

SUPERBOOK

Episode #111

"MOTHER AND CHILD"

Written by
Len Uhley

Story Edited by
Sean Roche

Animatic Conformed Draft 4-7-12

SYNOPSIS: Chris is having an argument with his mother, Phoebe, and he's displaying some 12 year old disrespect for her wishes. SUPERBOOK appears, and in a very special episode, takes Chris, Joy, Gizmo AND Phoebe back in time, for an encounter with Jesus' mother Mary at a most trying time - her son's crucifixion. During the astounding events that unfold - Jesus' appearance before Pilat, the journey up Calvary, the Crucifixion and finally the glory of the resurrection - Chris witnesses Mary's devotion to her son and Jesus' love for His mother even when fulfilling His part in God's plan for mankind. Chris' respect for his mother grows as he watches her with Mary. When Superbook finally returns the family to present day, Phoebe, miraculously, has no recollection of the journey, but Chris, however, is a changed son. He apologizes for their argument and acquiesces to her wishes to attend a family function rather than a concert with his friends.

TAKE-AWAY: The relationship between a mother and son is to be honored.

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By Len Uhley

REV. ANICON DRAFT 4-7-12

REGULARS

1. Chris
2. Joy
3. Gizmo
4. Superbook
5. Phoebe

GUESTS

6. Jesus
7. Satan
8. John
9. Peter
10. Guard #1
11. Guard #2
12. Mother Mary
13. Roman Soldier #1
14. Pilate
15. Surly Man
16. Thug #1
17. Mary Magdalene
18. Marianus
19. Angel

TEASER

FADE IN:

EXT. MOUNT OF OLIVES - NIGHT

STARS TWINKLE in a black sky. TILT DOWN to a DISTANT SHOT of a HILL dotted with trees. SLOW PAN as we begin to HEAR...

1 MOB
(GENERAL MOB WALLA)

CAMERA DESCENDS TO - ANGLE ON GETHSEMANE GARDEN GATE -
LOOKING OUT - CONTINUOUS

A SILHOUETTED MOB including some Jews and some Roman Guards - heads up a path towards the gate. A few hold TORCHES. (FOR DESIGN PURPOSES THE MOB SHOULD CONTAIN: JUDAS, NAHSHON, MARIANUS, MOTHER MARY (REVEALED LATER) TEMPLE HIGH PRIEST #1, TEMPLE HIGH PRIEST#2, ROMAN GUARD #1, ROMAN GUARD #2 ROMAN GUARD #3 ND THUG #1, ND THUG #2 and ND THUG #3 - TOTAL - 12 FIGURES IN THE "MOB - JOE - **PRODUCTION NOTE** -PLEASE DOUBLE CHECK THE IMAGE/MAKE-UP OF THIS MOB WITH JOHN SCHAFER/GORDON ROBERTSON. THERE WILL BE SENSITIVITY TO THE CORRECT AMOUNT OF CHARACTERS/STYLES/JEWS THUG VS. ROMAN GUARDS IN THE GROUP.

CUT TO:

EXT. DEEPER INSIDE GARDEN OF GETHSEMANE - MEANWHILE - NIGHT

CAMERA PULLS BACK AND ROTATES PAST A TREE - SILENCE. CAMERA FINDS JESUS kneeling, deep in prayer, eyes tightly shut. SWEAT TRICKLES from his brow - down his cheek.

2 JESUS (NLT LUKE 22:42)
Father, if you are willing, please
take this cup of suffering away
from me. (slumping groan)

Jesus slumps. An ANGEL DESCENDS and lands beside Jesus. He helps him up from his slump.

3 JESUS (CONT'D)
Yet I want your will to be done,
not mine.

PUSH ON JESUS until the ANGEL is OUT OF FRAME.

EXTREME CLOSE ON JESUS' BROW - His sweat changes hue and becomes like drops of blood.

TILT PAN - TRACKING - The falling blood droplets descend to the ground.

ANGLE ON A NEARBY TREE - A WISP OF SMOKE forms behind the tree - <PIFF!> - SATAN APPEARS IN HIS "SATAN FX" - PUSH IN ON SATAN AS HE PEERS AROUND THE TREE.

4 SATAN
(softly - to himself)
Pray all you like, Jesus. *I* shall
claim victory in my war against the
will of God... with the death of
his only Son!

CUT TO:

EXT. GARDEN OF GETHSEMANE GATE - CONTINUOUS

The GATES <CRASHES> to the ground as the Mob pushes through.
Leading the way is JUDAS, along with NAHSHON and MARIANUS.
(Marianus and Nahshon were ESTABLISHED IN EPISODE #110)

5 MOB
(MOB WALLA - ARRIVING AT GARDEN)

Suddenly, the Mob kicks down the gate.

REVERSE ANGLE - PETER, JOHN, and JAMES leap to their feet.

6 JOHN
Judas. Why are you here?

7 PETER
And with the Temple Guards?

JUDAS - guiltily averts his gaze.

ON JESUS AND DISCIPLES - Jesus gestures to his men for calm,
then addresses the intruders in an even voice.

8 JESUS (NLT JOHN 18:4)
Who is it you're looking for?

*

ANGLE ON MOB - GUARD #1 steps forward and growls:

9 GUARD #1 (NKJV JOHN 18:5)
Jesus of Nazareth!

THE DISCIPLES - step closer, ready to protect Jesus.

Guard #2 - looks to Judas and nods at the Disciples.

10 GUARD #2
Well? Which one is he?

PUSH IN ON JUDAS, eyes darting.

Satan leans IN and whispers in Judas's ear.

