

SUPERBOOK

"The Prodigal Son"

Episode #212

2nd REVISED Animatic Conformed Draft 03-06-14

Written by
Sean Roche

CBN APPROVED TAKEAWAY: Jesus (or just a loving father) is always ready to forgive

"I say to you that likewise there will be more joy in heaven over one sinner who repents than over ninety-nine just persons who need no repentance."

SYNOPSIS:

Chris' friend, Aaron is about to run away from home because he thinks he's done something so bad his father will never forgive him. As Chris, Joy and Gizmo struggle with how to help their friend, Superbook whisks them away to Galilee, where Jesus is telling a crowd the parable of the Prodigal Son. During their time with Jesus, the kids learn a valuable lesson about the power of forgiveness and the unfailing love of a father. They return home and are now able to encourage Aaron to face up to what he's done and ask for his father's forgiveness, instead of running away.

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FADE IN:

EXT. GALILEE AREA - MEETING PLACE - DAY - (POSSIBLE REUSE #110)

(Luke 15: 1-7) A CROWD (ALL NT REUSE) - some standing - some seated.

TWO CHILDREN (NT REUSE) run by - GIGGLING - playing.

1 2 CHILDREN
(GIGGLING)

At the rear of the crowd - CAMERA FINDS PHARISEE #1 - and PHARISEE #2 standing beneath an olive tree, looking O.C. with intensity. SCRIBE #1 and SCRIBE #2 are with them, scrutinizing the crowd.

2 PHARISEE #1
Hmghh.. What *is* it they see in
Jesus?

3 PHARISEE #2
He forgives everyone. - keeps
company with sinners. See the tax
collectors.

THEIR POV - JESUS (REUSE) is prominent in a casually seated group consisting of His 12 DISCIPLES (REUSE). There is a tree for shade and a meal spread on a rock. TAX COLLECTOR #1, TAX COLLECTOR #2, SINNER #1, SINNER #2 (PLEASE CHECK WITH ERIN TO SEE IF THERE ARE NT MODELS THAT WILL PASS FOR THESE) are seated closest to Jesus. They share bread - pass a wine skin. Just outside their circle is SHEPHERD BOY MICAH(14) (NEW), with a small herd of sheep on the BG hill. He stands, leaning on his staff watching Jesus closely.

4 PHARISEE #1 AND #2
(low derisive chuckles)

5 PHARISEE #1 (O.C.)
And we know they *need* forgiveness.

BACK ON THE FOUR - as they all snicker in agreement.

6 PHARISEES/SCRIBES
(low righteous snickers)

Scribe #1 leans in to Pharisee #1

7 SCRIBE #1
Notice - the crowds that follow
him keep growing.

A beat - Pharisee #1 sharply EXITS FRAME. Pharisee #2
smiles slyly - pridefully - and exits after him with the
others.

ANGLE ON MICAH AND HIS FLOCK

Peter and John - humorously approach the Shepherd Boy.

8 PETER
Excuse me. Are those your sheep?

PUSH IN ON MICAH

9 MICAH
Yes. I am tending these Myself.
And this is just a part of my
family's herd! My father put me
in charge.

He spins the bo and accidentally hits himself in the
head.

10 MICAH
Offf... uh... (throat clear) - Me!

BACK ON PETER AND JOHN

11 PETER/JOHN
(can't hold in the gentle laugh
any longer)

12 JOHN
Well, if your father trusts you
with all of them...

13 PETER
... I'd say, you might want to go
after that run-away.

Peter points - <BAAAA-SFX> - The Boy whirls to look.

POV - A SHEEP is darting and weaving away from the herd.

14 MICAH (O.C.)
Huh? Oh no! Come back!

He dashes into the POV SHOT and races after the sheep.
This SHEEP has a visibly defining brown patch behind one
ear - for later identification.

ON JESUS - Peter and John move back to the circle as they
all watch the O.C. Shepherd Boy and cheer him on.

15 DISCIPLES/FOLLOWERS
(laughter)

The laughter/distraction fades as "THE FOUR" step up.

16 PHARISEE #1
Are you Jesus of Nazareth?

Jesus turns.

17 JESUS
I am.

The others watch - a bit surprised at the strong tone
from the Pharisee.

18 PHARISEE #1
They call you a teacher.

CLOSE ON JESUS

19 SCRIBE #1 (O.C)
And a prophet.

Jesus looks at him and before he can answer...

ON PHARISEES

20 PHARISEE #1
Yet, you dine with sinners and tax
collectors. The leaders of the
Temple are asking how you would
explain that, "teacher."

FAVOR JESUS

He turns and looks off towards the hillside.

21 MICAH
(distant)
Stop! Rebel! You cannot leave the
flock! Come back here.

JESUS' POV - The young Shepherd is scurrying along, using his staff to herd the one recalcitrant sheep back towards several other sheep. <BLEATING SFX>

CLOSE ON JESUS - continuing to look off.

22 JESUS (CEV Luke 15: 1-7)
If any of you has a hundred sheep,
and one of them gets lost, what
will you do?

Jesus turns back to the Pharisees. ANGLE WIDENS to include them.

23 JESUS
Won't you leave the ninety-nine in
the field and go look for the lost
sheep until you find it?

ON THE FOUR - They listen skeptically, not understanding where this is leading.

