FATHER LUIS hands DON VALENTÍN the keys.

FATHER LUIS
No, thank you, Valentín, it's late and we must drive on the Aguilar. I just wanted to return the keys and thank you. Valentín, what the children say is true. But don't repeat what I have just said, for the Church can never be prudent enough in this kind of matter.

DON VALENTÍN
If what you say is so, how do we convince the Commission?

FATHER LUIS

We must leave that to the Holy Spirit and Our Lady. This has been for me a day of doubtless proof.

FATHER LUIS shakes DON VALENTÍN'S hand.

FATHER LUIS

I'm sorry I must rush, but it is a long drive. Good night, and God bless you.

DON VALENTÍN

Good night. When will you be back?

FATHER LUIS doesn't answer as he hurries into the car and drives away. FR. VALENTÍN is puzzled as to how Father Luis was convinced of the apparitions.

EXT. FONTANEDA'S CAR TRAVELING ON A COUNTRY ROAD -- THE AGUILAR DEL CAMP ROUTE -- NIGHT

One car is racing along the road

INT. FONTANEDA'S CAR TRAVELING THE AGUILAR DEL CAMPO -- NIGHT

FATHER LUIS ANDREU is sitting next to the chauffeur, JOSÉ SALCEDA. RAFAEL FONTANEDA RUPLICADO is in the back seat with his wife CARMEN and his daughter, MARIA CARMEN, who is sleeping in her mother's lap.

FATHER LUIS

(turning back)

I'm in agreement with Father Marín on all points. How happy I am! I'm overwhelmed with happiness! The Virgin gave me such a beautiful gift! I don't harbour the slightest doubt about the reality of what has happened to the children. It is the truth!

FONTANEDA

(handing Fr. Luis a pillow)

Father, would you like to sleep for a while?

FATHER LUIS

An excellent idea.

He takes the pillow from Fontaneda, and positions it to rest his head.

DISSOLVE TO:

INT. FONTANEDA'S CAR TRAVELING THE AGUILAR DEL CAMPO ROUTE -- NIGHT

FATHER LUIS in the front seat of the car, next to JOSÉ SALCEDA, the driver, opens his eyes after a sleep. He turns and sees that FONTANEDA, though hardly able to keep his eyes open, is awake. CARMEN AND MARIA CARMEN are asleep.

FATHER LUIS

What a sound sleep. How great I feel, I'm no longer tired.

FONTANEDA

José, stop at that fountain ahead.

EXT. FONTANEDA'S CAR STOPPING ON A COUNTRY ROAD JUST OUTSIDE REINOSA NEAR A NATURAL WATER FOUNTAIN -- NIGHT

The car doors open and FATHER LUIS, JOSÉ SALCEDA, CARMEN, AND FONTANEDA step out for water. They stretch a bit. José splashes water on his face. They get back into the car, and it speeds away.

INT. FONTONEDA'S CAR TRAVELLING INSIDE REINOSA -- NIGHT

FATHER LUIS ANDREU sits in the front seat next to JOSÉ SALCEDA, the driver. FONTANEDA, CARMEN, AND MARIA CARMEN are in the back seat. Maria Carmen is sleeping in the lap of Carmen.

FATHER LUIS

(to José)
Did you get a drink?

JOSÉ SALCEDA

I had my eyes drink, because they were more thirsty.

FATHER LUIS

I'm full of joy and happiness!
What a wonderful gift the Virgin has given me. How fortunate we are to have a Mother like that in Heaven. We need not fear the supernatural! We must treat the Virgin as the four children do! They are an example to us! I can't have the slightest doubt about their visions. Why should the Virgin have chosen us? This is the happiest day of my life!

FONTANEDA

Father, what did you see at those
pine trees?

FATHER LUIS bows his head.

FONTANEDA

Father, is anything wrong?

FATHER LUIS

(raising his head)
No, nothing, I just feel drowsy.

FATHER LUIS'S head drops again and he gives a slight gasp.

JOSÉ SALCEDA turns towards Father Luis.

JOSÉ SALCEDA

The Padre is very ill.

CARMEN reaches over the front seat and, grabbing FATHER LUIS'S
hand, feels his pulse.

CARMEN

Stop! He doesn't seem to have any
pulse. Stop, there's a hospital
here.

EXT. STREET IN REINOSA NEAR A HOSPITAL -- NIGHT

FONTANEDA'S CAR stops at the curb of the street. FONTANEDA gets
out of the car and opens the door for FATHER LUIS, who is slumped
over in the front seat.

FONTANEDA

Don't worry, Father, it will pass
off, everything is going to be all
right.

CARMEN

Let's take him to the hospital!

FONTANEDA

Don't be silly!

CARMEN

But he's unconscious and has no
pulse!

CARMEN gets out of the car and runs to the door of the hospital,
about ten yards from where the car has stopped. She rings the
doorbell. A NURSE answers the door. They both return to the car.
The nurse checks FATHER LUIS'S pulse and then his eyes.

THE NURSE

He's dead!

CARMEN

But that's impossible! Something
must be done!

The NURSE prepares FATHER'S arm for a shot, which she then gives
to him.

FONTANEDA

José , get a priest and a doctor,
quickly!

JOSÉ runs to the hospital for the doctor.

FONTANEDA

Carmen, you stay here and watch ...
I'm going to call his brother,
immediately.

FONTANEDA goes into the hospital. CARMEN attends to the body of
FATHER LUIS.

DISSOLVE TO:

INT. THE OFFICE OF THE BISHOP OF SANTANDER -- DAY

FATHER RAMÓN ANDREU, S.J., sits in a chair in front of the
BISHOP, DON DOROTEO FERNANDEZ, who sits behind his desk. Don
Doroteo is holding a written report in his hand.

FATHER RAMÓN

After the death of my brother I
returned there many times ... and
that is the report I have written
on the ecstasies I witnessed.

DON DOROTEO

This is all very interesting, but
the Church cannot accept these
things, since there is no proof
that what you say is from God and
not from man.

FATHER RAMÓN

As you will find described in my
report, Your Excellency, after my
brother's death his voice was heard
by the girls and they had
conversations with him, though they
didn't see him ... the girls saw a

white light when he was speaking to them.

DON DOROTEO

What did he say to them?

FATHER RAMÓN

He taught them some words in French and German, and taught them to pray the Hail Mary in Greek. But what was most mystifying to me was the fact that they related exact details about the death of my brother and his funeral that they should not have known. They also talked about my brother and about me and my vows. They knew the precise date, the exact place where they had been pronounced, and the name of the Jesuit who had taken them at the same time I did. The girls could not have learned about these things, at least through purely human means.

DON DOROTEO

There is always the possibility of mental telepathy.

FATHER RAMÓN

But they claimed that the Virgin revealed these things to them in order that I would believe in the visions.

DON DOROTEO

And what do you believe, Father Ramón?

FATHER RAMÓN

I'm convinced that the children are sincere and not deliberately deceiving anyone or putting on an act.

DON DOROTEO

That may be, but it still doesn't change our position. I will submit your work to the commission for their consideration.

FATHER RAMÓN

Those few pages draw no conclusions, Your Excellency, they simply report the facts of what happened.

The BISHOP stands and begins to walk towards the door.

DON DOROTEO
Excellent. We appreciate your efforts.

FATHER RAMÓN rises from his chair. Both he and the BISHOP move towards the door.

FATHER RAMÓN
Thank you, Your Excellency.

DISSOLVE TO:

EXT. NEAR THE PINE TREES -- NIGHT

CONCHITA, MARI CRUZ, LOLI, AND JACINTA are in ecstasy. They are enveloped in light. Joyful expressions are seen on the faces of each. After a moment the light fades and darkness begins to surround them. The SOUND OF MUSIC diminishes and light replaces the darkness, as their fearful expressions are overcome with peace and joy once again. Conchita lifts up Mari Cruz weightlessly off the ground towards their vision to kiss the Virgin. Jacinta lifts Mari Loli for the same reason. Then Mari Cruz lifts up Conchita and Mari Loli raises up Jacinta. After each has kissed the Virgin in this manner, the ecstasy ends with the natural evening light setting in.

FADE OUT.

EXT. SQUARE IN FRONT OF CHURCH OF SAN SEBASTIÁN -- SUNSET

A TAXI arrives in the village square.

DON JOSÉ RAMÓN GARCIA DE LA RIVA emerges from the taxi. He has a camera hanging from one shoulder. He pays the driver and the taxi drives away. The town is filled with visitors. Don José Ramón approaches the first VILLAGER he sees.

DON JOSÉ RAMÓN
Hello, Señor. Can you tell me when the girls will see the Virgin?

VILLAGER
Very soon. After the recitation of the rosary in the church, then the girls fall into ecstasy as they leave the portico of the church.

DON JOSÉ RAMÓN

That doesn't give us much time,
does it? Thank you, Señor.

DON JOSÉ RAMÓN begins to scout about the village. As he walks he encounters CONCHITA, MARI CRUZ, AND MARI LOLI playing the game of de los tios. In this game, Loli has her back turned away from the other girls and is facing a wall. The other girls are changing places with one another and try to avoid being caught by Loli, when she suddenly turns around. The one seen moving must then take Loli's place.

DON JOSÉ RAMÓN stops a woman.

DON JOSÉ RAMÓN

Aren't those children the ones who
see the Virgin?

WOMAN'S VOICE

Yes, Señor.

DON JOSÉ RAMÓN gets his camera ready to take some pictures of the children playing. The GIRLS notice this and begin to show signs of shyness and act excited. OTHER VISITORS, among whom are about FIVE PRIESTS, stop to watch and also take pictures. The children are playful, smiling, and vivacious. They have rosaries and chains with Medals around their necks.

The SOUND of the church bells signal the villagers to stop their work and go to the church for the rosary.

CONCHITA, MARI CRUZ, AND LOLI run off in the direction of the church.

DON JOSÉ RAMÓN follows the girls and the other VILLAGERS towards the church.

INT. CHURCH OF SAN SEBASTIÁN -- SUNSET

CONCHITA, ANICETA, JACINTA, SIMÓN, JULIA, MARI CRUZ, PILÁR, MARIA, CEFERINO, AND LOLI fill the front pews. The church is filled to capacity with OTHER VILLAGERS AND VISITORS.

DON VALENTÍN, FATHER RAMÓN ANDREU, AND FIVE OTHER PRIESTS are at the main altar leading the prayers of the rosary. DOCTOR ORTIZ PEREZ is also present in a front pew.

THE PRIESTS

Hail Mary, full of Grace, the Lord
is with Thee. Blessed art You among
women and blessed is the fruit of
Thy womb, Jesus.

THE CONGREGATION
Holy Mary, Mother of God, pray for
us sinners. ...

DISSOLVE TO:

INT. CHURCH AT GARABANDAL -- NIGHT

CONGREGATION
(singing)
Salve Regina, Mater misericordiae
vita, dulceda, et spes nostra
salve.

Ad te clamamus exules filii Evae.

Ad te suspiramus gementes et
flentes in hac lacrimarum valle

Eia ergo advocata nostra illos tuos
misericordes oculos ad nos
converte.

Et Jesum benedictum fructum ventris
tui nobilis post hoc exilium
ostende.

O clemens, O pia, O dulcis Virgo
Maria!

The church bells ring and the PEOPLE begin to leave the church.

CONCHITA, LOLI, JACINTA, AND MARI CRUZ excitedly hurry out of the church after genuflecting and blessing themselves in front of the Blessed Sacrament.

As the church empties JOSÉ RAMÓN stays behind in prayer. DON VALENTÍN approaches him.

DON VALENTÍN
(softly)
Father, should the children return
into the church in ecstasy, close
the door after them so that the
people may not enter.

JOSÉ RAMÓN
In an agglomeration like this, it
will be difficult to control the
situation.

DON VALENTÍN

I know, but they have already broken some benches and damaged the pulpit. They will obey you, I'm sure, if you tell them. Is this your first visit to Garabandal?

JOSÉ RAMÓN extends his hand and greets DON VALENTÍN.

JOSÉ RAMÓN

Yes, Father, I'm José Ramón García de la Riva, Pastor of Our Lady of Sorrows in Barro-Llanes-Asturias.

DON VALENTÍN

I'm Valentín Marichalar, and this is Father Ramón Andreu and Doctor Ortiz Perez.

They shake hands.

JOSÉ RAMÓN

I'm happy to meet you.

FATHER RAMÓN ANDREU

I see you brought your camera. These girls, when they enter into ecstasy, are very beautiful. They offer a field of study to theologians, psychiatrists, and medical science.

CONCHITA AND MARI CRUZ, arm in arm, enter into the church in ecstasy and go to the main altar where they begin to oscillate and enter into an ecstatic fall. JACINTA and LOLI enter the church in ecstasy and fall over Mari Cruz and Conchita in the form of a very beautiful artistic sculpture. JOSÉ RAMÓN takes some pictures. The visionaries rise up, as if being carried by an invisible force, to their feet and in ecstasy walk out of the church backwards, facing the tabernacle.

JOSÉ RAMÓN

This is fantastic! Where are they going now?

DON VALENTÍN

They will probably go and pray in the homes of the sick and at the cemetery.

FATHER RAMÓN ANDREU

Yes, these visions have taken them throughout the village in the state of prayer.

DOCTOR ORTIZ

This has been going on for months,
now.

JACINTA AND LOLI, arm in arm, and MARI CRUZ and CONCHITA, arm in arm, enter into the church two at a time. They approach the main altar in ecstasy and oscillate backwards and are then raised up into the air in a complete levitation, about 3 feet from the floor. DOCTOR ORTIZ checks the pulse of the girls. At this moment, DON FRANCISCO, DOCTOR PIÑAL, DOCTOR MORALES AND DON GARCIA RUBIO, with his camera, enter into the back of the church.

DOCTOR PIÑAL

Is this farce still going on here?
Get these imposters out of the
church!

DOCTOR ORTIZ

There's only one imposter here, and
that's you! This isn't the
appropriate place to say these
things, and much less so in public.

DOCTOR PIÑAL

Ah, so it's you! I have a few
things to say to you in the
sacristy.

DOCTOR ORTIZ

You may tell me whatever you want.

DOCTOR PIÑAL AND DOCTOR ORTIZ go to the sacristy.

JOSE RAMÓN

You're missing some very precious
photographs, Father.

FATHER GARCIA RUBIO

I've taken all the pictures I need.

DON FRANCISCO walks up to the chancel then, turning his back on the Blessed Sacrament, he faces the people in the church.

DON FRANCISCO

I will never believe these things,
come what may!

DISSOLVE TO:

INT. CHURCH OF SAN SEBASTIÁN -- NIGHT

The church is dark, empty, and silent. JOSÉ RAMÓN sits in front of the Blessed Sacrament. The silence is soon broken by voices off screen.