11 SATAN
Heed me, Judas. Finish the job we
have begun! Give them the signal!

Satan sees Judas' hesitation.

12 SATAN (CONT'D)
Grrrah!

Impatient, Satan BLURS SIDEWAYS, ENTERING JUDAS'S BODY.
ACTION RESUMES NORMAL SPEED; Judas, resolute, steps forward.
Satan whisks out the other side of Judas and blurs O.C.

PROFILE - Judas steps up to Jesus.... and kisses his cheek.
He almost freezes mid kiss, looking at Jesus -

13 JESUS (NKJV LUKE 22:48)
Judas, are you betraying the Son of
Man with a kiss?

SIDE ANGLE - Guard #1, the THUGS and the PRIESTS move
forward, spoiling for a fight.

14 GUARD #1
So you're the one.

15 JESUS (NKJV JOHN 18:8)(REVISED PER
1.6)
I am He. *

The crowd reacts, falling back.

16 MOB
(murmuring - fearful)

ON PETER - He draws his sword.

17 SIMON PETER
We won't let them take you!

CAMERA ARCS AROUND OTS OF PETER - FOCUSED ON JESUS, who turns
to him, firm but gentle.

18 JESUS (NLT JOHN 18:11)
Put your sword back into its
sheath. Shall I not drink from the
cup of suffering the Father has
given me? *

ON PETER - John steps up beside him. Both are stunned.

19 JOHN
But my Lord --

20 JESUS (NKJV LUKE 22:51)
Permit even this.

Jesus turns to face the Mob. ANGLE WIDENS TO INCLUDE PRIESTS - HIGHLIGHT Nahshon. The UNDULATING LIGHT from TORCHES and LANTERNS plays across their faces.

21 JESUS (O.S.) (NKJV 22:52) (CONT'D)
Have you come out, as against a
robber, with swords and clubs?

CAMERA ARCS AROUND TO INCLUDE THE CROWD - Highlighting their torches and weapons.

CLOSE ON JESUS

22 JESUS (CONT'D)
When I was with you daily in the
temple, you did not try to seize
Me.
(PUSH IN EXTREMELY CLOSE
ON JESUS)
But this is your moment, the time
when the power of darkness reigns.

There is a <SWISH SFX> - Jesus' eyes dart as he recognizes some presence nearby.

ANGLE - at the edge of the Mob - SATAN APPEARS there.

ON JESUS AND DISCIPLES - as Guard #1 grabs Jesus by his arm and turns Him, shoving him.

23 GUARD #1
Save the speeches for your trial!

CLOSE ON JESUS - He stumbles. Marianus reaches down and helps him to his feet. Jesus gives him a quick, kindly look as Roman Soldier #1 and the Thugs sweep through and drag Jesus away with the mob. HOLD ON MARIANUS AS...

24 MOB (PARTIAL O.S.)
(Angry-walla.)

Then Marianus follows.

ANGLE ADJUST TO THE SHADOWS REVEALING a woman, standing alone. This is MOTHER MARY: Her cheeks are wet with tears. John crosses IN as she weeps:

25 MOTHER MARY
John.

She buries her face in John's chest.

26 MOTHER MARY (CONT'D)
<sobbing> What will become of my
Son?

FADE OUT.

ACT ONE

FADE IN:

INT. QUANTUM HOME - LABORATORY - DAY (THE PRESENT)

CHRIS stomps INTO SHOT, in full teenage rebellion mode.

27 CHRIS
But you never told me that!

REVERSE - PHOEBE, his mom, faces him with hands on hips.

28 PHOEBE
Yes, I did, Chris. Three times at
least. You don't listen!

RESUME CHRIS - as GIZMO THE ROBOT <WHIRS> over. Cheerfully:

29 GIZMO
I could play back a recording of
each conversation if you'd --

30 CHRIS
Giz, don't help!
(turning to Phoebe)
Aw, Mom, Uncle Stan's so -- boring!

PHOEBE - counts her fingers as she recites:

31 PHOEBE
He's your uncle. He's in town for
one night. And he's looking
forward to having dinner with us. I
don't think that's asking too much.

TWO SHOT - Chris clutches his hands, pleading.

32 CHRIS
But 'Broken Eardrum' is playing at
the Civic tonight! It's the
biggest concert of the year and...

33 PHOEBE
And you'll just have to miss it.

WIDE ON SCENE - Chris throws up his hands and strides out the
door. Gizmo <WHIRS> after him.

34 CHRIS (PARTIAL O.S.)
This is so incredibly unfair!

35 PHOEBE
(calls after him)
Don't walk away when I'm talking to
you, young man!

CUT TO:

EXT. QUANTUM HOME - FRONT DOOR/WALKWAY - CONTINUOUS - DAY

JOY heads up the walkway. As the front door opens, Chris
marches out, with Gizmo close behind.

36 JOY
Hi, Chris, what's up?

37 CHRIS
Joy! You wouldn't believe it!
Every time I make plans, my mom
comes up with something that --

AT FRONT DOOR - Phoebe exits and marches over to Chris, Joy
and Gizmo.

38 PHOEBE
Christopher Quantum! You and I are
going to discuss your attitude
right this minute!

ANGLE FAVORING JOY - Just as Phoebe reaches the trio, the
SUPERBOOK DISK GLOWS, levitates out of Joy's pocket and
floats around to hover in front of the kids.

39 JOY / CHRIS
Uh-oh! / Superbook, no!

CLOSE ON SUPERBOOK

40 39A GIZMO (O.C.)
This isn't goooood!

