# NEW TESTAMENT ROCK

A musical

By Dee Downing

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CAST OF CHARACTERS
(In Order of Appearance)

SISTER MARY, a young woman doing missionary work. (also MARY OF MAGDALA)

LITTLE GIRL, 10-year old child, very mature for her age, takes an interest in Sister Mary.

DARK LORD, folows Sister Mary from the very beginning.

KING HEROD, the king over the region where the small town of Bethlehem resides.

GASPAR, the first of three magi who follow a star in search of the Star Child Messiah.

BALTHASAR, the second of three magi who follow a star in search of the Star Child Messiah.

MELCHIOR, the third of three magi who follow a star in search of the Star Child Messiah.

KING HEROD, the paranoid ruler of Judaea (includes Bethlehem)

KING HEROD'S WISE MAN (self-explanatory)

JOSEPH, the husband of young Mary, the Star Child's mother.

MARY, the mother of the soon to be born Star Child.

DARK LORD, the sinister anti-Christ who plans the demise of the Messiah (also the CURIOUS MAN).

JOHN THE BAPTIST, the preacher who prepared the people to expect the Messiah's arrival.

TRIO 1, the first member of female vocalists known as "TRIO".

TRIO 2, the second member of female vocalists known as "TRIO".

TRIO 3, the third member of female vocalists known as "TRIO".

THE MESSIAH, the Star Child as a 30 year old adult (also the REAL FATHER of the little girl.

SIMON, the first member of the Twelve (Messiah's disciples).

ANDREW, the brother of Simon; one of the Twelve.

JAMES, one of the twelve disciples of the Messiah.

JOHN, the brother of James; one of the Twelve.

BARTHOLOMEW, one of the twelve disciples of the Messiah.

PHILIP, one of the twelve disciples of the Messiah.

THE ADULTERESS, the woman accused of committing adultery.

PHARISEE 1, a male vocalist of a strict Judaism sect.

PHARISEE 2, a male vocalist of a strict Judaism sect.

PHARISEE 3, a male vocalist of a strict Judaism sect.

PHARISEE 4, a male vocalist of a strict Judaism sect.

PHARISEE 5, a male vocalist of a strict Judaism sect.

PHARISEE 6, a male vocalist of a strict Judaism sect.

PHARISEE 7, a male vocalist of a strict Judaism sect.

PHARISEE 8, a male vocalist of a strict Judaism sect.

PHARISEE 9, a male vocalist of a strict Judaism sect.

PHARISEE 10, a male vocalist of a strict Judaism sect.

PHARISEE 11, a male vocalist of a strict Judaism sect.

PHARISEE 12, a male vocalist of a strict Judaism sect.

MATTHEW, one of the twelve disciples of the Messiah.

THOMAS, one of the twelve disciples of the Messiah.

ALPHAEUS, one of the twelve disciples of the Messiah.

THADDAEUS, one of the twelve disciples of the Messiah.

ZEALOTES, one of the twelve disciples of the Messiah.

JUDAS ISCARIOT, the disciples who betrays the Messiah.

SAMARIAN WOMAN, meets the Messiah at Jacob's well.

THE PRODIGAL SON, enacting a parable of the same name.

THE FATHER, the prodigal son's father.

THE BROTHER, the prodigal son's older brother.

SALOME (sah-LOH-mah), the head of the ESSENES; a female sect.

CAIAPHAS, a high priest of the Pharisee sect.

ANNAS, a high priest of the Pharisee sect.

THE SOWER, enacting the parable of the Sower.

A CERTAIN WOMAN, with an issue of blood.

DEMON 1, the first member of the Dark Lord's evil trio.

DEMON 2, the second member of the Dark Lord's evil trio.

DEMON 3, the third member of the Dark Lord's evil trio.

HEAD GUARD, the palace guard who battles Simon at Gethsemane.

THIEF, hanging from a cross on the Messiah's right side.

MOTHER MARY, the Messiah's, now aged, birth mother.

CAST OF EXTRAS
(In Order of Appearance)

PEDESTRIANS (The Greatest Story)

PALACE GUARDS (Where Is He?, Mad, Do You Know Him?)

TWO SERVANTS (Where Is He?)

SHEPHERDS (Where Is He?)

THE MULTITUDE (The Mount)

THE CHILDREN (Come Unto Me, Reprise)

THE SERVANTS (The Prodigal Son)

THE EXTRAS (The Prodigal Son)

THIEF 2 (Whether You Know)

SETTINGS

Financial District of any Metro (Act I, Scenes 1 & 2)

King Herod's Court

Wilderness (Act I, Scene 3)

Stable (where the Star Child is Born)

The Dark Lord's Domain

Jordan River Valley (at river bank)

Jerusalem (main street)

The Mount of Olives

Jacob's Well

An area outside the city of Bethsaida

Bethsaida (main street, leading to temple)

Bethsaida Temple (outside)

Bethsaida Temple (inside)

The Sea of Galilee (shore area)

Outside Mary and Martha's home (in Magdala) [yes/no]

Inside Mary and Martha's home (for the Last Supper)

The Garden of Gethsemane

Jerusalem (outside the palace/Messiah's trial)

Inside the palace court (Messiah's trial)

Calvary (Messiah's crucifixion)

On the way to the Messiah's tomb

The Messiah's Tomb

# PRODUCTION NOTES

The first score (The Greatest Story) is split in two. The first half is sung during Act 1, Scene 1. The second half of the song picks up beginning the Finale.

# ACKNOWLEDGEMENTS

This musical was inspired by the works of Lord Andrew Lloyd Weber and the gospel musical genius of the late Pastor Andre Crouch (who mastered the art of combining gospel lyrics to contemporary music).

But initially, I got the music bug from my parents.

Thanks mom and dad!

ACT I

SCENE 1

DOWNTOWN CHICAGO - MICHIGAN AVENUE - PRESENT DAY.

It's Friday. Early afternoon. SISTER MARY, a nun from a neighborhood Parrish, is walking down the sidewalk on a side street; practically dragging her feet. It's quiet … but a few birds are singing. Other than that, there's no one else around.

She looks sad. The squeaky noise behind her is a slightly overloaded luggage cart packed with public speaking equipment. An old beat-up amplifier. A leather accessories bag. A small power source. And, a microphone stand. She is headed to the very busy Michigan avenue.

SISTER MARY
*Hi. I'm Mary. Sister Mary. That's me, walking down the street, looking like I just lost a bet. I know... I'm a nun... but being around a lot of people … is not my cup of tea. I'm most happy in my room back at the parish, doing a few chores, while watching my favorite reality tv show.*

Sister Mary finally reaches Michigan avenue. It is not long before she encounters a PENTECOSTAL PREACHER witnessing to a small gathering of spectators. She stops momentarily.

PENTECOSTAL PREACHER
If you're not saved, you're go'in to hell. If you don't know Jesus, you're go'in to hell. If you're liv'in a life of sin, you're go'in to hell If you're in a different religion …

The spectators continue (as some slowly depart) …

SPECTATORS
We know. You're going to hell!

Sister Mary looks around at the remaining spectators. A young 12-year-old girl looks up at Mary. Mary looks down at her.

12-YEAR-OLD
Hi.

A little surprised. Sister Mary says nothing.

12-YEAR-OLD (CONT'D)
Are you ever burdened, without one friend to care?

Sister Mary ignores her and continues on her way.

SISTER MARY
That was one strange child.

She soon encounters four BLACK ISRAELITES. They sound hostile. Sister Mary stops to listen.

BLACK ISRAELITE 1
Jesus was a black man born in Africa. Michelangelo modeled the white image of Jesus after Cesare Borgia; the 2nd son of Pope Alexander VI of Rome.

BLACK ISRAELITE 2
Exodus 20:3 states: Thou shalt have no other gods before me! Thou shalt not make unto thee any graven image. Thou shalt not bow down and worship any of them.

Sister Mary moves on. It is not long before she bumps into three JEHOVAH'S WATCHERS. They're just standing there in silence with their pamphlets in hand and Lookout Tower booklets on display. Sister Mary stops and stares at them. They stare back. No one says a word. Sister Mary continues on her way.

From a distance, a man-size dragon is on the third story patio of an office building. It zeroes-in on Sister Mary. The dragon lets out a disapproving roar. It morphs into a humanoid shaped demon. It begins to follow Sister Mary. From a distance at first. But it gradually gets closer and closer.

Sister Mary finally reaches her destination.

A small quiet and abandoned corner of the sidewalk. Sister Mary declares:

SISTER MARY
WHY MUST I LEAVE MY ROOM IN SUCH A STATE OF FEAR? GO OUT AND TELL THE WORLD THINGS THEY DON'T WANT TO HEAR. WHY? BECAUSE I'M A MISSIONARY AND... BECAUSE I HAVE TO. BUT I DON'T WANT TO.

Sister Mary drifts into a daydream. She is dancing on her favorite reality TV show, "Dancing With The Super Stars". And yes... She's still wearing her nun attire.