DON RUBIO (O.S.)
Let's close the church and prevent them from worshipping here.

DON FRANCISCO (O.S.)
We shall send Don Valentín on vacation. He will easily accept this suggestion because he is nervous now. As for that Jesuit, Father Ramón, we shall drive him away. Next, we are going to forbid all priests to come to this village, and if this is from God, it will open its own way.

Silence fills the church once again as we hear a door close. Then DON VALENTÍN enters and approaches JOSÉ RAMÓN.

DON VALENTÍN
The commission said that we must lock up the church, now.

DISSOLVE TO:

INT. CEFERINO'S CAFÉ -- DAY

JOSÉ RAMÓN is eating breakfast. JULIA is in the kitchen preparing food. CEFERINO is at the bar.

DON VALENTÍN AND FATHER RAMÓN ANDREU enter the café and go to the table of JOSÉ RAMÓN.

JOSÉ RAMÓN
Good morning. Please sit down and join me.

DON VALENTÍN AND FATHER RAMÓN sit at José Ramón's table. JULIA comes to the table to take their orders.

DON VALENTÍN
Good morning, Julia. I'll have some coffee and bread.

FATHER RAMÓN ANDREU
I'll have the same.

JULIA goes to the kitchen to prepare the food.

DON VALENTÍN

The Commission says that you'll
have to leave here.

JOSÉ RAMÓN

I know. I heard them last night in
the church. Has this Commission
ever questioned the children about
their ecstasies?

DON VALENTÍN

No, never.

JOSÉ RAMÓN

Well, have they spoken to you?

DON VALENTÍN

They don't know that I exist.

JOSÉ RAMÓN

I already know that...and even
more. ... Last night they said that
both you and Ramón would have to
leave here also. I'm sorry that I
have to go so soon. I planned to
stay for at least a few more days.

DON VALENTÍN

No, instead you can stay here as
the parish priest, while I go to
the Bishop and report what has
happened. Here're the keys to the
church.

JOSÉ RAMÓN

Excellent. At least acting as the
parish priest, they can't force me
out so soon. I also feel obliged to
write to the Bishop about the bad
impression the Commission has made
upon me.

CLOSE UP -- FATHER RAMÓN

FATHER RAMÓN

I agree with you. To make sure he
gets it, send it certified.

DISSOLVE TO:

EXT. PORTICO TO THE CHURCH OF SAN SEBASTIÁN -- DAY

CLOSE UP -- FATHER RAMÓN ANDREU.

PULL BACK TO TWO SHOT -- FATHER RAMÓN AND FATHER JOSÉ RAMÓN

FATHER RAMÓN ANDREU hands a letter to JOSÉ RAMÓN.

FATHER RAMÓN ANDREU

Since you're now the parish priest,
this letter is for you. It's from
the Chancery.

JOSÉ RAMÓN opens the letter and reads it to himself.

JOSÉ RAMÓN

It's an order to close the church
against the girls when they are in
ecstasy.

CUT TO:

EXT. PORTICO TO THE CHURCH OF SAN SEBASTIÁN -- SUNSET

The church congregation empties into the square.

CONCHITA, MARI CRUZ, JACINTA, AND LOLI immediately fall into
ecstasy in the portico, just as they come out of the church. The
PEOPLE gather around them to watch.

JOSÉ RAMÓN closes the church door.

The visionaries rise up from their knees and march towards José
Ramón, where they stop, facing the church doors and looking
upwards at their vision.

LOLI, JACINTA

(in a husky whisper)

Why have they closed the church
doors against us? We were not
coming to do anything wrong inside.
If they don't open them for us,
we'll not enter the church anymore.

JOSÉ RAMÓN

You are quite right, but we must
obey orders. Orders are orders.

The VISIONARIES listen to the Virgin and, after a moment, they
begin to sing in unison the "Salve Regina." Some of the
spectators join them in song. The visionaries turn in ecstasy and
march around the church singing the "Salve Regina" during which
they march backwards, then forwards. As they return to the front
of the church, MARI LOLI is lifted up high into the air, as if
she is weightless, by JACINTA so she can kiss the Virgin. She is
then lowered, and then the visionaries blow kisses to the Virgin,
bless themselves, and return to normal, smiling.

JOSÉ RAMÓN

Conchita, why does the Virgin appear?

CONCHITA

She has an important message for the world.

JOSÉ RAMÓN

What is this message?

CONCHITA

The Virgin told us to reveal it on October 18, 1961 at the doors of the church, and that on that day we are to tell Father Valentín so that he can announce the message at the pines at 10:30 at night.

CUT TO:

EXT. CHURCH OF SAN SEBASTIÁN DE GARABANDAL -- NIGHT -- OCTOBER 18, 1961

The night is cold and rainy. About 5,000 PEOPLE with umbrellas fill the streets of the village and wait for the visionaries to reveal the message of the Virgin.

DON VALENTÍN appears at the portico of the church with FATHER RAMÓN ANDREU. Standing next to them is DON FRANCISCO, DON GARCIA, DOCTOR MORALES, AND DOCTOR PIÑAL.

DON VALENTÍN

(shouting)

May I have your attention? (He pauses until the noise lessens.) The Bishop's Commission does not want the message given at the entrance of the church or at 10 o'clock, as the Virgin requested. Therefore, it will be read at the pines at 9 o'clock.

The PEOPLE begin the 350-yard trek through the muddy streets, along the steep and slippery calleja, and up the last steep and dangerous climb of the hill to the pines.

EXT. THE CALLEJA -- NIGHT

FATHER RAMÓN ANDREU, with great joy and expectation, is making his way up the calleja. Halfway up, a great depression overtakes him. We hear his thoughts.

RAMÓN ANDREU'S THOUGHTS

These children are simply sick.
Can't you see that this is only a
miserable act put on by backward
country folk?

RAMÓN stops and looks inquisitively towards the sky.

RAMÓN ANDREU'S THOUGHTS

If not, God, let the "great
miracle" happen!

The PEOPLE move past him. He walks along again, then stops.

RAMÓN ANDREU'S THOUGHTS

I must leave this place for good.
I'll return to Central America.
These people are being deluded by
this hoax.

EXT. THE PINE GROVE IN GARABANDAL -- NIGHT -- OCTOBER 18, 1961

DON VALENTÍN holds a piece of paper in his hand. VILLAGERS with torches provide him reading light. The four VISIONARIES stand nearby. It is raining. There is a CROWD OF 5,000 PEOPLE; OTHER ESTIMATES ARE FROM 12,000 TO 15,000.

DON VALENTÍN

The meaning of the sign that
appeared with St. Michael, and the
message given by the Virgin to the
children is as follows:

He reads:

DON VALENTÍN

"We must make many sacrifices, do
much penance. We must visit the
Blessed Sacrament often. But first,
we must be very good, and unless we
do these things, a chastisement
will befall us. The cup is already
filling and, unless we change, a
very great chastisement will come
upon us."

Suddenly, there is an impressive display of LIGHTENING, ROLLING THUNDER, RAIN, HAIL, AND WIND.

BELOW THE PINE GROVE -- NIGHT

FATHER RAMÓN ANDREU is in a state of great doubt and depression. It is raining with hail and a strong wind.

FATHER RAMÓN'S THOUGHTS
This is the end of Garabandal.

The PEOPLE, carrying their torches, begin to descend the hill to the calleja. VOICES in the crowd claim that it was all a hoax to start with! There was no miracle! No proof of anything!

The four SEERS begin their descent until they reach the cuadro in the calleja. They are soaking wet.

EXT. THE CUADRO -- NIGHT (A FIERCE STORM)

THE FOUR SEERS, descending into the cuadro. SPECTATORS follow behind them. THE SEERS crash to their knees in ecstasy. Some people stay to watch. Others move on down the calleja. The seers begin to cry. BOYS throw rocks at the seers. The seers are dry, in spite of the rain. To test this fact DON VALENTÍN, who has remained with the seers, puts his hand into the hair of CONCHITA. When he pulls it out, to his amazement, it is perfectly dry.

EXT. BELOW THE PINE GROVE -- NIGHT

The storm continues. FATHER RAMÓN stands alone in the rain, hail, and wind. He slowly begins his descent into the village.

FATHER RAMÓN'S THOUGHTS
I don't want to hear any more about
Conchita.

EXT. STREET OF GARABANDAL -- NIGHT

The storm continues. One of LOLI'S YOUNGER SISTERS runs up to FATHER RAMÓN ANDREU.

LITTLE GIRL
Father Ramón, come, my sister, Mari
Loli, wants to see you.

FATHER RAMÓN ANDREU
Yes, I must bid a final farewell.

INT. CEFERINO'S CAFÉ -- NIGHT

The LITTLE GIRL, Loli's younger sister, opens the door from outside. She and FATHER RAMÓN ANDREU enter the café. The storm is raging outside. The café is filled with PEOPLE. Father Ramón smiles at LOLI as she approaches him.

MARI LOLI
(radiant with joy)
Father, the Blessed Virgin told us
that you doubt everything and are
suffering very much. She told us to

call you and tell you that you should not doubt, that it is really Her, the Blessed Virgin, who is appearing here. And so that you will believe, She told us to tell you that when you began to go up to the pines you were happy, and halfway up you became very sad and had many doubts, as you do now.

FATHER RAMÓN

Yes, I didn't believe anymore. But, now I don't know what to think.

MARI LOLI

The Blessed Virgin talked a lot about you to Conchita. Go to her. She will tell you what She said.

FATHER RAMÓN then leaves the café extremely negative, without belief.

INT. CONCHITA'S HOME -- NIGHT

The home is filled with PEOPLE, including all the members of CONCHITA'S FAMILY.

There is a knock at the door. ANICETA opens it. FATHER RAMÓN ANDREU is seen.

FATHER RAMÓN ANDREU

Is Conchita still up?

ANICETA

She just went upstairs to bed, Father. Come, she is still awake.

INT. CONCHITA'S BEDROOM -- NIGHT

CONCHITA IS IN BED. FATHER RAMÓN ANDREU ENTERS.

CONCHITA

Father, are you still sad or are you happy?

FATHER RAMÓN

I don't know. Loli told me that the Virgin spoke to you about me. Is it true?

CONCHITA

Oh, yes! At least a quarter of an hour.

FATHER RAMÓN

And what did She tell you?

CONCHITA

I can't tell you.

FATHER RAMÓN

Then, I'm just where I was before.

CONCHITA

There is something I can tell you, though. When you started up to the pines you were happy, but about halfway up you became very sad. And She told me everything you were thinking about and the exact place where you thought it. You thought, "Now I shall return to Central America." At another spot, you thought, "I don't want to hear anything about such and such a person," and you were suffering a lot.

FATHER RAMÓN

I'm sorry, Conchita.

CONCHITA

The Blessed Virgin asked me to tell you this and to let you know that all this happened, so that henceforth you would remember these events and never doubt again.

INT. KITCHEN OF CONCHITA'S HOME -- DAY

CONCHITA, ANICETA, AND FELIX LOPEZ

FELIX LOPEZ

(a school teacher in
Garabandal)

Conchita, Father asked me to come by to interpret your letter from Italy.

CONCHITA

(as she picks up the letter)
Thank you, Señor Lopez. This letter was not signed, and there is no return address. I was told you could translate it for me. It's in Italian.

FELIX LOPEZ

(as he scans the letter)

Well, it says: "My Dear Children:
At 9 o'clock in the morning, the
Holy Virgin told me to say to you:
'O Blessed young girls of San
Sebastián de Garabandal. I promise
you that I will be with you until
the end of the centuries, and you
will be with me during the end of
the world. And later, united with
me in the glory of paradise.'

"I am sending you a copy of the
Holy Rosary of Fatima, which the
Virgin told me to send you. The
rosary was composed by the Virgin,
and should be propagated for the
salvation of sinners and
preservation of humanity from the
terrible punishment with which the
Good God is threatening it. I give
you only one counsel: Pray and make
others pray, because the world is
at the beginning of perdition. They
do not believe in you or in your
conversation with the Lady in White
... They will believe when it will
be too late."

By its style I would say that this
letter is from Padre Pio.

CONCHITA

Do you know Padre Pio's address?

FELIX LOPEZ

Yes, I do.

CONCHITA

Could you help me answer his
letter?

FELIX LOPEZ

I would love to. I have photos of
Padre Pio for you.

CONCHITA

(excitedly hurries upstairs to
her bedroom to obtain pen and
paper)

I'll be right back to write our
letter.

CUT TO:

INT. CONCHITA'S BEDROOM. CONCHITA ENTERS HER BEDROOM. AS SHE
REACHES FOR HER PEN AND PAPER SHE INSTANTLY ENTERS INTO ECSTASY.
CONCHITA BEGINS TO PRAY THE ROSARY.

DISSOLVE TO:

IN. KITCHEN IN CONCHITA'S HOME -- DAY

FELIX LOPEZ begins to locate the address in an address book from
his wallet.

CONCHITA appears at the top of the stairs and descends the stairs
with paper and pen in her hands. She gives the pen and paper and
an envelope to FELIX LOPEZ.

CONCHITA

I'm sorry for the delay, but I had
an apparition of the Virgin in my
bedroom, and the Virgin gave me a
secret answer to send to Padre Pio,
who she said did write the letter
to us and saw the great miracle.

FELIX LOPEZ

(receiving the stationary and
pen from CONCHITA; he begins
to address the envelope and
prepares to write the letter)

FADE OUT.

INT. BISHOP'S OFFICE -- SANTANDER -- DAY

DON FRANCISCO sits before BISHOP FERNANDEZ, who is behind his
desk.

BISHOP DOROTEO

In view of your report, it is
simply too early to make any final
judgment about Garabandal.

DON FRANCISCO

But, Your Excellency, the situation
has gone from bad to worse. Besides
instilling fear in the minds of the
faithful, it has become very
dangerous. More than 2,000 people
were there in the rain and mud, and

when they failed to see a miracle there was great anger. Instead, all they heard was a threatening message about a chastisement ... and before this, a statement supposedly from Heaven that there is confusion in the Church.

BISHOP DOROTEO

All I can do is issue a public decree to the press advising priests, religious, and the faithful to refrain from going there without permission. This may help restore some peace in their minds.

DON FRANCISCO

I also believe that Don Valentín should be relieved as Pastor of Garabandal until this tension lessens. He can be sent on a vacation for a few months.

BISHOP DOROTEO

Whom do you recommend in his spot?

DON FRANCISCO

Father Olano would be right for it, because he doesn't believe in the girls in the least.

BISHOP DOROTEO

Very well. We'll inform him of his new assignment immediately.

DON FRANCISCO

It would show a great lack of sense by the Church if we were to accept any gust of wind of human opinion as coming from God. There is no proof that these visions, locutions, and revelations are true or authentic, or are to be taken seriously.

