

SUPERBOOK

"The Perfect Gift"

Episode #110

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ANIMATIC CONFORMED REVISED DRAFT
4-7-12

SYNOPSIS: - Chris and his band have been invited to audition for an American Idol-like show, called World's Best Band. The "success" goes to Chris' head and he becomes comically unbearable to live with; he is becoming a Superstar in his own mind and he wants Joy and Gizmo to treat him accordingly. SUPERBOOK whisks the kids off to Jerusalem as Jesus is making his triumphant entrance. Chris is enamored with the fame Jesus seems to have, with the crowds cheering Him, with the "entourage" of disciples around him, and with the fact that everyone is talking about Jesus becoming King! However, through the course of his journey, which culminates at the Last Supper, Chris comes to learn how wrong he is about his attitudes about power and fame. He sees in Jesus a focus on humility and service that touches him deeply. Chris, Joy and Gizmo ultimately return home and Chris has a major shift in his attitude as he now begins to help his band members instead of lording his "fame" over them. Humility and service become his goals, instead of fame and fortune.

TAKE-AWAY: God will bless those who serve others.

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"Of Palms and Passover"
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PROLOGUE

FADE IN:

EXT. FIELD - DAY

CAMERA STARTS ON THE BACK OF JESUS AND SLOWLY ARCS UP TO REVEAL THE CROWD. He's facing a CROWD. We stay close enough that we reveal perhaps 10 or 12 of what is clearly a much larger crowd beyond the SIDES OF FRAME. <SOUND MIX TO INDICATE 100 or more>

1 CROWD
[Upbeat Cheering... RECORD ENOUGH
TO MIX THROUGH THE FOLLOWING
SCENE)

Jesus raises his hands to calm them but they continue to cheer and <APPLAUD>.

CUT TO DOWN ANGLE OF JESUS ADDRESSING THE CROWD. THE CAMERA PULLS BACK TO REVEAL NASHON AND MARIANUS.

EXT. A BLUFF ABOVE THE FIELD - CONTINUOUS

<CHEERING AND CROWD> somewhat diminished by the distance.

2 NAHSHON (O.S.)
See how his following has grown?

CAMERA FINDS NAHSHON, a temple leader, and MARIANUS, a Roman Centurion, watching from the cover of an olive tree.- A hundred yards down the embankment in front of them - they see the true size of the crowd following Jesus. (PROD NOTE: Obscure the immenseness of the crowd with strategically placed tree branches in shot and tents down by Jesus, etc. But the gathering must look sizeable.

3 NAHSHON (CONT'D)
Now, they are even claiming Jesus
can raise the dead.

4 MARIANUS

If this rabbi is more popular than
you and the other temple leaders,
that is your problem, Nahshon.
(chuckle) not Rome's.

He turns from the bluff. Nahshon follows...

WIDE ON THE TWO AS MARIANUS WALKS TO HIS HORSE.

5 NAHSHON

But some are calling Jesus the
messiah, the *savior* of the people.

Marianus reaches his HORSE.

CLOSE ON MARIANUS

6 MARIANUS

You are over-reacting.

NAHSHON reaches out and places a hand on Marianus'
shoulder as though to turn him around.

CLOSE ON MARIANUS - he freezes and raises an eyebrow,
eyeing the hand on his shoulder with a cocked head.
Nahshon leans in closer, speaking confidentially

7 NAHSHON

If they start calling him *king*,
there will be a rebellion.

(a pause for dramatic
effect - raising an
eyebrow)

Isn't that Rome's problem?

OTS OF NAHSHON ON MARIANUS - He registers the thought -
then he steps away and turns

DOWN ANGLE ON JESUS

MARIANUS steps into frame, looking back down the hill -
lost in thought - perhaps a little more concerned than
before.

CLOSE ON MARIANUS CAMERA SLIGHTLY PUSHING IN

MS FROM BEHIND JESUS GATHERING THE CHILDREN TO HIMSELF

ANGLE ON JESUS AS THE CAMERA PUSHES IN ON HIS FACE AND
THEN PANS UP TO THE SKY, INTO THE SUN.

FADE OUT:

END OF PROLOGUE

ACT ONE

FADE IN:

EXT. QUANTUM HOUSE - DAY

CAMERA SLOWLY PUSHES IN

CUT TO:

INT. QUANTUM LAB - DAY

The door bursts open. Joy storms in and stops - arms akimbo. An Asian boy, (WILL - 12) is carrying a large amplifier approaches. Joy can't see his face because of the size of the amp and assumes it is Chris.

ON DOOR AS JOY BURSTS IN CAMERA QUICKLY PUSHES IN ON JOY.

8 JOY

Chris, you were supposed to be in
the library an hour ago! What are
you...

ON THE AMP - as it pivots, revealing WILL, a member of
Chris' band struggling under the weight of the amp.

ON JOY as she steps out of the way and WILL responds as
he passes by.

9 WILL

(struggling under the
weigh)

Uh... Chr... Chris is that way.

Will releases one hand and he points back into the room.
But he loses control and falls out of frame.

10 WILL (CONT'D)

(whoa...yelp)

<CRASH> -

ON JOY - as BAND MEMBER #1 carrying a large bass drum,
and BAND MEMBER #2 carrying three guitar cases piled in
his arms, move out.

11 JOY

Hi, Hank - Billy...
(looking around)

CLOSE ON JOY

That just leaves...

ON CHRIS as he lays in a hammock. CAMERA PULLS OUT to reveal GIZMO rocking CHRIS as JOY storms in. Chris lies in a hammock that stretches out from Gizmo's open chest compartment and connects to the wall. Chris wears sunglasses, and sips on a glass of lemonade with a straw. <STRAW SUCKING SFX> Meanwhile Gizmo waves a large palm fan over Chris (possible reuse from #104) and holds a bowl of chocolate candies in the other hand.

12 JOY (CONT'D)

Chris Quantum!

MC ON JOY

13 JOY (CONT'D)

What are you doing?!

MC ON CHRIS - Chris is looking at Joy over the top of his sunglasses. Chris <SNAPS> his fingers.

14 CHRIS

Gizmo, your job!

ON GIZMO - Gizmo puts the candies inside his chest cavity and pulls out a clipboard.