LOS ANGELES - HOLLYWOOD TV STUDIO - DWTSS.

<u>"FLASHBACK: DANCING WITH THE SUPER STARS"</u>

(The Music begins)

The ANNOUNCER is standing on an elevated platform. To his right stands the LEAD SINGER and a MALE TRIO. A few feet behind them is a FEMALE TRIO. Fifteen couples are on the main floor, dancing. Sister Mary is among them. Her nun outfit makes her stand out.

ANNOUNCER
Live, from Hollywood. It's Dancing With The Super Stars! Brought to you by our sponsors. Pierre Jovan Studio. Record quality music at a quality price! The Diamond Store. Where you can bling with the best!

MALE TRIO
DANCING. DANCING. DANCING.

FEMALE TRIO
WITH THE SUPER STARS.

LEAD SINGER
IT'S TIME TO GRAB YOUR PARTNER AND GET OUT ON THE FLOOR. IT'S TIME FOR DANCING DIRTY! IT'S TIME TO GO TO WAR! TAKE NO PRISONERS CUZ... THERE CAN BE ONLY ONE!

MALE TRIO
DANCING. DANCING. DANCING.

FEMALE TRIO
WITH THE SUPER STARS.

LEAD SINGER
THE COMPETITION'S FIERCE. THE BATTLES JUST BEGUN. SO SERIOUS, YOU BETTER BRING YOUR A-GAME ON DAY ONE! RISE TO THE CHALLENGE, WHILE YOU'RE OUT THERE HAV'IN FUN!

MALE TRIO
DANCING. DANCING. DANCING.

FEMALE TRIO
WITH THE SUPER STARS.

The dance floor couples start a group dance as the host, JULIENNE STEVENS, introduces the celebrity dancers and their partners.

JULIENNE STEVENS
Welcome to "Dancing With The Super Stars". I'm your host, "JULIENNE STEVENS". And now, let's bring out our brand-new super stars.

She's a lady, and she's "GA GA", and her partner, LAWRENCE!

Ga Ga and Lawrence briefly dance out onto the stage and then join the group dance.

JULIENNE STEVENS (CONT'D)
This Just-In. "TIMBERLAKE", and his partner, BELINDA!

Timberlake and Belinda briefly dance out onto the stage and then join the group dance.

JULIENNE STEVENS (CONT'D)
This next couple arrived straight from the nineties, "WILSON" and his partner, PHILLIPS!

Wilson and Phillips briefly dance out onto the stage and then join the group dance.

JULIENNE STEVENS (CONT'D)
He's my boy, "GEORGE", and his partner, STACEY!

George and Stacey briefly dance out onto the stage and then join the group dance.

JULIENNE STEVENS (CONT'D)
She won't eat crow. "CHERYL", and her partner, ADRIAN!

Cheryl and Adrian briefly dance out onto the stage and then join the group dance.

JULIENNE STEVENS (CONT'D)
He's the atomic dog. "SNOOP", and his partner, MADELINE!

Snoop and Madeline briefly dance out onto the stage and then join the group dance.

JULIENNE STEVENS (CONT'D)
She's the forbidden apple. "FIONA" and her partner CHAD!

Fiona and Chad briefly dance out onto the stage and then join the group dance.

JULIENNE STEVENS (CONT'D)
His favorite flavor is vanilla, "ICE", and his partner, LAURYN!

Ice and Lauryn briefly dance out onto the stage and then join the group dance.

JULIENNE STEVENS (CONT'D)
She's fast. She's swift. "TAYLOR", and her partner, TROY!

Taylor and Troy briefly dance out onto the stage and then join the group dance.

JULIENNE STEVENS (CONT'D)
And finally, don't forget about our band. TROY SPARKS and the SUPER STAR ORCHESTRA!

Sister Mary is having a great time on the dance floor. The scene begins to dolly backwards through the screen on Sister Mary's TV.

SISTER MARY'S ROOM AT THE PARISH.

She is in her room at the Parish, imagining herself on Dancing With The Super Stars. She dances along with a broom as her partner.

It's not long before REVEREND FATHER and REVEREND MOTHER enter the room. They watch Sister Mary in disbelief. Sister Mary finally notices them in her room. She embarrassingly stops dancing.

REVEREND MOTHER
(Disappointed)
YOU'RE IN THE WRONG BUSINESS TO BE A MISSIONARY. YOU SPEND WAY TOO MUCH TIME WATCHING REALITY-TV. YOU'RE SUCH A CONTRADICTION. I DON'T UNDERSTAND YOU!

REVEREND FATHER
(Encouraging)
YOU MUST GET OVER ALL YOUR INSECURITY. GET OUT'OV THIS ROOM! GET OUT'OV THIS PLACE! GET OUT IN SOCIETY! YES. GO OUT AMONG THE PEOPLE. TELL THEM THE GOOD NEWS! I KNOW THAT IT SCARES YOU!

Reverend Mother drags Sister Mary's fully loaded luggage cart from a corner. Mary takes the cart. She walks slowly towards the door.

She stops just before the threshold. She turns around.

SISTER MARY
WHY MUST I LEAVE MY ROOM IN SUCH A STATE OF FEAR? GO OUT AND TELL THE WORLD THINGS THEY DON'T WANT TO HEAR. WHY? BECAUSE I'M A MISSIONARY AND, BECAUSE I HAVE TO. BUT I DON'T WANT TO.

Sister Mary exists. She passes through a few corridors. She's outside at the front gate. She leaves the parish.

She's dragging her feet down the sidewalk as her voice echoes.

SISTER MARY (CONT'D)
BECAUSE I HAVE TO. BUT I DON'T WANT TO.
BECAUSE I HAVE TO. BUT I DON'T WANT TO.
BECAUSE I HAVE TO. BUT I DON'T WANT TO.
BECAUSE I HAVE TO. BUT I DON'T WANT TO.

FADE OUT

SCENE 2

DOWNTOWN CHICAGO - MICHIGAN AVENUE - PRESENT DAY.

“THE GREATEST STORY”

FADE IN

(the music begins)

Sister Mary has secured a spot on the front lot of an old, abandoned office building. This ideal location offers an open area with plenty of room to draw a big crowd. Sister Mary's eyes pan from side to side observing the passers-by. They appear to be immersed in their own worlds.

She is not sure she can get their attention. A little nervous, she grabs her microphone. She adjusts the volume on the rundown speaker. She tries to force her words out. Her voice, a little scratchy. A few people stop, look, then continue on their way.

(tap, tap, tap, tap)

SISTER MARY
(a little nervous)
LISTEN TO A DIVINE STORY OF A MAN WHO'S NOW IN GLORY.

A few more people stop for a nanosecond, then move on.

SISTER MARY (CONT’D)
*TOLD ABOUT THE ONE AND ONLY, JESUS.*

(tap, tap, tap, tap)

SISTER MARY (CONT’D)
(a little more confident)
*BORN ALONE IN SOME POOR MANGER.*

*THE WICKED KING ROSE UP IN ANGER.*

A group of teenagers, obviously out on a late lunch break, stop. They stare with curiosity.

One of them, the obvious leader of the pack, beckons the rest to move on. They do.

SISTER MARY (CONT'D)
HE MURDERED ALL THE NEWBORNS TRYING TO KILL JESUS.

Some people, looking like stragglers pass by in Mary's background. Ihey obviously exited the office building. They mostly look while walking. They don't bother to stop.

SISTER MARY (CONT'D)
*OFTEN DANGER WAS ABIDING.*

A couple, a man and a woman, walking arm in arm, stop just a few yards in front of Mary.

She tries to look brave. But she is hiding her insecurity.

SISTER MARY (CONT'D)
HAD TO KEEP THE CHILD IN HIDING. CAME TO THE WORLD A FUGITIVE. THE BABY JESUS.

The man and woman, looking as though they lost interest, walks off. Three more people stop. They are not with each other. One immediately walks away.

SISTER MARY (CONT'D)
*NOT ONE INNKEEPER HAD ROOM FOR HIM.*

The other two people walk away.

SISTER MARY (CONT'D)

*SWADDLING CLOTHES WOULD ADORN HIM.*

A MYSTERIOUS MAN walks up holding a LITTLE GIRL's hand. They appear to be father and daughter. The mysterious man examines Mary, as though he perceives she is some kind'ov a threat.

The little girl also stares at Mary, but with more of a curious expression. One cannot tell if she needs help or if Mary looks familiar.

Mary notices the little girl. She does look somewhat familiar but Mary would swear they have never met nor seen each other before.

SISTER MARY (CONT'D)
*WRAPPED IN RAGS BUT, HE NEVER SAID ONE WORD.*

The man walks away almost dragging the little girl with him. She seems a little resistant but no more than the average child ready to throw their next temper tantrum for any reason.

SISTER MARY (CONT'D)
NOT ONE WORD! NOT A SINGLE WORD!