ANGLE FAVORING PHOEBE - slack-jawed. Her VOICE DOPPLER-SHIFTS as the SWIRLING VORTEX sucks in all *four* of them!

41 PHOEBE
(big gasp) What -- is --
thaaaaaaaaaat!?

CUT TO:

INT. SUPERBOOK VORTEX - MOVING

Joy, Chris and Gizmo fly along in their usual outstretched-arms pose. Phoebe, however, flails about, panicked.

42 PHOEBE
(panicked flailing)

43 JOY
It's okay, Mrs. Quantum! Hang on!

44 PHOEBE
(freaked)
What's happening?!

The kids take Phoebe's hands to steady her. She settles for a beat -- then startles again as she hears:

45 SUPERBOOK (V.O.)
Be strong and of good courage; do
not fear nor be dismayed.

46 PHOEBE
(gasp) Who said that?!

47 CHRIS
Relax, Mom, that's Superbook. It's
taking us back in time.

*

The nickel drops. Phoebe looks from one to the other.

48 PHOEBE
What are you talking about?!
(realizing)
You sound like you've done this
before!

CHRIS - enjoys having the upper hand on his mom.

49 CHRIS
Sure. Lots! Whenever Superbook
wants to show us something, off we
go.

JOY - trying to reassure Phoebe, adds:

50 JOY
But we always come back safely.

51 GIZMO
Besides, there is nothing to worry
about as long as I am around to
protect you! - Waaa-Haaaa!

REVERSE - as they SAIL PAST CAMERA, there's a FLARE OF LIGHT.

SMASH CUT TO:

EXT. JERUSALEM - SQUARE OUTSIDE PRAETORIUM - MORNING

Our TRAVELERS APPEAR in a SHIMMER OF LIGHT. Behind them, at
the rear of the square, is a STAND OF TREES.

52 MOB (O.C.)
(agitated walla)

*

PUSH IN ON PHOEBE, who reacts to something O.C. as the FX
FADE.

53 PHOEBE
<startled gasp>

REVERSE PAST PHOEBE AND THE TRAVELERS - standing at the BACK
OF A CROWD that fills the huge SQUARE. In B.G. is the
PRAETORIUM, the seat of power for the Roman Occupation. A
broad SET OF STAIRS lead to a top-level BALCONY. Behind
that, inside, there is a GREAT HALL (which we'll see later).

54 MOB
(angry walla)

*

STACK SHOT PAST Guard #1 - several SOLDIERS stand with him
along the bottom steps.

55 GUARD #1
Get back! I'm warning you!

ON GIZMO - who starts SHAKING in fear <RATTLING POT SFX>. A
BULLHORN pops out of his head <TINNY KLAXON HONK-HONK SFX>.

56 GIZMO
GGGGGGGGGGGGGGGG....

*

Joy grabs a dirty, discarded SACK off the ground and jams it
over Gizmo to <MUFFLE THE KLAXON>.

57 JOY
(sotto warning)
Keep it down, will ya, Giz?

PHOEBE - grips Chris, being protective, but also frightened.

58 PHOEBE
Where -- are we?

GIZMO - still shaking, <SHUTS OFF THE KLAXON>, lifts up the sack to peek out from under it and stutters:

59 GIZMO
M-my sensors indicate the date as
<processing sfx> more than 33 years
after the Birth of Christ.
Location: Jerusalem!

*

CLOSE ON PHOEBE - who throws up her hands in frustration.

60 PHOEBE
Would somebody explain to me what's
going on?

61 JOHN (O.S.)
They have arrested Jesus...

They turn and startle at the sight of:

JOHN - He steps out from behind one of the trees at the rear of the square.

62 JOHN (CONT'D)
... the Messiah!

*

REVERSE ON TRAVELERS - as they trade puzzled looks.

63 PHOEBE
I don't believe this is happening!

64 JOHN
I know. All Jesus has ever done is
teach love!

Phoebe looks concerned, then gestures at her surroundings.

65 PHOEBE
I mean I can't believe THIS... that
I'm here!

Just then, they hear a <HEAVY RHYTHMIC THUD-THUD-THUD> as:

LOW ANGLE - the LEATHER-ARMOR-CLAD SANDALS/BOOTS of a COLUMN OF ROMAN SOLDIERS march PAST CAMERA.

CLOSE ON - Roman Soldier #1 glances O.S.

66 ROMAN SOLDIER #1
About time!
(barks at Mob)
Now all of you -- move it!

CLOSE - MOVING WITH JOHN - as the Crowd retreats from the arriving PHALANX. John turns to Phoebe and the kids:

67 MOB (B-TRACK UNDER)
<panicked cries>

68 65 ROMAN SOLDIER #1
We're taking Jesus to Pilate!

*

CLOSE - MOVING WITH JOHN, PHOEBE, CHRIS, JOY AND GIZMO

69 JOHN (OVERLAP)
(shouts over crowd)
Come with me -- hurry!

*

Phoebe gets bumped aside

70 PHOEBE
(grunt)

*

71 CHRIS
This way, mom!

The Mob, acting like a human tidal wave, sweeps them along.

JOY / CHRIS / GIZMO (OVERLAP) MOB (B-TRACK UNDER)
Ow! / Hey! (angry walla)
/Whoawhoawhoawhoawhoa! Oh,
dear!

*
*
*

CLOSE - Phoebe cranes her neck to see over the throng.

72 PHOEBE
Chris! Wait!

IN CROWD - Chris realizes he's lost Phoebe and turns.

73 CHRIS
Mom? Mom!!

Chris looks up at John for support as he pushes hard against the throng.

