

SUPERBOOK

"Ruth, Naomi and Boaz"

Written by

Erin Zimmerman

ANIMATIC CONFORMED DRAFT 12-02-13

TAKE AWAY: Be loyal and kind in your relationships.

SYNOPSIS:

Chris is having a conflict over going to lake with Joy's family for some fun in the sun, or staying home and helping his ditzy Great Aunt Isobel with some summer chores around her house. When Superbook whisks the kids away to meet Ruth, Naomi and Boaz, Chris slowly comes to newfound respect for the effort, time, and care it takes to attend to relationships - especially with ones family. He sees the kind of dedication Ruth had for Naomi, traveling with her, living with her and supporting her after her husband died. In the end, Ruth marries Boaz and Chris realizes she never would have found this happiness if she had ignored her relationship with Naomi. Chris returns home and foregoes the lake trip to spend time with Aunt Isobel and learns to be kind and loyal and kind in his relationships with family.

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Episode #301

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FADE IN:

EXT. BOAZ' BARLEY FIELDS IN BETHLEHEM - DAY

WIDE ESTABLISHING SHOT workers during harvest. These should be some impressive shots, with motions and sound of the field matching the rhythm of the music. THE SHOTS MIGHT INCLUDE:

LOW UP ANGLE TRACKING SHOT PASSING - WORKER #1, WORKER #2 AND WORKER #3 cutting grain with sickles.

CONTINUE PASSING - WORKER #4, WORKER #5, WORKER #6 tying the stalks into sheaves.

EXT. THRESHING FLOOR - CONTINUOUS

CAMERA RISES past a MULE pulling a SLEDGE around the threshing floor, with loose grains flying underneath.

EXT. BOAZ' BARLEY FIELD AGAIN - CONTINUOUS

FIND WORKER #7, WORKER #8 pouring grain while WORKER #9 and WORKER #10 wave winnowing fans.

CLOSE ON BOAZ

*

He comes a around a cart filled with grain and inspects the barley. He looks up and greets his workers.

*

*

BOAZ (O.C.)

The Lord be with you! (Ruth 2:4
NKJV)

Everyone stops working and looks...

WORKER

The Lord be with you.

*

WORKERS

May the he Lord bless you! (Ruth
2:4 NKJV)

*

Boaz walks through the field with his head servant, NATAN, as the threshers go back to work.

BOAZ

It seems that Israel's famine has
finally ended, Natan.

NATAN

Not everyone has recovered, Boaz.
Many people have come to glean from
us this year.

BOAZ POV

THE OUTER EDGE OF FIELD. A group of 6 GLEANERS - (5 Women and 1 man) are picking up the few leftover stalks of grain in the harvested corner.

BOAZ (O.C.)

God has blessed us with more barley
than we need. Should we not share
that blessing with our neighbors?

BACK ON BOAZ & NATAN

Boaz's attention is drawn to a nearby gleanaer (RUTH)

NATAN

Yes. And the wheat is nearly ripe.
We'll be harvesting that soon as
well.

*

*

*

CAMERA MOVES TO BOAZ' POV AND FINDS RUTH - beautiful, but plainly dressed. She is working hard, struggling to tie the grain into a bundle. Determined.

BACK ON BOAZ

Boaz points and Natan turns to look as...

BOAZ

(Ruth 2:5 NLT)

Natan, who is that young woman over
there?

MEDIUM SHOT ON RUTH

NATAN (O.C._)
(Ruth 2:6 ESV)

Ah, She is the young Moabite woman
who came back with Naomi. I think
her name is Ruth.

*

ON NATAN and BOAZ

BOAZ
(Ruth 3:15-16 NLT)

So *that is* Ruth. -- Natan, let her
gather grain among the sheaves.
Pull out some heads of barley from
the bundles and drop them on
purpose for her. (Ruth 2:9 CEV)
And make sure the men don't bother
her.

NATAN

But... there are dozens of gleaners
out there. What is so special
about this one?

CLOSE ON BOAZ

still watching the field.

BOAZ

Do as I asked. And don't give her a
hard time. (Ruth 2:16 NLT) Her life
has been difficult enough.

BOAZ starts to walk away from Natan. Natan turns and looks at
Ruth.

ON RUTH

CAMERA PUSHES IN - she finally looks up, revealing her whole
face. Beautiful.

FADE OUT.

END TEASER

ACT ONE

FADE IN:

EXT. QUANTUM HOUSE - DAY

We PUSH DOWN through the glass roof into Chris' bedroom where
we see him packing a suitcase.

CHRIS

Let' see. Snorkel, check. Suntan lotion, check. Clean socks. At least two pairs. Double check.

ON CHRIS

He holds up two pairs of swim trunks.

CHRIS (CONT'D)

It's supposed to be hot at the lake this weekend so, green or blue? Nya... maybe both.

He flips them into the suitcase.

ANGLE ON GIZMO

Gizmo is shoveling ice from a big bag on the floor into his open chest. <KNOCKING SOUND> at the door.

GIZMO

Yaaa!!!!

He freaks and careens towards the closet.

GIZMO (CONT'D)

It's your great aunt! Whoa!

He bangs into Chris and they both fall into the open closet.

CHRIS (O.C.)

Oww... Gizmo you're going to bend the suitcase (muffled walla)

ON JOY

Joy looks in the closet puzzled by the comotion.

JOY

Wow. Calm down. It's just me!