BISHOP DOROTEO

If this is the conclusion of your study, then that will have to be our position for now.

EXT. PINE GROVE, GARABANDAL -- DAY

CONCHITA, in ecstasy, runs up the steep, rocky path of the calleja and up the hill to the pine grove. TWENTY SPECTATORS, including FIVE PRIESTS, chase after her.

As CONCHITA reaches the pine grove she falls to her knees with a loud cracking SOUND. Her eyes are looking upward with her head back and neck hyperextended. She makes the sign of the cross in the customary manner with the right hand, which is holding a crucifix.

CONCHITA

(in a husky whisper)

I confess to Almighty God, to the
Blessed Mary, ever Virgin, to St.
Michael, the Archangel, to Blessed
John the Baptist, to the Holy
Apostles, Peter and Paul, and to
all the saints, that I have sinned
exceedingly in thought, word and
deed, through my fault ...

The PEOPLE are seen climbing the hill to the pines and gathering around CONCHITA. Some are taking pictures.

CONCHITA opens her mouth and extends her tongue. She then draws her tongue back into her mouth and swallows.

CONCHITA

(in a husky whisper)

Soul of Christ, sanctify me.
Body of Christ, save me.
Blood of Christ, inebriate me.
Water from the side of Christ, wash
me.
Passion of Christ, strengthen me.
O good Jesus, hear me.
Separated from you let me never be.
From the malignant enemy, defend
me.
At the hour of death, call me and
close to you bid me. That with your
saints I may be praising you,
forever and forever. Amen

CONCHITA blesses herself after each line of the prayer. At the end of the prayer she lowers her head, smiling and happy.

ANICETO approaches CONCHITA.

ANICETO

Conchita, Father Olano wants to see
you in the sacristy. Come on.

They start down the hill, through the calleja, to the church.

INT. SACRISTY OF THE CHURCH OF SAN SEBASTIÁN -- DAY -- JULY 8,
1962

FATHER OLANO faces CONCHITA, who stands before him alone.

FATHER OLANO

It appears, Conchita, that when the Bishop orders the priests not to say Mass here, you then take up the playacting of receiving Holy Communion, which no one sees but yourself.

CONCHITA

Oh, no Father. St. Michael only brings us Communion when no priest is in the village. At first we were surprised when we learned that no one sees the Host on our tongues.

FATHER OLANO

An angel can't give you Communion. Angels can't consecrate hosts. Where would he get them?

CONCHITA

I asked the Virgin this and she said that he got them from the tabernacles on earth. It is true an angel can't consecrate.

FATHER OLANO

Well, then, which is the greatest, the angel or the priest?

CONCHITA

The Priest has more power than the angel, for only he can say Mass and hold Jesus in his hands.

FATHER OLANO

If so, which do you prefer to see, the angel or me?

CONCHITA

The angel of course! He is much better looking than you!

FATHER OLANO

Well, Conchita, I agree with you, but I will never believe that you

are receiving invisible Communion
from an angel.

CONCHITA

The Virgin has promised proof,
Father.

FATHER OLANO

Oh, what kind of proof?

CONCHITA

When we asked the Virgin to work a
miracle, St. Michael said God is
going to make the Host visible on
my tongue, so that everyone who
sees will believe. It is only a
little miracle, though.

FATHER OLANO

When will this happen?

CONCHITA

On July 18, Father.

FATHER OLANO

How can you be sure?

CONCHITA

Because the angel and the Virgin
promised.

FATHER OLANO

Have you told anybody this?

CONCHITA

Yes, Father, I have written to the
Bishop, the Commission, and to many
priests who have visited
Garabandal.

FATHER OLANO

I don't want you to write any more
people about this. Do you
understand? Are you mad?

CONCHITA

Father Valentín has already told me
I shouldn't, and the other people
who don't believe. So, I obeyed
him. But the Virgin and the angel
ordered me to announce the
miracle...but no one seems to
believe me.

FATHER OLANO

Conchita, you've started something here that will eventually bring much suffering to yourself and to many others. Don't you know what you are doing? Have you completely lost your mind?

CONCHITA

I'm sorry, Father.

DISSOLVE TO:

EXT. OUTSIDE OF CONCHITA'S HOME -- NIGHT -- JULY 18, 1962

The VILLAGE is filled with 5,000 PILGRIMS AND SIGHTSEERS. It is also the feast day of San Sebastián and, as a result, there is a fiesta with the music of bagpipes and tambourines, with dancing and carousing in the streets. Near Conchita's home is a group of pilgrims saying the rosary. The door to Conchita's home is open. Her home is filled with people. MIGUEL is sitting in the doorway to block any more people from entering. But the people just step over and around him. The crowd of pilgrims are getting discouraged and openly incredulous. They talk of leaving because the hour is late and nothing has happened.

FIRST VILLAGER

It's already 12:30 A.M. and the 19th. She said the miracle would happen on the 18th.

SECOND VILLAGER

But the 18th doesn't really end until about 1:00 A.M. By the sun.

This news spreads like lightning among those leaving the village.

MIGUEL gets up and closes the door.

INT. HOME OF CONCHITA -- NIGHT

MIGUEL closes the door. He turns towards CONCHITA, who is surrounded by visitors. The home is packed with PEOPLE and many PRIESTS.

MIGUEL

I'm going to bed ... nothing's going to happen.

CONCHITA

Wait a little longer, because in a little while I'll be going out.

MIGUEL

But when the people are dancing and
carousing, the angel won't appear.

CONCHITA

Dancing or no dancing, the miracle
will happen. I've already received
a call. Mamá, ask everyone to
leave, except the priests, now.

ANICETA

Everyone, except priests, must go
outside now, Conchita says.

The PEOPLE leave the home. CONCHITA goes upstairs to her bedroom.

INT. CONCHITA'S BEDROOM -- NIGHT

CONCHITA enters her room and sits on the bed, leaning against the
wall. She closes her eyes to get some rest.

A PHOTOGRAPH OF PADRE PIO, HIS LETTER AND A ROSARY ON THE TABLE.

INT. CONCHITA'S LIVING ROOM -- NIGHT

GROUP SHOT: ANICETO, ANICETA, SERAFÍN, MIGUEL, AND FIVE PRIESTS
are in the living room. Serafín checks his watch.

SERAFÍN

I don't know ... It's getting
late ... soon the 18th will be gone
forever.

CONCHITA appears in ecstasy at the top of the stairs. Her rapture
softens, embellishes, and enlightens her face. She descends the
stairs very fast with her eyes cast upward on her vision and with
her head thrown way back. She goes towards the door. MIGUEL
quickly opens it as she passes through. She holds a crucifix in
her hands.

EXT. CONCHITA'S HOME -- NIGHT -- NEAR MIDNIGHT SUNTIME JULY 18,
1962

CONCHITA, in ecstasy with a crucifix in her hands, passes through
the DENSE CROWD outside her home. The multitude is milling around
her as she passes through. People fall to the ground and are
trampled by others. The mob runs, shoving and elbowing one
another.

CONCHITA is seen in the mob of PEOPLE about 20 feet deep. She
turns left along the lane formed by the side of her house and a
low wall. She turns left again, and suddenly falls to her knees
with a loud cracking SOUND of her knees hitting the stone. She is

right in the middle of the alley, which is fairly wide to accommodate a vast number of the people. Her unexpected fall causes an avalanche of people to be carried past on either side of her by their own momentum. JOSÉ DIEZ is right next to Conchita, kneeling with a flashlight, which he shines right into Conchita's eyes. ALEJANDRO DAMIANS, a rather tall man, is also standing next to her. He has an 8MM movie camera in his hand, but still in its case. All those within the immediate circle of Conchita are withstanding the pushing from those behind. Gradually, the shoves cease and relative calm ensues.

The sky is studded with stars and the moon, the light of which, coupled with the torches in the hands of spectators, provides enough light to see Conchita's face.

CONCHITA blesses herself in the customary manner.

CONCHITA

O, my God, I am heartily sorry for having offended Thee, and I detest all my sins because I dread the loss of Heaven and the pains of Hell, but most of all, because they offend Thee, my God, who art all good and deserving of all my love. I firmly resolve, with the help of Thy grace, to sin no more and to avoid the near occasions of sin. Amen.

CONCHITA puts out her tongue with an awesome expression and attitude of mysticism. Her tongue is clean and extended farther than usual. She holds the crucifix in both hands. Her head is thrown way back. Without any change of expression, the Sacred Host, a small white, shining disk, the size of a quarter, becomes visible as it materializes on her tongue. The light glances off of it. Conchita does not move hands, tongue, nor body at the time the wafer appears on her tongue, nor does she move in any way before the wafer appears. The people are stunned. They cry out, "A miracle! A miracle!" Some weep openly, "O, my God! "Forgive me my sins, O God."

ALEJANDRO DAMIANS is hit on the head from behind and VOICES shout "Get down." He kneels and takes his camera from its case, looks through the lens and begins to film.

CONCHITA holds the visible Host on her extended tongue for about a minute. She then swallows it, makes the sign of the cross, kisses the crucifix in her hand, and stands up. She walks a few feet in ecstasy. Her mouth is slightly open and a light from within her throat can be seen. She turns and marches away, followed by the entire crowd, except DAMIANS, who stands and allows the crowd to pass him. He soon is alone, leaning against

the wall, clinging to his camera with his remaining strength. Overcome with great emotion, he cries.

DISSOLVE TO:

INT. BISHOP BEITIA'S OFFICE IN SANTANDER -- DAY

BISHOP EUGENIO BEITIA ALDAZABAL, a man in his seventies, sick and almost blind, sits behind his desk. DON FRANCISCO is seated in front of him.

DON FRANCISCO

Now some are claiming a miracle!
They are coming to believe the girls.

BISHOP BEITIA

Were any members of your Commission present to see this miracle?

DON FRANCISCO

No, Your Excellency, but we did send a representative.

BISHOP BEITIA

And what did he see?

DON FRANCISCO

The mob was too thick. He couldn't get close enough to see anything. But other witnesses, including a Franciscan Father, said that it was all a hoax, that Conchita put the Host on her own tongue through trickery.

BISHOP BEITIA

What has been done to stop all this?

DON FRANCISCO

We've restricted priests from saying Mass in the village. Their Pastor, who encouraged the girls, was sent on vacation. And we have requested the faithful to refrain from going there. We have done everything possible to lessen the highly charged atmosphere of excitement created by these girls, Your Excellency.

BISHOP BEITIA

Are these girls normal? What's causing this?

DON FRANCISCO

Doctors Piñal and Morales believe that Conchita is suffering from a condition of health that is conducive to ecstatic trances ... that all of this is of the natural order, and that there is no possibility of any supernatural cause.

BISHOP BEITIA

If this is all so, and Don Fernandez has done all you say he has, there is little more we can do but to reaffirm my predecessor's position. However, I want you to keep watch for any further developments that may help us resolve this matter.

EXT. APPROACHING THE PINE GROVE -- THE NIGHT OF THE SCREAMS --
JUNE 19, 1962

DOCTOR ORTIZ, PEPÉ DIEZ, DON VALENTÍN, ANICETA, and OTHER SPECTATORS surround LOLI and JACINTA, who are in ecstasy, as they march to the pines slowly reciting the rosary. As they arrive at the pine grove, the seers fall to their knees and oscillate, then bend over backwards completely, until their heads touch the stones on the ground. They rise up on their knees again and SUDDENLY ARE FRIGHTENED AND SCREAM WITH HORROR. They run down the steep hill backwards trying to ward off some terrible danger by holding their hands in front of them. A RED BALL OF FIRE appears in the sky with a tail and descends and vanishes.

EXT. THE CALLEJA -- NIGHT

The VISIONARIES stop running. The SPECTATORS are running after them to catch up. THE CRIES OF THE GIRLS DIMINISH and the girls are less frightened.

LOLI

(crying, in a husky whisper)
Oh! Let the little children die before it comes!

JACINTA

(crying, in a husky whisper)
Let people confess their sins beforehand.

DON VALENTÍN starts to pray the Hail Mary aloud and the people eventually join him. The girls march into the village praying the rosary. The people follow, praying with them.

INT. CEFERINO'S CAFÉ -- NIGHT

CONCHITA, JACINTA, AND LOLI are at a table with DOCTOR ORTIZ. CEFERINO is drinking hot coffee with the visitors. The café is filled with SPECTATORS, including DON VALENTÍN, MIGUEL, SERAFÍN, ANICETO, AND FIVE PRIESTS. Some are taking notes.

DON ORTIZ

What will this chastisement be that you saw at the pines?

JACINTA

We're not allowed to say, except that it will be sent directly by God, which makes it more fearful than anything imaginable.

LOLI

It is far worse than if we were enveloped in fire, worse than if we had fire above and below us. It'll be less terrible for little children to die a natural death than to die of the punishment.

DOCTOR ORTIZ

When will this punishment come?

CONCHITA

It will come only if we fail to heed her message, but if it comes, it will be after the great miracle. Just as the punishment will be very great, in keeping with what we deserve, so, too, the miracle will be extremely great in keeping with the needs of the world. I don't know how much time will pass after the miracle before God sends it.

DOCTOR ORTIZ

Will this miracle be greater than the miracle of the sun at Fatima?

CONCHITA

Oh, yes, much greater. It will leave a permanent effect at the pines until the end of the world. It will be possible to film and

televise it, but not touch it. It will be recognized by science as supernatural.

DOCTOR ORTIZ

When will this take place, Conchita?

CONCHITA

I can't say until 8 days before. But it will happen between the 8th and the 16th of March, April, or May -- during an important event in the Church and on the feast day of a Martyr for the Holy Eucharist. It will be at 8:30 in the evening on a Thursday and will be visible to everybody in the village and on the surrounding mountains. The sick who are present will be cured, and unbelievers will be converted. It will be the greatest miracle that Jesus has worked for the world. There will be no doubt that it comes from God, and is for the good of mankind.

DOCTOR ORTIZ

Is this the miracle that Father Luis Andreu saw at the pines?

CONCHITA

Yes, he died from the joy of seeing it. But we will not die, because God will give us a grace to bear it. This miracle will be the proof of the tender love of God and of Our Lady for the world.

DOCTOR ORTIZ

Do you know what the light was that we saw at the pines?

LOLI

The Blessed Virgin told us that she came in that fire.

DOCTOR ORTIZ

Mari Cruz doesn't see the Blessed Virgin as often as you do. Why is this?

CONCHITA

I don't know, except her Mamá makes her go to bed early, and she can't always join us. Maybe the Virgin will not call us if we are in bed or sleeping.