The Pentecostal Preacher from before walks by. He stops to listen to Sister Mary.

SISTER MARY (CONT'D)
*HE WOULD HELP THE POOR AND LONELY. AND FOR THAT THE WORLD WOULD ONLY DESPISE THE NAME AND THREATEN THE LIFE OF JESUS.*

To Sister Mary's surprise, the Black Israelites walk up to listen to her message.

SISTER MARY (CONT'D)
*HE HEALED THE SICK. MADE BLIND EYES SEE. HE TOLD THE TRUTH TO MAKE ALL MEN FREE. AND JUST FOR THAT THEY HATED THE MAN. THE HUMAN JESUS.*

Now, the Jehovah Witness group joins the small gathering.

SISTER MARY (CONT'D)
SOME THREW ROCKS WHILE OTHERS SCORNED HIM. IN THE END, NOT ONE WOULD JOIN HIM. REJECTED BY MOST, BUT HE NEVER SAID ONE WORD! NOT ONE WORD! NOT A SINGLE WORD!

Suddenly, an alarm can be heard from a distance. The sirens of polices cars soon join the chorus. Fortunately, they do not drown out nor distract Sister Mary.

SISTER MARY (CONT'D)
THEY SENT A MOB AT NIGHT TO PROTEST HIM. CAREFULLY PLANNED THEIR JOB TO ARREST HIM.

Three culprits rush past Sister Mary's little gathering.

SISTER MARY (CONT'D)
MARKED BY A KISS, HE DID NOT RESIST. THEN THEY TOOK AWAY JESUS.

Several polices officers rush past Sister Mary's little gathering in hot pursuit of the culprits.

SISTER MARY (CONT'D)
*HE STOOD BEFORE THE WICKED SANHEDRIN.*

A fourth culprit rushes partially past. Stops. And mingles in Sister Mary's spectators. From her vantage point she can see him hiding as two police officers return in search mode.

SISTER MARY (CONT'D)
*HE ALWAYS KNEW THAT THEY'D NEVER FREE HIM.*

The culprit notices Sister Mary noticing him. She can see he is not sure. Sister Mary tries to pretend she didn't see a thing. The culprit moves closer to the front. Inspecting Sister Mary's body language. Sister Mary tries not to see him. The police are about to depart.

SISTER MARY (CONT'D)
FALSELY ACCUSED, THEN SENTENCED TO DEATH. THE INNOCENT JESUS.

As Sister Mary's body language betrays her, the culprit pulls out a revolver. Aims it at Sister Mary. She stares helplessly into the barrel. He pulls the trigger. The smoke from the gun creates a cloud.

FADE TO BLACK:

SCENE 3

FADE IN

SISTER MARY IN THE WILDERNESS - NIGHTTIME - 3 BC

“WHERE IS HE?”

(intro begins)

Sister Mary abruptly awakens in the middle of a desert, on the top of a mound, lying flat on her back. Startled, she sits up checking her torso for a bullet hole. She doesn't find one. Dazed and confused, she jumps to her feet and stumbles several paces.

The wind blows sand that partially obstructs her view. From behind a large rock, she squints, looking into the distance. She can barely make out two travelers; one atop an animal, the other on foot leading the animal.

In an attempt to gather more information, Sister Mary makes her way down the hill to try to catch up to the travelers. But it seems, the harder she tries, the further away they get.

JOSEPH AND MARY

The two travelers in the distance are JOSEPH and MARY, on their way to Bethlehem. With staff in hand, Joseph is leading an ass by its rein; upon which his pregnant and in-labor wife, Mary, is riding. They have been traveling all night.

KING HEROD'S COURT

Two servants approach KING HEROD seated on his throne; each carrying a tray filled with refreshments. King Herod rudely gestures, "Go away!" The servants depart.

THE MAGI IN THE WILDERNESS

On the opposite end of the desert, three MAGI from the east (GASPAR, BALTHASAR and MELCHIOR), travel towards Bethlehem. They spent most of the night following a star. They are under the impression that King Herod will be able to direct them the rest of the way.

BACK TO KING HEROD'S COURT

The magi arrive to King Herod's court. Two guards block their path. King Herod signals to let them pass. The magi continue forward in the rhythm of the music.

MAGI
*WHERE IS HE? THAT IS BORN FOR WE HAVE SEEN. HIS STAR RISING IN THE EAST. WE HAVE COME TO WORSHIP HIM.*

*WHERE IS HE? THAT IS BORN FOR WE HAVE SEEN. HIS STAR RISING IN THE EAST. WE HAVE COME TO WORSHIP HIM.*

The king's own wise man, a sneaky looking fellow, enters from behind the throne. It's obvious he does not like competition. King Herod addresses his own wise man. King Herod addresses his wise man.

KING HEROD
I DON'T KNOW WHERE THEY'RE COMING FROM. I WON'T GO OUT INTO THEIR NIGHTLY SUN. GO AND FIND OUT. SEARCH THE SCRIPTURES AND BRING TO ME HIS PLACE OF BIRTH.

IT IS WRITTEN BY THE PROPHET'S SON. IN A LAND NOT FAR OFF WILL THIS STRANGER COME. OUT OF THEE SHALL COME A GOVERNOR FROM BETHLEHEM.

BACK TO SISTER MARY

Sister Mary scurries to catch the two travelers. They are still too far away for her to make out who they are. Still, the harder she tries the further away they seem to get.

BACK TO JOSEPH AND MARY

MAGI (V.O.)
(repeat chorus)

Joseph is tired. Mary is weary. Regardless, they press on. In the distance, three Essenes, a female mystic sect, watch from afar. They see Sister Mary running towards Joseph and Mary.

ESSENE 1
Look. Over there. Something went wrong. She came back too far.

ESSENE 2
30-years back too far. We have to stop her, before she ruins everything.

BACK TO JOSEPH AND MARY

From atop a ridge, Joseph and Mary can see Bethlehem in the distance; in awe of the shining star hovering above the town.

BACK TO KING HEROD'S COURT

King Herod addresses the magi.

KING HEROD
*TELL ME THE HOUR OF YOUR STAR. I'LL SEND YOU TO HIM, HE IS NOT THAT FAR. PERFORM YOUR SEARCH NOW, DILIGENTLY. AND FIND THE STAR CHILD.*

*WHEN YOU FIND HIM BRING ME WORD AGAIN. I'M IN A PLACE TO LEND A HELPING HAND. I WANT TO FOLLOW YOU ON YOUR JOURNEY. WORSHIP HIM, JUST THE SAME. GO NOW!*

The magi depart paying homage to the king in the rhythm of the music. The palace guards get into the rhythm, as well.

BACK TO SISTER MARY

Sister Mary is slowing down. But because she has no idea where she is, she persists. However, she does not notice the three shadowy figures closing in on her from behind. They stick to the shadows like it's second nature.

MAGI (CONT'D)
(repeat chorus - twice)

BACK TO JOSEPH AND MARY

Joseph and Mary are several yards from the town entrance; relieved their journey is close to over.

BACK TO THE MAGI

The magi follow a discernible light beaming from the star as they walk through the abandoned Bethlehem streets.

THE INN

(instrumental segment)

Joseph and Mary arrive outside the Bethlehem inn. The sign says, "NO VACANCIES". They're disappointed. It's not long before Joseph notices an abandoned stable. He moves slowly toward it to investigate before entering.

BACK TO SISTER MARY

Sister Mary has entered Bethlehem and is several yards away. She can see the silhouettes of the two travelers entering a stable. She walks toward the stable and stops several yards before the entrance, not to startle the them.

As Sister Mary moves towards the entrance, the Essenes step out of the darkness behind her. Each with an arm extended to grab her shoulders from behind into a fade.

IN THE STABLE

The magi arrive to find Joseph comforting Mary, who is holding their newborn son. They greet the couple and place gifts at Mary's feet.

MAGI
WE HAVE FOUND HIM. WE HAVE FOUND HIM. WE HAVE FOUND HIM. THE CHRIST. THE STAR CHILD.

(repeat bridge)

Suddenly, SHEPHERDS who were out tending their flocks enter the stable dancing and rejoicing.

(MAGI (CONT'D)
(repeat bridge)

One of the magi, front and center, Rapp.

GASPAR
WE BEEN SEARCH'IN EVERY WHERE FOR THIS KID. WE STARTED WAY BEYOND THE LAND OF THE PYRAMIDS. AND WE JOURNEYED FAR FROM EAST TO WEST JUST TO WIND UP IN THE MIDDLE OF THIS HEAR MESS.

BALTHASAR
BY THE KING, NO DOUBT HE TRIED TO TRICK US. MASQUERADED BY HIS POLITICAL STATUS! AND AS FOR US, WHAT DID WE KNOW? BECAUSE WE'RE WISE DOESN'T MEAN WE KNEW HIS LAW.