She enters leaving the door open.

*

GIZMO

We thought you might be Chris's Aunt Isobel.

JOY

That lady downstairs?

CHRIS

Yeah. Trust me. She's just plain wacky.

He stands there with a baseball glove on his head. Joy gives him a look as if to say "Who's wacky?"

FAVOR GIZMO

Gizmo opens his "front door" adding ice to his seemingly infinite storage area.

GIZMO

Yes! She thinks I am a refrigerator.

Joy leans INTO FRAME watching him put the inside.

JOY

(sarcastically)
Yeah - that *is* crazy.

Gizmo indignantly <SLAMS> his door shut. As he starts talking, colored bottles of juice pop up out of the top of his head.

GIZMO

I happen to be working on a way to keep you cool when we go to the lake this weekend.

CLOSE ON GIZMO

<DING SFX> His chest plate opens. Frozen vapors waft out. The extension "arm" whips out holding a bright rainbow-colored snow cone (something more remarkable than a normal snow cone - maybe with sprinkles and a cherry) and hands it to Joy.

GIZMO (CONT'D)

Try a Gizmolicious Glacier Cone, available in 73 different flavors. And wait 'til you see what I can do at high speed.

His hatch <SLAMS SHUT> and the <ICE CRUNCHING> begins LOUDER than before and his body quakes from the higher speed. Suddenly, his hatch flies open. A blizzard of ice shoots out of him. Propelled by the force of all the ice, Gizmo flies backwards towards the door.

GIZMO (CONT'D)

Whooooooooaaaaaa!

JOY

GIZMO!

Chris and Joy chase after Gizmo.

GIZMO

(scream)

CHRIS

The stairs! Watch out for the stairs!

INT. QUANTUM STAIRS CASE - CONTINUOUS

Gizmo is flying down the stairs, tumbling and turning amid the avalanche of ice flying out of his chest.

GIZMO

(whoas/screams and falling sounds)

INT. QUANTUM FOYER - CONTINUOUS

PHOEBE stands with an eccentric-looking older woman, AUNT ISOBEL. They are about to head out the door, when they whirl at the commotion then leap apart and O.C.

PHOEBE

Gizmo!

*

AUNT ISOBEL

Oh my!

*

Gizmo bounces THROUGH FRAME - smashes into the front door - and then bounces straight into Aunt Isobel.

GIZMO

(bouncing and hitting efforts)

PROFILE TWO-SHOT of GIZMO & AUNT ISOBEL, hanging on to each other out of sheer panic. Face to face as they spin.

AUNT ISOBEL

Aaaaaaahhhh!

*

GIZMO

Aaaahhhh! GIZMOOO!

AUNT ISOBEL

Oh... oh... OHHHH! (into impact against the door)

WIDER ANGLE

Chris and Joy grab Gizmo. Aunt Isobel is helped up by Phoebe.

AUNT ISOBEL (CONT'D)
Christopher! Your refrigerator is
after me again!

A few loose ice cubes rattle out of Gizmo's "ears." <SOUND FX
GIZMO RATTLING NOISE, THEN ICE CUBES FALLING>

GIZMO
I am *not* a refrigerator!

One of the juice bottle bursts.

GIZMO (CONT'D)
Yaa!!

The juice bottle dispenser spins.

GIZMO (CONT'D)
Whoa-whoa-whoa-whoa.....

Chris turns to Aunt Isobel as Gizmo runs out of steam.

CHRIS
Sorry, Aunt Isobel. It was an
accident. Gizmo won't hurt you.

Aunt Isobel turns and looks at Chris.

AUNT ISOBEL
Awww.....

She crosses and grabs Chris in a suffocating hug/kiss.

AUNT ISOBEL (CONT'D)
Come here, you! (loud extended
kissing sound)

She leaves a giant red lipstick mark on Chris' forehead.

AUNT ISOBEL (CONT'D)
Fine. I'll see you this weekend,
Christopher.

CHRIS
Huh?

Aunt Isobel exits.

AUNT ISOBEL

And leave the ice maker at home.

*

Phoebe shuts the front door. Chris swipes at the lipstick on his face and turns to Phoebe.

CHRIS

Mom? What did she mean by that?

WIDER to INCLUDE PHOEBE

PHOEBE

Well, you aunt needs some painting and yard work done. And she needs a strong boy like you to help.

CHRIS

Mom, I'm going to the lake with Joy's family.

CLOSE ON PHOEBE

PHOEBE

That was this weekend? Oh Chris, I'm sorry, I forgot--

TWO SHOT

Chris throws his hands up in exasperation.

CHRIS

MOM! She thinks I'm coming to her house! Can't you and dad help her?

Chris buries his face in his hands.

CHRIS (CONT'D)

(low)

No... no.. Noo..noo...

PHOEBE

I'm sorry, Chris. I really did get my dates mixed up. We won't make you go.

Chris peers out between his fingers on surprise.

CHRIS

Huh?

PHOEBE

The choice is up to you.

Phoebe turns and exits to the kitchen.

ON CHRIS AND GIZMO

Chris glowers defiantly, arms crossed.

CHRIS

There is *no way* I'm going to spend
the weekend doing hard labor for my
great aunt!

Suddenly, the Superbook FX appear. <SUPERBOOK FX>

CHRIS & JOY

Superbook!

Superbook passes then and lands, getting ready to open.