TRACKING SHEPHERD BOY AND SHEEP - The sheep darts sharply and dashes through the THREE CROWD MEMBERS (the same ones who arrived past the Pharisees earlier) who are now seated just beyond Jesus' inner circle. <BLEATING SFX>

LOW - CLOSE ON THE SHEEP RUNNING straight up to Jesus' feet.

WIDEN AS Jesus picks up the lamb and continues...

24 JESUS (CEV)
And when you find it, you will be
so glad that you will put it on
your shoulder and carry it home.

Jesus puts the sheep around the Shepherd Boy's shoulders.

25 CROWD MEMBERS/DISCIPLES(O.C.)
(low walla/appreciation)

CLOSE ON THE SHEPHERD BOY AND HIS SHEEP - The Disciples' hands reach INTO FRAME offering congratulatory pats on the boy's shoulder and to his sheep. He beams happily...

26 JESUS (O.C.) (CEV)
Then you will call in your friends
and neighbors and say, "Let's
celebrate! I've found my lost
sheep."

FAVOR JESUS - He looks to the Pharisees and Scribes -

27 JESUS (CEV)
In the same way there is more
happiness in heaven because of one
sinner who turns to God than over
ninety-nine good people who don't
need to.

The Pharisees look steely-eyed and but don't reply.

ON JESUS - PUSH IN...

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

EXT. QUANTUM HOUSE - ESTABLISHING SHOT - DAY

28 GIZMO (O.C.)
Here it comes! Who-hoo!

29 CHRIS/JOY (O.C.)
Nice toss, Giz./Over here. (laugh)

EXT. QUANTUM BACKYARD - CONTINUOUS

HIGH ANGLE DOWN - Chris, Joy and Gizmo are playing a
futuristic version of frisbee in Chris' backyard.

30 JOY
I got it!

She catches the frisbee and whips it O.C. towards...

ON CHRIS

He runs...

31 CHRIS
Watch this, guys!

He catches it and whips it around behind himself...

32 CHRIS
Around the world...
(whips it high in the
air)
To the mooon...
(it comes back to
him)
And back! Yes!

He whips it to Gizmo.

ON GIZMO

We see AARON climbing over the fence behind him.

33 GIZMO
(giggle anticipating the incoming
frisbee)

Then he gets distracted as he hears Aaron fall in the bush.

34 AARON
(falling effort)

Gizmo looks and gets knocked over by the incoming frisbee.

35 GIZMO
Ooof... ugghhh...

Aaron jumps up out of the bush

36 AARON
(fast scrambling efforts mixed
with half words... gotta get....)

TRACKING SHOT - Aaron run while struggling to pull a pricker branch stuck on his backside. He gets it off and tosses it aside on the run. He passes Chris, Joy and Gizmo.

37 AARON
Uh, guys, didn't see me!

He looks back with dread as he races up the tree house stairs.

CAMERA RISES STRAIGHT UP FROM GROUND LEVEL - Carrying Aaron as he runs up the stairs. He dashes inside <SLAMMING> the door behind him.

ON CHRIS, JOY AND GIZMO

- Beat of silence - they stare up at the tree house.

38 CHRIS
Whoa, did you see that?!

39 JOY
What is up with Aaron?!

40 GIZMO
Yes, he usually wears a hat.

Chris and Joy whip-glare at Gizmo.

41 GIZMO
(defensively)
Wha-at. He does!

EXT. TREE HOUSE - CLOSE ON DOOR - SECONDS LATER

Chris' hand tries to push the door open. It's doesn't budge. WIDEN OUT to include Chris, Joy and Gizmo as...

42 CHRIS
(push effort) - Aaron. Open up.

43 AARON (O.C.)
Is my father with you?

44 CHRIS
No. Why would your father be...

Before he can finish his sentence the door opens just far enough for Aaron's arm to reach out - in cartoon-style-rapid-fire-succession the arm yanks Chris inside with a <WHIP-WHOOSH SFX> -

45 CHRIS
Whoaaaaa....

Then it whips back out and yanks Joy in <WHIP-WHOOSH SFX>

46 JOY
(YELP)

-Then the door <SLAMS> - Gizmo stands there alone doing a BLINK-TAKE. - beat - then...

47 GIZMO
Hey, what am I scrap metal?

Even FASTER - The arm whips out and yanks him in...

48 GIZMO

Yaaaa!

<WHIP-WHOOSH> The doors <SLAMS>.

INT. TREE HOUSE - CONTINUOUS

Aaron leans with his back to the door, arms spread. The kids stare at him. Gizmo has both hands on his own head and work to turn his head around and get it back in place. He does this as...

49 CHRIS

Aaron, why are you hiding from
your father?

50 AARON

I did something really bad, Chris!

CLOSE ON Aaron

51 AARON

I'm going to be in so, so much
trouble. My dad'll never forgive
me!

Aaron zips over to the periscope and yanks it down -
peering through and rotating it, looking to see if his
dad is following, as he is saying...

52 AARON (CONT'D)

I can *never* go home again.

WIDER ANGLE - Chris, Joy and Gizmo stare at Aaron in
surprise.

53 JOY

What did you do?

Aaron whips the periscope shut.

54 AARON

Chris, how much to rent out your
tree house. (noticing) - Lotta
carpet -(back on it) Starting...
say... now.

55 CHRIS

Aaron, you can't live in my tree
house!

56 AARON
It's either that or I got to find
an apartment across town. Look,
I've got birthday money. I'll pay
you ten dollars a week.

57 JOY
This is crazy!

58 GIZMO
Yes! The periscope and bean bag
chair alone make it worth twenty.

Chris and Joy shoot Gizmo a look. He gives a "What did I
say?" expression.