CUT TO:

EXT. NARROW STREET - CONTINUOUS - MORNING

CLOSE ON PHOEBE - shielding her face and cringing, with her back against a rough stone wall as the MOB BLURS PAST in F.G. There is an ALCOVE to one side of her.

 PHOEBE MOB (B-TRACK UNDER)
Chris! Where are you? <ad-lib screams and wallah>
Chris!!

A SURLY MAN shoves Phoebe as he goes by, spinning her around. She <THUDS> against the wall --

 74 PHOEBE
 <impact grunt>

CUT TO:

INT. ALCOVE - CONTINUOUS - MORNING

Phoebe staggers into the alcove, clutching her shoulder. Leaning against the interior wall, she groans:

 75 PHOEBE
 Chris... oh... Chris...

REVERSE - as Mother Mary steps INTO A SHAFT OF LIGHT.

 76 MOTHER MARY
 Who is it that you seek?

PHOEBE crosses INTO SHOT and slumps, exhausted.

 77 PHOEBE
 My son. I've lost him!

MOTHER MARY - looks at Phoebe with a kind, sad expression.

 78 MOTHER MARY
 As have I. Only...

REVERSE ANGLE PAST MOTHER MARY - out to the street. In B.G., rising above the low buildings we see the Praetorium. She points off at it.

 79 MOTHER MARY (CONT'D)
 I know where mine is.

CLOSE ON PHOEBE - stunned.

 80 PHOEBE
 The man they arrested... Jesus...
 is your son?

CLOSE ON MOTHER MARY - she turns back to Phoebe and nods.

81 MOTHER MARY
Yes. I am Mary.

Phoebe moves to Mary.

82 PHOEBE
Why did they arrest him?

*

TWO SHOT - Phoebe, moved by Mary's sorrow, reaches out and embraces her.

CUT TO:

ESTABLISHING SHOT - FORTRESS - MORNING

83 PILATE (NKJV ALL VERSIONS THE SAME)
Are you the King of the Jews?

*

EXT. PILATE'S CHAMBER - MEANWHILE - MORNING

PONTIUS PILATE leans INTO a TIGHT TWO SHOT beside Jesus.

84 JESUS (CEV JOHN 18:34)
Are you asking this on your own or
did someone tell you about me?

85 PILATE (CEV JOHN 18:35)
Your own people and the chief
priests brought you to me. What
have you done?

86 JESUS (NKJV JOHN 18:36)
My kingdom is not of this world.

87 PILATE
Are You a king, then?

88 JESUS (NLT JOHN 18:37)
You say I am a king. Actually I
was born and came into the world to
testify to the truth. All who love
the truth recognize that what I say
is true.

89 PILATE
What is truth?

Jesus turns and looks him in the eyes. A moment passes. Is Pilate seeing something he is afraid to question any further. Is he seeing something in himself he doesn't admit? Whatever - the effect will be dismissive. He turns away.

90 PILATE (CONT'D)
Take him and scourge him.

The guards grab Jesus by both arms and hustle Him O.C.

DISSOLVE TO:

EXT. SQUARE OUTSIDE PRAETORIUM - MORNING

ON JOHN, CHRIS, JOY AND GIZMO - pushing their way to the
FRONT OF THE CROWD. Chris looks around anxiously.

91 MOB (B-TRACK UNDER)
<murmurs build during scene>

92 CHRIS
I don't see Mom anywhere!

They suddenly stop short as they look up at:

UP ANGLE ON ROMAN SOLDIER #1 - who stands with arms folded.

93 GUARD #1
Where do you think you're going?

LOW ANGLE - Gizmo rotates his torso 180 degrees <WHIR!> and
antics to retreat. Joy grabs his arm before he can bolt.

94 JOY
Didn't you say something about
'protecting us?'

95 GIZMO
<Gulp!> Absolutely! I just think
it would be better to do it
someplace else!

*

DISSOLVE TO:

EXT. HIGH ANGLE JERUSALEM - DAY

We hear the sound of a WHIP CRACKING.

EXT. PILATE'S - CONTINUOUS

*

<WHIP CRACKS>

*

EXT. COURTYARD BETWEEN PILATE'S AND HEROD'S - CONTINUOUS

*

Guard #1 places the crown of thorns on Jesus. Guard #2
harasses Jesus.

*

*

GUARD
Hail! King of the Jews!

*

*

INT. PILATE'S CHAMBER - DAY

Jesus is now dressed in a purple robe. He wears the crown of thorns.

96 PILATE
Do You not know that I have the
power to crucify You -- and the
power to release You?

CLOSE ON JESUS - who gazes up at Pilate, evenly replying:

97 JESUS
You could have no power at all
against Me -- unless it had been
given you from above.

Frustrated, Pilate strides past Jesus.

98 PILATE
Bring him outside.

CUT TO:

EXT. LOW ANGLE ON PRAETORIUM STEPS - Pilate strides out through an archway and halts. Pausing for effect, he gazes out at the O.S. crowd. Pilate's VOICE ECHOES across the square. Jesus is dragged INTO THE BG FRAME BY THE GUARDS.

MOB	PILATE	*
(crowd walla)	People of Jerusalem! Behold	*
	the Man.	*

He gestures. CAMERA ARCS OVER TO Jesus, held up by the two Guards.

IN THE CROWD - John winces at the sight of Jesus. Chris and Joy gape, appalled. Gizmo slaps his hands over his 'eyes.'

99 CHIEF PRIESTS (O.S.)
(booing and yelling against Jesus)

PILATE - stands on the top step.

100 PILATE (CEV JOHN 19:15)
So you want me to nail your king to
a cross?

ON MOTHER MARY AND PHOEBE - pushing forward through the mob.