15 GIZMO

Excuse me, miss, but do you have a backstage pass.

OTS OF GIZMO ON JOY

16 JOY

And Giz, what are you doing?

ON GIZMO

17 GIZMO

Oh, it is very exciting, Joy.
Chris is letting me be his band manager.

CAMERA PANS TO CHRIS - he is laying on his back looking up at the ceiling.

18 CHRIS

Since my band qualified for an audition on the mega-hit show, "World's Best Band" I've been just a little bit busy being... (Pushes sunglasses back down)... "king."

ON JOY - she looks at Chris with an incredulous look.

19 JOY
(low)
King??! King of what?

ON CHRIS

Chris leans into Joy and wiggles his eyebrows and nose up and down making his sunglasses bounce a bit as he says...

20 CHRIS
King of "Rock and Roll" sounds
good.
(stops bouncing
glasses - lies back
again)
Yeah - it's good to be king.
As a superstar, I have to keep my
distance from the...
(looking at JOY over
his sunglasses)
... "lesser band members."
(pointing at JOY)
You understand.
(lying back again -
normal voice)
A little faster, Gizmo.

ON JOY - she is furious

21 JOY
That does it! Gizmo, full speed!

ON GIZMO - he salutes JOY in obedience

WIDE ON THE TRIO

Gizmo increases the sway of the hammock to a blur.

22 CHRIS
Wha... Wait.... Gizmo, stop!

Gizmo stops the sway abruptly, sending Chris flying across the room and out of frame.

23 CHRIS (CONT'D)
Whaaaaaaaaa!

ANGLE ON GLASS CEILING - CHRIS flies through frame and crashes off frame. <CRASH!>

24 CHRIS (CONT'D)
(Landing Grunt)

ON GIZMO - with a look of shock he quickly pulls the rocking arm back into his chest taps his fingers together and looks up whistling as if nothing ever happened.

25 GIZMO
(WHISTLING INNOCENTLY)

WS - we see CHRIS laying on his back behind the chalk board.

CLOSE ON CHALK BOARD - CHRIS pops up from behind it.

26 CHRIS
Joy, you don't know who you just
messed with.

ON JOY

27 JOY
<Giggling>

Chris enters frame and goes nose to nose with her.

28 CHRIS
I just happen to be the King of...

<SUPERBOOK SOUND EFFECT> The kids react.

29 JOY
Superbook!

ANGLE ON CHALK BOARD

Superbook book floats up from behind the chalkboard, and begins it's EFFECT.

ANGLE ON GROUND as SUPERBOOK lands

CAMERA PULLS OUT as it begins to open

ANGLE ON TRIO

ANGLE ON LIGHT RAYS as book rises up into frame and opens.

ON CHRIS

30 CHRIS
Superbook! Wait! I'm going to be
on TV!! We can't do...

WS ON TRIO as they begin to be taken into the book

31 CHRIS (CONT'D)
WHOOAAA!

CLOSE ON BOOK as kids are taken into the book

The kids are whisked into the Superbook VORTEX.

EXT. SUPERBOOK VORTEX - CONTINUOUS

The trio flies through the vortex.

32 SUPERBOOK
I am taking you to meet a true
king... the son of God.

WIPE TO:

EXT. BETHANY MARKETPLACE - DAY

The market is humming with PEOPLE, and has several stalls
selling cloth, dried fish and other wares.

33 MARKET CROWD
<Market place walla>

CAMERA ANGLED UP as Chris, Joy and Gizmo land down on the
top of a market stall tarp... falling through it... and
into a hay pile.

34 CHRIS/JOY/GIZMO
(short falling screams - into
impact on the tarp-and into the
haystack.)

CAMERA PANS DOWN TO HAYSTACK AND PUSHES IN - Gizmo sits
up.

35 GIZMO
(to *Camp Town Ladies* -
very fast and dizzy)
Camp Town Robots sing this song,
do-da,do dah - <moaning>

JOY and CHRIS pop out of the hay on either side of Gizmo
as CAMERA PULLS BACK.

36 JOY
(whispering)
Get it together Giz. Can you tell
us where we are?

Gizmo snaps back and quickly extends his head up and out
of frame.

UP ANGLE IN THE AIR as GIZMO'S head enters frame

FROM GIZMO'S POV - PANNING THE MARKETPLACE.

37 GIZMO (O.S.)

My geo-sensors indicate we are in Bethany, a small town a couple of miles from Jerusalem. Time: The first century.

<BEEPING SFX> Gizmo's POV arrives on PETER who is addressing a small crowd. Graphics "triangulate" in on Peter who holds a small basket in each hand. One is filled with loaves and another with dried fishes.

38 GIZMO (CONT'D)

And it appears, someone is drawing quite a crowd. Here, listen in.

CUT DOWN to kids - Speaker pops out of Gizmo's belly.

39 PETER

Yes, yes, gather around.

40 PETER (CONT'D)

My friend and teacher, Jesus, is the Messiah.

41 CHRIS

What's a messiah?

Gizmo's head comes down.

42 GIZMO

My database indicates that Messiah is Hebrew for - the chosen one - a king anointed by God who would one day be the greatest king of all.

ANGLE ON CHRIS - Chris perks up upon hearing "King."

43 CHRIS

Alright. This guy hangs with royalty. These are my people.

ANGLE ON JOY - picking hay from her hair.

44 JOY

Your people? Slow down, Chris. This is first century Jerusalem. We don't know anybody here.

ANGLE ON GIZMO - his head barely enters frame as his info scanner rises up into frame.

45 GIZMO

I'll check the 1st Century Who's Who?!

*
*
*
*

and the CAMERA JIBS DOWN to include his face plate. His face plate scanner begins to light up and scan back and forth.

46 GIZMO (CONT'D)
My info-scanner is indexing *that*
man as Simon Peter. He is a
disciple of Jesus of Nazareth.

*

His face plate transforms back to his Gizmo face.

*

47 GIZMO (CONT'D)
And Jesus is about to become so
famous the whole world will know
him.

*

ANOTHER ANGLE - MARKETPLACE - The trio runs towards off
PETER.