59 GIZMO
(low)
I am trying to negotiate here.

Aaron keeps up the tempo - pacing.

60 AARON
All right. All right! Fine! My
dad would probably figure out I'm
living here anyway.

He pulls out a piece of wrinkled note paper.

61 AARON
Here's a list of things I'm gonna
need on the road. - I'm running
away.

FAVOR CHRIS JOY AND GIZMO - The stare from Aaron, to the
list and then at one another.

62 AARON
Oh, and the ten peanut butter
sandwiches - can you trim off the
crust the way my dad does? I
really like 'em like that.

63 CHRIS
Ok---ay... ah... Aaron, do not
leave the tree house. Understand
me? Do NOT leave the tree house.

Chris, Joy and Gizmo get out and shut the door. Aaron
slumps down in the bean bag chair - a beat - he considers
it.

EXT. QUANTUM YARD - BELOW THE TREE HOUSE - CONTINUOUS

Chris, Joy and Gizmo stop at the bottom of the steps as they hear Aaron call out from inside...

64 AARON (O.C.)
Nice chair! I'll go 15 a week.
Not a penny more.

65 CHRIS
What are we going to do?

66 GIZMO
He likes the chair. I say we go
in for the kill, nineteen bucks a
month. No ups no extras.

67 JOY
Or we could try to convince him to
go home and face up to this thing.

PUSH IN ON CHRIS

68 CHRIS
I don't know. Aaron been my friend
a long time. If he says he can't
tell his dad... then, maybe what
he did... really *is* unforgiveable.

SLOWLY PAN FROM CHRIS, TO JOY AND THEN TO GIZMO as they
grapple with this. Suddenly the SUPERBOOK FX comes up.

69 CHRIS/JOY/GIZMO
SUPERBOOK!

The effect envelops them and they rise into the book.

70 GIZMO
Oh no! We cannot go. We must stay
and draw up rental agreement for
the treeehooooouse...

INT. SUPERBOOK TUNNEL - CONTINUOUS

The kids float along.

71 SUPERBOOK
I am going to show you a man who
taught by his example that
forgiveness is always possible.

WIPE TO:

EXT. GALILEE AREA - MEETING PLACE - REAR OF CROWD -(SAME AS TEASER) - DAY

Shepherd boy, MICAH, is wrangling his runaway lamb.

72 MICAH
Oh no you don't...

SUPERBOOK DROPS Chris, Joy and Gizmo down THROUGH THE TREE where we first met the Pharisees.

73 CHRIS/JOY/GIZMO
(arrival screams)

Micah stops the lamb from fleeing and turns to see the kids sitting up below the tree. He looks up at the branches.

74 MICAH
Did you just...

75 CHRIS
(cutting him off)
Ah, fall through the tree? Uh, yes.

76 GIZMO
Weak branches. (giggle)

The kids start to rise as...

77 JOY
Sorry. Did we startle your sheep?

The Boy gets up and holds the tether. The sheep continues to pull tightly and the boy pulls back.

78 MICAH
(efforts) No. This sheep has a mind of his own. Calm down.

79 JOY
I'm Joy. This is Chris and Gizmo.

80 MICAH
I am Micah. And I call this one Rebel. Because he's always trying to run away.

ANGLE ON the SHEEP - <BLEATING> he pulls on the tether. Micah look back at Chris, Joy and Gizmo.

81 MICAH
Were you up in the tree trying to
get a better view of Jesus?

82 JOY
Jesus?

Micah points to Jesus and thr crowd.

83 MICAH
Yes, He is the reason there are so
many people gathered here today.
Jesus is a great teacher. I
especially like it when he tells
parables.

ON JOY AND GIZMO

84 JOY
What's a parable?

Gizmo shoots a forefinger in the air.

85 GIZMO
Oh! A parable is short story
which uses familiar events to
illustrate a religious or ethical
point.

86 MICAH
You have heard Jesus speak then?!

87 GIZMO
No. My internal data frame is
equipped with high capacity
quantum memory.

88 MICAH
What?

89 GIZMO
I was originally designed for...

Joy quickly covers Gizmo's mouth.

90 GIZMO
... (muffled speaking)...

91 JOY
Ah... we'd love to hear Jesus
speak. Lead the way.

Micah heads off in Jesus' direction. Joy elbows Gizmo.

92 JOY
Why not just tell everyone you're
a robot.

93 GIZMO
Quit it!

94 JOY
No, you quit.

95 GIZMO
No. YOU. Quit.

Chris is the last one O.C. He rolls his eyes and shakes
his head.

96 CHRIS
Ugghhh....

DISSOLVE TO:

ANGLE - NEAR JESUS' GROUP - LATER

Chris sits by himself, lost in thought. Joy walks up
with bread.

97 JOY
The bread is really delicious.
You want some?

98 CHRIS
Sure.

Chris takes a piece but doesn;t eat it.

99 CHRIS
You know, I've been thinking about
what Aaron said. I mean, if he's
serious about running away from
home, Joy, whatever he did...

ANGLE ON JESUS

He overhears as Chris continues.

100 CHRIS
... must be something he believes
his father would never forgive him
for.

PUSH IN ON JESUS...

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

SAME - CLOSE ON JESUS

Then he hears...

101 PETER
Teacher, John and I were
discussing what you said earlier
to the Pharisees, about the
shepherd and the lost lamb, and we
wondered, why do you speak in
parables?