101 MOTHER MARY
No! Please!

102 PHOEBE
You can't!

CLOSE ON SURLY MAN, who shoved Phoebe earlier.

103 SURLY MAN
Crucify Him! Crucify him!

MEDIUM ON THUG 1 and THUG 2 whom we saw at Gethsemane.

104 THUG 1
We have no king but Caesar!

WIDEN ON MOB - which includes Roman Guards who join the unruly chant.

105 MOB
(Angry calling against Jesus)-
(record enough to carry through
next shots)

CLOSE ON CHRIS - pushing through the mesmerized throng.

106 PHOEBE (O.S.)
Please! Stop!

Chris hears his mother's voice and turns. Both shout as the CHANT BUILDS TO DEAFENING VOLUME around them:

107 CHRIS
Mom!?

108 PHOEBE
Chris!

ZOOM OUT as Mother Mary rushes to John, who puts a consoling arm around her. Phoebe reaches Chris and hugs him, then Joy and Gizmo.

109 CHRIS
Are you okay?

CLOSE ON PHOEBE - she tentatively nods, then looks around in fear at the O.S. CHANTING MOB:

110 PHOEBE
What's gotten into them?

UP ANGLE ON PILATE

111 PILATE
I am innocent of this man's blood.
You see to it.

He turns his back.

112 MOB (O.S.)
<cheers continue over next shot>

CLOSE IN THE CROWD - As the CHEERING CONTINUES, Mother Mary's turns and sobs in Phoebe's arms.

113 MOTHER MARY
<sobbing>

FADE OUT.

ACT TWO

FADE IN:

INT. DISCIPLES' SAFE HOUSE - LATER THAT DAY

ESTABLISHING an upstairs room with a thick wooden door. PAN TO MOTHER MARY - who sits on a cot in the corner with her face in her hands. Phoebe pats her shoulder, consoling her. *

114 MOTHER MARY
<quiet sobs>

Gizmo stands at the head of the cot; he <BEEPS> as his screen shows Mother Mary's heart rate and pulse like a hospital monitor.

ACROSS THE ROOM - Joy shakes her head as Chris makes excuses. We can see Mother Mary, Phoebe and Gizmo in B.G.

115 CHRIS
You know, Mom hasn't said a word.
Maybe she isn't mad at me any more!

ON JOY - who lists five events, counting off (book, years, world, over, mob) on the fingers and thumb of one hand.

116 JOY
A talking book took her back two
thousand years and halfway around
the world where she almost got run
over by an angry mob!
(deadpan sarcasm)
Yeah, I'm sure she's fine with
that.

ON CHRIS - who slumps, defeated.

117 CHRIS
Hm... You're right. I'm doomed.

Chris shuffles O.S. to face the music.

ANGLE AT COT - Chris steps over. Phoebe looks up.

118 CHRIS (CONT'D)
Mom? Can we talk for a sec?

Phoebe glances down at Mother Mary, still disconsolate.

119 GIZMO
Do not worry, Mrs. Quantum. I will
keep an eye on her.

*

AT A WINDOW - Phoebe crosses over to Chris, who tries to look at her, then averts his eyes.

120 CHRIS
Mom, I just want to say -- I know
this all really weird. And... just
(winces; positive spin)
... don't worry -- Superbook will
get us out of here and take us
home. I promise. We'll be safe.

*

ANGLE PAST PHOEBE - who points to Mother Mary on the cot in B.G. Phoebe speaks in a quiet voice.

121 PHOEBE
Chris. Mary is about to lose her
son -- the worst thing any mother
could face. I am not leaving her.

CLOSE ON CHRIS - Realizing that Phoebe misread his attempt at an apology as lack of concern for Mary, Chris sputters:

122 CHRIS
But Mom, that's not what I --

ANGLE FAVORING PHOEBE - cutting him off and eyeing him with disappointment. They aren't connecting.

123 PHOEBE
This is exactly like your attitude
back home, Chris. Why don't you
seem concerned about anybody but
yourself?

Phoebe leaves Chris standing and returns to Mary's side. Chris protests, trying to keep his voice down.

124 CHRIS
Mom, I -- <frustrated groan>

Then Chris sees John by the door and crosses to him.

125 CHRIS (CONT'D)
John, there must be something we
can do.

126 JOHN
It is out of our hands. <sigh>
Jesus knew this and was trying to
make us understand.
(bows his head)
I just didn't grasp it... until
today!

ON COT - Mother Mary suddenly looks up.

127 MOTHER MARY
We must go. It has begun.

ANGLE AT DOOR - John lifts away a CROSSBAR, then opens the
door. He escorts Mother Mary out. Gizmo toddles after them.
Phoebe starts to follow, pausing as Chris asks:

128 CHRIS
How does she know?

CLOSE ON PHOEBE - she replies, grim.

129 PHOEBE
She's His mother.

She exits. ANGLE TO Joy and Chris, who trade troubled looks,
then follow.

CUT TO:

EXT. JERUSALEM - STREET - DAY

PULL BACK as Mother Mary and John hurry up a street; Phoebe,
Joy, Chris and Gizmo follow. Mary Magdalene rushes up and
hugs John and then Mary.

130 MARY MAGDALENE (O.S.)
John!
(to Mother Mary)
At last, I found you!

The women hug. John notices the Travelers puzzling at her.

131 JOHN
This is Mary Magdalene. She is
another friend of Jesus.

TIGHT PROFILE - Mother Mary looks Mary Magdalene in the eye.

132 MOTHER MARY
Where is my Son?

Mary Magdalene hesitates.