MELCHIOR
HEY, WE'RE TRAVELERS FROM FAR AWAY. IT WAS EASY TO MAKE THAT THERE MISTAKE. WE HIT A STUMP AND VISITED THE REGIONAL KING. IT'S HIS BUSINESS TO KNOW EVERYTHING.

GASPAR
GO'IN ON IN HIS TERRITORY. WHO KNEW HE WOULD TRY TO END THIS STORY BEFORE IT BEGAN HERE IN THIS ROOM. WE MUST NOW DEPART BEFORE HE SEALS OUR DOOM!

FADE OUT

SCENE 4

FADE IN

INT. - THE DARK DOMAIN - MOMENTS LATER

“FACTION”

The DARK LORD is monitoring events from his dark domain; a dimension where the natural light is darkness.

DARK LORD
THE FACTION IS ATTRACT'IN THE OPPOSITE REACTION. TO MEET THOSE REFLECTIONS; TO SEE SOME SATISFACTION.

YOU GET NO RESPECT FROM THE EQUALITY OF ACTION. GONNA GET PAID BACK. THAT'S A MATTER OF FACTION!

KING HEROD’S THRONE ROOM

King Herod is alone in the throne room, pacing. He is furious the magi secretly departed Bethlehem without as much as a thank you or good bye. In doing so, he opens himself up to the darkness!

KING HEROD
SAY THE WORDS. THOSE WISE MEN DECIDED TO MOCK MY ROYAL NAME IN EVERY WAY. HAVE YOU HEARD? THEY'VE ALREADY DEPARTED AND THEY WON'T BE COM'IN BACK THIS WAY!

King Herod jumps down off the throne.

KING HEROD (CONT’D)
I'M EXCEEDING THE POINT WHERE MY ROYAL BLOOD'S BEGINNING TO BOIL OVER. AND I'M REACHING THE JOINT IN THE GOOD WHERE THE EVIL IN ME AIN'T IGNORED.

King Herod raises clinched fists shaking them to the rhythm and stomps several times.

KING HEROD (CONT’D)
*THAT'S FACTION!*

DARK LORD
*THAT'S FACTION!*

KING HEROD
*YOU KNOW I'VE BEEN GRIEV'IN AND I WANT SOME GRATIFY'IN. THAT'S FACTION!*

DARK LORD
*THAT'S FACTION!*

KING HEROD
*I WANNA GET EVEN AND I'M GONNA DIE TRY'IN.*
*THAT'S FACTION!*

King Herod is storming/stomping back and forth.

DARK LORD
*THAT'S FACTION!*

KING HEROD
*THE NEED FOR DECEIV'IN GOES WAY BEYOND BELIEV'IN. THAT'S FACTION!*

DARK LORD
*THAT'S FACTION!*

KING HEROD
*JUSTIFICATION FOR ME TO MAKE A WRONG THING RIGHT!*

BACK TO THE DARK DOMAIN

DARK LORD
*(repeat chorus)*

BACK TO KING HEROD'S COURT

KING HEROD
*I MUST PROTECT THE LINE OF PATRONS THAT LEAD RIGHT TO THIS THRONE.*

DARK LORD
OPPOSITE REACTION!

KING HEROD
AND DISRESPECT THE KIND OF STRANGERS WHO WOULD LIKE TO MAKE THIS THRONE THEIR HOME.

DARK LORD
*FACTION!*

KING HEROD
*IT'S UP TO ME TO GET ON THE BALL. I MUST ELIMINATE THE COMPETITION.*

DARK LORD
OPPOSITE REACTION!

KING HEROD
*THIS YOU WILL SEE, MY SOLDIERS IN BETHLEHEM ON THEIR DEADLY MISSION.*

DARK LORD
*FACTION!*

KING HEROD
*THAT'S FACTION! WHEN YOU'RE THE MAIN ONE TO GO OUT AND GET THE JOB DONE.*

DARK LORD
OPPOSITE REACTION!

KING HEROD
*That's faction! When widows are scream'in and little babies cry'in.*

DARK LORD
*FACTION!*

KING HEROD
*That's faction! When no one's believe'in those little kids are dy'in.*

DARK LORD
OPPOSITE REACTION!

KING HEROD
*That's faction! Mission accomplished. Now, how do you spell relief?*

BACK TO THE DARK DOMAIN

DARK LORD
THE FACTION IS ATTRACT'IN THE OPPOSITE REACTION. TO MEET THOSE REFLECTIONS; TO SEE SOME SATISFACTION.

YOU GET NO RESPECT FROM THE EQUALITY OF ACTION. GONNA GET PAID BACK. THAT'S A MATTER OF FACTION!

King Herod is pacing and gesturing to the rhythm of the beat.

BACK TO THE THRONE ROOM

KING HEROD
*I DIDN'T EXPECT REMORSE TO TAUNT ME OR MY GUILT TO HAUNT ME.*

DARK LORD
OPPOSITE REACTION!

KING HEROD
*TOTAL REJECT. THE FATE I GAVE THEM IS COMING RIGHT BACK TO ME.*

DARK LORD
*FACTION!*

KING HEROD
*CAN'T GET AWAY. THEIR SEVERING EYES ARE TEARING UP MY INSIDES.*

DARK LORD
OPPOSITE REACTION!

KING HEROD
*NOW, I MUST PAY. THE DEEDS OF THE NIGHT ARE REVERSING IN MY EYESIGHT.*

DARK LORD
*FACTION!*

KING HEROD
*THAT'S FACTION! GET'TIN REACTION FOR EVERY EQUAL ACTION.*

DARK LORD
OPPOSITE REACTION!

KING HEROD
*KING HEROD*

*THAT'S FACTION! EVERY DEED YOU DO IS COM'IN RIGHT BACK AT YOU!*

DARK LORD
*FACTION!*

KING HEROD
*THAT'S FACTION! THE COST OF SATISFACTION ISN'T WORTH THIS FACTION!*

DARK LORD
OPPOSITE REACTION!

KING HEROD
*THAT'S FACTION. I RECEIVED THE FINAL VERDICT. IN MY OWN CONCLUSION, I'M DEAD!*

King Herod falls backwards on his throne and appears to be dead.

BACK TO THE DARK DOMAIN

DARK LORD
(repeat chorus)

FADE TO BLACK:

SCENE 5

EXT. JORDAN RIVER VALLEY - DAY (30 YEARS LATER)

“THE RIVER JORDAN”

(intro begins)

JOHN THE BAPTIST, with his raiment of camel's hair, a leathern girdle about his loins, and with staff in-hand walks through the wilderness.

He arrives to the river shore and stops at the banks where the water is waist high.

JOHN THE BAPTIST
*Com’on down to the river Jordan. This place, you know it’s not ordi-nary. It’s where you want to bury, your past transgressions. Don’t you worry. You’re not gonna miss. I just got back from the wilderness eat’in locusts and wild honey.*

Three mysterious women (TRIO) slowly emerge. Moving in-sync with the music, they stop just a few feet behind John the Baptist.

The first is dressed in red from head-to-toe; the second, in yellow from head to toe; and the third, in blue, from head to toe. Their faces are veiled from nose-to-chin; only their eyes can be seen.

*A diet like that will surely set you free from temptation of material things. The lust thereof keeps your mind in chains but you want yours and it’s kept out of reach! And that will guarantee your life misery.*

John steps into the river. A man follows him.

*You’re unconscious. You don’t got a clue. With the likes of you, I sho got work to do!*

John submerges the man in baptism.

TRIO
*Prepare ye the way... the way of the Lord.*
*Prepare ye the way... the way of the Lord.*

The both step out of the water.

JOHN THE BAPTIST
*Repent ye, the Kingdom is at hand. If you wanna get on board you got to comprehend. Your soul now, has to be cleanse. To rid this part of you from the original sin.*

John steps into the river. A woman follows him.

*I baptize you, down in the water. In the holy name of the Father. It's the initiation! Helping you to go down in purification. Submerging you got to get wet!*

John submerges the woman in baptism.

JOHN THE BAPTIST (CONT'D)
*Something to enhance the effect of your reflection. You're the image of the one who is perfection. But you don't got a clue. With the likes of you, I sho got work to do!*

Another man jumps into the water. John submerges him in baptism.

TRIO
*Prepare ye the way... the way of the Lord.*
*Prepare ye the way... the way of the Lord.*

The MESSIAH arrives. He joins the crowd to listen to John the Baptist preach.

JOHN THE BAPTIST
*There will come one after me, with a different method. But it doesn't mean my way is disrespected. The Holy One is mightier than me. While I use water, he will baptize you with the Holy Ghost and fire!*

Another woman enters the river to be baptized. John obliges.

JOHN THE BAPTIST (CONT'D)
*No, I won't tell you a lie. His sandals I'm not worthy to untie. His fan is in his hand. He'll purge his floor and gather wheat throughout the land.*

*And he's com'in soon. This is why I say these things to you. But you guys don't got a clue. Now I know I got some work to do!*

The Messiah enters the river. John recognizes him and gestures to be baptized.