Jesus offers - (Matt 13:10-17)

102 JESUS (O.C.)
To those who listen to my
teaching, more understanding will
be given, and they will have an
abundance of knowledge.

Chris, Joy and Gizmo listen.

103 JESUS
I tell you the truth, many
prophets and righteous people
longed to see what you see...

BACK ON JESUS.

104 JESUS
... but they didn't see it. And
they longed to hear what you hear,
but they didn't hear it.

ANGLE ON CHRIS - He is intrigued but doesn't really
understand.

105 CHRIS
(sotto)
Joy, what do you think he means?

106 JOY
(sotto)
I don't know.

FAVOR JESUS - his attention turns back to Chris. The Shepherd Boy and his sheep plop down with Chris, Joy and Gizmo as Jesus begins to speak. The sheep still has its tether around its neck. (**Luke 15:11-16:1...**)

107 JESUS
A man had two sons...

DISSOLVE INTO STORY...

EXT. COUNTRYSIDE HOME - (POSSIBLE RE-TEXTURE/REUSE JOB'S HOME EPISODE #208) - DAY

THE FATHER works with his sons - THE PRODIGAL SON approaches.

108 JESUS (V.O.)
... The younger son told his father...

109 SON
Father... I want my share of your estate now before you die.

The father looks from the young son - to the older.

The older turns and exits in a huff.

The father turns back to the younger son - puts his hands on both his shoulders - considers him for a beat.

110 JESUS (V.O.)
So his father agreed to divide his wealth between his sons...

LATER

The son heads down the road with his belongings. The father waves goodbye through tears.

EXT. HIGH SEAS - BEAUTY SHOT - DAY

A ship sails the sea. The Prodigal son is at the bow.

111 JESUS (V.O.)
A few days later this younger son packed all his belongings and moved to a distant land, and there he wasted all his money in wild living.

EXT. FOREIGN MARKET PLACE - NIGHT

He might be in CORINTH. The Marketplace teems with people and activity. PERHAPS REUSE EGYPTIANS from 203 - NINEVITES from 201 - A MELTING POT - Reuse SALOME from 206 (but shoot her only from the back so we don't see her face and please change wardrobe color.) She dances in and out of the flickering light from a fire pit. Reuse DRUMS and TAMBOURINES from 105 for CLOSE-UPS of hands beating out the music, etc. FAST CUTS, ENERGY. The Prodigal Son moves through, entranced by everything.

PRODIGAL SON

He drinks from a wine skin and accidentally bumps into a vendor, knocking him down.

112 PRODIGAL SON
Oooff...

113 VENDOR (O.C.)
Watch where you're going.

114 PRODIGAL SON
(laughing)

He sees...

A DANCING GIRL

He moves to her and reaches out to touch her hair.

WIPE TO:

LATER - SAME

The girl cheers him on as he gambles his money away.

115 GAMBLER
Go ahead. Throw them again.

The Prodigal Son tosses more coins on the table.

DISSOLVE TO:

LATER - SAME

The Prodigal Son is vomiting in a corner of the marketplace.

116 PRODIGAL SON
(Vomiting sounds)

The Dancing Girl pull shim to his feet. She indicates she wants more of his money. He tips his money pouch. It's empty. He leans to kiss her. She smacks his face and angrily walks away. He spots wine jugs nearby but without the money to pay, he simply steals one and walks off drinking from it. The Vendor spots him.

117 VENDOR 2 (O.C.)
Put that down! Thief! THIEF!!!

Two other vendors charge over, take the wine away and beat the Prodigal Son, tossing him against a wall where he slumps to the ground and they throw his wine sckin in his face.

118 PRODIGAL SON
(falling grunts and efforts)

The Prodigal Son buys a wine skin from a VENDOR. He turns and is drawn towards the dancing girl near the flames. As he moves to her we PUSH IN ON THE FLAMES

The FLAMES TURNS INTO THE BURNING SUN - Pull back to...

EXT. FAMINE BLIGHTED LAND - (POSSIBLE REUSE FAMINE
BLIGHTED EGYPTIAN LANDSCAPE FROM #202) - DAY

PAN DOWN FROM THE SUN to the Prodigal Son. His clothing is more tattered now. He looks travel worn and weary as he trudges along.

119 JESUS (V.O.)
About the time his money ran out,
a great famine swept over the
land, and he began to starve.

EXT. PIG FIELD - DAY

CLOSE ON PIGS looking up at CAMERA <OINKING> wildly.

120 JESUS (V.O.)
He persuaded a local farmer to
hire him, and the man sent him
into his fields to feed the pigs.

ANGLE SHIFTS TO INCLUDE THE PRODIGAL SON as he pours pods (possibly carob) from a feed jar or basket onto the ground for the pigs.

The pigs <EAT RAVENOUSLY>.

CLOSE ON THE PRODIGAL SON - starving. He looks into to the now empty jar of pods and tosses it aside. Then he looks down at the pigs and slowly drops to his knees.

121 JESUS (V.O.)
The young man became so hungry
that even the pods he was feeding
the pigs looked good to him. But
no one gave him anything.

He seems wrenched in pain as he slowly reaches down and lifts a handful of dirt mixed with pig food. The mixtures spills out between his fingers as he consider it but doesn't raise it closer. Tears begin to roll down his cheek. His hand begins to tremble. His chin drops to his chest and he sobs uncontrollably.

122 PRODIGAL SON
(sobbing)

On the Prodigal son we...