133 MARY MAGDALENE
They've taken him to Golgotha. We
must hurry!

X-DISSOLVE TO:

EXT. GOLGOTHA - VARIOUS - DAY (MONTAGE)

134 MOB
(walla throughout)

ESTABLISHING a LIMESTONE HILL which resembles a skull. A path leads up one side to the top -- where TWO CROSSES already stand.

OMINOUS MUSIC BUILDS as the death of Jesus unfolds IN QUICK CUTS and OBLIQUE ANGLES (to avoid overtly graphic images). Everything moves in slightly SLOW MOTION.

CUT TO:

SIDE ANGLE ON STEEP PATH - Jesus's bare feet shuffle uphill. As they GAIN OUT OF SHOT, the trailing end of the HEAVY WOODEN CROSS he carries plows a trough in the dirt.

CUT TO:

THE TWO THUGS - track Jesus as he goes by OFF-SCREEN. As the ANGLED SHADOW OF CHRIST AND HIS CROSS passes over them, their sneers soften to looks of dismay. One looks down and touches his own chest, as if something has changed within.

CUT TO:

HIGH DOWN ANGLE AT BASE OF HILL - One after the other, Mary Magdalene, Mother Mary, John, and then Phoebe, Chris, Joy and Gizmo hurry up the path following Jesus.

CUT TO:

ATOP THE HILL - The cross lands flat in the dirt, <THUD!>

CUT TO:

A SOLDIER'S HAND - pushes Jesus's arm down, holding it against the transverse beam of the cross.

CUT TO:

CLOSER - Another SOLDIER'S HAND moves INTO SHOT, holding a thick iron NAIL above Jesus's wrist.

CUT TO:

UP ANGLE - A HAMMER rises up IN SHOT. As it swings DOWN AT CAMERA, FILLING FRAME --

CUT TO:

THE HAMMER - rises to strike a second blow. As it falls --

CUT TO:

FAR SHOT OF CITY - THUNDER <RUMBLES> and LIGHTNING FLASHES across the storm-filled skies over Jerusalem.

CUT TO:

UP ANGLE FROM REAR - The cross tilts up into a vertical position and drops into a hole; Jesus hangs (facing away from CAMERA). He is SILHOUETTED against a SLATE GREY SKY.

CUT TO:

DOWN ANGLE - PAN the faces of several ONLOOKERS (including the now-troubled Thugs, the Pharisee and Roman Soldier #1)... then SETTLE ON Satan, who stands off unnoticed. Satisfied with his handiwork, he BLURS left to right and DISAPPEARS.

MONTAGE ENDS

AT TOP OF HILL - ACTION reverts to NORMAL SPEED and LIVE SOUND RESUMES. <WIND WHISTLES> across the plateau. Mary Magdalene, Mother Mary, and John gaze UP AT CAMERA in grief.

MEDIUM CLOSE - Chris, Joy, Gizmo and Phoebe they stare aghast.

CLOSE ON JESUS'S FACE - eyes at half-mast, wearing the crown of thorns. CRANE UP TO ROMAN SOLDIER #1, standing on a LADDER, holding a hand-painted SIGN.

135 ROMAN SOLDIER #1
Pilate ordered that the sign he
wrote be placed for all to see.

Roman Soldier #1 <HAMMERS> the SIGN into the post above Jesus's head.

DOWN ANGLE ON GIZMO AND CHRIS - a short distance from the cross - Chris asides to the robot:

136 CHRIS
(whispers)
What does that sign say?

CLOSE ON GIZMO - as multiple TRANSLATIONS BLUR across his faceplate. <Processing sfx>, They are in Hebrew, Greek and Latin.

137 GIZMO
(whispers)
It is Hebrew, Greek and Latin for
'Jesus of Nazareth, King of the
Jews.'

BACK ON CHRIS - His jaw drops open and he gapes at Jesus on the cross.

CLOSE ON JESUS

138 JESUS (NKJV LUKE 23:34)
Father, forgive them for they do
not know what they do.

DOWN SHOT ON MOTHER MARY AND JOHN - JUST BELOW - as John supports her as she looks up at her Son

139 MOTHER MARY
(anguished)
No... no...

*

CLOSE ON JESUS - Despite his pain, he manages to rasp:

140 JESUS (NKJV JOHN 19:26)
Woman, behold your Son.

CLOSE ON CHRIS - as he registers this.

BACK ON JESUS - He looks slightly to one side and adds:

141 JESUS (CONT'D)
John. Behold your mother!

DOWN SHOT ON JOHN - He nods, heartbroken but determined.

ANGLE ON CHRIS - He looks to his own mother who now has her arm around Mary Magdalen - consoling her. Both women stand with heads bowed in sorrow.

BACK ON CHRIS - Push in on his recognition of the challenge Jesus is making for him.

CLOSE ON JOHN AND MARY

142 JOHN

(sotto)

From this day forward, I shall care
for her as if she were my own.

TWO SHOT - Chris and Phoebe, moved to tears, stare up at
Jesus. Chris sidles towards him mother.

CAMERA DROPS TO THEIR HANDS - they reach out and gasp one
another's hand tightly.

CLOSE ON JESUS - he shudders as a wave of pain washes over
him.

143 135A JESUS (NLT JOHN 19:28)

(breathing effort) I am thirsty!

ON THUG #1 and THUG #2 - who glower at the Temple Priest.

Soldier #2 and Soldier #1.

144 SOLDIER #2

Give him water.

Roman Soldier #1 holds up a WINE-SACK CANTEEN and shrugs.

145 ROMAN SOLDIER #1

I got some sour wine.