To John’s surprise, the Messiah gestures for John to perform the baptism on him, instead. John, obliges the Messiah.

TRIO (V.O.)
*Prepare ye the way... the way of the Lord.*
*Prepare ye the way... the way of the Lord.*

(instrumental segment begins)

The Messiah bows his head and closes his eyes. John places his hand atop the Messiah’s head for a moment. The Messiah then proceeds face down into the water. The Messiah’s head then rises above the water. They embrace.

The mysterious Trio stays long enough to witness the Messiah’s baptism by John. On that note, they gracefully depart.

As the music continues, the Messiah exits the river, out of sight. John emerges and gestures to the crowd, the Messiah has arrived. The crowd is captivated by his words.

John is now walking away from the Jordan river, back into the wilderness. Some of the crowd is wondering where he is going. They do not yet understand the time for John the Baptist has ended.

As Moses arrival marked the end of the age of the Bull (Taurus) and the beginning of the age of the Ram (Aries), the Messiah’s arrival marks the end of the age of the Ram (Aries) and the beginning of the age of the fish (Pisces).

Unfortunately, John was right. The people do not have a clue. This star science is hard for them to grasp. To say the least, they do not understand the Star Child is now walking among them.

The work of John the Baptist is over. He is vanishing in the wilderness as the music fades out.

SCENE 6

EXT. JORDAN RIVER VALLEY - MOMENTS LATER

“BEATITUDES”

(intro begins)

Now that John has departed, the people in the crowd don’t know what to do. Howbeit, they are very curious about the new Messiah.

The Messiah, now fully dressed, notices the crowd’s curiosity. He moves slowly towards the crowd. He must first find a way to remove the hypnotic spell John the Baptist cast over them.

The Messiah extends his right hand. A woman with her head slightly bowed steps forward.

MESSIAH
*Blessed are the poor. Poor in the spirit. For theirs is the kingdom. The kingdom of heaven.*

The Messiah extends his hand; a man, head bowed, steps forward.

MESSIAH (CONT’D)
*Blessed are they that morn. For their hearts are torn. For they shall be comforted in every form. Lift up your heads and rejoice...*

*The man and woman slowly raise their heads.*

MESSIAH (CONT’D)
*Be exceedingly glad. For great is your reward when you see heaven! Don't be surprise with your fate, when they falsely accuse you.*

They stretch out their hands to touch the Messiah but he is just out of their reach.

MESSIAH (CONT'D)
*They persecuted prophets long before you!*

The Messiah beckons a second woman in the crowd. She steps forward with her head bowed. She kneels at the Messiah's feet. Her demeanor is meek and humble.

MESSIAH (CONT'D)
*Blessed are the meek. When on their knees they seek. Forever shall inherit what's underneath their feet!*

The Messiah beckons a second man to step forward. The man wastes no time rushing to the Messiah's feet with his head bowed.

MESSIAH (CONT'D)
*Blessed are they that thirst and hunger righteousness. Blessed are the merciful, and the pure in heart in bliss! Lift up your heads and rejoice.*

The man and woman slowly raise their heads.

MESSIAH (CONT'D)
*Be exceedingly glad...*

The Messiah slowly waves his right hand above their heads.

MESSIAH (CONT'D)
*For great is your reward when you see heaven! Don't be surprise with your fate when they falsely accuse you.*

The Messiah now turns back to the second man and woman. They stretch out their hands as though they want to touch him but the Messiah is just out of their reach.

MESSIAH (CONT'D)
*They persecuted prophets long before you.*

The Messiah moves away and gestures a third man and woman in the crowd. Without hesitation, they move towards him with their heads slightly bowed.

MESSIAH (CONT'D)
*Blessed are the peace makers of the land. In their hearts they're righteous. Forever God's children. Lift up your heads and rejoice.*

The third man and woman slowly raise their heads.

MESSIAH (CONT'D)
*Be exceedingly glad. For great is your reward when you see heaven.*

The Messiah slowly steps away to address the crowd.

MESSIAH (CONT'D)
*Don't be surprise with your fate when they falsely accuse you.*

The Messiah now turns to the third man and woman. They reach out as though they want to touch him but the Messiah is just out of their reach.

MESSIAH (CONT'D)
*They persecuted prophets long before you!*

The Messiah backs away from everyone. The three couples merge with the crowd. They gravitate towards the Messiah. He proceeds to address the crowd.

MESSIAH (CONT'D)
*Lift up your heads and rejoice. Be exceedingly glad. For great is your reward when you see heaven.*

*Don't be surprise with your fate when they falsely accuse you. They persecuted prophets long before you!*

The Messiah has managed to win the crowd over. They seem to have forgotten all about John the Baptist. They now have "Messiah on the Brain".

The Messiah realizes his goal has been accomplished by the way the crowd surrounds him.

He gladly extends hands on heads, and hands on hands.

Now that his work here is done, the crowd slowly disperses back to their regular lives.

The Messiah turns to walk back out into the wilderness the way John the Baptist did.

But unlike John the Baptist, whose work has now ended, the Messiah's work is just beginning!

SCENE 7

EXT. JORDAN RIVER VALLEY - MOMENTS LATER

"I WILL FOLLOW YOU"

As the crowd disperses, SIMON, who was among the them, approaches the Messiah. For some inexplicable reason, he needs to know more.

ANDREW, Simon's brother, stops him. He is not so sure they should go running after a complete stranger.

Simon convinces him otherwise. He gestures, "Master". "Please wait". "Master". And as the Messiah turns around...

SIMON
*I will follow you.*
*What do you want me to do?*

The Messiah looks surprised.

SIMON (CONT'D)
*I will follow you.*
*What do you want me to do?*

Andrew quickly joins him.

SIMON & ANDREW
*I will follow you.*
*What do you want me to do?*

The Messiah grins.

SIMON & ANDREW (CONT'D)
*I will follow you.*
*What do you want me to do?*

The Messiah begins to slowly walk away; impressed but acting as though he is not interested.

SIMON & ANDREW (CONT'D)
*Just take my life and use me to do God's will.*
*Won't you take my hand and use to do God's plan. I give my all to you!*

Almost from out of nowhere, JAMES, who feels the same as Simon, has the same request.

JAMES
*I will follow you...*
*no matter what the world may say!*
*I will follow you...*
*no matter what the world may say!*

James' brother, JOHN, quickly joins him.

JAMES & JOHN
*I will follow you...*
*no matter what the world may say!*
*I will follow you...*
*no matter what the world may say!*

The Messiah slowly walks around James and John. They follow the Messiah in-step with the music.

JAMES & JOHN (CONT'D)
*Just tell me when. I'll forsake all and go with you then.*

In the rhythm of the music, James and John practically beg the Messiah to accept them.

JAMES & JOHN (CONT'D)
*Or go ahead and make me a fisher of men. I give my all to you!*

The Messiah changes direction to avoid James and John. Little did he know he would walk right smack into PHILIP.

PHILIP
*I will follow you just because you want me to.*
*I will follow you just because you want me to.*

BARTHOLOMEW quickly steps up alongside Philip.

PHILIP & BARTHOLOMEW
*I will follow you just because you want me to.*
*I will follow you just because you want me to.*

The Messiah slowly turns to avoid them.

PHILIP & BARTHOLOMEW (CONT'D)
*Just take my heart... and show me where you want me to start.*

*And lead the way...*
*and tell me what you want me to say.*

PHILIP & BARTHOLOMEW (CONT'D)
*I give my all to... to... to... you!*

The Messiah finally gives in and considers their proposals.

SIMON
*I will follow you.*

ANDREW
*I will follow you.*

SIMON
*What do you want me to do?*

ANDREW
*What do you want me to do?*

SIMON
*I will follow you.*

ANDREW
*I will follow you.*

SIMON
*What do you want me to do?*

ANDREW
*What do you want me to do?*

The Messiah continues to slowly walk away to see if these men will follow him. They do.

SIMON & JAMES
*I will follow you.*

ANDREW & JOHN
*I will follow you.*

SIMON & JAMES
*What do you want me to do?*

ANDREW & JOHN
*What do you want me to do?*

SIMON & JAMES
*I will follow you.*

ANDREW & JOHN
*I will follow you.*

SIMON & JAMES
*What do you want me to do?*

ANDREW & JOHN
*What do you want me to do?*

The Messiah keeps on step'pin to the rhythm of the music.

SIMON, JAMES, & PHILIP
*I will follow you.*

ANDREW, JOHN, & BARTHOLOMEW
*I will follow you.*

SIMON, JAMES, & PHILIP
*What do you want me to do?*

ANDREW, JOHN, & BARTHOLOMEW
*What do you want me to do?*

The Messiah continues on his way as the six men follow.

SIMON, JAMES, & PHILIP
*I will follow you.*

ANDREW, JOHN, & BARTHOLOMEW
*I will follow you.*

SIMON, JAMES, & PHILIP
*What do you want me to do?*

Simon stops while the others keep following the Messiah. He looks around, realizing he is leaving everything he knew about life (which really was not that much to begin with) prior to this point, behind.