INT. KITCHEN OF CONCHITA'S HOME -- NIGHT

It is raining outside. CONCHITA sits on a bench near the fireplace eating. Sitting at the kitchen table are ANICETO, SERAFÍN, AND MIGUEL. They are eating. ANICETA is preparing food. JOSÉ RAMÓN knocks on the door. Miguel answers it, and welcomes José Ramón, who has a newspaper in his hand.

JOSÉ RAMÓN

Good evening, Miguel. I am back again for a few days. Hello, Aniceta ... Serafín.

Aniceta and Conchita go towards him and give him a big hug of warm welcome.

JOSÉ RAMÓN

How have you been, Conchita? Look what I have for you.

He hands her a transistor radio, and turns it on for her. We hear MUSIC from the radio.

CONCHITA

(happily)
Oh, thank you, Father.

She begins to run the radio dial to other stations, and settles on MUSIC.

JOSÉ RAMÓN

Our new Bishop, Don Beitia, has just published another decree against the apparitions.

SERAFÍN

(taking the paper and reading)
They still claim everything can be explained naturally. Upon what do they base their conclusions? They haven't interviewed the girls, they refused to come for the miracle of the Host, and they ignore Don Valentín's witness.

JOSÉ RAMÓN

The Church must be prudent in matters like this, Serafín. I have spoken to the Bishop and he gave me permission to come to Garabandal, but he wants those of us who do so to abstain from giving any public testimony about the visions until the Church can decide these matters in an official manner.

CONCHITA

Let's see who can guess the hour when the Virgin will come. I have received a call already.

MIGUEL

She will come at 8:30 because that is when She first appeared to you.

CONCHITA

I won't tell. You just guess, and the winner will know only when She does come.

SERAFÍN

I say at 10 P.M.

ANICETO

She will come at midnight, because She wants us to do penance for the sins committed at night.

JOSÉ RAMÓN

I think you will see Her at 8 A.M., because the Second Vatican Council is to begin at that hour in Rome.

ANICETA

Come, Father, eat and rest. Only God knows when She will come.

Aniceta pours José Ramón a cup of coffee.

DISSOLVE TO:

INT. KITCHEN OF CONCHITA'S HOME -- DAY

The RAIN has stopped. CONCHITA is propped up in a corner sleeping. JOSÉ RAMÓN is asleep in a chair by the fireplace. MIGUEL AND SERAFÍN are playing cards at the table and trying to stay awake.

MIGUEL

We better quit. I'm going to bed.
She's not coming.

SERAFÍN

One more hand, okay?

The transistor radio, which has been playing music, now changes programs. On the radio we hear the ANNOUNCER describe the actual events of the procession of the Council Fathers at the opening session of the Second Vatican Council in Rome, Italy.

CONCHITA awakens immediately and falls to her knees in the kitchen. JOSÉ RAMÓN awakens when he hears Conchita hit the floor with her knees. She is in the state of rapture.

SERAFÍN

Miguel, wake up Mamá. Hurry! Get Aniceto, also!

MIGUEL runs upstairs to awaken ANICETA and ANICETO.

CONCHITA

(in a husky whisper)

Listen, they say it won't happen,
because they don't want to believe
me ... Eh, why is it so? ... Oh,
listen, listen, what can I tell the
people, to those who do not
believe?...And you? We call you
the Virgin, the Mother of God, they
give You many names. When will the
people be able to see You? One
doesn't know when? ... Do You
sometimes have snow in Heaven?
Cold such as we have? ... Like when
the snows fall from up there! ...
Oh! Then I could say (with
surprise) Hey! ... (with
stupefaction) ... Here NO!

(The first three dots equal a
second, the others, one.)

During this conversation, CONCHITA stands and oscillates backwards until she is lying full length on the floor with her arms a bit separated from her body, with her palms of her hands upturned. She then rises up into the air in that same position in a state of total levitation, until she is about 10 centimeters off the floor. MIGUEL, ANICETA, AND ANICETO enter down the stairs. JOSÉ RAMÓN looks around him and finds a broom, the handle of which he swings under the body of Conchita to verify for himself that she is not touching the floor. She is not. She then lowers to the floor and rises up into the standing position without any assistance of her arms or legs. José Ramón listens.

CONCHITA

(in a husky whisper)
Why did the Bishop publish that
decree in the newspaper,
yesterday? ... Please stay a little
longer ... you've been here only a
minute. When will you return? ...

The ecstasy ends, she lowers her head, smiling, happy, and
normal.

JOSÉ RAMÓN

What did the Virgin answer about
the Bishop's Note?

CONCHITA

The Virgin did not answer, she only
smiled.

DISSOLVE TO:

INT. SHOP IN GARABANDAL -- DAY -- JANUARY, 1963

It is SNOWING outside.

JOSÉ RAMÓN ALVEREZ AND FR. LAFFINEUR are buying food. Fr.
Laffineur, a Belgian priest, is about 65 and wearing an old-
fashioned cassock. He is in a fighting mood. MARI CRUZ opens the
door and enters. She leans against the door frame and looks at
José Ramón sadly. Her face is pale and downcast. She is not
herself.

MARI CRUZ

(sadly murmuring)
I did not see the Virgin. I did not
see the Virgin.

JOSÉ RAMÓN approaches her.

JOSÉ RAMÓN

What's wrong, Mari Cruz?

MARI CRUZ

(in a far off manner)
No, I didn't see the Virgin.

JOSÉ RAMÓN

Why do you say this, Mari Cruz?

MARI CRUZ

(in a monotone)
No, I didn't see the Virgin.

MARI CRUZ leaves the store, repeating the same thing in a sad, monotonous rhythm

CLOSE UP -- FATHER JOSÉ RAMÓN

JOSÉ RAMÓN

We've seen a ghost. This isn't Mari Cruz who spoke to us.

CUT TO:

EXT. PORTICO TO THE CHURCH OF SAN SEBASTIÁN -- DAY

CLOSE UP -- JOSÉ RAMÓN. PULL BACK TO TWO SHOT -- DON VALENTÍN AND JOSÉ RAMÓN.

It is snowing.

DON VALENTÍN is closing the doors to the church and leaving.

DON VALENTÍN

Conchita also says that she hasn't seen the Virgin, but that the "calls" and the "miracle of the Host" are true. These doubts aren't serious. But they don't seem to be natural, either. It's possible that once the apparitions stopped the girls began living a life of faith and, as a result, they could have doubts about things which they were sure of by experience at one time. Mari Cruz stopped seeing the Virgin in September, last year, and Conchita just recently ceased seeing her also.

JOSÉ RAMÓN

You may be right. I remember asking Jacinta if she still believed in her visions, and she said, "Yes, while they last, but after, this is something else."

DON VALENTÍN

I can understand, especially when they have had to face denials and threats by people they love and respect.

JOSÉ RAMÓN

Yes, they've had their share of
that too ... especially Mari Cruz.
She bears a great cross.

INT. CEFERINO'S CAFÉ -- NIGHT

The café is empty, except for JULIA, CEFERINO, AND MARI LOLI, who is cleaning up the tables and kitchen. Loli appears distracted and full of anxiety. Julia notices this when she (Loli) knocks a glass to the floor.

JULIA

(affectionately)
Mari Loli, what is wrong? You
haven't been yourself these last
few days.

MARI LOLI

(tearfully)
Mamá, I no longer believe that I
have seen the Virgin!

CEFERINO

But what about the calls, how do
you explain that?

MARI LOLI

They were so, but I didn't see the
Virgin.

CEFERINO looks at LOLI with interest and surprise.

CEFERINO

I don't believe this. What do you
mean you haven't seen the Virgin.
What about the miracle of the Host
on Conchita's tongue! I'm sending
for Doctor Ortiz. We'll get to the
bottom of this.

DISSOLVE TO:

INT. CEFERINO'S CAFÉ -- NIGHT

It is snowing outside.

DOCTORS ORTIZ PEREZ, ALEJANDRO GASCA, AND FELIX GALLEGOS are questioning MARI CRUZ, JACINTA, AND LOLI, who are all seated at a long table. The parents, CEFERINO, JULIA, PILÁR, MARIA, AND SIMÓN, are seated on benches and stools behind their daughters.

DOCTOR ORTIZ

You have told your parents that you have not seen the Virgin. Is this so?

JACINTA, LOLI, MARI CRUZ
Yes, Doctor.

DOCTOR ORTIZ
Why do you say this when so many, including myself, believed that you were seeing the Virgin?

MARI LOLI
Because we didn't really see her.

DOCTOR GASCA
Then the miracle of the Host was not true?

JACINTA
No. That was true.

DOCTOR GALLEGO
But it can't be true, if you did not see the Virgin. Did you see the Virgin?

MARI CRUZ, LOLI, JACINTA
No.

DOCTOR ORTIZ
This is getting us nowhere. It is obvious that, if they haven't seen the Virgin, then everything that has happened here can be explained by means other than the supernatural. That means that the appearance of the Host was simply a fabricated miracle by Conchita, and that the position of the Bishop and his Commission is correct. I can see no reason for proceeding with this any further. I'm sorry Señor Ceferino, but I believe we have all been an audience of the ill begotten behavior of four little girls, with Conchita playing the major part of a megalomaniac.

The DOCTORS stand and begin to leave. The PARENTS stand also. The CHILDREN, with sad faces, sit looking occasionally at one another and then at their parents.

INT. CONCHITA'S BEDROOM -- DAY -- JANUARY, 1963

The SNOW has stopped. It is bright and sunny outside.

A PHOTOGRAPH OF PADRE PIO, HIS LETTER AND A ROSARY ON THE TABLE.

CONCHITA is alone, writing her diary at a small table.

CONCHITA'S THOUGHTS

(subjective sound)

Loli and Jacinta have now returned to reality and believe that they saw the Blessed Virgin. To be sure, how could they not believe it? But Mari Cruz continues to say that she did not see the Virgin. I also doubted a bit ... whether the miracle would take place. And one day when I was in my room, doubting if the miracle would occur, I heard a voice that said: "Conchita, do not doubt that my Son will perform a miracle!" I heard it interiorly, as clearly as if through my ears, and even better than if it had been through my ears, and even better than if it had been through words. It left me with a peace and a joy even greater than that experienced when I saw Her. I believe in the visions when I read Padre Pio's letter.

(she picks up the letter)

"To the blessed children of San Sebastian de Garabandal. You are very blessed to be chosen by Jesus to make known his love and the love of His Mother for the world. I can only give you one piece of advice. . . pray and make others pray, because the world is at the threshold of its perdition. People do not believe in you or in your conversations with the White Lady, but they will believe when it is too late."

CONCHITA puts her pen down and gets up from her desk. She walks to her window and looks out at the SNOW glistening in the sun.

CUT TO:

INT. CHURCH OF SAN SEBASTIÁN -- DAY

CONCHITA is alone in the church, kneeling before the Blessed Sacrament. She is radiant and beautiful. She is praying. We hear her prayer, but we do not hear the answers she's receiving when a locution begins during her prayer. The monologue heard by the audience is punctuated with pauses that fill in the gaps of the answers that she receives from Our Lord during the LOCUTION.

CONCHITA

O, my Jesus, please give me a
cross, for I am living without any
suffering other than not having a
cross.

CONCHITA is immediately made more beautiful with a great expression of joy, for now she is hearing an answer to her request for a cross. She is surprised and radiant with joy. Her prayer then continues.

CONCHITA

Why is the miracle going to take
place ... to convert the world? ...
Will Russia be converted? ... Will
the punishment come after that? ...
Why do you come to my poor,
undeserving heart? After the
miracle I am afraid they will say
only I saw the Blessed Virgin.
Isn't it better that I be joined to
others in this role? Or that You
give it to none of us? ... Will I
go to Heaven? ... When will you
give me my cross? ... Will I die
soon? ... I'm worth so little. I
wouldn't be of any help. When a
person goes to Heaven, is he dead
when he goes? ... Is Saint Peter at
the gates of Heaven to receive us?
... O, yes, Jesus, I will pray much
for your priests, that they may be
holy and fulfill their duty, just
as you request.

During the pauses, we see CONCHITA listening to a response of our Lord. At the end of her prayer, her radiance fades and the beauty of her expression disappears as she becomes normal. She bows her head, blesses herself, leaves the pew, genuflects with great devotion before the Blessed Sacrament, and leaves the church.

CUT TO:

EXT. PORTICO TO THE CHURCH OF SAN SEBASTIÁN -- DAY

CONCHITA comes out of the church. DON VALENTÍN meets her in the portico.

CONCHITA

Hello, Father.

DON VALENTÍN

Hi, Conchita.

CONCHITA

Father, while I was in church asking God for certain things, and thanking Him, I asked Him for a cross, and Jesus answered me.

DON VALENTÍN

Sit down, let's talk about it.

They sit on a stone bench in the portico.

DON VALENTÍN

What did Our Lord say?

CONCHITA

He said, "Yes, I will give you a cross." Then I went on asking about other things.

DON VALENTÍN

Like what?

CONCHITA

About the miracle.

DON VALENTÍN

What did He say?

CONCHITA

He said the miracle would convert the whole world. That He came not just to me, but He comes for everybody.

DON VALENTÍN

When will He give you your cross, Conchita?

CONCHITA

He wouldn't tell me.

DON VALENTÍN

What will it be?

CONCHITA

He wouldn't tell me. All He said was, "Wherever I might be, and whatever I might do, I would have much to suffer."

DON VALENTÍN

What else did Our Lord say?

CONCHITA

I asked Him if I would die soon, and He answered that I must remain on earth to help the world, and that it would be by my prayers and suffering that I would help the world. He told me that a person never dies. I thought that we didn't go to Heaven until we had risen from the dead. And He told me that Saint Peter was not at the gates to receive us. While I was praying and talking with God, I felt as though I was outside the world. And Jesus told me that now there were more people who love His Heart. Then Jesus asked me to pray for priests that they may make Him known to others who do not know Him, and loved by those who do not love Him.

DON VALENTÍN

Can you put all of this in writing for me, Conchita?

CONCHITA

Yes, Father, I think so.

DON VALENTÍN

Good, let's go into the sacristy where you can write it down before you forget.

They go into the church.

ASIDE FROM LOCUTIONS, THERE ARE NO NEW APPARITIONS FROM 1963 UNTIL JANUARY, 1965.

DISSOLVE TO:

EXT. PINE GROVE, GARABANDAL, SPAIN -- DAY -- JANUARY 1, 1965

The pine grove is covered with snow.

CONCHITA, all alone, is on her knees, her head thrown way back, tears streaming down her temples and neck. She is in a state of ecstasy. She is extremely beautiful in the mystical sense.

TWO YOUNG SHEPHERD BOYS with their SHEEP see her in ecstasy. They run back to the village to tell the people.

EXT. STREET OF GARABANDAL -- DAY

Snow covers the ground. TWO SHEPHERD BOYS meet other villagers on the streets.