DISSOLVE TO:

EXT. GALILEE AREA - DAY

CLOSE ON CHRIS, JOY, GIZMO and MICAH - They all react, wide eyed, to the story Jesus is telling - listening-in-rapt attention.

123 JESUS (O.C.)
When he finally came to his
senses, he said to himself...

CLOSE ON JESUS

124 JESUS
At home even the hired servants
have food enough to spare, and
here I am dying of hunger! He
wasted everything his father gave
him.

BACK ON THE KIDS - The Shepherd Boy shakes his head in sadness and disbelief. His eyes drift downward for a beat and he suddenly reacts in surprise at O.C.

125 MICAH
Oh no! He did it again.

WHIP PAN DOWN - The sheep tether lies on the ground but the sheep is gone.

WIDER ANGLE _ the kids leap up. The Shepherd boy holds the tether and whirls to look around.

Joy spots him first and points O.C. towards the rear of the crowd.

126 CHRIS
Micah! There he goes!

THE KIDS' POV - The sheep is in the distance - heading down a hill at the rear of the crowd. The Shepherd Boy dashes into the POV, with the tether flailing as he runs.

127 MICAH
Rebel! Rebel, come back!

BACK ON CHRIS, JOY AND GIZMO

128 JOY
Come on, guys! We gotta help.

Chris thumbs back over his shoulder towards Jesus.

129 CHRIS
But the story!

130 GIZMO
Yes! We must find out what happens to the Prodigal Son!

CLOSE ON JOY

131 JOY
(with urgency)
Chris! If you lost Gizmo wouldn't you want me to drop everything and help you find him?

CLOSE ON GIZMO

132 GIZMO
That is an impossibility, Joy. I am equipped with a navigation module and would never....

Joy leans down into Gizmo's CLOSE-UP all attitude.

133 JOY
Work with me Giz. It's an "as-if".

She starts to rise out of the CLOSE UP.

134 GIZMO
An "as if?"

She stops and leans back in.

135 JOY
An "as if!" - Like a parable. I'm
making up a story about you
getting lost to make my point to
Chris that he should...
(whirling and exiting
in a huff)
Oh... why do I bother.

WIDEN TO INCLUDE CHRIS - He follows after Joy

136 CHRIS
All right, all right. We'll help.

Chris hurries after her. Gizmo pauses a beat then shakes
his head with attitude.

137 GIZMO
Hmngghh. Yes, we will come along.
"As if" we are helping!

He speeds off after them.

EXT. COUNTRYSIDE ROAD - DAY

The kids round a small hill. There is a large herd of
sheep in front of them.

138 MICAH
He's run into someone else's herd!

139 JOY
Oh no! How are we ever going to
find *your* sheep in a flock this
big?!

Shepherd Boy charges off with...

140 MICAH
Look closely! Rebel has a brown
spot behind his ear!

The kids race off after him <STARTLED BLEATING> is heard
O.C.

LOW ANGLE CLOSE ON SHEEP filling frame

They <BLEAT>, panic and scatter as we hear...

141 JOY (O.S.)
REBEL!

142 CHRIS (O.S.)
Rebel where are you?!

143 MICAH (O.S.)
REBEL!

ANGLE ON GIZMO

He stops suddenly and lets all the others CLEAR FRAME.
The CALLING and BLEATING and STAMPEDING SOUNDS CONTINUE.
He checks one lamb's ear.

144 GIZMO
No spot there.

He checks another.

145 GIZMO (CONT'D)
No again.

He poses, hands on hips.

146 GIZMO (CONT'D)
Ok. This could take a while.
Unless...

O.C. as Gizmo throws a forefinger in the air and
pronounces to himself.

147 GIZMO
Doggie-Bots to the rescue!

<UPBEAT DOGGIE-BOT MUSIC CUE> come up hard-driving.

CLOSE ON GIZMO'S CHEST PLATE - It <POPS> open and the
DOGGIE-BOTS leap out. (REUSE DOGGIE-BOTS FROM #102)

TRACKING THE DOGGIE-BOTS - They land - pop simultaneous
wheelies - do series of quick Figure-8s around one
another - then whip to stop, facing the same direction -
rear up - and tear O.C. kicking up dust <ENGINES
WHINNING>

TRACKING SHEPHERD BOY, CHRIS AND JOY

They hurry along (as best they can) knee-deep in the
moving flock of sheep. The ground isn't visible.

148 CHRIS
Rebel!

149 JOY
Come on, Rebel!

150 CHRIS
Rebel! Rebel, where are you?

ANGLE ON MICAH

He moves along, looking for his lost sheep.

151 MICAH
Rebel! Rebel! Rebe...aagghh...

He falls into a crevice.

DOWN IN CREVICE

Micah falls and catches himself.

152 MICAH
hanging on efforts... looking down
ohhh... struggle efforts
pulling... HELP! HELP!!

He falls and catches himself on a lower ledge.

153 MICAH (CONT'D)
Hanging on efforts... losing grip
and falling.... Grabbing another
ledge... pulling up.... HELP!

ANGLE ON DOGGIE-BOTS

They speed through the legs of the sheep. PAN UP TO
Gizmo.

154 GIZMO
Hmnggh! We are going to need to
cover more of this herd FASTER!

He pushes a button on his wrist computer screen.

155 GIZMO
Doggie-bots to Doggie Bot-Wing!

*

CLOSE ON THE DOGGIE BOTS - On Gizmo's command the Bots
spin wildly - line up side by side - approximately two
feet apart.