*

*

48 CHRIS
Come on, guys!

*

*

ANGLE ON PETER - KIDS POV - PUSHING IN

49 PETER
As I looked down at the water
beneath my feet, I suddenly
realized, *nothing* was there to
keep me afloat!

PAN TO INCLUDE CHRIS - Chris takes a basket from Peter

50 CHRIS
Here, let me help you, Peter.

51 PETER
(not missing a beat)
Thank you.

*

52 CHRIS
No problem.

*

*

Chris turns and the CAMERA PANS TO INCLUDE CHRIS AND JOY.

Chris hands the basket to JOY. Peter goes right on with his story off screen as Chris takes the baskets and piles them into Joy's arms as she arrives behind him.

53 PETER
That is when Jesus reached out his
hand and pulled me up.

ANGLE ON PETER CAMERA PUSHING IN

54 PETER (CONT'D)
And I stood with Him, right there
on the water itself!

55 CROWD
(Amazement walla.) - This Jesus
does astounding miracles. I have
heard of Him. A friend was healed
by this man. Etc.

*

56 CHRIS (O.C.)
Really? On TOP of the water?!

*

*

ANGLE ON CROWD as they begin to talk

OTS OF CHRIS ON PETER

57 PETER
You must come and listen to His
words. He is our way to salvation!

Chris steps up.

58 CHRIS
Lead the way, Peter.

He thumbs at Joy, who is having a time of it, managing
the baskets Chris has put in her arms.

59 JOY
(minor efforts)

60 CHRIS
And don't worry, my "people" are
happy to carry your baskets.

ON JOY AND GIZMO

61 CHRIS (CONT'D)
I can't wait to meet a man who
walks on water!

Joy hands one of the baskets to Gizmo.

62 JOY
(struggling - sotto))
And I can't wait 'til you lose
that audition and get back to
being yourself.

CUT TO:

EXT. COUNTRY ROAD - DAY

ANGLE BEHIND THEM AND CAMERA ARCS TO A HIGH ANGLE DOWN - Peter and Chris walk together. Behind them, Joy and Gizmo now carry the two baskets without difficulty.

EXT. BETHANY FIELD - CONTINUOUS ACTION

There are tents - an encampment for 50 PEOPLE. Peter, Chris, Joy and Gizmo head towards the camp.

63 PETER

Come, you'll meet some of the other disciples. We have become such great friends.

CLOSER ANGLE ON THE DISCIPLES' ENCAMPMENT

JUDAS, MATTHEW, JAMES and JOHN are prominent. Several others people are around them. Joy, Gizmo, Peter and Chris approach..

64 JUDAS/JOHN/DISCIPLES

[Lines go to Judas and John others do good natured ribbing but heated debate - ad lib - "That is not what he said... I was there. Jesus spoke privately to me... None of you understand his message... etc...)

ANGLE ON JOY AND GIZMO

65 JOY

Okay, maybe not *such* great friends.

CLOSE ON JUDAS and MATTHEW - both looking angry.

66 JUDAS

John and his brother just asked that Jesus promise to put them in places of honor when Jesus becomes King!

ANGLE ON JOHN pushing them apart to get in between Judas and Matthew and makes his point.

67 JOHN

And why *shouldn't* we be in the places of honor?

ANGLE ON JUDAS

68 JUDAS
(overriding)
Because there are more deserving
disciples, who understand the
needs of a king and ruler!

ANGLE ON JOHN - he turns as he hears Peter OS.

ANGLE ON PETER AS HE ENTERS CAMP.

69 PETER
Judas is correct. Why *you*, John?
Why wouldn't I be in the place of
honor?

ON JOHN

DISCIPLES
(general hubub of
discontent again)

JOHN
Do you really want me to
answer that, Peter "who
sank like a rock?"

ON PETER

DISCIPLES
(gentle laughter)

PETER
At least I got out of the
boat! Where was your
faith, John, when Jesus was
asking?

WS ON DISCIPLES

John goes nose-to-nose with Peter.

70 JOHN
What are you accusing me of?

CLOSE ON JUDAS

Judas suddenly pulls them apart and nods back over his
shoulder as he says...

71 JUDAS
He's coming!

The disciples quiet down

CLOSE ON JOY AS CAMERA PULLS OUT to reveal Jesus walking
up behind JOY and Gizmo.

72 JESUS
Welcome, Joy and Gizmo. Thank you
for helping Peter bring food.

*

Jesus places his hand on Joy's back, as if in a blessing.
He moves OUT OF FRAME toward the disciples. Joy is
speechless for a moment. Then...

CLOSE ON JOY

73 JOY

He knew me. Jesus knew my name.

ON THE DISCIPLES - Jesus steps among them.

74 JESUS (CEV)

If you want to be great...

ANGLE ON JESUS

75 JESUS (O.S.) (CONT'D)

... you must be the servant of all
the others.

PUSH CLOSE ON JUDAS, JOHN then PETER, as they listen to
these words.

76 JESUS (NLT) (CONT'D)

Just as the Son of Man did not
come to be served...

ON JESUS - CHRIS is approaching from behind.

77 JESUS (CONT'D)

... but to serve, and to give His
life for many.

FAVOR CHRIS as he approaches and listens from the edge of
the group of disciples.

78 JESUS (CONT'D)

Now go.

WS ON DISCIPLES - Jesus with back to camera facing them.

79 JESUS (CONT'D)

Tomorrow, we go to Jerusalem!

ANGLE ON JESUS - CHRIS is standing behind him.

Jesus turns and smiles at Chris. Chris is absorbing
Jesus' message and his demeanor.

PUSH IN ON CHRIS.

DISSOLVE TO:

EXT. STREET LEADING TO JERUSALEM GATE - HIGH ANGLE DOWN -
ESTABLISHING SHOT - DAY

Jesus rides on a donkey up the street that leads towards
the entrance gate into Jerusalem - about fifty yards
ahead. Both sides of the street outside the gate are
lined with palm trees (to help disguise the crowd) - and
there are scores of people. Some are waving palm
branches. All <CHEERING>...

80 CROWD *
Hosannah! Etc... *

81 PETER (O.C.) *
(voice in the crowd)
Hosanna!! He comes in the name
of the lord! Hosannah! Hosanna
on high!

82 JOHN/PETER (O.C.) *
(voice in the crowd - *
ref clip available) *
"Baruch Haba b'Shem Adonai." (*
means "Blessed is he who comes in *
the name of the Lord.") *

ANGLE - BEHIND THE CROWD ON ONE SIDE OF THE STREET - JOY *
AND JUDAS move along behind the crowd.