GIZMO

And I wasted half a day crushing
ice for your snow cones!!

The trio gets pulled into the book.

CHRIS/JOY/GIZMO

(whoas / Here we go!)

CUT TO:

INT. SUPERBOOK TUNNEL - CONTINUOUS

The kids fly along.

SUPERBOOK VO

I am taking you to meet a woman who
gave up everything to show kindness
to her family.

WIPE TO:

EXT. BOAZ' BARLEY FIELD - DAY

The trio shimmers into a corner of Boaz's barley field,
behind an olive tree. There is a SHELTER twenty yards away
with its opening facing the direction of the tree, so someone
could see into the shelter from the tree. (For use later)
They look around. There are workers passing with Barley.
Natan stands about ten yards away, watching the field
workers, not noticing the kids.

CHRIS

Quick! Hide!

The kids duck behind a bush.

CHRIS (CONT'D)

Giz, get a reading on where we are
this time?

GIZMO

(hushed)

According to my geo-sensors, we
have arrived just outside Bethlehem
in the 12th century BC.

<A HORSE APPROACH> They quickly duck behind the tree.

BOAZ (O.C.)

Natan...

ON NATAN

He turns as Boaz approaches on his horse. (Just walking not
charging up.)

BOAZ (CONT'D)

I am looking for the Moabite woman,
Ruth. She's no longer with the
other gleaners.

NATAN

I will ask about her.

The men exit in opposite directions.

CLOSE ON THE KIDS AT THE TREE

JOY

Giz. What are these "gleaners" he's
talking about?

GIZMO

My info-scan files indicate
"gleaners" are poor people who
collect leftover crops from a
farmer's field once the harvesters
have finished.

CHRIS

"Collect?" Sounds kind'a like
stealing to me.

CLOSE ON JOY

looking around the field.

JOY

Chris - not so loud.

POV

Three Female gleaners work nearby.

BACK ON THE KIDS

Chris looks off at the countryside.

CHRIS (O.C.)

Yeah, well, I say we find somewhere
else to go real quick. Because
it's summer break and I don't want
to spend it pulling weeds and
whatever with these poor people.

ANGLE SLOWLY SHIFTS to reveal Ruth approaching behind him,
carrying a basket, listening to him with amusement. Joy and
Gizmo, watching Ruth, and try to motion to Chris to be quiet.

JOY

Chri-is.

RUTH

(gentle laugh)

Chris whips around, embarrassed.

CHRIS

Uh--I - uh wasn't - that is, I
didn't mean--

CLOSE ON RUTH

RUTH

We are poor. But we are all working
hard to feed our families.

Ruth motions for them to follow her into the field.

RUTH (CONT'D)

I am Ruth. Come, you may glean with
us.

Joy walks with Ruth.

CAMERA MOVES CLOSE on Gizmo and Chris, who lag behind,
whispering

GIZMO

Ruth? She is the one the boss is
looking for!

CHRIS

Huh? See, I told you. He's
definitely going to be mad at her
for stealing his grain. You wait
and see.

*
*

FAVOR RUTH

She starts to pick up loose stalks of grain on the ground.
Joy follows her lead.

JOY

Why do you have to do this?

*
*

RUTH

Naomi.

*

JOY

Who is Naomi?

She looks away - thoughtfully.

FLASHBACK:

EXT. ROAD IN MOAB - DAY (Flashback)

WIDE HIGH ANGLE ON NAOMI'S TWO SONS WALKING WITH RUTH AND
ORPAH.

RUTH (O.C.)

Naomi had two sons. I married on
and Orpah married the other... then
both sons died.

The TWO SONS disappear from the scene as Ruth and Orpah
continue to walk - now alone.

RUTH (CONT'D)

So, Naomi, whose own husband had
died years before, had no one to
look after her.

They walk INTO CAMERA creating the WIPE TO:

FURTHER ALONG THE ROAD

Ruth and Orpah now walk with NAOMI.

RUTH (CONT'D)

She decided to return to her
family's home in Bethlehem.

CLOSER ANGLE

The women stop. We see Naomi's sad face and a tear rolling down her cheek.

RUTH (V.O.)
My sister-in-law and I wanted to
come with her, but she stopped us.

CLOSE ON NAOMI, RUTH AND ORPAH

NAOMI
(in flashback) Don't you want to go
back home to your own mothers? May
the Lord give each of you another
husband and a home of your own.
(Ruth 1:8-9 CEV)

RUTH(VO)
My sister-in-law went back home...

CLOSE ON NAOMI AND ORPHAH, crying, kissing each other on the
cheek, and hugging.

WIDE, HIGH ANGLE OF ROAD. Orpah turns and goes back down the
road in the opposite direction of Naomi.

RUTH (VO) (CONT'D)
...but I stayed with Naomi.

CLOSE ON RUTH, clinging to Naomi.

RUTH (CONT'D)
(in flashback) Wherever you go, I
will go. Wherever you live, I will
live. Your people will be my
people, and your God will be my
God. (Ruth 1:16 NLT)

WIDE SHOT of Naomi and Ruth hugging. Then the two women start
down the road as we dissolve out of the flashback.

EXT. BOAZ' BARLEY FIELD - CONTINUOUS - (BACK TO REAL TIME)

Chris and Gizmo have been listening behind Ruth and are
caught up in the story.

RUTH
When I married Naomi's son, she
became my family. And where she
goes, I go.