After a somewhat smirky grin and a nonchalant nod, he rushes to catch up to the others.

ANDREW, JOHN, & BARTHOLOMEW
*What do you want me to do?*

SIMON, JAMES, & PHILIP
*I will follow you.*

ANDREW, JOHN, & BARTHOLOMEW
*I will follow you.*

SIMON, JAMES, & PHILIP
*What do you want me to do?*

ANDREW, JOHN, & BARTHOLOMEW
*What do you want me to do?*

SCENE 8

EXT. JERUSALEM - DAY

"THE ADULTERESS"

The Messiah and his six new disciples have recently arrived to Jerusalem. As they walk down a crowded street, the Messiah learns his reputation has proceeded him.

The PHARISEES drag a woman down the street they have accused of committing adultery. The Messiah and his entourage stop as they encounter the hostile group.

PHARISEES
(forcefully)
*Thank God, we're glad that you came.*

They throw THE ADULTERESS before the Messiah. She falls to her knees; head held down in shame.

PHARISEES (CONT'D)
*We're not the ones you should blame.*
*You've got to rid us of the adulteress!*

The adulteress falls face down in the dirt. The Messiah looks down on her with pity.

PHARISEES (CONT'D)
*She breaks the holy command; and should be stoned where she stands.*

The Messiah stares at the Pharisees with contempt.

PHARISEES (CONT'D)
*Please take this decrepit soul away!*

John takes pity. He moves forward in an attempt to assist the adulteress. The Messiah stops him.

PHARISEE 1
*Her heart is not pure.*

PHARISEE 2
*She thinks she's the cure.*

PHARISEE 1
*For the emptiness that men have.*

The Messiah looks a little puzzled. He can sense the Pharisees have an underlying motive. And it is obvious on every Pharisee face, they do.

PHARISEE 3
*She knows she's not right.*

PHARISEE 4
*As she walks through the night.*

PHARISEE 3
*With her arms open wide to deceive.*

The adulteress looks up at the Messiah with innocent eyes. The Messiah responds in kind.

PHARISEE 5
*Her eyes will enslave!*

PHARISEE 6
*Her words will amaze!*

PHARISEE 7
*Among us she's so out of place!*

PHARISEE 1
*Her touch will defile!*

PHARISEE 2
*Don't be fooled by her smile.*

PHARISEE 3
*She only lives to contaminate!*

The adulteress tries to stand up but one of the Pharisees pushers her back down to the ground.

PHARISEES
*Thank God, we're glad that you came. We're not the ones you should blame. You've got to rid us of the adulteress!*

The adulteress struggles to crawl away but the Pharisees block her path. A few kick to force her to stay still. The adulteress is back on her knees; still shameful.

PHARISEES (CONT'D)
*She breaks the holy command and should be stoned where she stands. Please take this decrepit soul away!*

The six attack as the Messiah intervenes.

PHARISEE 6
*What we have will excite...*

PAHRISEE 7
*her rich appetite.*

PHARISEE 8
*She waits in the dark to deprive!*

The adulteress looks helpless.

PHARISEE 1
*She thinks she's a queen...*

PHARISEE 3
*but her love is obscene!*

PHARISEE 4
*To corrupt is her way of life!*

PHARISEE 5
*It's an absolute...*

PHARISEE 6
*that she will prostitute!*

PHARISEE 1
*And she'll never leave us alone!*

The adulteress looks up with uncertainty at the Messiah.

MESSIAH
*If there's one among you without sin and a pure heart to defend, step forward and cast the first stone!*

The Pharisees are shocked by the Messiah's words. They are guilt ridden and depart a few at a time.

PHARISEES
*You've got to rid us of the a... dulteress!*
*You've got to rid us of the a... dulteress!*
*You've got to rid us of the a... dulteress!*
*You've got to rid us of the a... dulteress!*

*You've got to rid us of the a... dulteress!*
*You've got to rid us of the a... dulteress!*
*You've got to rid us of the a... dulteress!*
*You've got to rid us of the a... dulteress!*

SCENE 9

EXT. JERUSALEM - MOMENTS LATER

“JUSTIFY WHY”

(intro begins)

The Messiah helps the adulteress off the ground, assuring she is safe. However, she is now like a lost puppy that needs a home. The Messiah lets her know, where he is going, she cannot follow. She is uncertain whether or not the Messiah and his six man entourage are holding her past against her.

The Messiah picks up on this well warranted suspicion. He then moves close to give the woman an emotional hug and a passionate kiss. The six disciples look confused. They can see the adulteress is an attractive woman but should the Messiah indulge? The adulteress is in a daze.

The Messiah’s intention was to show the woman he is unbiased about her past. He then gently tares himself away. James and John come over to beckon the Messiah, it’s time to leave now. The Messiah obliges them. However, just before the Messiah and company departs, the adulteress rushes to throw herself at the Messiah’s mercy. But before she can complete the sentiment, Bartholomew and Philip forcefully stop her. They do not hide the fact they disapprove of the woman and throw her to the ground.

The Messiah stops Bartholomew and Philip from inflicting more pain on the woman, who has already suffered enough at the hands of the Pharisees. He helps the woman up, again. He kisses her hand. The woman is blushing so hard, she has forgotten all about the meanness Bartholomew and Philip just showed her. The Messiah gestures goodbye.

The adulteress is standing alone watching the Messiah disappear off into the distance. She turns around, slightly saddened, as the background darkens. She slowly strolls back to the spot where the near stoning incident occurred.

THE ADULTERESS
(with sadness)
*They never told me that they'd love in any way.*

A pharisee emerges out of the dark background, then returns.

THE ADULTERESS (CONT'D)
*They never showed me that they wanted me to stay.*

A second pharisee emerges out of the dark background, then returns.

THE ADULTERESS (CONT'D)
*They gave no reason for to keep me around.*

A third pharisee emerges out of the dark background, then returns.

THE ADULTERESS (CONT'D)
*After the seasons when they'd just hold me down.*

The Messiah emerges out of the background. He does not return as quickly as the Pharisees did. This signifies how rapidly they were in and out of her life. It also explains why the adulteress feels so used. Ironically, by the very men who tried to orchestrate her being stoned to death.

Hence, the self-righteous Pharisees were about to condemn the woman they claimed committed adultery with married men. But according to the law and the customs at the time, the men who indulged themselves with adulteress, did not themselves commit adultery.

As the law stated, only if they indulged themselves with another man's wife, would they be guilty of the same crime.

Thus, the accused woman did not have a husband of her own.

THE ADULTERESS (CONT'D)
*But he's different... for no reason!*

The Messiah extends his arms out to the adulteress.

THE ADULTERESS (CONT'D)
*Justify why he cares. He trusted me when no one else would dare. He shifted the blame so I would no bare. Can you justify why?*

The Messiah moves a bit closer to the adulteress. The adulteress is still unaware of his presence.

THE ADULTERESS (CONT'D)
*He stained his reputation because of me.*

The Messiah is now just out of arms reach behind the adulteress.

THE ADULTERESS (CONT'D)
*In the midst of degradation he rescued me. In my heart I was broke he wouldn't let it be. Can you justify why?*

The Messiah regresses into the darkened background.

THE ADULTERESS (CONT'D)
*Please don't pretend to make a promise to me. I can't depend on a meaningless kiss.*

*Don't you see? You think your money makes these feelings disappear.*

Trio quietly enters from the dark background and stops at a modest distance behind the adulteress.

THE ADULTERESS (CONT'D)
*You know it's funny 'cause regardless, I am here! But he doesn't ask much of me!*

TRIO
*Justify why he cares.*

THE ADULTERESS
*Oh why he cares.*

TRIO
*He trusted me when no one else would care.*

THE ADULTERESS
*No one, no one would care.*

TRIO
*He shifted the blame so I would not dare.*
*Can you justify why?*

THE ADULTERESS
*Oh tell me why! He stained his reputation...*

TRIO
*because of me.*

THE ADULTERESS
*In the midst of degradation...*

TRIO
*he rescued me.*

THE ADULTERESS
*In my heart I was broke but he wouldn't let it*

TRIO
*Let it be.*

THE ADULTERESS
*Can you justify why?*

TRIO
*Justify why he cares.*
*He trusted me when no one else would care.*
*He shifted the blame so I would not dare.*

THE ADULTERESS
*So that I would not bare.*

TRIO
*Can you justify why? ... because of me.*

THE ADULTERESS
*In the midst of degradation...*

TRIO
*He rescued me.*

THE ADULTERESS
*In my heart I was broke but he wouldn't*
*let it be.*

TRIO
*Let it be.*

THE ADULTERESS
*Can you justify why? Oh, justify why.*
*Can you, can you... can you justify why?*
*Uhhhhhhh Ooooooooooooo.*

SCENE 10

EXT. THE MOUNT OF OLIVES - DAY

"THE MOUNT"

(intro begins)

The Messiah and his six man entourage is now just outside the city of Jerusalem at the Mount of Olives. This is a common area where lots of people from the surrounding cities come together to fellowship, share stories, catch up with loved ones, and even barter. The Messiah's disciples wander off into the crowds.