CLOSE ON JUDAS - Joy entering frame

83 JOY
Judas, this is amazing!

84 JUDAS
They should be making more noise.
This is their soon-to-be King!

They exit screen.

CAMERA ANGLES IN DIRECTION THEY ARE HEADED

Judas steps up on a rock near a palm tree. He steps up
on the rock in order to see over the top of crowd in
front of them to... Jesus approaches on the donkey on
the other side of this crowd.

UP ANGLE ON JESUS

85 JUDAS (CONT'D)
And Jesus shouldn't be riding a
donkey. A king rides a stallion!

CAMERA PUSHES IN AS JESUS PASSES

CLOSE ON JOY - Judas climbs down from the rock, upset.
(Once again behind the line of cheering onlookers.)

86 JUDAS (CONT'D)
This isn't what we need! If He's
going to be king he needs to start
behaving as a king!

Judas moves off. Gizmo and Chris approach Joy. Gizmo
speaks through a bull horn. Some of the spectators turn.

87 GIZMO
(bullhorn filter)
OKAY PEOPLE, PLEASE DON'T PUSH.

WIDE ANGLE ON TRIO

88 GIZMO (CONT'D)
(bullhorn filter)
THERE WILL BE PLENTY OF TIME TO
GET AUTOGRAPHS LATER!

89 JOY
Giz, what are you doing?

Gizmo speaking through the bullhorn directly in her face.
Joy leans way back.

90 GIZMO
(bullhorn filter)
CROWD CONTROL IS PART OF MY JOB AS
CHRIS' MANAGER!

Joy raises an eyebrow at Chris. Chris shrugs innocently.

91 CHRIS
Hey, it's good practice for when
I'm a real rock star.

Chris and Gizmo move off along the rear of the crowd.
They do not push through the crowd or go onto the street.

ANGLE - AT THE JERUSALEM GATE ENTRANCE - CONTINUOUS

In the crowd, inside at gate, stands THREE TEMPLE LEADERS
and NAHSHON. They aren't waving palms like the others
around them.

CAMERA FOLLOWS Nahshon as he breaks away from his group,
and moves towards a group of THREE ROMAN GUARDS who stand
with Marianus. Marianus moves away from his group and
meets Nahshon half way. They speak in low tones, looking
out at the O.C. action beyond the city gate.

92 NAHSHON

He is stirring up the people,
making an entrance like this.

93 MARIANUS

I've seen worse crowds.

94 NAHSHON

Notice they wave palm branches;
the symbol for a conquering hero.

CLOSE ON MARIANUS CAMERA SLOWLY PULLING OUT

95 NAHSHON (CONT'D)

Is Rome ready to have Jesus "*the
conqueror*" replace Caesar?

Marianus glances at Nahshon, then Nahshon, feeling he's
made his point, offers a small head bow steps away to:

FRONT OF THE CROWD DIRECTLY AT THE GATE ENTRANCE

Nahshon steps in front of Jesus, blocking his progress
into the city gate.

Chris, Joy, Gizmo and the disciples are now approaching
behind Jesus on the street outside the gate.

96 NAHSHON

Jesus of Nazareth! You should
calm this crowd at once. You are
creating a public nuisance!

OTS OF NAHSHON ON JESUS - he looks around at the crowd.

97 JESUS (NKJV)

I tell you that if these should be
keep silent, the stones themselves
would immediately cry out!

98 CROWD

(UPROARIOUS CHEER - "HOSANNAH! -
"He comes in the name of the
Lord..." -- please record enough
to mix through the scene)

DOWN ANGLE ON NAHSHON

Jesus passes by Nahshon. Chris, Joy, Gizmo, Peter, James
and John, along with the other disciples, are following
behind Jesus.

99 CHRIS

This is great!
(shrugging-tossing to
Nahshon as he
passes)
Can't stop a rising star!

CLOSE ON JESUS - Riding in profile.

CAMERA PANS DOWN TO MARIANUS - he is surveying the situation.

BACK TO NASHON

Nahshon scowls. JUDAS passes and Nahshon grabs his arm.

100 NAHSHON

Judas! This is getting out of
hand and you know it.

101 JUDAS

He's going to the temple. Things
will calm.

Judas breaks away from Nahshon, and moves on. Nahshon looks around. He's not so certain it will calm down. The CROWD is at a joyously fevered pitch - hurrying in the gate after Jesus.

HIGH ANGLE ON CROWD PASSING THROUGH THE GATES CAMERA
PULLING OUT.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

EXT. TEMPLE - DAY - WIDE HIGH ANGLE - TEMPLE EXTERIOR -
ESTABLISHING SHOT - DAY

EXT. COURT OF THE GENTILES - CONTINUOUS

ANGLE ON STEPS LEADING OUT IN THE OPEN COURT - PETER and
TRIO come up the steps entering the courtyard.

JOY'S POV... THE TEMPLE COURTYARD - THE COURT OF THE
GENTILES (PLEASE USE ACCURATE REFERENCE DEPICTING THIS
SCENE) - There are steps leading up into the temple
proper. The steps and the court yard are lined with even
more VENDORS and MONEY CHANGERS.

STREET LEVEL - PETER and TRIO enter frame passing by the street vendors.

102 JOY
Why are they selling animals in
the temple?

103 PETER
There are usually a few vendors
selling small animals for
offerings.

104 PETER (O.S.) (CONT'D)
And the money changers are...

CLOSE ON A MONEY CHANGER

He swaps money with a MONEY CHANGE CUSTOMER.

105 PETER (CONT'D)
...here to swap travelers coins
for the local currency.

BACK ON PETER, AND TRIO

106 PETER (CONT'D)
**Now, I wonder where John and Judas
are? We were supposed to meet
them here with Jesus.**

*
*
*
*

There is <CRASHING SOUND> - They react.

*

107 CROWD (O.S.)
[Angry walla, shouts, etc.]

TEMPLE COURT - THE COURT OF GENTILES - CONTINUOUS

A VENDOR comes running out of the temple.