ON JOY AND CHRIS

She turns to him.

JOY

Yeah. Families take care of one another.

CLOSE ON CHRIS AND GIZMO

Ruth's words hit Chris. A beat - Gizmo leans in towards him, pointing O.C.

GIZMO

(whispering loudly to Chris)
Uh-oh -- it looks like the boss has found Ruth!

POV

Boaz is approaching on his horse.

BACK ON CHRIS AND GIZMO

CHRIS

He's going to think we're helping her steal his barley!

ON BOAZ

He rides up next to Ruth. She lowers her head slightly out of respect.

RUTH

My lord.

BOAZ

When you gather grain; don't go to any other fields.

*

Boaz points to the other women in the field.

BOAZ (CONT'D)

Stay right behind the young women working in my field. And when you are thirsty, help yourself to the water they have drawn from the well.

Boaz is getting off the horse, standing in front of Ruth.
(RUTH 2: 9-14 NLT/CEV) Ruth kneels at his feet.

RUTH

What have I done to deserve such kindness? I am only a foreigner.

CLOSE ON BOAZ

BOAZ

Yes, I know. But I also know about everything you have done for your mother-in-law since the death of your husband.

CLOSE ON RUTH

She slowly looks up at him reacting to his kindness.

BOAZ (O.C. (CONT'D)

I have heard how you left your father and mother to live here among complete strangers.

Boaz reaches INTO FRAME. She takes his hand and he pulls her to her feet so she is eye to eye with him.

BOAZ (CONT'D)

(Ruth 2:12 CEV)

I pray that the Lord God of Israel will reward you for what you have done.

RUTH

You have comforted me by speaking so kindly.

Boaz motions in the direction of the shelter. Some of the workers (Not the Gleaners) are milling about the Shelter.

BOAZ

It is lunchtime. Come and help yourself to some food.

She stares after him for a moment as he departs. Chris Joy and Gizmo step INTO FRAME. Joy gives Chris a smile. *

DISSOLVE TO:

INT. NAOMI'S HOUSE - NIGHT

CLOSE UP on a basket of grain being put on a table. TILT UP TO A TWO-SHOT of Ruth and NAOMI looking at it. WIDEN to reveal Ruth with the kids nearby in the BG.

RUTH

The man I worked with today is named Boaz. (Ruth 2:19 NLT)

Naomi turns to Ruth in surprise.

NAOMI

Boaz? He's one of my family's
relatives. (paraphrase Ruth 2:20
NLT)

*
*

FAVOR JOY NEAR CHRIS AND GIZMO

JOY

He took care of us all day. And he
was good and kind and generous--

Chris cuts her off by stepping towards the basket.

CHRIS

Generous? If he was generous, we'd
be bringing home real food, instead
of just ingredients.

Naomi reaches in and scoops a bowl of grain (unseen below the
basket edge) from the basket.

RUTH

Boaz did tell me to come back and
stay in his field until the entire
harvest is completed. (Ruth 2: 21
NLT)

*

*

NAOMI

Good! Do as he said, my daughter.
You'll be safe with him. (Ruth 2:22
NLT)

She lifts the filled bowl out and takes it to another table
closer to where Chris is.

NAOMI (CONT'D)

God has a plan for Ruth's future.

*

Chris turns and looks at Ruth.

FADE OUT.

ACT TWO

FADE IN:

EXT. BOAZ' BARLEY FIELD - DAY

CLOSE ON CHRIS, who is reclining on a low branch of the olive
tree.

CHRIS

Aww... It's too hot out here to be
working this hard!

WIDEN TO INCLUDE

Gizmo, Joy and Ruth sitting on the ground below tying grain
into sheaves.

JOY

All that hot air coming out of your
mouth isn't helping.

CLOSE ON GIZMO

GIZMO

Perhaps you would like to cool off
with one of my famous Gizmolicious
Glacier cones.

Gizmo gets ready to produce a snow cone when...

WORKER 2 (O.C.)

You there!

All turn to look.

CLOSE ON CHRIS, looking down at Worker #2 and #3 approaching,
looking up at him.

WORKER 2 (CONT'D)

What are you doing here with the
women? Come down here!

CLOSE ON WORKER 2 as he pulls the tree branch down, and lets
it snap back up, causing Chris to fall.

CHRIS

(whoaaa... impact grunt)

WORKER 2 AND WORKER 3 Chris under his arms. They throw him up
and down slightly, as if testing his weight.

WORKER 3

He's the right size. Let's go.

CHRIS

The right size for what? Hey, put
me down!

They carry Chris off as he squirms. PUSH IN ON JOY.

JOY
(giggle) - With those two in
charge, he might finally get some
work done.

Gizmo runs off after Chris.

GIZMO
I will keep an eye on him.

ANGLE ON RUTH

Joy turns to her and takes a bundle of barley she holds.

RUTH
Thank you for all your help, Joy.

JOY
You're welcome. You and Naomi have
been so kind letting us stay with
you. Helping glean is the least we
can do in return.

DISSOLVE TO:

EXT. BOAZ' BARLEY FIELD - LATER

CLOSE ON WORKER #1 gathering sheaves. Joy heads up a small
rise in the BG.

CLOSER ON JOY

She gets to the top and looks O.C. With indignation, throwing
down her barley.

JOY
What?!