Sections protrude from their chassis... (WHIP-ZIP-WHIR>

CLOSE ANGLE - The protruding sections link together as
they transform into a SAUCER SHAPED DOGGIE DRONE.

CRANING SHOT - The DOGGIE SAUCER lifts off as CAMERA ANGLES WITH THEM AND FINDS GIZMO. The Doggie DRONE gains up and O.C. and we hold on Gizmo. His face plate changes from his smiling face to a visual of the FLYING DOGGIE-SAUCER'S POV over the scattering sheep.

TRACKING DOGIE SAUCER - as it across the sky in Rebel's direction.

ON GIZMO'S FACEPLATE - It shows a visual of what the Doggie-Saucer Cam is seeing from the sky.

ON CHRIS AND JOY

They work their way through another section of the herd.

156 CHRIS
Rebel where are you?

The kids react to O.C. Calls.

157 MICAH (O.C.)
Chris, Joy! HELP!

158 CHRIS
Micah!

They race off in the direction of the screams.

IN THE CREVICE

Micah struggles to cling to the ledge.

159 MICAH (CONT'D)
Efforts...

ANGLE ABOVE

Chris and Joy peer down.

160 JOY
Oh no!

161 CHRIS
Hold on, Micah!

Joy spots Micah's staff on the ground nearby and scurries to pick it up. She races back and lowers it to Micah.

162 JOY
Grab the staff.

163 MICAH (CONT'D)
(efforts being pulled up.)

Then he loses his grip and has to hold the cliff again.

164 MICAH
(gabbing efforts)

He reaches for the staff again.

165 JOY
We got you!

ANGLE ON CHRIS AND JOY

They tug mightily.

166 CHRIS/JOY
(pulling efforts)

ANGLE ON MICAH

He is pulled up.

167 MICAH
(struggling efforts into safe
landing at the top of crevice)

The Doggie-Saucer flies overhead and CAMERA FOLLOWS IT.

DOGGIE-SAUCER POV

It finds Rebel in the herd and a red blinking light
encircles the sheep. <BEEPING SFX> =- Rebel takes off
running.

BACK ON GIZMO

His faceplate returns to normal.

168 GIZMO
You can run but you cannot hide,
Rebel.

ON THE FLYING DOGGIE SAUCER IN THE SKY

It arcs sharply over the running Rebel.

169 GIZMO (O.C.)
Net! Drop the net, now!

Rebel veers sharply and head back towards Gizmo. The
Doggie Saucer follows overhead.

ON GIZMO

He panics when he sees the sheep and the Doggie Saucer heading straight towards him.

170 GIZMO
Oh no!

He turns and flees with the seep and Doggie Saucer right behind him.

171 GIZMO
Uh-ah! Get back! Doggie Bot-Wing,
do NOT drop the net until I am at
least ten feet in front of Rebel!
Confirm you understand! Get back
Rebel! GET BACK!

*

TRACKING CLOSE ON GIZMO

He waves Rebel off while still on the run.

172 GIZMO
Back-back-back!

ANGLE ON THE DOGGIE SAUCER

It deploys the net with a <FWOOOOMP> The net shoots down and traps Gizmo and Rebel inside. They tumble and roll into a tree.

173 GIZMO
Whoaaa... ooof! (into weak knock
out)

LATER - SAME

Chris holds the staff. The Shepherd Boys is taking it from him.

174 MICAH
I cannot thank you enough, my
friends.

175 GIZMO (O.C.)
Don't you think I am the one you
should be thanking?

They turn.

ANGLE SHIFTS to reveal Gizmo approaching tied in a net on the back of the sheep. The kids run over, all excited to see Rebel.

176 JOY
Oh, it's really him. It's rebel!

177 MICAH
I can't believe we have him back!
He's never going to escape again.
I can promise that.

CLOSE ON GIZMO

178 GIZMO
Hey.

179 CHRIS
Awright! I never thought we'd
find him in this herd. (Chuckle)
Good to have you back, Rebel.

CLOSE ON JOY AND CHRIS

180 JOY
You are one clever sheep, aren;t
you? (Chuckle)

181 CHRIS
Not to mention, quick!

ON GIZMO

182 GIZMO
(angry)
HEY!!!

183 JOY (O.C.)
It's definitely him. There's the
brown spot on his ear.

184 CHRIS (O.C.)
Look at that. No mistaking him.

WIPE TO:

EXT. ROAD - MOMENTS LATER

Chris, Joy, Gizmo and Micah hurry back to the gathering
place. Joy is a few steps ahead of the others. The
Shepherd Boy carries the sheep on his shoulders.

185 MICAH
In that story Jesus was telling,
the Son took everything his father
had given him and he lost it all!
I wonder what happened to him
after that?

186 CHRIS
Come on, if we hurry, maybe we can
still hear the end of the story!

FAVOR JOY

She slows to a stop.

187 JOY
Guys, I think we're too late.

The others pull up next to her and look O.C.

THEIR POV

Jesus is no longer standing and speaking. He's sitting,
talking quietly with his Disciples. The crowd has
thinned.

188 CHRIS (O.C.)
Wow. That was a short story.

ON GROUP - FAVOR GIZMO

He perks up - know-it all...

189 GIZMO
Yes! A parable *is* a short story
which uses familiar events to
illustrate a religious or
ethical...

Chris and Joy sweep through on either side of him,
grabbing him by the arms, and whisking him O.C.