Simon Peter and Andrew run into some cousins. James notices a garment that he cannot seem to leave without. John's eye cannot escape the trinkets. Philip runs into a few old acquaintances.

The Messiah climbs to the highest point of a nearby hill. He then summons the attention of everyone present.

The six disciples start pointing at the Messiah as though they're telling the people they're with, "That's him!"

The people stop what they're doing to gather at to the foot of the hill upon which the Messiah is now sitting.

MESSIAH

*Now take salt, an interesting grain. It can save you just about anything. Sometimes as precious as any pearl, understand you are the salt of the world!*

*But if the salt has lost it's savor, nothing else has any flavor. This is news that's long overdue. This world is lost without you.*

*Everyone would dwell in darkness. Do all the wrong things regardless, of the degree of sin and shame. They'll even sit back and curse God's name.*

The Messiah stands to his feet and starts waving an extended hand from side to side. The disciples start doing the same. They encourage the crowd to join in.

MESSIAH (CONT'D)
*Verily, I say unto you. Listen hard, for this is true. Let he that has an ear, open on up so he can hear.*

The Pharisees arrive to find the mount of olives area almost deserted. They cannot fathom where all the people have gone. One Pharisee points. They see the crowd off in a distance being mesmerized by a man atop a hill.

MESSIAH (CONT'D)
*Straight and narrow is God's way. This is what the Spirit has to say. I come to sit up on this mount and tell you what life is all about.*

The Messiah has cast a hypnotic spell over the people. But this is a good thing because they're all celebrating and rejoicing. Some are even dancing to his words.

MESSIAH (CONT'D)
Truth is the light, that's the law. It shows you all that is right, without flaw. I'm here to open your eyes, boys and girls. Understand, you are the light of the world.

You're pilgrims in a strange land. It's been this way since time began. They open eyes but they don't see. That's why they live in such misery.

The Pharisees get angry. This is what they do. Instead of becoming a part of the jamboree and celebrating with the people they're suppose to be serving, they want to disrupt it and make sure the people stay miserable, poor, and struggle to survive!

MESSIAH (CONT'D)
*No one lights a candle under a bushel so that it fades out without a doubt. You put it high upon a candle stick. Let your light shine before men. That's the trick!*

(MORE)

MESSIAH (CONT'D)
*Verily, I say unto you. Listen hard, for this is true. Let he that has an ear, open on up so he can hear. Straight and narrow is God's way.*

*This is what the Spirit has to say. I come to sit up on this mount to tell you what life is all about.*

The Pharisees start scheming and planning their assault. As they work out the kinks, the Messiah notices them from a distance. Be that as it may, he tries not to show that he knows they're up to something... not good.

MESSIAH (CONT'D)
*You have heard in the times of old, swear not by heaven cuz it's God's throne. This is not just any rule for he uses the earth as his own foot stool.*

The people are so in-tune to the message the Messiah is delivering, they are convinced he is the Messiah. So, they start waving palms and chanting, in-sync with the beat, "Messiah", "Messiah", Messiah", "Messiah" throughout the duration of the Messiah's message.

MESSIAH (CONT'D)
*Don't do your alms before men, just to be seen again and again. Do everything for the Father in secret. As long as you haven't run out of breath yet.*

The chanting really infuriates the Pharisees. Now they have the added burden of proving to the crowd, this man is not the Messiah! They dream up a different plan.

MESSIAH (CONT'D)
*Our Father which art in heaven. Your name is holy, I live for the day when... thy kingdom come, they will be done. Thine is the glory where I'm com'in from.*

*Verily, I say unto you. Listen hard, for this is true. Let he that has an ear open on up so he can hear. Straight and narrow is God's way. This is what the Spirit has to say. I come to sit up on this mount to tell you what life is all about. Word!*

SCENE 11

EXT. THE MOUNT OF OLIVES - MOMENTS LATER

"THE SABBATH"

The Pharisees storm in from behind the crowd. They are angry, waving their fists, making accusations directed at the Messiah, who is still atop the mount.

PHARISEES
*Why do you feed the hungry?*
*Why do you free the poor?*
*Why do you show such mercy on the Sabbath day?*

*Why do you quench the thirsty?*
*Heal the sick and the rest?*
*Why do you preach your gospel on the Sabbath day?*

The Messiah responds to the Pharisees' accusations.

MESSIAH
*You folks are low down. You'd rather see men hurt! You let them lack in everything and gravel in the dirt! You've got your noses...*

DISCIPLES
*You got your great big nose...*

MESSIAH
*hovering in the sky!*

DISCIPLES
*Way up in the sky!*

MESSIAH
*And you let old widowed folk...*

DISCIPLES
*You let old widowed folk...*

MESSIAH
*just shrivel all up and die!*

DISCIPLES
*shrivel all up and die!*

The Pharisees fire back!

PHARISEES
*Why do you feed the hungry?*
*Why do you free the poor?*
*Why do you show such mercy on the sabbath day?*

PHARISEES (CONT'D)
*Why do you quench the thirsty?*
*Heal the sick and the rest?*
*Why do you preach your gospel on the sabbath day?*

The Messiah tries a different approach.

MESSIAH
*You are self-righteous...*

DISCIPLES
*Self, self-righteousness...*

MESSIAH
*in everything you do!*

DISCIPLES
*Everything you do!*

MESSIAH
*Instead of give God honor,*
*you rather worship you!*

DISCIPLES
*You rather worship you!*

MESSIAH
*You even pray in public...*

DISCIPLES
*Pray in the public...*

MESSIAH
*just to be seen!*

DISCIPLES
*just to be seen!*

MESSIAH
*Beat'in drums and cymbals.*
*Attention is your thing!*

DISCIPLES
*Attention is you thing!*

PHARISEES
*Why do you feed the hungry?*
*Why do you free the poor?*
*Why do you show such mercy on the sabbath day?*

*Why do you quench the thirsty?*
*Heal the sick and the rest?*
*Why do you preach your gospel on the sabbath day?*

MESSIAH
*Your tongue is like a viper.*

DISCIPLES
*Viper, viper.*

MESSIAH
*This makes you hypocrites!*

DISCIPLES
*Hypocrites!*

MESSIAH
*You lie for a living.*

DISCIPLES
*Lie for a living.*

MESSIAH
*You even make me sick!*

DISCIPLES
*Make me sick!*

MESSIAH
*You hide behind poor Daniel and prophets of the past! You seem like well used coffins.*
*You might as well be dead!*
*Your eyes are like the blind.*

DISCIPLES
*Like the blind.*

MESSIAH
*They might as well not see!*

DISCIPLES
*Might as well not see!*

MESSIAH
*My works of faith God honors.*
*It doesn't matter what day!*

The Pharisees are hopping mad.

PHARISEES
*Why do you feed the hungry?*
*Why do you free the poor?*
*Why do you show such mercy on the sabbath day?*

*Why do you quench the thirsty?*
*Heal the sick and the rest?*
*Why do you preach your gospel on the sabbath day?*

*Why do you feed the hungry?*

The disciples challenge the Pharisee argument.

DISCIPLES
(spoken)
*Why should we not feed the hungry?*

PHARISEES
*Why do you free the poor?*

DISCIPLES
(spoken)
*Why should we not free the poor?*

PHARISEES
*Why do you show such mercy...*

DISCIPLES
(spoken)
*Why should we not show them mercy?*

PHARISEES
*on the sabbath day?*

DISCIPLES
(spoken)
*Why not just open the door?*

PHARISEES
*Why do you quench the thirsty?*

DISCIPLES
(spoken)
*Why not just offer them water?*

PHARISEES
*Heal the sick and the rest?*

DISCIPLES
(spoken)
*Why not just offer them rest?*

PHARISEES
*Why do you preach your gospel...*

DISCIPLES
(spoken)
*Why not just tell them the glory?*

PHARISEES
*on the sabbath day?*

DISCIPLES
(spoken)
*Why not just let them be blessed?*

SCENE 12

EXT. THE MOUNT OF OLIVES - MOMENTS LATER

“I’M YOUR SERVANT”

(intro begins)

The pharisees storm off in a frenzy. Instead of accepting this defeat gracefully, the Pharisees scheme and plan their next assault on the Messiah.

On the other hand, the six disciples celebrate yet another victory against the Pharisees with the Messiah. They never felt so empowered in all their lives. They feel unbeatable.

Just yesterday, they were a bunch of nobodies. Today, they're walking alongside the most influential person of their time. The Messiah interrupts them. The next Pharisee assault may not be an easy victory.