BOYS

Conchita is having a vision at the pines. Conchita is seeing the Virgin again.

The VILLAGERS pass the word and are soon filling the streets and running to the pine grove.

CEFERINO heads the group. PEPÉ DIEZ follows behind.

EXT. THE CALLEJA -- DAY

The calleja is covered with snow.

CONCHITA is coming down from the pine grove. She is met in the calleja by villagers who are hurrying up the calleja to see her in ecstasy. Conchita is no longer in ecstasy.

CEFERINO

Conchita, have you seen the Virgin again?

CONCHITA

Yes, Señor Mazón.

PEPÉ DIEZ

What did She say to you?

CONCHITA

That St. Michael is going to appear to me on June 18th to give me a new message, and that God will send the world a warning before the miracle. This warning will be visible all over the world. It will be like a revelation of our sins, and it will be seen and experienced by believers and non-believers and people of any religion whatsoever. It will be like a purification for the miracle and will be sort of a

catastrophe. We will prefer to be dead than to experience it. We shall see the consequences of the sins we have committed. The warning is supernatural and will not be explained by science. It will be a correction of the conscience of the world.

CEFERINO

Did She say anything else?

CONCHITA

She said that we do not think about Heaven and Hell and, if we did, our lives would be united to Christ. And that if we meditated more on the passion of Christ, we would accept our crosses with joy and for the love of God and we would be happier.

The people gather around her and hug her and kiss her and are happy that she is seeing the Virgin again.

INT. CONCHITA'S BEDROOM -- NIGHT -- JANUARY 2, 1965

CONCHITA is writing letters at a small table. On the wall is a PICTURE of PADRE PIO.

CONCHITA'S THOUGHTS

(subjective sound)

Dear Father Ramón Andreu, Ave Maria, 1/2/65.

Yesterday, at the pines, the Virgin told me that St. Michael will return on June 18, 1965, with another message, because the first one was not heeded. The Virgin told me that your brother, Father Luis, will be found to be incorrupt the day after the miracle. He will look exactly as he was buried. She also said that there would be only two popes after Pope Paul VI -- it would be the end of the times, but not the end of the world. In Our Lord, through the Heart of Mary, Conchita.

EXT. CONCHITA'S HOME -- NIGHT -- JUNE 18, 1965

The street in front of Conchita's home is jammed with spectators and pilgrims, most of whom are from other countries, including France, Germany, Italy, Poland, and the United States. The streets are laced with about 200 automobiles, one-fourth of which are of Spanish make and from 1965 or earlier. Many people are holding box-type torches. Some are standing, others kneeling and saying the rosary. One group is singing hymns to Our Lady. Just outside Conchita's door are PHOTOGRAPHERS and CAMERAMEN getting ready. The SPANISH NEWSREEL COMPANY NODO AND ITALIAN TELEVISION MEN are present. They focus their lights on the door of Conchita's home. The crowd is about 800 people.

The door to Conchita's home opens and CONCHITA, who is 16 years old, appears in the doorway.

The photographers and cameramen force their way closer.

The people push in close to hand to Conchita religious objects.

LADY SPECTATOR

Conchita, have the vision kiss my
wedding ring.

CONCHITA

(laughing)
Not today. The angel doesn't kiss
them.

FATHER LUNA hands her a religious card.

FATHER LUNA

Conchita, please sign this holy
card.

CONCHITA

What is your name, Father?

FATHER LUNA

Father Luna.

CONCHITA

(smiling)
Shall I put Father Moon or Father
Sun?

She signs the card and returns it to him. She kisses a small child held up to her. Others are trying to kiss her and asking her to relay their requests to the vision. CONCHITA is flanked by FATHER RAMÓN ANDREU AND DON VALENTÍN. Her brother SERAFÍN is standing behind her. Thirty PHOTOGRAPHERS are taking pictures.

1ST NEWSMAN

Do you expect to see the Virgin?

CONCHITA

No, not the Virgin, only the angel.

2ND NEWSMAN

And what if there's no apparition?

CONCHITA

The Virgin can't tell a lie.

1ST NEWSMAN

You're sure then?

CONCHITA

(smiling, calm and gay)
Of course, I'm quite sure.

3RD NEWSMAN

When will the apparition take place?

CONCHITA

A little later on. Tell everybody to keep on saying the rosary and doing penance. I'll come out in a little while.

CONCHITA withdraws into her home and the door closes. The message of Conchita is immediately given by other spectators in Spanish, French, and German.

INT. HOME OF CONCHITA -- NIGHT

ANICETA is helping CONCHITA put on her short jacket.

ANICETA

Now, keep that buttoned, or your cold will get worse instead of better.

CONCHITA is calm, but full of joy. TWO POLICEMEN of the CIVIL GUARD are waiting inside the door to escort Conchita. FATHER RAMÓN AND DON VALENTÍN, with a group of FIVE PRIESTS, are also waiting at the door for Conchita to leave.

CONCHITA looks at her watch. MIGUEL, SERAFÍN, AND ANICETO are with her.

FATHER RAMÓN

With so many foreigners arriving, you'll have to study languages to understand everybody.

CONCHITA

On the contrary, if I don't know
the languages, it saves me
answering things that I shouldn't
or that I don't understand.

EXT. CONCHITA'S HOME -- NIGHT

SERAFÍN AND ANICETO exit home and walk toward the calleja. When the people and the Bishop's Commission, DON FRANCISCO, DON GARCÍA, DOCTORS MORALES, AND PIÑAL, see this, they begin to follow, realizing that the apparition is about to happen. Many of the people carry torches.

EXT. THE CALLEJA -- NIGHT

THOUSANDS OF PEOPLE pack the calleja. Hundreds of torches provide light. Some are in the lane, other spectators are climbing and sitting on the banks on top of the stone walls of the calleja. CAMERAMEN and PHOTOGRAPHERS are scattered about the area. A rosary is being said by a large group of men and women of different languages.

VOICES IN THE CROWD
Look! Look up into the sky!

Everyone looks up into the sky and silence prevails as we hear it broken with "AHHHHS" of awestruck people.

A GOLDEN STAR, brighter than others, appears from the Northwest and traces a large circle in the sky and returns to its point of origin. Then, another SMALLER STAR appears over Conchita's home, moving slowly in the sky over the pines, and suddenly disappears. The people comment on these things.

INT. CONCHITA'S HOME -- NIGHT

CONCHITA, FATHER RAMÓN, DON VALENTÍN, ANICETA, MIGUEL, AND TWO POLICEMEN wait near the door.

CONCHITA
It's 11:30. Let's go the calleja.

They all leave the house.

EXT. CONCHITA'S HOME -- NIGHT

The night is clear. The sky is filled with innumerable bright stars.

CONCHITA is escorted from her home through the CROWD. The TWO POLICEMEN from the house are joined by SIX POLICEMEN waiting outside the home. They clear the way for Conchita to pass through the dense crowd to the calleja. Conchita's entourage is FATHER

RAMÓN, FATHER VALENTÍN, MIGUEL, ANICETA, AND FIVE PRIESTS. They follow in her wake.

EXT. BASE OF THE CALLEJA -- NIGHT

CONCHITA starts to run, leaving her ESCORT and ENTOURAGE behind. Conchita, with head thrown back and arms extended, straight out from her sides in a horizontal position, runs so fast through the village that no one is able to keep up with her. There are many people standing around her. The people are standing by the sides of the roads watching her. She falls to the ground on top of a LARGE STONE; she remains in this position with an angelic expression.

CONCHITA

A little bit more!

Conchita gets up and starts moving again; SHE RUNS ON AIR. She doesn't touch the ground with her feet for about ten meters. She appears about ten inches off the ground. Some witnesses point, when they see this, and one faints.

The CROWD, excited on seeing Conchita come, opens up to let her through. People are pushing and falling over one another as she reaches the precise spot where both St. Michael and the Virgin had appeared to her the first time. The BISHOP'S COMMISSION is also nearby.

When Conchita reaches the cuadro, she falls to her knees in ecstasy. Her head is thrown way back. She holds a three-by-four-inch crucifix in one hand, with which she blesses herself with great devotion and majesty.

EXT. THE CUADRO -- NIGHT

CONCHITA in the state of ecstasy. NEWSMEN press in with their microphones from tape recorders. They put the microphones close to Conchita's mouth. PHOTOGRAPHERS and CAMERAMEN focus bright lights into her face, taking pictures. Her eyes are wide open, unblinking, receiving the full glare of the lights. Her face is transfigured, resplendent with interior light, and an angelic smile. Her pupils are dilated.

Without turning her head, she reaches out and puts the CRUCIFIX towards the vision, and then to the lips of a man standing in back of her. She repeats this with two other men on her right side in back of her. Her reach over her own shoulder (in such a manner that is impossible because of the angle and distance between her to the men she touches) amazes DOCTOR ORTIZ, who is next to her. DOCTOR ORTIZ and DOCTOR GASCA try to lift Conchita off the ground, but are unable to do so. Next, they take her pulse and listen to her heartbeat.

A TEAR falls slowly on Conchita's temple and leaves its crystal trail. A COSMIC PHENOMENON OCCURS: A STAR SILENTLY GLIDES OVER THE VILLAGE.

CONCHITA

(in a husky whisper)

Give them the graces they came for.
Yes, yes, I will tell him. Oh ... I
will no longer speak about the
miracle, since I know everything,
eh? I have such a longing for the
day to arrive to be able to tell
it ... they want to know the
day ... listen

There is a long pause. Suddenly, she rises to her feet, takes a few steps, and then smashes down on her knees again onto the sharp stones in the lane. A grinding crunch is heard, like the SOUND of two stones being struck together. She proceeds to make the sign of the cross in the customary, deliberate manner, lowers her head, smiling, and she is once again normal. She covers her eyes with her hands to protect them from the glare of the spotlights.

The CIVIL GUARD force a path through the DENSE CROWD as CONCHITA retraces her way down the calleja to her home. People push, shove, and fall over one another, following Conchita down the calleja.

EXT. CONCHITA'S HOME -- NIGHT

CONCHITA, led by the CIVIL GUARD through the DENSE CROWD, pushes into her house.

INT. CONCHITA'S HOME -- NIGHT

CONCHITA is safely in her home. The door is closed at her entrance. FATHER RAMÓN, FATHER MARCELINO ANDREU, MIGUEL, SERAFÍN, ANICETO, ANICETA, AND DON VALENTÍN also are present.

CONCHITA

The angel gave me a message for the world.

FATHER RAMÓN

Can you say what it is?

CONCHITA

No, not now.

FATHER VALENTÍN

Is it good or bad?

CONCHITA

What comes from God is always good.

FATHER VALENTÍN

I mean, is it pleasant or unpleasant?

CONCHITA shrugs her shoulders.

FATHER VALENTÍN

Can't you tell us now?

CONCHITA

He told me to give it in writing.

FATHER RAMÓN ANDREU

Will we know what it is tomorrow?

CONCHITA

Yes, your brother, Father Marcelino, can announce it for me.

EXT. DOORWAY OF CONCHITA'S HOME -- DAY -- THE SECOND MESSAGE --
JUNE 19, 1965

CROWDS of people (7,000 in number) stand attentively listening to the message. PHOTOGRAPHERS and CAMERAMEN are taking pictures. NEWSMEN are taking notes. FATHER MARCELINO reads the message from Conchita's doorway. The BISHOP'S COMMISSION MEMBERS all stand by listening. Conchita is 16 years old.

FATHER MARCELINO

Here is the message given by the Virgin through St. Michael, the Archangel, to Conchita. It reads as follows:

"As my message of October 18, 1961, has not been complied with and has not been made known to the world, I am advising you that this is the last one. Before, the cup was filling up. Now it is flowing over. Many cardinals, many bishops, and many priests are on the road to perdition and are dragging many souls with them.

"Less and less importance is being given to the Eucharist. You should

turn the wrath of God away from yourselves by your efforts.

"If you ask Him forgiveness with sincere hearts, He will pardon you.

"I, your Mother, through the intercession of St. Michael, the Archangel, ask you to amend your lives. You are now receiving the last warnings. I love you very much, and do not want your condemnation. Pray to Us with sincerity and We will grant your requests. You should make more sacrifices. Think about the passion of Jesus."

The PEOPLE begin crying "The punishment is going to come!" "The punishment will come!"

DISSOLVE TO:

INT. BISHOP BEITIA'S OFFICE IN SANTANDER -- DAY -- JULY 8, 1965

The BISHOP'S COMMISSION is seated in front of the Bishop's desk. BISHOP BEITIA ALDAZABAL is seated behind his desk.

DON GARCIA

It concerns us!

DON FRANCISCO

It concerns all the priests! The language couldn't be any clearer. This kind of message is food for the opponents of the Catholic hierarchy... they can take advantage of the message to attack our clergy. We had hopes that the recent decrees of Don Fernandez would have put a stop to the pilgrims and priests going there. This final message has caused everyone to believe again. I tried to persuade Conchita to discourage people from coming to Garabandal so as to avoid promoting a dangerous environment.

BISHOP BEITIA

(interrupting)

I find nothing deserving
condemnatory ecclesiastical
censorship in the message ... for
it appears to be an exhortation to
prayer, sacrifice, devotion to the
Holy Eucharist, veneration of Our
Blessed Virgin, and the holy fear
of God offended by our sins. And,
recently, the Holy Office has
contacted us to obtain information
on Garabandal.

DON FRANCISCO

But, Mari Cruz denies seeing the
Virgin.

BISHOP BEITIA

And have the other girls denied
Her?

DON FRANCISCO

Yes, but they contradict themselves
in their own denials. Doctor
Morales explains it as a case of
vulgar hysteria.

BISHOP BEITIA

(Countenance showing this to be
one man's opinion)
And what of Don Valentín?

DON FRANCISCO

He still believes.

BISHOP BEITIA

Let's put in a provisional parish
priest in Garabandal again. And I
shall issue another decree on our
position. Yet, the case can't be
closed until the warning and
miracle do or don't occur. All the
Church can do is wait, unless you
can prove the girls have fabricated
this entire thing from beginning to
end. In the meantime, we can simply
enforce our restrictions on the
religious and the clergy visiting
Garabandal. ... Is that all, Don
Francisco?

DON FRANCISCO

Yes, Your Excellency.

BISHOP BEITIA

Except for one thing. I would like to see this Mari Cruz you mentioned. Bring her to me, Don Francisco.

DON FRANCISCO

Yes, Your Excellency.

EXT. HOME OF MARI CRUZ IN GARABANDAL -- DAY

JACINTA AND MARI CRUZ are walking away from the home of Mari Cruz.

JACINTA

What did you dare to do before the Bishop?