190 GIZMO/CHRIS/JOY
(WHOA... Yeah/Right/We know, Gizmo
etc...)

WIPE TO:

EXT. GALILEE - GATHERING PLACE - MOMENTS LATER

Jesus and the Disciples sit by the tree and the fire.
There are still a few fish cooking. There is bread,
grapes and dates in small bowls on low rock. Everyone
turns as they hear.

191 CHRIS/JOY/GIZMO/MICAH (O.C.)

Jesus!/ We want to hear the end of
the parable!/What Happened to the
Prodigal Son?/ We had to catch a
runaway sheep and we didn't hear
the end of the story.

The kids all run up - a bit out of breath.

192 PETER
(good naturedly)
Slow down. Slow down. Not all at
once.

Jesus sees they've calmed down.

193 JESUS
(Chuckle) - Now... what were you
saying, Children.

A beat - then an explosion -

194 CHRIS/JOY/GIZMO/SHEPHERD BOY
(O.C.)
Jesus!/ We want to hear the end of
the parable!/What Happened to the
Son?/ We had to catch a runaway
sheep and we didn't hear the end
of the story.

Jesus smiles and holds up a hand. The children quite
down.

195 PETER
(chuckle)

196 JESUS
Please, sit with us.

The kids sit.

197 CHRIS
Jesus, we were listening to the
story you were telling the
crowd...

198 MICAH
But my sheep ran away.

199 JESUS
(a loving father)
Micha... again?

Gentle chuckle from the Disciples.

200 MICAH
(Chuckle) Yes. - But Chris, Joy
and Gizmo helped me find him.

On GIZMO AND JOY

201 GIZMO
So, when we chased off after
Rebel, the son had wasted all his
money and was working feeding the
pigs.

202 CHRIS/JOY/GIZMO/MICAH
Yes!/What Happened after that? Did
he die of starvation?/ He couldn't
go home again, that would be,
statistically, his worst
choice/So, what did he do?/ I bet
he wished he had never taken the
money!

203 PETER
(chuckle)

CLOSE ON JESUS - he chuckles and holds up his hand for
the to settle - they do.

204 JESUS
(chuckle) -- Let me finish the
story for you. - While he had the
job of feeding the pigs...

DISSOLVE INTO THE STORY....

The pigs <EAT RAVENOUSLY>.

CLOSE ON THE PRODIGAL SON - starving. He looks into to
the now empty jar of pods and tosses it aside. Then he
looks down at the pigs and slowly drops to his knees.

205 JESUS (V.O.)
The young man became so hungry
that even the pods he was feeding
the pigs looked good to him. But
no one gave him anything.

He seems wrenched in pain as he slowly reaches down and
lifts a handful of dirt mixed with pig food. The
mixtures spills out between his fingers as he consider it
but doesn't raise it closer. Tears begin to roll down
his cheek. His hand begins to tremble. His chin drops
to his chest and he sobs uncontrollably.

206 PRODIGAL SON
(sobbing)

207 JESUS (V.O.)
Finally, he came to his senses and
said...

The Son looks up... still holding the fist squeezing pig
food between the fingers.

208 PRODIGAL SON
My father's workers have plenty to
eat, and here I am, starving to
death! I will go to my father and
say to him, `Father, I have sinned
against God in heaven and against
you. I am no longer good enough to
be called your son. Treat me like
one of your workers.

EXT. ROAD LEADING TO PS COUNTRY HOUSE - DAY

The father sees his son coming in the distance. The son
looks haggard, hungry and disheveled - stumbling as he
walks.

209 JESUS (V.O.)
But when he was still a long way
off, his father saw him and felt
sorry for him. -

The father's eyes soften - a tear of joy appears in the
corner of his eye.

210 FATHER
(gasp

He wipes it away and exits quickly towards his son.

211 FATHER
(running efforts)

MUSIC GROWS - The father RUNS - (Biblically significant
that he is running) - towards the son.

212 JESUS (V.O.)
He ran to his son...

The son collapses just as the father RUNS into frame and
catches him in his arms. The father goes down to his
knees, holding him. He hugs him tightly and strokes his
head.

213 JESUS
... and (he) hugged and kissed
him.

The father simply holds him tighter and cries.

THE MUSIC SWELLS -

CAMERA PULLS BACK - We see the Older Brother watching
from the field where he is working with an ox and plow.
He cracks the whips and drives the ox away from the sight
of his brother.

INT. PRODIGAL SON HOUSE - DAY

The Father brings the son in and calls to his servant.

214 FATHER
Hurry and bring the best clothes
and put them on him. Give him a
ring for his finger and sandals
for his feet. Get the best calf
and prepare it, so we can eat and
celebrate. This son of mine was
dead, but has now come back to
life. He was lost and has now
been found.

215 JESUS (V.O.)
And they began to celebrate.

EXT. PRODIGAL SON COUNTRY HOUSE - SUNSET

<MUSIC> comes from inside. The older brother approaches.
Through the open door he can see the SILHOUETTES of
people dancing and partying.

216 JESUS (V.O.)
The older son had been out in the
field. But when he came near the
house, he heard the music and
dancing.

He waves the servant at the door over.

217 OLDER SON
What's going on here?

218 SERVANT
Your brother has come home safe
and sound, and your father ordered
us to kill the best calf.

219 JESUS (V.O.)
The older brother got so angry
that he would not even go into the
house.

The brother turns and kicks a nearby pile of baskets.