WIDER ANGLE - THRESHING AREA

Joy approaches the threshing area where Gizmo walks along
behind a sledge being pulled by an ox. Chris lounges
casually ON the sledge.

CHRIS
I'll have another glacier cone
please.

Gizmo hand it to him.

GIZMO
Here you go!

CHRIS
Ah, thank you.

The sledge stop suddenly and Chris is jerked forward so the glacier cone smack him in the face. *

CHRIS (CONT'D)
(grunt) Hey!

Joy marches INTO FRAME, yanks the harness on the mule, and Chris stops with a jerk.

CHRIS (CONT'D)
Hey!

JOY
This is what you've been doing all
this time? Taking joy rides on
this - this-

Gizmo zips in beside her - forefinger in the air.

GIZMO
--Sledge.

As Gizmo talks, we go close on his visor, which displays a 3D image of the sledge.

GIZMO (CONT'D)
It is an ancient harvesting tool
used to separate the grain from the
husk.

CLOSE ON CHRIS

CHRIS
Lighten up, Joy. I'm just doing
what they told me to do. (points
his thumb toward THRESHER 1 AND
THRESHER 2)

Joy steps in front of Chris.

JOY
What you're not doing is helping!

Gizmo zips up trying to lighten the mood.

GIZMO
Hey, Joy, I know!
(whipping out a cone)
(MORE)

GIZMO (CONT'D)

How would you like a...
(noting her scowl and
going weak)
... Gizmolicious Glacier Cone.
(Weak chuckle)

Joy turns back to Chris and leans in.

JOY

You don't even see it, do you,
Chris?

CHIS

See what?

JOY

How hard Ruth works... how
committed she is to her family.
She gave up everything when she
came here so Naomi wouldn't be
alone. They're being kind to us
and you won't even help in the
smallest way.

CHRIS

Joy...

JOY

It's just like with your Aunt
Isobel! It's always Chris Quantum
first!

Chris gets distracted by his cone and makes sure it isn't
dripping.

JOY (CONT'D)

Ughhh! You are so selfish
sometimes!

She grabs the cone and drops it on Chris' head and storms
off.

CHRIS

Uh... heeey! (GRUNT)

He leaps up and shakes off the cone.

CHIS

Gizmo, am I selfish?

GIZMO

We offered her a glacier cone.

Gizmo holds up a cone. Chris grabs it.

CHRIS

Yeah! And look how she repays me.

(shouting O.C. to Joy)

I am NOT selfish!

(a beat - weaker)

I'm not.

DISSOLVE TO:

MONTAGE

Ruth gleans with others.

Boaz watches her go put sheaves by a tree.

Ruth notices Boaz watching before he rides away.

Ruth brings baskets of barley home for Naomi. Joy and Gizmo carry even more.

Chris follows behind, not carrying any baskets.

When everyone hugs and seems thankful for all the barley
Chris is left out.

Boaz goes to the tree where Ruth left sheaves of barley. He turns and sees her approaching with her arms full. As she gets closer, she trips slightly. She drops the sheaves and Boaz catches her by the hand to keep her from falling. They both look into one another's eyes and then Ruth demurely retreats - pulling her hands away - and bends to pick up the barley. Boaz assists her. PUSH IN ON BOAZ as Ruth turns and exits with the barley. He looks down at his hands - the hands she touched. He turns and exits. CAMERA MOVES TO NAOMI who has witnessed this interaction from the shadows.

EXT, NAOMI'S HOUSE - NIGHT

ESTABLISHING SHOT. Chris is outside the lighted window - alone - kicking a small stone.

RUTH (O.C)

Tomorrow is the last day of the
harvest.

He looks in the window. Joy, Gizmo, Ruth and Naomi are talking around the table. Chris is an outsider.

JOY

Yes, and it was especially good
that Boaz was able to let you glean
all season long.

INT. NAOMI'S HOUSE - CONTINUOUS

NAOMI

Ruth, it's time I found you a
husband who will give you a home
and take care of you. (Ruth 3:1
CEV)

JOY

A husband?!

PAN TO GIZMO

GIZMO

A husband?

ON CHRIS

At the window.

CHRIS

A husband?

CLOSE ON NAOMI

NAOMI

Tonight, Boaz will be winnowing
barley at the threshing floor.
(Ruth 3:2 NLT)

INT. NAOMI'S HOUSE - NIGHT

ON RUTH dabbing perfume behind her ears. The kids look on
nearby.

NAOMI (VO) (CONT'D)

Now do as I tell you: put on
perfume and dress in your nicest
clothes.

ANOTHER ANGLE BY THE OPEN DOOR

Ruth is putting on a nice cloak and exiting.

NAOMI (V.O.) (CONT'D)

Then go to the threshing floor, but
don't let Boaz see you until he has
finished eating and drinking.

Joy and Gizmo follow but Chris remains at the door. Then,
his curiosity gets the best of him and he follows as well.

EXT. BOAZ' BARLEY FIELD SHELTER - NIGHT

Boaz is sleeping.

NAOMI (V.O.) (CONT'D)
He will sleep there to protect his
crops from thieves. Be sure to
notice where he lies down...

EXT. OUTSIDE THE SHELTER - CONTINUOUS

RUTH approaching Boaz with an oil lamp.

NAOMI V.O.
... then go and uncover his feet.

She ENTERS the Shelter.

NAOMI V.O (CONT'D)
(Ruth 3:2-4 NLT)
Stay there and Boaz will tell you
what to do.