MARI CRUZ

I'm firm and unshakable. If you were, too, you would imitate me. Firm and unshakable, I remain! Yes!

JACINTA

Is it true you pretended an ecstasy and that you denied at the same time having seen the Virgin? How is it possible?

MARI CRUZ

Yes, I showed the Bishop how I pretended an ecstasy.

JACINTA

When you lied in saying that you had seen the Virgin, you went to communion every day. Now that you deny having seen the Virgin, you pretend to be telling the truth, but you no longer go to communion. Why, Mari Cruz?

MARI CRUZ

It's all the same to me, Jacinta. Do you believe that you are better than I am today?

JACINTA

No, no, on the contrary. By putting things at their best, I'm worse than you are.

MARI CRUZ shows signs of nervousness.

JACINTA

Why are you getting so nervous?

MARI CRUZ

Because you believe you alone have seen the Virgin, because you think that I did not see her ... because I get angry when things are said which are not true ... All that is due to the atmosphere in the village. Yes, Father Francisco Odriozola explained it to me in Santander. It's the atmosphere of the village which is the cause of ...

DISSOLVE TO:

EXT. THE CALLEJA -- NIGHT -- NOVEMBER 13, 1965

CONCHITA, alone, is running up the calleja to the pine grove. On her way she unwraps a piece of gum and puts it into her mouth. She has many rosaries around her neck, and her pockets are filled with religious objects: holy cards, medals, and a crucifix. Her hand holds a missal.

EXT. THE PINE GROVE -- NIGHT

CONCHITA reaches the pine grove and suddenly falls into the state of ecstasy. Her head is thrown way back as she looks up at her vision. There is a flash of LIGHTNING and SOUND of ROLLING THUNDER, followed by a loud CRACK OF THUNDER. It begins to RAIN. Conchita stops chewing her gum by putting it behind a tooth. She blesses herself. Rain is falling everywhere, but she remains dry, as if shielded by an invisible force.

CONCHITA

(in a husky whisper)

I have come, my Mother Mary, and I brought all the things for You to kiss as You requested ... How beautiful the Infant Jesus looks ... He hasn't grown a bit; He is exactly as He was before ... where was He? ... left in Heaven? Or left in a crib? Where was He? ... Hey! ... (with surprise in her voice) Oh! But You can't be here and there at the same time. Oh, I'm so happy! I've longed so much to see You again ... it's been so long. Jacinta and Loli are in boarding school now in Zaragoza.

CONCHITA, ashamed, takes the chewing gum out of her mouth and throws it to the ground.

CONCHITA

Yes, I will ... I will offer it up
as a sacrifice for the glory of
Your Son. ... How unworthy I am,
Our Mother, of so many graces
received through You and, even so,
You have come to me today to
lighten the little cross which I
now bear. ... Yes, yes ... You have
come for all your children ... Yes,
yes ...

CONCHITA raises a crucifix to the Virgin to kiss. She then puts it into the hands of the Infant Jesus.

CONCHITA

I'll take the crucifix to the
convent with me.

She puts the crucifix into her pocket and holds out the missal and extends it to the Virgin to kiss. Each page of the missal is flipped over, as if blown by a wind, in her hand. She puts the missal in her pocket.

CONCHITA

When will I be able to enter the
convent, because they would be
willing to admit me now, but my
mother will not let me go yet? ...
Listen, listen to what certain
people say, that they will not want
to have me there ... I will, won't
I? Yes? ...

CONCHITA takes the rosaries and medals from her neck and extends them upward toward the vision.

CONCHITA

Your Son will work prodigies
through the kiss You have bestowed
upon these rosaries and medals ...
Yes, yes, I will give them to
everyone! ... But, how can all Your
children fit beneath Your mantle,
it is so very small, we can't all
get under it?

CONCHITA'S eyes fill with tears, which stream down her temple and her neck.

CONCHITA

I won't see You here again. Yes,
yes, I will visit your Son in the
tabernacles, day and night, yes,
yes, I will. ... How happy I am
when I see You. Why do You not take
me with You now?
Oh, yes, my hands are empty of good
works, yes, I see ... You're
leaving already? Wait a little
while longer. Oh! Wait!

She blesses herself and is suddenly normal again. Her head lowers; silently tears stream from her eyes as the rain begins to soak her clothes and body thoroughly. She gets to her feet and begins a slow trek down the calleja towards her home. LIGHTNING FLASHES and the SOUND of THUNDER CRACKS. CONCHITA shows a new determination on her face.

INT. HOME OF CONCHITA -- DAY -- JANUARY, 1966

ANICETA answers the knock at her door. CONCHITA is sitting at the kitchen table writing letters.

ANICETA

Hello, Father, come in, please.

FATHER OLANO

Good afternoon, Señora Gonzales. I
have a letter here from the Vatican
... from Cardinal Ottaviani, which
concerns Conchita.

CONCHITA'S attention is now focused on FATHER OLANO.

ANICETA

Yes, Father, what is it?

FATHER OLANO

He wants Conchita to come to Rome
to meet with the Sacred
Congregation in Defense of the
Faith, and to visit with the Holy
Father, Pope Paul VI.

CONCHITA

Oh, Mamá, can I go? I want to go!

ANICETA

Yes, yes. You can go.

CONCHITA

When, Mamá? When can we go?

ANICETA

As soon as arrangements can be made.

CONCHITA

Can I enter the convent afterwards?

ANICETA

You know that the Mother Superior there doesn't believe in your visions.

CONCHITA

It's better that way, then I shall not be favored in any way. Can I enter after Rome?

ANICETA

I've been listening to this desire of yours since you were five years old ... Yes, you can enter, but first we must visit the Holy Father, and after that Padre Pio, too.

CONCHITA

(elated)
Oh, thank you, Mamá. Oh, thank you.
(She kisses her mother.)

CONCHITA goes to her table and starts a letter.

DISSOLVE TO:

EXT. ST. PETER'S SQUARE, ROME -- DAY -- JANUARY 4, 1966

ESTABLISHMENT SHOT -- CONCHITA AND ANICETA being escorted by a priest into the office of the Sacred Congregation in Defense of the Faith.

INT. OFFICE OF THE SACRED CONGREGATION IN DEFENSE OF THE FAITH -- VATICAN -- DAY

CARDINAL OTTAVIANI and his ATTENDANT advance towards the door as ANICETA and CONCHITA are escorted by a priest into Ottavani's office.

CARDINAL OTTAVIANI

Good morning Señora and Señorita Gonzalez.

ANICETA

Good morning, Your Eminence.

CARDINAL OTTAVIANI

Please sit here. Would you like something to drink? Coffee?

They sit.

ANICETA

Yes, please. Thank you.

CARDINAL OTTAVIANI gestures to the ATTENDANT to bring coffee to his guests. The attendant exits and leaves the door slightly ajar.

CARDINAL OTTAVIANI

Now, I have heard so many wonderful things that have been happening in Garabandal. Can you tell me about the Virgin they say you see, Conchita?

CONCHITA

Yes. Your Eminence, few believe, but four of us have seen her many times, but mostly during 1961.

INT. HALL OUTSIDE THE OFFICE OF THE SACRED CONGREGATION IN DEFENSE OF THE FAITH -- DAY

POPE PAUL walks by the slightly open door and peers in. We see CONCHITA and the CARDINAL from Pope Paul's P.O.V.

INT. OFFICE OF THE SACRED CONGREGATION IN DEFENSE OF THE FAITH -- DAY

LONG SHOT POPE PAUL'S VIEWPOINT. CONCHITA is speaking to CARDINAL OTTAVIANI, ANICETA, and the escort, a PRIEST. They look up and see Pope Paul, who enters. The Cardinal and his guests all stand.

CARDINAL

Good morning, Your Holiness.

POPE PAUL

(smiling)

Please, please, be seated.

DISSOLVE TO:

INT. PRIVATE AUDIENCE CHAMBER OF POPE PAUL -- DAY

The HOLY FATHER is being carried out on his throne by PAPAL GUARDS. The Chamber is filled on both sides with about 1,000 PEOPLE. As he is carried forward he blesses the people, who

applaud him as he passes by, and some reach out to touch him. Others are taking photographs.

INT. HALL OUTSIDE OF THE AUDIENCE CHAMBERS OF POPE PAUL -- DAY

Group shot of CONCHITA, ANICETA, their PRIEST escort, and a small group of OTHER PEOPLE waiting for the Holy Father to pass by. The HOLY FATHER is being carried forward, and as he approaches Conchita, he sees her and others. The GUARDS stop momentarily.

POPE PAUL

I bless you, Conchita, and with me,
the whole Church blesses you.

DISSOLVE TO:

EXT. OUR LADY OF GRACE MONASTERY FOGGIA, ITALY - DAY

ESTABLISHMENT SHOT - CONCHITA AND ANICETA arrive in a taxi. They are escorted by a priest.

INT. PADRE PIO'S CELL IN THE MONASTERY OF OUR LADY OF GRACE, FOGGIA, ITALY - DAY

CONCHITA and ANICETA enter the cell of Padre Pio. PADRE PIO looks at Conchita with a large smile. He then reaches out and gives her an embrace and kiss on the cheek.

DISSOLVE TO:

INT. OUTSIDE THE CONFESSIONAL IN THE CONVENT OF THE DISCALCED CARMELITE

NUNS IN PAMPLONA -- DAY -- FEBRUARY 7, 1966

CONCHITA, dressed in the black uniform of the "adolescent" of the convent, enters into the confessional.

INT. INSIDE THE CONFESSIONAL -- DAY

CONCHITA kneels down. The PRIEST opens the partition to hear her confession. She blesses herself.

CONCHITA

Bless me Father, for I have
sinned ... I've had some doubts,
Father ...

FATHER EMILIANO

Yes, child, what kind of doubts?

CONCHITA

First, I must tell you what led to them ...

FATHER EMILIANO

Yes, go on ...

CONCHITA

After communion, when I was making my thanksgiving, I heard Christ tell me that I was in the convent because of my will and not His. He said that He chose me in the world so that I would remain in it, experiencing much suffering because of Him. He wanted this for my sanctification so that I could offer up my suffering for the salvation of the world. He said that before the miracle occurs, I will suffer much, because few people will believe me. My own family will believe that I have deceived them, and that the remainder of my life will be a continual suffering. He said he wanted this so that the world may comply with the message and that, through this suffering, I would find Him and Mary, whom I love so very much. He said, "Do not worry yourself with whether people believe or do not believe." He said that He would do everything, and that He is with whoever suffers for Him. After this locution with Jesus, I knew that I would never receive the habit of the Discalced Carmelite. Then I began to have doubts about the Real Presence in the Holy Eucharist, and doubts about the apparitions.

FATHER EMILIANO

I shall give you conditional absolution, that is, when you go back home for Easter vacation, I want you to tell the parish priest and all those in the village that you have not seen the Virgin, that you have deceived them. If you do this, your sins are forgiven you. Do you understand, my child?

CONCHITA

Yes, Father.

FATHER EMILIANO

Now is there anything else?

CONCHITA

No, Father, for these and all my other sins, which I cannot at present remember, I am heartily sorry.

FATHER EMILIANO

For your penance, say ten Hail Marys and five Our Fathers. May almighty God have mercy upon you, forgive you all your sins, and bring you to life everlasting. Amen. May the almighty and merciful Lord grant you pardon, absolution, and remission of all your sins. Amen Dominus noster Jesus Christus te absolvat...

DISSOLVE TO:

INT. SACRISTY OF SAN SEBASTIÁN DE GARABANDAL -- DAY

CONCHITA, MARI LOLI, AND MARI CRUZ are standing in front of FATHER OLANO.

CONCHITA

Loli doesn't believe she saw the Virgin anymore.

FATHER OLANO

And you, Conchita?

CONCHITA

Inside me, I don't doubt, but here (pointing a finger to her forehead) I also have doubts, and my Confessor at the college wants me to tell you and those who believe in the visions that I have lied to them.

FATHER OLANO

Yes, Conchita, he is right.

CONCHITA

We also wish to tell the Bishop,
Father.

FATHER OLANO

Good ... I've always believed these
visions were caused by your
imagination. I will inform our
newly appointed Bishop of your
denials, and make arrangements for
you to visit His Excellency to sign
your recantations.

INT. RECEPTION ROOM OF THE ANGELICAL COLLEGE OF THE DISCALCED
CARMELITE CONVENT IN PAMPLONA, SPAIN -- DAY -- AUGUST 30, 1966

CONCHITA, a 17-year-old "adolescent" of the angelical college,
dressed in a black habit, and wearing a crucifix ring on her
right hand, is seated at the end of a long table. The BISHOP OF
SANTANDER, VICENTE PUCHOL MONTIZ, a man in his fifties, is
standing before her at the other end of the table. Seated to the
right of the Bishop is the VICAR GENERAL, a priest in his
forties, and the Bishop's SECRETARY, a 75-year-old priest. On the
Bishop's left is FATHER OLANO, a 25-year-old priest recently
assigned to replace Don Valentín as Pastor of Garabandal, and
FATHER EMILIANO, a 35-year-old priest of Pamplona. The MOTHER
SUPERIOR of the convent is seated next to Fr. Emiliano and
closest to Conchita. She is in her fifties. Conchita is 17 years
old.

BISHOP PUCHOL

So, you want to become an African
missionary?

CONCHITA

(tears fill her eyes)
Yes, Your Excellency.

BISHOP PUCHOL

Why have you chosen Africa?

CONCHITA

I'm fond of black people, Your
Excellency.

BISHOP PUCHOL

What if the Mother House decided to
deny you this desire, and made you
remain here in seclusion in Spain?

CONCHITA

Then, that would be the will of
God.

BISHOP PUCHOL
But you would not be happy.

CONCHITA
I've been told by the Virgin that
I'll not be happy on earth, but
only in Heaven.

BISHOP PUCHOL
(exasperated)
But you have just denied that you
have seen the Virgin. Have you seen
the Virgin?

CONCHITA
Your Excellency, I don't remember
now having seen the Virgin, but
when I wrote my diary, I thought
that I had seen her.

BISHOP PUCHOL
And the miracle of the visible
Host, is that true, or did you play
some trick on the people?

CONCHITA
I've played no trick on the people
when they saw the Host on my
tongue. What a responsibility it
would have been for me towards God.
Don't you think I've a conscience?

BISHOP PUCHOL
The people believe you and your
companions have deceived them. Even
your parents do not believe. Your
visions, voices, and messages have
been nothing but simple childrens'
dreams and games. Your own denials
prove this. You have brought much
embarrassment and grief to the
Church. It is no longer Spain, but
the entire world knows of your
escapades.

CONCHITA
(tears roll down her cheeks)
I'm sorry, Your Excellency, for I
no longer believe that I've seen
the Virgin, but Her message is true
and the great miracle will happen.