Soldier #1 pours the CRIMSON CONTENTS of his canteen on a
HUNK OF SPONGE.

ON JESUS - as the DRIPPING SPONGE rises up to his lips on a
PIKE. Jesus turn his head and it bows, as he gives up the
Spirit.

146 JESUS (NKJV JOHN 19:30)

It is finished.

His eyes close.

DOWN ANGLE - Two groups - John and Mary beneath the cross.
Chris, Joy, Gizmo, Mary Madeline, Phoebe and all the others a
short distance away from the base of the cross - No one
moves. The only sound is the <WIND>. Then, Mother Mary
falls to her knees, shattered.

CLOSE ON MARY

147 MOTHER MARY

<guttural agonized wail builds>
No... No...

John bends to hold her tightly.

FAR SHOT OF HILLTOP - Mother Mary's CRY REVERBERATES. In reply, LIGHTNING FLASHES; the EARTH <RUMBLES> [CAMERA SHAKE].

CUT TO:

EXT. TEMPLE OF JERUSALEM - SIMULTANEOUSLY - DAY

PIECES OF MASONRY fall from the cornice. [CAMERA SHAKE]
INTENSIFIES; PHARISEES flee the temple.

INT. TEMPLE OF JERUSALEM - CONTINUOUS - DAY

UP ANGLE - with a great RENDING SOUND, the VEIL OF THE TEMPLE is torn in two from top to bottom.

EXT. GOLGOTHA - CONTINUOUS

Roman Soldier #1 and Nahshon look alarmed as the <EARTHQUAKE CONTINUES>. Marianus gazes up at Jesus, O.S. on the cross.

148 MARIANUS (NLT MATTHEW 27:54)
This man truly was the Son of God!

FADE OUT.

ACT THREE

FADE IN:

INT. DISCIPLES' SAFE HOUSE - DAWN - EASTER SUNDAY

Mother Mary sleeps on her cot, brow furrowed, head switching to and fro. Phoebe sits beside her, holding her hand, stroking back her hair.

149 MOTHER MARY
<unintelligible muttering in sleep>

WIDEN TO INCLUDE Chris, who speaks to Phoebe in a whisper:

150 CHRIS
We've been here three days now. Why
doesn't Superbook take us home?

ANGLE ON - Gizmo looks up and shrugs innocently.

151 GIZMO
Perhaps there is something else
that Superbook wants us to see?

WIDER ANGLE - Suddenly, the door opens. Mary Magdalen stands there - joyous.

152 MARY MAGDALENE
John! I've seen Him! He is alive!

ON THE GROUP IN THE ROOM

153 ALL
(Stunned murmuring - What? What
are you talking about? You've seen
who?)

PUSH IN ON PETER as he moves into a TWO SHOT with Mary
Magdalen

154 SIMON PETER
Mary, how can that be?
(to the group)
Stay here!

Peter and John race out. Phoebe approaches Mary Magdelene,
uncertain.

155 PHOEBE
Exactly what did you see?

OTS OF PHOEBE - Mary Magdalene's cheeks are streaked with
tears, but her face is flushed with exultation.

156 MARY MAGDALENE
I couldn't sleep. I went to the
tomb...

DISSOLVE TO:

EXT. JOSEPH'S TOMB - BEFORE DAWN (FLASHBACK)

Mary Magdalene descends the uneven steps leading to it,
holding a FLICKERING OIL LAMP. She halts, dismayed.

157 MARY MAGDALENE (CONT'D)
<gasp into weeping>

REVERSE - On a TOMB built into the base of a hillock. A few
WHITE DOVES perch on the roof and the branches of a nearby
olive tree. Her LAMP'S FEEBLE LIGHT shows the HUGE STONE
which blocked the entrance resting nearby. Mary Magdalene
warily approaches. Disturbed, the DOVES lift off and FLUTTER
AWAY. One of them flies BY CAMERA, providing a...

WIPE TO:

INT. JOSEPH'S TOMB - CONTINUOUS - BEFORE DAWN

HER POV - INSIDE THE TOMB, the LINENS used to wrap the body
of Jesus lie neatly folded where He had been.

There are two ANGELS in white sitting -- one at the head and the other at the feet -- where the body of Jesus had lain.

158 ANGEL

Woman, why are you weeping?

ANGLE ON MARY MAGDALENE - framed in the tomb's portal. Tears stream down her face.

159 MARY MAGDALENE (NLT JOHN 20:2)

(weeping) They have taken the
Lord's body out of the tomb, and we
don't know where they have put him!

She doesn't notice as a LIGHT BEGINS TO SHINE BEHIND HER.

160 JESUS (CEV JOHN 20:15)

Why are you crying? Who are you
looking for?

Mary Magdalene turns.

CUT TO:

EXT. JOSEPH'S TOMB - CONTINUOUS - BEFORE DAWN

Mary Magdalene, standing in the door to the tomb, stares up PAST CAMERA. We do not yet see whom she is addressing as she tries to peer into that WHITE LIGHT.

161 MARY MAGDALENE (NLT JOHN 20:15)

If you have taken him away, tell me
where you have put him, and I will
go and get him.

REVERSE PAST MARY MAGDALENE - Standing on the steps above is Jesus: not the tortured, beaten man in tatters hanging on a cross, but the RADIANT, RESURRECTED CHRIST, adorned in white!

162 JESUS

Mary.

DOWN ANGLE ON MARY MAGDALENE - Her face registers a succession of emotions. Confusion. Recognition. Elation!

163 MARY MAGDALENE

(Gasp!) Jesus!