108 JESUS (NKJV) (NLT)
My father's house shall be called
a house of prayer for all
nations...

*

CLOSE ON JESUS - his eyes angry - he steps out of the shadows inside the temple and hurls a small table after the vendor..

Jesus storms down the steps and knocks over several more tables.

Jesus grabs a whip.

109 JESUS (NLT) (CONT'D)
... but you have turned it into a
den of thieves!

JESUS <CRACKS THE WHIP> driving the vendors towards the
gate where Peter and the kids stand.

110 TEMPLE CROWD
(panicked walla and screams)

ANGLE ON PETER AND TRIO - Frightened lamb enters frame,
it runs past Joy, <BLEATING>

CLOSE ON JOY

111 JOY
Oh nooooooooo.

She starts after the lamb (away from the courtyard and
temple) as...

ON NAHSHON AND THE TEMPLE LEADERS IN THE COURTYARD
Nahshon turns and exits the courtyard in a rage..

112 NAHSHON
Outrageous! He will not get away
with this!

He storms past Peter, Chris and Gizmo as he says his
line. PUSH IN ON CHRIS.

113 CHRIS
Giz, come on. That doesn't sound
good.

He exits with Gizmo following. (They head off the
opposite direction from where Joy pursued the lamb.)

ANGLE ON JUDAS CAMERA PANNING UP TO HIS FACE

OTS OF JUDAS as he turns to look at PETER

MEDIUM ON JESUS - he stands, breathing heavily - whip
down by his side now.

JESUS	CROWD (O.S.)
[Deep breathing]	(surprised walla - low)

Peter and Judas carefully move INTO FRAME.

114 JUDAS
Master!

ANGLE ON JUDAS as he approaches JESUS

115 JUDAS (CONT'D)

These actions will bring us the
wrong kind of attention. We must
go.

Jesus looks O.C. the camera PUSHES IN

JESUS' POV a MAN LEANING ON A CRUTCH, against the
courtyard wall. CAMERA PUSHES IN

CLOSE ON JESUS

116 JESUS (O.S.)

My time is almost upon us and I
have much still to do.

OTS OF JESUS ON JUDAS

Jesus hands JUDAS the whip and exits of screen. JUDAS
looks back at PETER and together they look toward JESUS
OFF SCREEN.

ANGLE ON CRIPPLED MAN - JESUS enters frame and approaches
the man.

DISSOLVE TO:

EXT. MARKET STREET - DAY

A busy Market street. There is a fifteen foot stone wall
on one side and market stalls line the other side. There
are occasionally large cloth tarps that cover some of the
stalls/stands and then continue across the narrow street
where they are tied off at the top of the stone wall with
ropes. These tarps create shade over SOME OF THE STANDS
AND PARTS OF THE STREET. (This set-up will be used in
upcoming action)

Marianus strides with FOUR ROMAN GUARDS. Nahshon is
loping alongside Marianus.

117 NAHSHON (O.S.)

Jesus is causing a riot in the
temple! When you get there you
will see what he has been up to.

118 MARIANUS

I will see what I will see.

They EXIT FRAME CAMERA PANNING DOWN as Chris peeks out
from behind a large wooden produce stand with Gizmo.

119 GIZMO

Chris, do you think they will
arrest Jesus!

120 CHRIS

I'm not sure. But we gotta
distract them long enough to warn
the disciples.

(looking up at the
tarps and the wall)

Giz, get us a free pass to the
nosebleed section?

They rise and exit of screen.

ANGLE ON STONE WALL

CAMERA PANS DOWN as they move close to the wall out of
sight of the passersby. Gizmo raises his arms over his
head.

121 GIZMO

Welcome aboard Air Gizmo!

CLOSE ON GIZMOS FEET

The boots <BLAST> upwards.

UP ANGLE ON TOP OF THE WALL - Chris and Gizmo fly into
screen and land down on the two foot wide top of the
stone wall. They head off screen.

DOWN ANGLE AS NAHSHON AND THE GUARDS WALK

CAMERA PANS UP TO THE TOP OF THE WALL as CHRIS and GIZMO
run along trying to get ahead of Nahshon and the Roman
Guards who are walking below.

UP ANGLE ON NAHSHON AND GUARDS

Nahshon and the guards walk beneath the tarps. As they
clear screen we see Chis and Gizmo running along the wall
behind them.

WS - STREET LEVEL - CAMERA TRACKING WITH NAHSHON AND
GUARDS. CAMERA PANS UP to reveal CHRIS and GIZMO
catching up.

ANGLE ON TOP OF WALL

CAMERA PULLS OUT as CHRIS and GIZMO enter screen.

Chris kneels near one rope line tied from a tarp to the
wall. Gizmo stops near another. (They are about 10 feet
from one another.)

122 CHRIS

Okay, Giz. On three.

ON GIZMO - His hand retracts into his arm and comes right back out with a large scissor attachment instead of a hand. CAMERA PANS DOWN with GIZMO as he kneels down to the rope.

DOWN ANGLE ON STREET LOOKING BETWEEN TARPS - CAMERA IS SLOWLY PULLING OUT to reveal CHRIS on top of the wall above them.

UP ANGLE ON GIZMO

123 GIZMO

THREE!

<SNIP> He cuts his line.

CAMERA PANS UP WITH CHRIS as he yanks his rope off the stake and lets it fly OFF CAMERA

WS ANGLE ON NAHSHON AND GUARDS - The tarp falls and covers them all.

MS ON NAHSHON AND GUARDS as tarp falls on them.

124 NAHSHON/MARIANUS/4 ROMAN GUARDS

(O.S.)

(Ad-lib grunts/walla - hey, what's going on! What's happening?! Get this off of me! Etc...)

The tarp is kicked and punched from within as the SHOUTING AND PROTESTS CONTINUE.

BACK UP ON THE WALL - Chris and Gizmo leap up looking down at the thrashing tarp.

125 GIZMO

I hate to thrash and dash but I'd say that just about "wraps things up" here!

They give each other high fives

WS CHRIS and GIZMO scurry along the wall, as guards scramble under the tarp.

WIPE TO:

INT. TEMPLE COURT - DAY

JOy is straightening up a cage and table.

*

126 CHRIS *
(calling from O.C.) *
JUDAS! PETER! *

JOY'S POV - Chris and Gizmo race up and JOY enters frame *
to meet them.