BISHOP PUCHOL

You must promise not to speak to anyone again about these apparitions, these so called "visions", voices, and messages. Speak no more about the miracle to happen, or of any of your experiences related to these matters. Do you understand?

CONCHITA

Yes, Your Excellency.

The BISHOP regains some emotional control and walks towards CONCHITA. She nervously handles the crucifix ring. The Bishop notices the ring.

BISHOP PUCHOL

(pointing to the ring)
And that ring, Conchita?

CONCHITA

The Virgin kissed it, Your Excellency.

BISHOP PUCHOL

Give it to me.

CONCHITA

(with a little maliciousness)
But why? I haven't seen her.

BISHOP PUCHOL

I'll kiss it anyway, who knows!

CONCHITA reluctantly removes the ring and the BISHOP takes it in his hand and kisses it.

INT. A SMALL GROCER'S SHOP IN GARABANDAL -- NIGHT

SOUND of pounding on the door. FATHER OLANO wakes and listens. The SOUND continues. He gets up and comes down a flight of stairs in his pajamas holding a box-type flashlight in his hand.

FATHER OLANO

All right, I'm coming

He opens the door. FATHER EMILIANO steps inside.

FATHER EMILIANO

You're wanted in Santander right now.

FATHER OLANO

Why, what's the problem?

FATHER EMILIANO

Save the questions until later;
let's go.

FATHER OLANO

Okay. I'll be right down.

FATHER OLANO ascends the flight of stairs.

EXT. SMALL GROCER'S SHOP IN GARABANDAL -- NIGHT

FATHER OLANO buttons his jacket. Both he and FATHER EMILIANO get onto their motor bicycles and drive away, down the narrow, rocky road to Cosío.

EXT. JACINTA'S HOME -- DAY

JACINTA, a 17-year-old girl, and her mother MARIA, get into a car from the Bishopric. FATHER EMILIANO is driving. Also inside the car is FATHER OLANO. All have serious expressions. The car door is quickly closed, and it speeds away towards Cosío. VILLAGERS in the streets watch as the car leaves a trail of dust behind.

EXT. BISHOPRIC OF SANTANDER -- DAY

The car of the Bishopric containing JACINTA, FATHER EMILIANO, FATHER OLANO, AND MARIA stops in front of the Bishopric. All emerge from the car and approach the large doors of the Bishop's palace.

INT. THE BISHOPRIC OF SANTANDER -- DAY

BISHOP PUCHOL is sitting behind a large desk. To his right sit FATHER JOSÉ OLANO, FATHER EMILIANO, AND THE VICAR GENERAL. To his left sits the SECRETARY TO THE BISHOP. Seated directly in front of the Bishop are JACINTA AND MARIA. On top of the Bishop's desk are some papers, pens, note pads, and ink. In back of the Bishop is a large picture of the Sorrowful Virgin. On the desk also is a calendar. There is a small bronze crucifix with the corpus of Christ on the desk. The child and her parent appear frightened and nervous. The priests are stern and serious.

BISHOP PUCHOL

The Commission has long ago reported its findings. Nothing new has occurred to lend any credibility to your claims. The so called "visions" of the Virgin have all along been the result of your own deceptions and imaginations. Conchita has denied these

apparitions, and Mari Cruz has not only denied them but has shown us how she feigned the ecstasies, which have led so many gullible and simple souls to believe in them. We find nothing supernatural as to their origin or their results. All the ecstasies have arisen from your own psychic and pathological character. As a result, it's our conviction that no apparitions have taken place in Garabandal. Therefore, I'm requesting that you sign these statements acknowledging that you did not see the Virgin. Also, you must refrain from any future actions that may lead people to believe otherwise. You must remain silent, allow no photographs, give no autographs, and sign no statements affirming your involvement in these things. And you must not go to the cuadro or to the pines. (pauses ... in softer tones) Señor Gonzalez, in seeing that your child obeys these directives, we have agreed to put her in a boarding school of your own choice outside of the village. We'll pay all of her expenses, of course. Should actions contrary to our recommendations occur, the appropriate canonical sanctions will be taken against you, and those of the village, who in any way encourage belief in the false claims of the girls.

The BISHOP nods his head in the direction of HIS SECRETARY, who in turn provides JACINTA with her recantation statement.

BISHOP PUCHOL

We deeply regret all the suffering and anxiety that you've undergone, but I'm sure that the world will soon forget these unhappy events. Señorita Jacinta, please sign your recantation.

JACINTA takes a pen and signs her name.

BISHOP PUCHOL

And Señora Gonzalez.

MARIA doesn't sign.

JACINTA
You sign too, Mamá.

MARIA
Yes, I'll sign if you can fall into
rapture here and now.

JACINTA
But Mamá, you know that's
impossible.

MARIA
Then I'm not signing.

INT. RECEPTION ROOM OF THE COLLEGE OF THE DISCALCED CARMELITE
MISSIONARIES, PAMPLONA, SPAIN -- DAY -- AUGUST, 1966

ANICETA AND SERAFÍN are waiting in the reception room. The MOTHER
SUPERIOR enters the room, smiling. Aniceta is angry.

ANICETA
(standing)
Good morning, Reverend Mother.

MOTHER SUPERIOR
Good morning, Señora Gonzales. And
what occasions this unexpected
visit?

ANICETA
I've just received a letter from my
daughter, Conchita, who says that
she was interrogated here for seven
hours by Bishop Puchol.

MOTHER SUPERIOR
I'm sorry, Señora Gonzalez. It was
most regrettable, but I was unable
to ...

ANICETA
Reverend Mother, did I not forbid
all visits to Conchita without my
formal authorization?

MOTHER SUPERIOR
Could I oppose a Bishop?

ANICETA

You have betrayed the promise you
gave me. Go get Conchita. I shall
take my daughter home at once.

EXT. FRONT OF THE COLLEGE OF THE DISCALCED CARMELITE NUNS -- DAY

CONCHITA, SERAFÍN, AND ANICETA, after putting suitcases into the
car's trunk, get into their taxi and drive away.

EXT. OPEN ROAD IN MOUNTAINOUS COUNTRY -- DAY

LONG SHOT -- TAXI, carrying CONCHITA, SERAFÍN, AND ANICETA,
speeding along the road.

INT. OF CAB CARRYING CONCHITA, SERAFÍN, AND ANICETA

MOVE INTO A CLOSE SHOT OF CONCHITA.

INT. BISHOPRIC'S CAR -- DAY

CLOSE SHOT -- CONCHITA

PULL BACK TO LONG SHOT OF:

EXT. THE BISHOPRIC OF SANTANDER -- DAY

The Bishopric's car arrives at the Bishop's Palace. The Bishopric
is swarming with NEWSMEN, PHOTOGRAPHERS, REPORTERS, and
SPECTATORS.

CONCHITA, ANICETA, AND DOÑA SERAFINA GOMEZ emerge from the car.
The newsmen and photographers move in upon them for comments and
pictures. FATHER JOSÉ OLANO clears the way and escorts them into
the Bishopric.

CONCHITA

(to Doña Gomez)

I'll tell the Bishop the date of
the great miracle. Then he'll
believe me.

INT. OFFICE OF THE BISHOP -- DAY

The BISHOP is behind his desk. Beside him are sitting his
SECRETARY, THE VICAR GENERAL, DR. MORALES, AND DON MARTINEZ, an
attorney. CONCHITA AND ANICETA stand before the Bishop.

BISHOP PUCHOL

Please sit down Señora and Señorita
Gonzalez.

They sit.

ANICETA

Thank you, Your Excellency.

BISHOP PUCHOL

Señora Gonzalez, the world-wide notoriety of the so-called apparitions of the Virgin at Garabandal has imposed it upon the Church to make an authoritative statement to this undue publicity, and to close the matter once and for all. Your understanding and cooperation will help us put an end to all the inquiries, speculations, and confusion surrounding Garabandal. Thus, we hope that you'll both sign statements that are the result of the study of the Commission, but also of our most recent visit with Conchita in the convent.

ANICETA

What are these statements, Your Excellency?

The BISHOPS' SECRETARY provides CONCHITA and ANICETA with copies of their recantations.

BISHOP PUCHOL

They are recantations. Simple denials that you, Conchita, have already expressed ... that you did not see the Virgin. And there're some promises attached ... that you'll refrain from going to the cuadro and to the pines, and will not speak of your "visions" to visitors, or to others in the village, and that you reaffirm your obedience to your Holy Mother, the Church.

ANICETA

But why?

BISHOP PUCHOL

I've invited Dr. Morales here to explain to you the reasons for our position.

DOCTOR MORALES

Señora Gonzalez, it's not uncommon that young children, who are raised in a religious atmosphere, develop strong desires and longings to see the Virgin Mary. As a result, eventually their imaginations play tricks on them. They claim to see things they don't really see. Once this gains any momentum in the minds of others, then collective hallucinations result. And as the deceit becomes more universal, then there's even the possibility of diabolical intervention. The Devil performs many tricks in this non-believing world to deny his own existence, for not to deny his existence would be to affirm the supernatural. Thus, he stands in the shadows directing to his own ends illusions, neuroses, deceits, and human emotions and, yes, even stupidity.

ANICETA

But the ecstasies. ...

BISHOP PUCHOL

Mari Cruz demonstrated to us how she simulated the ecstasies and has also denied that she has seen the Virgin. Both Jacinta and Mari Loli also have signed their recantations. You remain, Conchita.

The Bishop's Secretary hands to Conchita a pen. Conchita hesitates to sign her name to the papers.

BISHOP PUCHOL

It's simply a statement that you did not see the Virgin, and that all of those ... were of the natural order.

CONCHITA

But the great miracle ... it will happen on the ... (she fails to remember the date). It will be ... Oh! It will ...

BISHOP PUCHOL

Conchita, please sign.

CONCHITA
(tears in her eyes)
But, Your Excellency, the
miracle ...

There is a moment of silence between them. Conchita then signs the recantations.

FLASH BACK to Page 68 where CONCHITA, in ecstasy, says in a husky whisper, "But how can we say that we didn't see you, since we are seeing you at this very moment?"

END OF FLASHBACK.

INT. OFFICE OF THE BISHOP -- DAY

BISHOP PUCHOL
Señora, please sign also.

ANICETA
I saw what I saw. I'm not signing.

BISHOP PUCHOL
Conchita's signature is sufficient,
since she's the one that started
this whole affair.

DISSOLVE TO:

EXT. THE BISHOPRIC OF SANTANDER -- DAY

ANICETA, CONCHITA, AND DOÑA GOMEZ get into the Bishopric's car after forcing their way through reporters, photographers, and other spectators. A PRIEST drives the car. It speeds away back to Garabandal.

INT. CAR OF THE BISHOPRIC -- DAY

GROUP SHOT. CONCHITA, DOÑA GOMEZ, AND ANICETA are in the back seat. A PRIEST is driving in the direction of Garabandal.

DOÑA GOMEZ
Conchita, the date of the miracle.
You said you were going to tell the
Bishop.

CONCHITA
I couldn't remember it when I
wanted to.

DOÑA GOMEZ
And now?

CONCHITA

Yes, I remember now.

DOÑA GOMEZ

Shall we go back?

CONCHITA

No. The Virgin knows the reason why
She is doing things this way.

DOÑA GOMEZ

But since you didn't see the Virgin
tell us the date, it's not
important anymore.

CONCHITA

The Virgin said that the warning
and the miracle will happen when
the Church appears finished --

DOÑA GOMEZ

But the date, Conchita?

MOVE INTO CLOSE UP -- CONCHITA

CONCHITA

No. Only eight days before the
miracle. The Virgin made me
promise.

CUT TO:

INT. CELL OF FATHER RODRIGO. FATHER RODRIGO is thin, tall, 70
years of age, with long, thin hands, ascetic, smiling. A Jesuit
scholar at his desk. No luxury. Well over one hundred books in
plain view on bookshelves. THREE middle-aged PRIESTS enter the
cell.

FIRST PRIEST

Father Rodrigo, we have been up to
Garabandal. One of the visionaries
told us that they see the Virgin as
Our Lady of Mount Carmel. We have
been discussing the matter between
us. We all think that it
is anachronistic to give titles to
Our Lady and a hindrance on the
road to ecumenism. Besides, wearing
a scapular smacks of superstition.

FATHER RODRIGO

We should not despise the humble objects such as a scapular. Our Protestant Christians can read in the New Testament that people were cured by handkerchiefs which had touched Saint Paul.

SECOND PRIEST

Is that so Important?

FATHER RODRIGO

We must respect the psychology and the religious attitude of the faithful. Besides, there is far more to it. Mount Carmel obviously leads us to think of the tremendous war being waged between the one true God and the false gods of our day, between the one true prophet, and the 400-plus demonic ones. This is relevant. This war is going on today. You know it as well as I do, and perhaps better.

THIRD PRIEST

It is Jesus who is appealing to some young people, not Elijah, the prophet of old.

FATHER RODRIGO

It is impossible for a follower of Jesus to do away with Elijah, often mentioned in the Gospel. And the Jews read in the last verses of their Bible that he is to come "before the great and dreadful day of the Lord." Don't you feel that humanity has come to a crossroads, where radical choices are to be made, the worship of God or that of man, the expectation of a great Coming, or the establishment into complete secularism?

CUT TO:

INT. HALL OF THE BISHOPRIC, SANTANDER -- DAY -- MARCH 17, 1967

MED. LONG GROUP SHOT. NEWSMEN, CAMERA AND TELEVISION MEN surround BISHOP PUCHOL and the BISHOP'S SECRETARY.

REPORTERS

Your Excellency, did Conchita see the Virgin? Are the apparitions real, Your Excellency? Can you tell us what Conchita said? Did she deny seeing the Virgin?

MEDIUM SHOT. BISHOP PUCHOL

BISHOP PUCHOL
(raising his hand to quiet them)
From the declarations of all the girls, we are of the opinion that there never existed any apparitions, neither of the Blessed Virgin nor of the Archangel St. Michael, nor any other personage. That there hasn't been any message, and that everything that happened in Garabandal has a natural explanation.

PULL IN TO CLOSE-UP. BISHOP PUCHOL

BISHOP PUCHOL
On making this statement, we can't but congratulate the clergy and the faithful of Santander who, at all times and in filial obedience, have followed the suggestions of the Hierarchy. We lament that this example has not been followed by other people who have sown, with their imprudent conduct, confusion and lack of confidence towards the Hierarchy, preventing, with tremendous social pressure, that the very authors might be able to cause to disappear that which has begun as an innocent children's game.

PULL BACK TO LONG SHOT OF

INT. THE BISHOP'S DINING ROOM -- NIGHT

BISHOP PUCHOL is continuing his remarks on television as he and the SECRETARY, the VICAR GENERAL, and FATHER THEODORE SAN MARTIN, C.M.F., all watch the TV news. A WOMAN HOUSEKEEPER is serving the Bishop and his guests food and drink.