*

She moves toward him but --

UP ANGLE ON JESUS - who holds up a hand, cautioning her.

164 JESUS (NKJV JOHN 20:17)
Do not cling to Me, for I have not
yet ascended to My Father...

CLOSE ON MARY MAGDALENE - her face suffused with His ETHEREAL
LIGHT, her expression ecstatic.

165 JESUS (O.S.) (CONT'D)
... but go find my brothers and
tell them I am ascending to My
Father and your Father, and to My
God and your God.

*
*

X-DISSOLVE TO:

EXT. JOSEPH'S TOMB - MEANWHILE - (IN REAL TIME) - DAWN

John and then Simon Peter stumble down the steps to the open
tomb. First John peers in, then Simon Peter.

166 JESUS (V.O.)
Go and tell my brothers to go to
Galilee...

*

THEIR POV IN TOMB - of the linen cloths lying there, and the
handkerchief that had been around His head, not lying with
the linen cloths, but folded together in a place by itself.

167 JESUS (V.O.)
-- there they will see me.

IN PORTAL - John and Simon Peter trade astounded looks as we:

CUT BACK TO:

EXT. JERUSALEM - STREET - DAWN

Peter and John race down the street.

*

168 JOHN
Mary!

Mother Mary, Mary Magdalene, Phoebe, Chris, Joy and Gizmo
hurry from the house out onto the street.

169 JOHN (CONT'D)
Mary!

John and Peter approach.

170 JOHN (CONT'D)
Jesus ~~is~~ risen! The tomb is empty!
For years we've heard His message --
now we see it! God so loved the
world that He gave His only Son...

ANGLE FAVORING MOTHER MARY - clutching her breast in awe.
Phoebe reaches out and takes her hand as John adds:

171 JOHN (CONT'D)
...so that whoever believes in Him
will not die but have everlasting
life.

Phoebe smiles at Mother Mary, tears in her eyes.

172 PHOEBE
Now I understand.

173 MOTHER MARY
Thank you for your kindness,
Phoebe. May the Lord bless you,
and take care of you and your son.

Then Mother Mary turns to Chris and adds:

174 MOTHER MARY (CONT'D)
Take care of your mother.

CLOSE ON CHRIS - he nods.

175 CHRIS
I will.

WIDE ON GROUP - as the two men turn to one another, gleeful.

176 PETER
We must find the others!

177 JOHN
Yes! Tell them what we've seen!

As the Disciples, Mary Magdelene and Mother Mary head off in
the direction of the safe house, SUPERBOOK ENVELOPS the
Travelers in its GLOW. They look down at themselves,
startled:

178 GIZMO
(sotto sing-song)
Uh, guys? I think it's time to go.

As a FLASH FILLS FRAME:

SCENE OMITTED

CUT TO:

EXT. QUANTUM HOME - DAY (RESUME PRESENT - A MOMENT EARLIER)

As the SUPERBOOK SHIMMER FX FADE, Chris storms out the door, with Gizmo right behind him. Just as he reaches Joy, Chris stops as he realizes where he is.

179 CHRIS

Whoa. We're home! But -- ?

180 GIZMO

It appears that we are back at the precise moment your mother said --

ANGLE ON FRONT DOOR - SUPERBOOK'S BLUE LIGHT SHIMMERS inside the house. Then we hear Phoebe call:

181 PHOEBE (O.S.)

Don't walk away when I'm talking to you, young man!

WIDE ANGLE PAST KIDS AND GIZMO - as the front door opens and Phoebe exits, angry at her son. As she marches toward them:

182 PHOEBE (CONT'D)

Christopher Quantum!

183 JOY

(sotto, astonished)

Chris! I don't think your mom remembers!

REVERSE ANGLE - as Phoebe strides over to them, wagging a finger at Chris.

184 PHOEBE

You and I are going to discuss your attitude right this minute!

CLOSE ON CHRIS - he turns to her, sincerely apologetic.

185 CHRIS

Mom! I'm sorry. I was wrong!

CLOSE ON PHOEBE - who pulls up short, confused.

186 PHOEBE

I... beg your pardon?

*

ANGLE PAST PHOEBE - Chris holds up his hands, conceding.

187 CHRIS

I was totally out of line. Mom, I
know how much you do for me! But
lots of times, I act like I don't.

ON PHOEBE - touched by his contrition.

188 CHRIS (O.S.) (CONT'D)

Only lately, I started to realize
what's really important!

WIDER - Joy subtly shakes her head at Chris. Gizmo puts a
finger to his 'lips' -- both indicating that he shouldn't
give too much away. He notices and changes the topic.

189 CHRIS (CONT'D)

So, if you want me to visit with
you and Dad and Uncle Stan, it's
cool!

*

(self deprecating shrug)

I mean it's the least I can do!

ANGLE FAVORING PHOEBE - nonplused as Chris hugs her.

190 PHOEBE

Oh. <ahem> Well... good!

CHRIS - points to Joy and Gizmo.

191 CHRIS

So, I'm gonna do some homework with
Joy, but I promise I'll be back in
time to go to dinner.

He heads off with Joy, who pushes her bike. Gizmo waves back
at Phoebe and follows.

PHOEBE - watches them go. She shakes her head, puzzled.

192 PHOEBE

Hmm... What in the world's gotten
into him?

DOWN ANGLE PAST TREE BRANCH - where a WHITE DOVE perches. As
Phoebe walks toward the house, the Dove lifts off; its WINGS
WIPE THROUGH SHOT as we: (DOVE DOES NOT TAKE OFF IN THIS
ANIMATIC)

*

*

FADE OUT.

END OF EPISODE