*

Ruth uncovers his feet and lies down at his feet.

CUT TO:

ANGLE NEAR TREE

JOY and Gizmo ENTER SHOT, hunkering in low and getting right into their positions peering over the rise. They are very interested.

GIZMO
Joy! Look! It appears Ruth has
found Boaz.

ANGLE ADJUSTS

Chris walks in and drops down to a relaxed position against the sledge but NOT looking over the rise - acting disinterested.

CHRIS
Yup, and it appears I've found the
perfect spot for a little shut-eye.

He pops a straw of barley in his mouth and places his hands behind his head, leaning back in contented repose.

CHRIS (CONT'D)

Wake me if anything interesting
happens.

JOY shoots him a slightly perturbed look and then turns back
to look in Ruth and Boaz' direction.

CLOSE ON BOAZ

He wakes up suddenly and turns over, startled. He sits up
sleepily.

BOAZ

Who are you? (Ruth 3:9 NLT)

<SOUND FX- RUSTLING AT BOAZ' FEET. It's too dark to see
anything, but the glow of oil lamp suddenly reveals Ruth's
face. She holds the lamp between herself and Boaz so they're
both illuminated by the soft lamp light.

RUTH

(Ruth 3:9 NLT/NKJV)

I am your servant Ruth. Spread the
corner of your covering over me for
you are a close relative.

*

The scene shifts to Gizmo's visor...

EXT. NEAR THE SHELTER - CONTINUOUS

PULL OUT to see GIZMO AND JOY watching the scene.

JOY

What is she doing?

CLOSE ON GIZMO, whose normal face has reappeared.

GIZMO

Ruth is following an ancient
Israelite custom. When a man wants
to marry a woman, he covers her
with his cloak to claim her as his
bride.

ANGLE ON CHRIS

He sits up and looks over the rise, getting more interested.

JOY (O.C.)

She's *proposing* to him?

GIZMO (O.C.)

It would appear so.

BACK ON BOAZ AND RUTH AT THE SHELTER

BOAZ

The Lord bless you! This shows how loyal you are to your family. You could have looked for a younger man, but you didn't.

BACK ON GIZMO AND JOY

Chris slides in between them. Joy notes his sudden interest.

BOAZ (O.C.) (CONT'D)

It's true that I am one of the relatives who is supposed to take care of you...

ON BOAZ

BOAZ (CONT'D)

... but there is someone who is an even closer relative. (Ruth 3:10-12 CEV)

WIDEN TO INCLUDE RUTH as she reacts subtly to this news.

BOAZ (O.C.) (CONT'D)

Stay here until morning, then I will find out if your other relative is willing to look after you.

CLOSE ON CHRIS, GIZMO AND JOY

They react surprised.

JOY

Huh?

GIZMO

He is *not* going to marry her?

JOY

But he said he's supposed to take care of her.

CHRIS

Shhh....

CLOSE ON BOAZ

BOAZ

(Ruth 3:13 CEV)

If he isn't, I promise by the
living God to do it myself. Now go
back to sleep until morning.

PUSH IN ON CHRIS, JOY AND GIZMO

JOY

Wow. That wasn't what I expected
to happen. What about you, Chris?

CHRIS

Oh... ah... well, Boaz is following
the customs... and if Ruth's other
relative *will* take care of her,
then...

GIZMO

Then Boaz will not get to marry
Ruth. And after all he has done
for her.

JOY

And how much he cares for her.

PUSH IN ON CHRIS - THOUGHTFUL...

DISSOLVE TO:

*

EXT. BOAZ' BARLEY FIELD - BEHIND CART - EARLY MORNING, JUST
BEFORE SUNRISE

CLOSE ON Joy's face. She is sleeping on the ground.

GIZMO

(whispering loudly) Joy, wake up.
Ruth is leaving.

JOY

Huh? (waking up sounds)

WIDEN TO REVEAL Gizmo shaking Joy while looking out and
watching Ruth & Boaz from behind the cart. She leaps up and
looks where Gizmo is looking.

JOY AND GIZMO'S POV

Outside the shelter, Boaz hands Ruth a large bundle. Ruth
starts walking out.

CLOSE ON SLEEPING CHRIS

Joy's hands ENTER FRAME and shake Chris.

JOY (O.C.) (CONT'D)
Chris, come on - we have to go.

CHRIS
(mumbling incoherently)
OK, OK... I'm right behind you.

JOY'S HANDS EXIT FRAME - Chris, still half-asleep, rolls over and falls fast asleep again.

CHRIS (CONT'D)
(Gentle snoring)

DISSOLVE TO:

INT. NAOMI'S HOUSE - NEARLY SUNRISE

ANGLE ON DOORWAY AS Joy and Gizmo burst in to find Naomi and Ruth sitting at the table talking in the foreground.

JOY
Ruth! What happened? Are you going to marry him?

RUTH
I-don't know yet.

CLOSE ON NAOMI

She pats Ruth's hand.

NAOMI
(Ruth 3:18 NLT)
Just be patient, my daughter, until we hear what happens. (chuckles)
The man won't rest until he has settled things today.

FADE OUT.

END ACT TWO

FADE IN:

EXT. BOAZ BARLEY FIELD - NEAR THE TREE AND A CART - MORNING.

Chris is lying in a pile of straw sound asleep. A mule leans down and starts to lick it. <SLURP> - Chris wakes up and wipes his face, grogged out, and sits up. The mule moves off.