220 OLDER SON
(Kick effort)

It <SMASHES> against the side of the house. The Father comes out to see what the commotion is. He goes to his older son and tries to reason with him - encouraging him to go into the house.

221 JESUS
His father came out and begged him
to go in.

CLOSE ON THE OLDER SON as he whirls towards his father.

222 OLDER SON
(effort)

223 OLDER SON
For years I have worked for you
like a slave and have always
obeyed you.

ANGLE ADJUSTS - To include the Father as the son rails at him.

224 OLDER SON
But you have never even given me a
little goat, so that I could give
a dinner for my friends.

He points accusingly into the house...

225 OLDER SON
This other son of yours wasted
your money. And now that he has
come home, you ordered the best
calf to be killed for a feast.
(effort)

He is emotionally spent and slowly collapses down into a sitting position with his back against the wall of the house.

FAVOR THE FATHER

His expression slowly goes from shock at his son's outburst - to calm - to sadness - and then to loving resolve...

226 FATHER

My son, you are always with me,
and everything I have is yours.
But we should be glad and
celebrate! Your brother was dead,
but he is now alive. He was lost
and has now been found.

DISSOLVE OUT OF THE STORY:

EXT. GALILEE AREA - MEETING PLACE - DAY

The kids are stunned - awed - silent.

227 CHRIS

Wow... I never expected the father
to take his son back like that.

228 JOY

Especially after he wasted
everything his father gave him.

229 SHEPHERD BOY

Yes. He was welcomed home with
open arms and his father just gave
him *more*.

ON JESUS -

230 JESUS

That is love.

He rises.

231 JESUS

A father whose love is unfailing
always forgives like that.

Jesus turns with his Disciples and steps away, leaving
Chris, Joy and Gizmo by the tree.

232 PETER

Take care of the lamb Micah.

The kids rise.

233 CHRIS

That was an amazing story.

Just then, Rebel wiggles from Micah's arms and dashes off.

234 MICAH
Rebel!

The kids turn to watch as Micah runs over into the hrd.
Superbook SFX arrive.

235 GIZMO
It's Superbook!

236 CHRIS
Looks like we're going home!

THE SUPERBOOK EFFECT transports the kids away.

WIPE TO:

EXT. QUANTUM BACKYARD - BELOW THE TREE HOUSE - DAY

Chris, Joy and Gizmo are deposited back in the yard via
the SUPERBOOK affect.

Chris and Joy exchange a look.

237 JOY
I don't what Aaron did that makes
him so afraid to go home.

238 CHRIS
Well, whatever it is, can't be as
bad as the Prodigal Son. Come on.

They all head up to...

INT. TREE HOUSE - SECONDS LATER

Aaron is kicked back in the bean bag chair. He holds his
Digi-Com 4000 in the palm of his hand. It's displaying
a holographic globe.

239 AARON
Hey, guys, I wonder what the
Jungles of Borneo are like time of
year. Nobody'd ever find me in a
rainforest.

Chris and Joy sit down -

240 JOY

Aaron. You can't run away from
home. No matter what you did.

He shuts down the holograph.

241 AARON

You don't know my dad.

242 CHRIS

What did you do anyway?

243 AARON

I skipped school.

244 GIZMO

Yes?

245 AARON

And took the ATV out of the
garage.

246 GIZMO

O-ka-ay.

247 AARON

And drove the back way to the
beach.

248 GIZMO

That's bad.

249 AARON

Where I accidentally smacked it up
against the bottom of the life
guard station.

ON GROUP

250 GIZMO

Okay, that's *really* bad.

251 AARON

And my father'll never, ever
forgive me for any of it.

252 CHRIS

Aaron, you know what... I know
that's bad stuff.

253 GIZMO

Ha, it sure is.

Joy elbows him to keep quiet.

254 GIZMO
Oofff...

255 CHRIS
But you know what else? I bet
your father's love for you is way
bigger than that stuff.

256 JOY
Fathers forgive.

Aaron slumps down.

257 AARON
(Sigh of defeat) - My run-away
plans are pretty lame aren't they?

He rises and takes a deep breath.

258 AARON
Yeah... I better go home and face
the music.

Chris and Joy smile and nod as they turn and walk him
towards the door. (They are ahead of Aaron)

EXT. TREE HOUSE - CONTINUOUS

As Chris Joy and Gizmo head down the stairs, Aaron's DAD
is below the tree house.

259 AARON'S DAD
Chris! Joy! Have you seen Aaron?
He skipped school today and I just
don't know...

Aaron steps out of the tree house.

260 AARON'S DAD
Aaron! Where have you been? The
ATV is gone and your mother and I
have been worried sick.

261 AARON
I got something to tell you.

DOWN SHOT ON Aaron's DAD

He scowls holding back his anger.

262 AARON'S DAD
You come down here, son.

Aaron obeys.

ANGLE BELOW THE TREE HOUSE

Aaron steps up to his father.

263 AARON
Dad...

His father softens.

264 AARON'S DAD
Aaron... I'm just glad you're
okay.

LATER AT THE PICNIC TABLE

We see Aaron explaining bout the accident. Then he
buries his head in his hands. His father takes pity and
pulls him to him.

CLOSE ON CHRIS, JOY AND GIZMO

They smile as we hear...

265 SUPERBOOK (V.O.)
The Lord is compassionate and
merciful slow to get angry and
filled with unfailing love.

THEIR POV ON Aaron AND HIS FATHER.

The Father hugs his son.

FADE OUT:

THE END

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