127 JOY *
Chris, where have you been? *
Chris runs right past. *

128 CHRIS *
We have to do something! *

ANGLE ON JUDAS AND PETER as CHRIS enters frame

129 CHRIS (CONT'D)
Roman Guards are on the way! I
think they're planning to arrest
Jesus!

Judas whirls to Peter.

130 JUDAS
I told you this was not going as
it should.

CLOSE ON PETER

131 PETER
They have no cause for arrest.

He turns. CAMERA ANGLES TO THEIR POV - WIDE ON A CROWD -
several dozen people, sitting on the ground among the
torn down booths. At their center sits Jesus, speaking
softly to the crowd.

132 PETER (O.S.) (CONT'D)
Jesus is teaching and ministering
to the people.

JOHN rises from the group and heads OC towards JUDAS AND
PETER.

ON JUDAS AND PETER as JOHN enters frame - John looks
worried and uses an excuse...

133 JOHN
He is tired, Peter. Perhaps we
should take him to visit with
Martha, in Bethany, and rest for
awhile.

PETER and JOHN move towards Jesus.

CAMERA PULLS OUT as JUDAS and CHRIS look OC.

ANGLE ON COURTYARD ENTRANCE - Marianus, Nahshon and the four Guards enter. They look around and see nothing but a calm crowd with Jesus.

POV OF GUARDS - CAMERA PULLS BACK TO REVEAL NAHSHON AND MARIANUS.

134 MARIANUS
So, this is your revolt, Nahshon?
(turning away from
Nahshon)
Quit wasting my time.

Marianus and the Guards turn and move off.

135 NAHSHON
Marianus! This isn't what I...
grrr...

*
*
*

Nashon turns and looks the followers with disdain. He stares at Judas. CAMERA PUSHES IN ON NAHSHON.

*

ANGLE ON JUDAS

Judas looks back - eyes angry

DISSOLVE TO:

EXT. HOME IN BETHANY - NIGHT

DISSOLVE TO:

INT. HOME IN BETHANY - NIGHT

CAMERA PANS THE ROOM

The disciples sit around the room. A WOMAN kneels at JESUS' feet.

CLOSE ON WOMAN'S HANDS

The woman breaks a bottle of oil with a stone.

CLOSE ON JESUS' FOOT - CAMERA PULLS OUT SLIGHTLY to reveal the woman is pouring oil from the small alabaster jar on Jesus' bare feet.

WIDE SHOT ON JESUS AND WOMAN - she continues to pour the oil on JESUS' feet.

ANGLE ON DOOR

Judas enters and upon seeing the woman...

136 JUDAS
Stop that, woman!

OTS OF JUDAS ON WOMAN

137 JUDAS (CONT'D)
You are wasting expensive oil. We
could sell that and use the money
for the poor.

CAMERA PANS TO INCLUDE JESUS - the WOMAN recoils; but
Jesus reaches out, touching her arm, and looking up at
Judas.

138 JESUS (NLT)
Leave her alone.

139 JESUS (CONT'D)
She did this in preparation for my
burial.

*

Jesus turns and looks directly at Judas

*

140 JESUS (CONT'D)
You will always have the poor
among you, but you will not always
have me.

*

ON JOHN AND PETER - a short distance away in the doorway-
looking in wonder.

141 JOHN
(low)
What does he mean?

PUSH IN ON JUDAS - fuming.

PUSH IN ON WOMAN AT JESUS' FEET - She is wiping his feet
with her hair.

CLOSE ON JESUS - Looking up at JUDAS

OTS OF JESUS UP AT JUDAS

JUDAS heads for the exit door.

PUSH IN ON JESUS - He looks away in disappointment.

DISSOLVE TO:

EXT. JERUSALEM GATE - NIGHT

PUSH IN ON EXTERIOR OF GATE

PULL OUT FROM CLOSE ON INTERIOR OF GATE

CAMERA FINDS two figures in the shadow of the closed gate.

142 NAHSHON

I am glad you see things my way.

OTS OF NAHSHON ON JUDAS HIDDEN IN SHADOW

The other man (JUDAS) stays unseen in the shadows.

143 JUDAS (O.C.)

How much will you pay for this?

OTS OF JUDAS ON NAHSHON (JUDAS STILL HIDDEN IN SHADOW)

144 NAHSHON

Thirty pieces of silver?

He hands a bag of coins to JUDAS

145 NAHSHON (CONT'D)

When will you deliver Jesus?

OTS OF NAHSHON ON JUDAS STILL IN SHADOW

The Other Man shifts into the light. We see it is Judas.
MUSICAL STING. He nods CAMERA PUSHES IN

146 JUDAS

When the time is right.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

EXT. STREET OF THE HOUSE WITH THE UPPER ROOM - TWILIGHT

Joy approaches carrying a basket from the market. (Cover basket with a cloth so we don't see contents.) She arrives outside the house with the upper room and reacts...

147 JOY

Gizmo!

MS ON JOY - walking with basket

148 JOY (CONT'D)
What in the world are you doing?

ANOTHER ANGLE REVEALS - Gizmo stands next to a velvet rope strung over wooden poles like the V.I.P. Line at a club. THREE MEN WITH SCROLLS AND QUILLS stand behind the rope, looking eagerly toward the door.

149 GIZMO
Oh, I have hired the local
paparazzi to get Chris' picture
with Jesus. You know, to boost
Chris' star power in the tabloids.

ON JOY

150 JOY
Papara... Gizmo, cameras haven't
been invented yet!

ON GIZMO

151 GIZMO
Yes, but these guys do a mean fast
sketch.

ANGLE ON MEN

The men produce scrolls and quickly begin sketching.

CLOSE ON GIZMO

One of the Men hands GIZMO a scroll. Gizmo unrolls it
and turns it to show joy a crude drawing of Chris.

ON JOY

Joy heads inside, saying over her shoulder...

152 JOY
Send them away. Now.

WS - JOY is heading up the stairs and GIZMO is sending
away the men.

153 GIZMO (O.C.)
(turning)
Okay boys, pack it up!

CUT TO:

INT. HOUSE WITH UPPER ROOM - UPPER HALLWAY - CONTINUOUS

There is a staircase leading up. There are three doors along the hall. Chris sits on a stool outside the middle door. He plays "air guitar" with his sunglasses on.