CHRIS
(disgusted sounds and waking)

Chris leaps up and hides behind a cart as he hears

BOAZ (O.S.)
Natan, you'll have to look after
the fields today. I have some
urgent business in the city.

He peeks out...

NATAN (O.S.)
Yes, my lord.

Boaz and Natan walk in front of the cart.

After they pass, Chris tiptoes out, shrugs, and walks in the direction Boaz went.

CUT TO:

EXT. CITY GATES OF BETHLEHEM - DAY

WIDE TRACKING SHOT in through the gates of Bethlehem. Inside we pass benches with the elders seated on them. On the other side of the gate is a crowd of O.T. ISRAELITES.

WIDE HIGH ANGLE SHOT OF THE CROWD

As the camera jibs down, we see Chris, who is shorter than the crowd and jumping up and down trying to see something.

CLOSE ON CHRIS

as he approaches a boy his age in the crowd.

CHRIS
What's going on?

The boy turns.

BOY
Boaz has called together the
elders, but no one knows why.

ANGLE ON BOAZ

at the bench area with a crowd of older men (The Elders) around him, plus one younger man, RUTH'S RELATIVE. Boaz motions to the man.

BOAZ

(Ruth 4:4-5 CEV)

Naomi has come back from Moab and is selling the land that belonged to her husband. You are his closest relative and have the right to buy the property. If you want it, you can buy it now.

CLOSE ON RELATIVE

RELATIVE

I will buy it!

CLOSE ON CHRIS

watching from the crowd. Chris gasps.

CHRIS

(gasp) No.

BACK ON BOAZ AND THE RELATIVE

BOAZ

(Ruth 4:5 CEV)

Now, if you do buy it from Naomi, you must also marry her daughter-in-law Ruth.

ANGLE ON THE CROWD

The people murmur in agreement.

CROWD

(agreement walla)

The relative stands up to leave. Boaz stands up with him.

RELATIVE

(Ruth 4:6 CEV)

Then I can't buy the land, because I already have a family of my own. You may buy it yourself.

CLOSE ON BOAZ

Smiling, he extends his hand in the direction of the elders and his voices rises to an excited shout during the speech.

BOAZ

(Ruth 4:10 CEV)

You are witnesses that I have
bought the property of Naomi's
husband, and that I have agreed to
marry Ruth the Moabite!

CLOSE ON CHRIS watching and smiling in the crowd.

DISSOLVE TO:

EXT. ESTABLISHING SHOT NAOMI'S HOUSE - SUNSET

DISSOLVE TO:

INT. NAOMI'S HOUSE - SUNSET

Naomi is moving a grain basket. <SOUND FX - SINGING, SHOFAR-
BLOWING - STARTS OUT FAINT, BUT GETS GRADUALLY LOUDER)

WIDE SHOT

Gizmo, Naomi, Ruth and Joy all turn toward the door.

JOY

What's that?

CLOSE ON NAOMI

smiling.

NAOMI

That, my dear, is Ruth's wedding
party.

CLOSE ON RUTH

She looks at Naomi, surprised.

EXT. NAOMI'S HOUSE - CONTINUOUS

A wedding party, containing Boaz, Natan and Chris, approaches
down the street.

CLOSER ON CHRIS AND NATAN

They walk surrounded by the crowd. Chris carries a shofar.

CHRIS

Wow! Who are all these people?

NATAN

They are workers, and townspeople
and friends who love Boaz for his
loyalty and kindness. They have
come to share in his wedding party,
like one big family.

Chris looks around and absorbs this. Then he gets an idea
and blows his shofar... poorly. He scratches his head in
consternation.

WIDER ANGLE

The group arrives at Naomi's house.

CLOSER ON BOAZ

He walks up to the door - hesitates - then <KNOCKS>. Naomi
opens the door and steps aside so Boaz has a view into the
room - where Ruth stands - waiting. He enters and takes her
hands.

ON GIZMO AND JOY

The kids look on with Naomi.

BACK ON RUTH AND BOAZ

Boaz and Ruth exchange a smile and then head for the door.

EXT. NAOMI'S HOUSE - CONTINUOUS

Boaz and Ruth step out hand in hand. The crowd begins to
sing in HEBREW.

MONTAGE OF WEDDING PARTY SHOTS

Singing, dancing and revelry ensues.

Naomi looks on happily.

Boaz and Ruth are swept into the joyful crowd.

Revelers blow shofars.

Gizmo blows his nose.

GIZMO

I just love happy endings.

The crowd continues to sing and dance in the street.

FAVOR CHRIS, JOY AND GIZMO

CHRIS

And just think -if Ruth hadn't come
here to help Naomi...

JOY

... she would never have found
Boaz.

BACK TO CHRIS

A beat... then getting the point. Thinking about Aunt
Isobel.

CHRIS

And she would have missed all this.

WIDE SHOT

The wedding party is moving down the road. SINGING as they
go.

We MOVE close on the trio as Superbook takes them with a wisp
of blue smoke.

DISSOLVE TO:

INT. QUANTUM FOYER - DAY

Gizmo, Joy and Chris materialize. Joy looks at Chris.

JOY

I have a strange feeling that you
won't be coming to the lake this
weekend.

CHRIS

Nah - not this time. (thoughtfully)
Gizmo and I have a surprise to
plan.