BISHOP PUCHOL
(on television)

Once more it is good to remember
that the true messages from Heaven
come to us by means of the words of
the Gospel, from the Popes and
councils, and from the Ordinary
Magisterium of the Church.

MED. SHOT. BISHOP PUCHOL, THE SECRETARY, AND HOUSEKEEPER

BISHOP PUCHOL gestures to the HOUSEKEEPER to turn off the
television.

THE SECRETARY

Well said, Your Excellency. Well
said.

CLOSE SHOT -- SAN MARTIN, C.M.F.

SAN MARTIN

No! No! You're wrong in what you
have done to Garabandal! Unless you
repent, you will die!

CLOSE SHOT -- BISHOP PUCHOL, as he lifts a glass of wine to his
lips. PULL IN TO CLOSE-UP SHOT.

BISHOP PUCHOL

What I have done, I have done.

DISSOLVE TO:

INT. THE BISHOP'S CAR -- A WHITE R 8 (RENAULT) -- DAY -- MAY 8,
1967

TWO SHOT -- BISHOP PUCHOL driving his car on a country highway
about 30 miles north of Madrid. His passenger, DON AGAPITO AMIEVA
MIER, is a much older man than the Bishop.

BISHOP PUCHOL

Being that today is the Feast of
St. Michael, Father should have
given a homily on the angels, a
field of theology in which he has
shown great acumen.

DON AGAPITO

Wasn't it St. Michael that first
appeared to Conchita in Garabandal?

BISHOP PUCHOL

(with controlled anger)
I've had enough of Garabandal!

DON AGAPITO
I'm sorry, Your Excellency.

BISHOP PUCHOL suddenly looks ahead in amazement, as if he sees something in front of him in the road.

BISHOP PUCHOL
(his hands free the steering
wheel of the car)
What's happening to us? (He grabs
the steering wheel and then slumps
unconsciously forward.)

DON AGAPITO
(attempting to gain control of
the car's steering wheel)
Your Excellency! (He struggles for
control, but the Bishop's hold is
fast.)

INT. SHOT THROUGH THE WINDSHIELD OF THE BISHOP'S CAR -- DAY

LONG SHOT FROM P.O.V. OF DON AGAPITO OF THE ROAD AHEAD. The car begins to spin over.

INT. BISHOP PUCHOL'S CAR -- DAY

CLOSE TWO SHOT -- BISHOP PUCHOL AND DON AGAPITO. Don Agapito attempting to gain control of the spinning car. He AND THE BISHOP are BEING THROWN from the car.

EXT. THE BISHOP'S CAR (LICENSE PLATE NUMBER 43107) -- DAY

LONG SHOT. THE CAR is ROLLING OVER ten times. At the final roll, it remains upside down. The BISHOP and DON AGAPITO ARE THROWN FROM THE CAR while it is turning over.

LONG SHOT. MOVE IN TO CLOSE SHOT OF BISHOP PUCHOL AND DON AGAPITO, who is unhurt, though thrown from the car. Don Agapito looks upon the body of the Bishop, who has also been thrown from the car, but has been almost totally decapitated. THE HEAD IS SLIGHTLY ATTACHED TO THE BODY, which has suffered SPONTANEOUS COMBUSTION. The CAMERA PANS to the HANDS of the Bishop WHILE THEY ARE TURNING BLACK. His clothes are not burned. There is no evidence of fire.

DON AGAPITO
O, my God!

After a moment, he begins to bless the body of the Bishop in Latin, making the sign of the cross with great emotion and tears as the CAMERA PULLS BACK TO A HIGH-ANGLE LONG SHOT OF THE WRECKAGE, THE BISHOP, AND DON AGAPITO.

DISSOLVE TO:

INT. A SMALL ROOM IN A CONVENT SCHOOL IN BURGOS -- DAY -- MAY 8, 1967

CONCHITA seated at her desk with an open missal at a page reading MAY 8, FEAST OF ST. MICHAEL. She is 18 years old.

THE MOTHER SUPERIOR (MARIA NIEVES), a young, intelligent, and attractive woman, enters the classroom.

MARIA NIEVES

I'm sorry, Conchita, I have sad news. Bishop Puchol Montis has been killed in an auto accident.

CONCHITA

(sadly and bursting into tears)
He did everything with good intentions. This warns us that we must be prepared. So many things can happen. Now, he'll know everything.

The following quote rolls upwards on the screen:

"I thank you, Father, Lord of Heaven and earth, for hiding these things from the learned and the prudent and revealing them to mere children. Yes, Father, for that is what it pleased you to do."
(Matt. XI: 25-26)

INT. HOME OF CONCHITA -- CONCHITA AT HER TABLE WRITING -- TODAY

CONCHITA

(voice over -- subjective thought)

Asi es como me sucedió a mí y a mis tres amigos cuando andabamos robando manzanas del árbol de vecino. Todo lo que la Virgen nos dijo, sucederá muy pronto, y yo oré que el mundo respondiera a nuestra Madre Celestial sus peticiones con sabiduría y amor.

(Subtitles to the above Spanish)

So that's how it happened to me and my three friends as we were stealing apples from a neighbor's tree. Everything the Virgin told us, will happen very soon, and I

pray that the world responds to our
Heavenly Mother's requests with
wisdom and love.

FADE OUT.

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**Anyone inspired to produce this screenplay can obtain further
information by writing to**

P.O.BOX 2961

SACRAMENTO, CA 95812-2961

ROLL OVER SCREEN CREDITS.

Panis Angelicus is sung over credits by Luciano Pavarotti and
his father.

"THE END OF TIME" IS "THE END OF THE CENTURIES"

This TRUE STORY was based on the works of
the following authors:

Joseph A. Pelletier, A.A. "Our Lady Comes
to Garabandal", which includes his
translation of "Conchita's Diary".

M. Laffineur and M.T. LePelletier, "Star on
the Mountain", translated from the French
by De Traduction Champlain, E.N.R., and
Sheila Laffan Lacouture.

Eusebio Garcia De Pesquera, O.F.M. "SHE
WENT IN HASTE TO THE MOUNTAINS", translated
from Spanish by Gerard Suel and Otto
Miller.

F. Sanchez-Ventura y Pascual, "The Apparitions of Garabandal", translated from Spanish by A. de Bertodano

Robert François, "O Children Listen to Me - Our Lady Teaches at Garabandal", translated from the French by the Author and Peter Mass.

Ramón Pérez, "Garabandal -- The Village Speaks", translated from the French by Annette I. Curot Mathews; edited by Ann Orhelein.

José Ramón Garcia de la Riva, "Memories of My Visits to Garabandal", translated from the Spanish by Mary of Jesus.

Complimentary to the above studies were personal interviews and commentary by the following principals and eye witnesses of the Apparitions at Garabandal:

Joey Lomangino
Conchita Gonzalez
Father Ramón Andreu, S.J.
Father Francis A. Benac, S.J.
Father François Turner, O.P.
St. Joseph Foundation of Los Angeles
Marthe Robin, Stigmatic mystic
Father Aloysius Ellacuria, C.M.F., Mystic
Edward Kelly
Mons. Manteau-Bonamy, o.p., Theologian for Vatican II on the role of the Virgin Mary in the Church

MAIN SPEAKING ROLES:

MARIA CONCEPCION (CONCHITA) GONZALEZ: 12 years old, ages to 18 years as the story progresses. A very pretty brunette, full of life and zest. Her family is poor. She is a good, normal person, genuine, very gay, simple, open, a great tease with children, and straightforward. Her light brown hair is worn in long braids or plaits, which fall to her waist. Her hair darkens to black as the story progresses. As the film progresses, her hair is cut short. Ingenuous, candid, intelligent.

MARIA DOLORES (MARI LOLI OR LOLI) MAZÓN: 12 years old, ages to 18 years as the story progresses. Quiet, obedient, and has sparkling, laughing eyes. At the age of 15, she is heavier than Conchita and has short, thick shining hair. She is the eldest of six brothers and sisters. Always in a good mood, jovial, and possesses an unchanging sense of humor with a bit of mischief.

JACINTA GONZALEZ: 12 years old, ages to 18 years the story progresses. A charming, lovely girl from one of the most destitute families in Garabandal. Very hospitable. She is shy, retiring, and most reserved and yet profound. Her hair is short with bangs.

MARI CRUZ GONZALEZ: 11 years old, ages to 17 years as the story progresses. Conchita's friend. As tall as Conchita, though less expansive. She is thin and her hair is short with bangs.

DON VALENTIN MARICHALAR: In his middle forties. Pastor of Garabandal. He lives in Cosío and enters Garabandal on horseback on Sunday evening for a late Mass and Vespers. He is a husky built Priest with a bald head. Kind, intelligent, though simple in manner.

DOCTOR CELESTINO ORTIZ PEREZ: In his early forties. A pediatrician and child psychologist from Santander. Objective and methodical. Slender, tall, and wears glasses.

ANICETA GONZALEZ: Conchita's mother. About 42 years old. A widow. Slightly overweight from hard work in the fields. A religious woman, protective and strict with her four children. Conchita is her youngest child.

FATHER LUIS MARIA ANDREU, S.J.: 36 years old. A professional theologian with a critical and trained mind. Known to be a very devout and holy man.

FATHER RAMÓN MARIA ANDREU, S.J.: 37 years old. Brother to Father Luis Andreu, S.J. a retreat master for priests and nuns in Spain. A man of intellectual and literary talents.

MAIN SPEAKING ROLES (CONT.):

DOÑA SERAFINA GOMEZ: Schoolmistress. In her late thirties. A kind woman, devoted to her pupils.

DON FRANCISCO ODRIOZOLA: Forty years old, good-looking, dark hair. A tall slender man. A priest and Secretary of the official Diocesan Commission established to investigate the events in Garabandal.

DOCTOR PIÑAL: In his early forties. A member of the Bishop's Commission. An emotional and outspoken man.

ANICETO (CETUCO) GONZALEZ: 23 years old. Conchita's brother, silently devoted, friendly, hard worker, and religious.

CEFERINO MAZÓN: 48 years old. Loli's father and head of the Council of Garabandal. He manages a small café, which is the men's rendezvous in Garabandal. The father of six children. He sees all, hears all; always on the alert and denies his gullibility.

MARIA GONZALEZ: Mother of Jacinta, visionary.

SIMON GONZALEZ: Father of Jacinta, visionary.

MINOR SPEAKING ROLES:

FATHER JOSÉ RAMÓN GARCIA DE LA RIVA: Looks young. Good looking. Pastor of Our Lady of Sorrows Church in Barro-Llanes-Asturias, and neighbor to Garabandal. A prudent, logical and sincere man. Radiating spirituality. Bald.

DOCTOR MORALES: In his late forties. A member of the Bishop's commission.

FATHER GARCIA RUBIO: In his forties. A member of the Bishop's Commission.

MOST REV. DON DOROTEO FERNANDEZ: In his sixties. The Apostolic Administrator of Santander until August 1962.

MOST REV. DON EUGENIO BEITIA ALDAZABAL: In his late seventies. Titular Bishop of Santander and successor to Most Rev. Fernandez. Almost blind. A very sick and aged priest.

MOST REV. VICENTE PUCHOL: About 57 years old. Titular Bishop of Santander and successor to Most Rev. Aldazabal in August 1965.

PILI GONZALEZ: 12 years old girl.

MINOR SPEAKING ROLES (CONT.):

CLEMENTINA GONZALEZ: In her thirties. A very emotional woman.

MARÍN: About 36 years old. A teacher, temporarily residing in Garabandal, a native of Santander. A kind man.

FATHER ROYO MARÍN: In his fifties. A celebrated Dominican and Spanish theologian.

FATHER JOSÉ OLANO

FATHER EMILIANO

JOSÉ SALCEDA: Forty years old. Chauffeur to Senor Ruplicado.

RAFAEL FONTANEDA RUPLICADO: 40 years old. Visitor of Garabandal.

CARMEN RUPLICADO: 40 years old. Wife of Rafael.

MARIA CARMEN RUPLICADO: 8 years old. Daughter to Rafael.

NURSE: 25 years old. On duty at hospital in Reinoso. Spanish.

DOCTOR VINCENTE GONZALEZ: 50 years old. Doctor at hospital in Reinoso.

DOCTOR ALEJANDRO GASCA RUIZ: In his late forties. Expert in child psychology.

ELOISE DE GIA: 60 year old Philipino woman; an intelligent and religious woman.

MARIA: 10-year-old girl in Scene 7.

FOUR VILLAGERS in Scene 11.

ONE VILLAGER in Scene 18.

SCHOOLMASTER: about 48. Scene 19.

VILLAGER in scene 34

DON GARCIA: A priest, about 30 years old.

BOY: 10 years old; in Scene 34.

DON MENDEZ: A priest, about 35 years old.

DON AGAPITO AMIEVA MIER, 37-year-old priest.

MARIA NIEVES, The Mother Superior of Convent in Burgos.

MINOR SPEAKING ROLES (CONT.):

YOUNG MAN about 17 in Scene 45.

MANUEL GOMEZ: About 33. Overweight and wears glasses.

PHOTOGRAPHER

LEON: Friend of Serafín. About 30.

MAZURE: About 30.

PAULINO: 48 years old. Uncle to Serafín and Miguel.

THREE STRANGERS on Road to Garabandal.

BOY: Ten years old. Loli's brother.

YOUNG GIRL: About 8 years old. Mari Loli's sister.

DOCTOR GASCA: Early fifties. White hair.

DOCTOR GALLEGO: Late forties. Heavy set; tall.

TWO SHEPHERD BOYS in their early teens.

LADY SPECTATOR in Scene 170.

FATHER LUNA in Scene 170.

THREE NEWSMEN in Scene 170.

FATHER MARCELINO ANDREU. Brother of Father Ramón. About 28 years old.

CARDINAL OTTAVIANI

POPE PAUL VI

MOTHER SUPERIOR of Convent of the Carmelite Missionaries in Spain
- about fifty.

REPORTERS

VILLAGERS - Voices in crowd scenes.

NON-SPEAKING ROLES:

VILLAGERS OF GARBANDAL: Adults, boys and girls.

POLICEMEN: Members of the Guardia Civil from outside of Garabandal.

PRIESTS

DOCTORS

PHOTOGRAPHERS

NEWS REPORTERS

TV REPORTERS

CAMERAMEN

EXTRAS: 3000 for the message of 1961; 300 for the miracle of the visible host; 6000 for the message of 1965.

EXTRAS: As visitors from France, Italy, America, England, Ireland, Germany, etc., forming crowds from 100 to 300 persons for various scenes.