PUSHING IN ON CHRIS

154 CHRIS
(low - guitar sound)

The far door opens. Chris quickly stops playing and whips his glasses off. Jesus leans out the door.

155 JESUS
Chris?

OTS OF JESUS ON CHRIS

156 JESUS (CONT'D)
Would you please get me a basin of water and a towel?

157 CHRIS
Uh... sure... I can have that for you asap!

CAMERA PANS TO JOY

Joy approaches up the stairs, near the first door, and Chris snaps his fingers in her direction.

158 CHRIS (CONT'D)
Joy, Jesus wants a basin of water and a towel! Jump to it!

She exits through a first door.

159 JOY
(without turning)
Oh, I'm jumpin'. What are you doing, Chris?

PUSH IN ON CHRIS - smiling at his power and he turns back to Jesus.

160 CHRIS
Yeah, we don't jump, right Jesus?
(putting his sunglasses back on)
People jump for us.

OTS OF CHRIS UP AT JESUS

161 JESUS
Have I shown you nothing, Chris?

Jesus exits frame through the doorway.

CLOSE ON CHRIS

He takes off the glasses... a bit embarrassed.

162 CHRIS

No... you... well... I mean...

ON CHRIS - he slides back into his seat in turmoil.

163 CHRIS (CONT'D)

Man... blew that big time.

EXT. UPPER ROOM - LATER - NIGHT

CAMERA PUSHES IN FROM WIDE DOWN ANGLE

INT. THE UPPER ROOM - LATER - NIGHT

CLOSE ON BASIN OF WATER - We see JESUS' reflection in the water.

CAMERA PULLS OUT as JESUS plunges his hands into the water.

Jesus is stripped to the waist. He kneels before John with a basin of water at John's feet, and a towel over His shoulder for drying. Jesus washes JOHN's foot.
<WATER SFX>

164 JUDAS

This is not the action of a king.

FAVOR CHRIS STANDING against the wall near the door. Judas is beside him. Judas grumbles.

165 JUDAS (CONT'D)

Servants wash our feet when we arrive from a journey. Not One who would be king.

CLOSE ON CHRIS

166 CHRIS

I know what you mean! This is the opposite of how a star - I mean a *king* should - I mean... *Why* is he doing this?

UP ANGLE ON PETER

167 PETER

You shall never wash my feet!

OTS OF PETER ON JESUS

Jesus looks up at Peter.

168 JESUS (CEV)
If I do not wash you, you do not
really belong to me.

ANGLE ON PETER

Peter digests this for a beat...

CLOSE ON CHRIS - he registers this with interest -
wonders where it will lead.

BACK ON PETER AND JESUS - then...

169 PETER (CEV)
Lord, do not wash just my feet.
Wash my hands and my head.

He leans down to take a washing.

OTS OF PETER ON JESUS

170 JESUS (CEV)
People who have bathed and are
clean all over need to wash just
their feet. (Placing his hand on
PETERS shoulders)

Peter slowly sits back upright.

ANGLE ON CHRIS - CAMERA SLOWLY PUSHING IN - Watching.

CLOSE ON PETERS FOOT - JESUS washes the foot.

WS ON PETER AND JESUS - DISCIPLES STANDING IN THE
FOREGROUND - CAMERA ARCS AROUND AS JESUS SPEAKS

171 JESUS (NLT) (CONT'D)
You call Me Teacher and Lord and
you are right, because that is
what I am.

PUSH IN ON JESUS

172 JESUS (CEV) (CONT'D)
And if your Lord and teacher has
washed your feet, you should do
the same for each other.

ANGLE ON CHRIS - Chris is absorbing this. PUSH IN ON
HIM.

173 JESUS (NLT) (CONT'D)
Now that you know these things,
God will bless you for doing them.

Feeling a little guilty, he lowers his head and looks down. He turns quickly and exits.

DISSOLVE TO::

EXT. UPPER HALLWAY - NIGHT

Chris sits just across from the partially open door to the upper room. His back is to the wall, lost in thought. Gizmo approaches.

CAMERA PANS WITH GIZMO AS HE HEADS UP THE STAIRS TO TWO SHOT OF CHRIS AND GIZMO

174 GIZMO
Chris... are you alright?

CLOSE ON CHRIS - CAMERA PUSHES IN

Chris comes out of his thoughts... looks at Gizmo.

175 CHRIS
He's about to become King, Giz.
He's a superstar.

TWO SHOT OF CHRIS AND GIZMO

176 CHRIS (CONT'D)
I mean, everybody can tell how
great Jesus is...

PUSH IN ON CHRIS

177 CHRIS (CONT'D)
... but... he's in there just...
washing people's feet.

*

He looks toward the partially open door.

DISSOLVE TO:

EXT. UPPER ROOM - LATER - NIGHT - WIDE DOWN ANGLE

CUT TO:

INT. THE UPPER ROOM - NIGHT

CAMERA PANS THE ROOM.

178 JESUS (NKJV)
Most assuredly, I say to you...

CLOSE ON JESUS

179 JESUS (CONT'D)
... one of you will betray Me.

CAM 191 -WIDE ON THE ~~TABLE~~ - The Disciples turn among themselves.

180 PETER
This is outrageous!

JOHN/PETER/DISCIPLES	JOHN (O.C.)
[Walla disagreement -	What?! Never! No one here
surprise -- It's not me,	would betray you! -
No, It's not true, etc -]	

*

CAM 192 - THREE SHOT ON JOHN, JESUS, AND JUDAS - JOHN rises from the table and exits screen - CAM 192 - John rises and moves around behind Jesus, crossing O.C. to the others. PUSH IN ON JESUS and JUDAS as...

JOHN (CONT'D)	PETER (O.C)
Peter, calm them this is	Never! If anyone were to
outrageous.	betray Jesus they'd answer
	to me first!

*

TWO SHOT ON JESUS AND JUDAS - Jesus leans in speaking into Judas' ear.

CLOSE ON JUDAS' EAR

181 JESUS (NKJV)
What you do, do quickly.

ON JUDAS

Judas slowly registers what Jesus has said. A beat... Judas's eyes dart around. No one notices. He rises quickly.