DISSOLVE TO:

EXT. AUNT ISOBEL'S BACKYARD - DAY

QUICK MONTAGE OF WORKING SHOTS

ON CHRIS raking leaves.

ON GIZMO extending his arms. He resets a section of rain
gutter over the rear porch with one hand. His other hand is
a an air compressor nail gun. He pops a nail in to hold it
up.

CLOSE ON CHRIS using a hammer to nail a missing lumber-colored board onto a white picket fence.

CLOSE ON GIZMO rolling around the yard, mowing the lawn, with a mower where his legs were. Blades of grass fly around under him.

CLOSE ON CHRIS painting the new board in the fence white.

CLOSE ON CHRIS AND GIZMO unfolding a red-checked picnic tablecloth onto the ground.

CLOSE ON CHRIS'S HANDS putting plates on the cloth and dropping a metal pail with flowers in the middle of the cloth.

As Chris drops the flowers, we hear Aunt Isobel off-camera.

AUNT ISOBEL

Where are you taking me? You'd better not try anything funny, Tin Man.

GIZMO

We're almost there. (mutters under his breath) Thank goodness.

MEDIUM SHOT OF GIZMO AND AUNT ISOBEL.

Gizmo is bringing Aunt Isobel by the hand into the yard.

AUNT ISOBEL

(shouting) Christopher! Your machine is trying to kidnap me!

She almost walks into a tree, but Gizmo spins her around to keep her on course. Aunt Isobel swats blindly at Gizmo, who ducks deftly.

AUNT ISOBEL (CONT'D)

Oh, no pushing. Keep your hands to yourself.

CLOSE ON GIZMO

He has a sweet smile pasted on, but his voice betrays the fact that his patience is wearing thin.

GIZMO

All right, Aunt Isobel. You can open your eyes now.

CLOSE ON AUNT ISOBEL

Aunt Isobel has pulled the blindfold off, and stops, mid-mutter. Her mouth is open, and her expression is stunned.

AUNT ISOBEL
(Gasp) - Oh my!

WIDE PAN OF THE YARD FROM AUNT ISOBEL'S POV.

In the middle of the yard is an elaborate picnic lunch on a red-checked tablecloth: three place settings, different kinds of picnic food and the flowers in the middle. Paper lanterns hang from trees and the back of the house. Around the edges of the yard, there is still evidence of Chris's yardwork: paint cans, rollers and brushes, the rake. Chris is standing in the foreground smiling.

CHRIS
How do you like it?

CLOSE ON AUNT ISOBEL'S FACE.

Behind her enormous glasses, Aunt Isobel tears up a little.

AUNT ISOBEL
You did all this... for me?

CLOSE ON CHRIS

Chris smiles and walks toward her.

CHRIS
Gizmo and I thought we should all
celebrate summer vacation together.
Giz even downloaded some of that
old music you like.

Gizmo's faceplate shows musical notes. BIG BAND-STYLE MUSIC
PLAYS SOFTLY THROUGH THE END OF THE SCENE.

CLOSE ON AUNT ISOBEL

Overcome, Aunt Isobel grabs Gizmo and puts her hands on his shoulders and

AUNT ISOBEL
Oh, you're not a refrigerator.

Gizmo beams happily.

AUNT ISOBEL (CONT'D)
You're a snow cone making jukebox!

Then Aunt Isobel grabs Chris.

Gizmo shrugs it off and pops out a snow cone.

ANGLE ON CHRIS

Aunt Isobel gives Chris a big smothering hug to squirm.

AUNT ISOBEL (CONT'D)
(big hug and kiss)

When Aunt Isobel releases Chris, he points toward the picnic lunch.

CHRIS
Come on, let's eat.

CLOSE-UP on Chris's hand as he reaches for Aunt Isobel's.

MATCH DISSOLVE
TO:

EXT - OUTSIDE BOAZ'S HOUSE, BETHLEHEM - DAY

A young woman's hand takes a man's hand. We pull out from the clasped hands to see Boaz and Ruth walking through the threshold of their front door.

SUPERBOOK VO
So Boaz took Ruth into his home,
and she became his wife. (Ruth 4:13
NLT)

The camera follows Ruth and Boaz inside and over their shoulders, revealing Naomi.

ON NAOMI sitting happily, cuddling a sweet, giggling BABY.
Ruth and Boaz approach and stand beside her.

ON RUTH, BOAZ, NAOMI AND BABY.

As Superbook finishes the VO, Naomi hands him to Ruth and Boaz, who fuss over him. PUSH IN ON THE BABY.

SUPERBOOK VO (CONT'D)
(Ruth 4:13 CEV, 16 NLT)
Then Ruth had a son... and they named
the baby Obed.

Camera pulls out and moves past the family, out the window behind them... into the hills. We see some sort of a zoom/fast forward effect that keeps us in Bethlehem, but lets us know we've moved forward in time... to REVEAL A MAN (DAVID) walking in the hills, perhaps in silhouette.

The camera pushes in, and as SUPERBOOK hits the words "David, the King of Israel," we see that the figure is KING DAVID (a new adult model who appears prominently in a later episode this season.) He turns his face toward the camera, and once we've gotten a glimpse of him, we go to black.

SUPERBOOK VO (CONT'D)

(Ruth 4:17, NLT)

Obed became the father of Jesse and
the grandfather of David, the King
of Israel."

FADE TO BLACK.

THE END