WS - JUDAS exits out the doorway

INT. UPPER HALLWAY - CONTINUOUS

Chris, Joy and Gizmo stand outside the door. Judas hurries from the room and moves towards the stairs as...

182 GIZMO
Judas! Where are you going?

ON JUDAS - he stops and turns.

183 JOY (O.S.)
Does Jesus need something?

THREE SHOT ON CHRIS, JOY, AND GIZMO

184 CHRIS
We can get it.

She turns to Chris, a little surprised.

185 JOY
Really? We?

ON JUDAS - He is heading out the doorway but stops when he hears Jesus' words floating in from the next room.

186 JESUS (O.S.)(CEV)
This is my body which is given for
you.

ON KIDS - CAMERA TRACKS WITH THEM AS THEY MOVE TO THE DOORWAY TO HEAR JESUS - Chris, Joy and Gizmo turn and look into the partially open door. Through the partially opened door they see Jesus as he passes unleavened bread to his disciples.

187 JESUS (CEV) (CONT'D)
Do this in remembrance of me.

ANGLE ON JUDAS AT THE END OF THE HALL - He holds for a beat -- and then he turns and flees - down the stairs and out into the night.

CLOSE ON CHRIS AND JOY - They peer in the partially open door and see...

INT. UPPER ROOM - CONTINUOUS

PAN ACROSS THE DISCIPLES (now without Judas present) - in process of passing around unleavened bread, each taking a piece off. Jesus is holding a chalice.

188 JESUS (O.S.)(CEV)
Take this and drink.

ON JESUS - he lifts a cup of wine.

189 JESUS (NKJV) (CONT'D)
For this is My blood of the new
covenant, which is shed for many
for the forgiveness of sins.

INT. UPPER HALLWAY - CONTINUOUS

Chris turns from the open door and leans his back on the wall in thought.

190 JOY
What is it, Chris.

CAMERA TRACKS WITH CHRIS AS HE WALKS PAST JOY

191 CHRIS
I don't know. Nothing.

192 JOY
No. It's definitely something.

193 CHRIS
I guess I thought I was kind'a...

CLOSE ON CHRIS

194 CHRIS (CONT'D)
... big stuff... trying to act
like a star back home, you know?

THREE SHOT - GIZMO chimes in supportive.

195 GIZMO
You are big stuff, Chris. You are
going to win the World's Best Band
Competition.

Chris turns and walks to the door to look in at Jesus.
CAMERA TRACKS WITH CHRIS TO OTS SHOT Jesus holds up the bread.

196 CHRIS
But Jesus is one of the most
famous guys EVER.

THREE SHOT ON KIDS

197 CHRIS (CONT'D)
And all he wants to do is to serve
and show us a better way to treat
one another.

CLOSE ON CHRIS

Chris smiles...

198 CHRIS (CONT'D)
I really had this "being great"
thing all backwards. It's not
about me. It's about everybody
else.

<SUPERBOOK SOUND EFFECT> CAMERA ARCS AROUND as the kids are pulled into a blue light.

THREE SHOT ON JESUS AND DISCIPLES - CAMERA ARCS AROUND TO FRONT OF JESUS AND PUSHES IN AS HE SPEAKS

199 JESUS (CEV)
Father, I do not ask you to take
my followers out of the world, but
keep them safe from the evil one.
This is the day the Lord has made
we will rejoice and be glad in it.

*

DISSOLVE TO:

INT. CHRIS' LAB - DAY

WS OF LAB - Kids land back in the lab.

ON CHRIS' SUNGLASSES, Chris holds his sunglasses and considers them for a moment. CAMERA PANS UP TO CHRIS' FACE.

200 CHRIS
Joy? I'm ~~so~~ sorry for how I was
acting before.

*

OTS OF CHRIS ON JOY

201 JOY
Yeah. Maybe Jesus had it right,
huh?

CAMERA PANS TO INCLUDE GIZMO

202 CHRIS
(turning to Gizmo)
Gizmo, I treated you awful too,
bossing you around.

CLOSE ON CHRIS

203 CHRIS (CONT'D)
Will you forgive me?

ON GIZMO

204 GIZMO
Um... Sure. But does this mean...

THREE SHOT ON KIDS - GIZMO whips out the bull horn speaking through it.

205 GIZMO (CONT'D)
THAT I CAN NO LONGER USE THE
BULLHORN TO BOSS OTHERS AROUND IN
YOUR NAME?

Chris takes the bullhorn from Gizmo

206 CHRIS
That's exactly what it means, Giz.

PUSH IN ON CHRIS

207 CHRIS (CONT'D)
From now on we ask if we can serve
others before we...
(realizing)
... oh man, I almost forgot! My
band!

He dashes for the door OS.

CUT TO:

EXT. QUANTUM HOUSE - CONTINUOUS

CLOSE ON WILLS FEET - CAMERA PANS UP

The band members struggle to carry the music equipment
down the sidewalk.

208 WILL
(grunting efforts)

WS - DOWN ANGLE ON QUANTUM HOUSE

Chris runs up to Will.

TWO SHOT ON CHRIS AND WILL

209 CHRIS
Here, Will. Let me help with
that.

Chris takes a side of the amp, and the two carry the amp
a few steps.

210 WILL
(relieved effort) - Thanks,
Chris!

OTS OF CHRIS ON WILL

211 WILL (CONT'D)
Is it bad I can't feel my hands?

OTS OF WILL ON CHRIS - CHRIS looks worried

OTS OF CHRIS ON WILL

212 WILL (CONT'D)
Kidding. I'm kidding.

WS ON BAND MEMBERS CARRYING EQUIPMENT

213 WILL (CONT'D)
(calling out)
Hey, guys, the real Chris is back!
No more star-jerk!

214 BAND MEMBERS
(ad-lib excited walla - all right,
great, etc.)

EXT. QUANTUM HOUSE - CONTINUOUS

TWO SHOT OF GIZMO AND JOY - they are standing at the door
watching Chris help his friends.

215 JOY
Now THAT'S how a *real* superstar
behaves.

WS - UP DOWN ANGLE OF QUANTUM HOUSE - CAMERA PULLS OUT

FADE TO BLACK *