The Pharisee sect feels threatened when someone else gets a lot of attention. They are afraid of losing the grip they have on the people. The very people who keep them in power. If they lose the people, they lose the power over the people.

The Pharisees see the Messiah as a continuous threat. One they will never cease trying to discredit and trying to discredit!

As the crowd begins to disperse, two men, MATTHEW and THOMAS decide they want to follow the Messiah. They debate amongst themselves before making a final decision.

Matthew and Thomas run over to the Messiah's company to see if they can become a part his entourage. Thomas stops halfway while Matthew keeps going. The six disciples attempt to block Matthew's path.

He dodges the first pair but runs into the second pair. But he does not let that stop the Messiah from hearing what he has to say.

MATTHEW
*I am thine Oh Lord. I heard your words. They call to me.*

James and John look at each other as though they are asking, "Who do these two think they are?" They feel Matthew and Thomas is invading their privacy. Their relationship with the Messiah is closed off to all others.

MATTHEW (CONT'D)
*Consecrate me now to your service for more activity!*

Philip tries to convince the Messiah to send these two guys away. We don't need to add any more to our group. It's fine just the way it is. But the Messiah is way ahead of the six. He already has plans for these two.

MESSIAH
*Are you able to be crucified with me?*

Thomas steps forward to answer the Messiah's challenge.

THOMAS
*To the death we are prepared to follow thee!*

Matthew and Thomas make a pledge as Bartholomew and Simon Peter try to shoo them away. They too feel their privacy is being invaded.

MATTHEW & THOMAS
*Just lead the way. I swear I'm bound to stay.*
*Send me and I'll obey. I'm your servant!*
*Just speak your will. Ready my place to fill.*
*Devote my life until, I'm your servant!*

Another two men, JAMES ALPHAEUS and THADDAEUS practically come out of nowhere. They pretend to have been with Matthew and Thomas all along. But in truth, Matthew and Thomas to not know these men.

ALPHAEUS
*I'm a soldier for you no matter what the world may say!*

Simon Peter tries to block Alphaeus' view of the Messiah and intimidate him into giving up his quest to join the Messiah's entourage.

ALPHAEUS (CONT'D)
*Devoted follower. You can trust and depend on me!*

Basically, the Messiah is ignoring everything the six tell him.

They do not yet realize the significance of the number of disciples. Six is not enough!

MESSIAH
*Are you ready to bend and pick up this heavy cross?*

Thaddaeus steps forward to answer the Messiah's challenge.

THADDAEUS
*We'd be grateful. Cuz without you we'd surely be lost!*

Alphaeus and Thaddaeus make a pledge as Simon Peter and Andrew try to shoo them away.

Unfortunately for Simon Peter and Andrew, Alphaeus and Thaddaeus are determined.

ALPHAEUS
(with Thaddaeus, Matthew & Thomas)
*Just lead the way. I swear I'm bound to stay. Send me and I'll obey. I'm your servant!*

James and John corner the Messiah and try to convince him to get rid of these four guys.

Our group is already too crowded. We don't need any more people taking up your time and attention. Send them away!

ALPHAEUS (CONT'D)
(with Thaddaeus, Matthew & Thomas)
*Just speak your will. Ready my place to fill.*

ALPHAEUS (CONT'D)
(with Thaddaeus, Matthew & Thomas)
*Devote my life until... I'm your servant!*

Finally, two more men, ZEALOTES and JUDAS ISCARIOT, from the crowd approach the Messiah and his growing entourage.

ZEALOTES
*Ready for grief and pain... to stand and suffer through any test.*

*Long as it's for your name. I'll gladly stand there and do my best!*

The Messiah tests these last two newcomers.

MESSIAH
*Are you willing to deny this old world?*

Judas Iscariot steps answers the Messiah's challenge.

JUDAS ISCARIOT
*Yes! We're ready to take part in the second birth!*

Thomas lets everyone know that he knows exactly what he's talking about and getting himself into.

THOMAS
(rap)
*It's time to wake up and don't shirk.*
*It's time to get that body to work.*
*Get on out on the battle field because there is no time to chill!*

THADDAEUS
(rap)
*While you're out there make a stand.*
*Take a part in the master plan.*
*Say the word, we're not ashamed because to us, it ain't no thang!*

JUDAS ISCARIOT
(rap)
*Just renew my attitude and accept my gratitude.*

*Make a change that shows throughout.*
*It's for real, without a doubt.*

MATTHEW
(rap)
*Take my life, please don't say no.*
*You know my willingness to go!*

*You may say "there's no I can't."*
*Cuz I'm your ever faithful servant!*

THE FIVE
*Just lead the way. I swear I'm bound to stay.*

MATTHEW
*I am thine O Lord.*

THE FIVE
*Send me and I'll obey. I'm your servant!*

MATTHEW
*I hear your words, they call to me.*

THE FIVE
*Just speak your will. Ready my place to fill.*

MATTHEW
*Consecrate me now...*

THE FIVE
*Devote my life until, I'm your servant*!

MATTHEW
*to your service for more activity.*

THE FIVE
*Just lead the way. I swear I'm bound to stay.*

ALPHAEUS
*I'm a soldier for you...*

THE FIVE
*Send me and I'll obey. I'm your servant!*

ALPHAEUS
*no matter what the world may say!*

THE FIVE
*Just speak your will. Ready my place to fill.*

ALPHAEUS
*Devoted follower. You can trust...*

THE FIVE
*Devote my life until, I'm your servant!*

ALPHAEUS
*and depend on me!*

THE FIVE
*Just lead the way. I swear I'm bound to stay.*

ZEALOTES
*Ready for grief and pain...*

THE FIVE
*Send me and I'll obey. I'm your servant!*

ZEALOTES
*to stand and suffer through any test!*

THE FIVE
*Just speak your will. Ready my place to fill.*

ZEALOTES
*Long as it's for your name...*

THE FIVE
*Devote my life until... I'm your servant!*

ZEALOTES
*I'll gladly stand there and do my best!*

THE FIVE
*Just lead the way. I swear I'm bound to stay.*

The Messiah makes an exit without his now twelve disciples noticing.

MATTHEW
*I am thine O Lord.*

THE FIVE
*Send me and I'll obey. I'm your servant!*

MATTHEW
*I hear your words, they call to me.*

THE FIVE
*Just speak your will. Ready my place to fill.*

MATTHEW
*Consecrate me now to your service...*

THE FIVE
*Devote my life until... I'm your servant!*

MATTHEW
*for more activity.*

THE TWELVE realize the Messiah is gone. They blame each other for the Messiah leaving without them.

SCENE 13

EXT. JACOB'S WELL - DAY

“I GIVE”

The now weary Messiah arrives to Jacob's well. He sits. There's a woman at the well fetching water.

MESSIAH
Woman.

The woman turns to see who is calling her.

MESSIAH (CONT’D)
Bring me drink.

The woman grunts, but she obeys. Sister Mary arrives. She walks over to the well.

SISTER MARY
Hey. I've got this.

As the woman walks away, Mary takes the pitcher of water to the Messiah.

MESSIAH
Mary.

SISTER MARY
Master?

MESSIAH
Why do you follow me?

(music begins)

Sister Mary slowly kneels.

SISTER MARY
Please. Make me your disciple.

MESSIAH
Why would I do that? You're a woman.

Trio enters the scene, slowly.

TRIO
(in Swahili)
*Nakupa moyo wangu.*
*Nakupa roho yangu.*
*Nakupa fikra zangu.*
*Ili nikujulishe mapenzi.*
(MORE)

TRIO (CONT'D)

*Nakupa moyo wangu.*
*Nakupa roho yangu.*
*Nakupa fikra zangu.*
*Ili nikujulishe mapenzi.*

SISTER MARY
*I'm gonna make up my mind. I'm gonna break and show love for you every day.*

*I'm gonna stop wast'in time and show that I really care for you in every way.*

The Messiah looks intrigued.

SISTER MARY (CONT'D)
*This is just the beginning my Lord that I'm giv'in you all of myself.*

The Messiah is impressed by these words.

SISTER MARY (CONT'D)
*I'm gonna try real hard just to please you with every bit of me that is left.*

SISTER MARY (CONT'D)
*You know I made up my mind to try real hard to prove all my love for you.*

The Swahili lyrics that Trio is delivering hold a secret message for the Messiah.

TRIO
(sister mary ad-libs)
*Nakupa moyo wangu.*
*Nakupa roho yangu.*
*Nakupa fikra zangu.*
*Ili nikujulishe mapenzi.*

*Nakupa moyo wangu.*
*Nakupa roho yangu.*
*Nakupa fikra zangu.*
*Ili nikujulishe mapenzi.*

SISTER MARY
*I'm still gonna love you even when confusion sets in my life.*

SISTER MARY (CONT'D)
*I will always trust these feelings, I know they tell me all that is right.*

SISTER MARY (CONT'D)
(in harmony with one of the Trio)
*This is my understanding my Lord that you require all that is me.*

SISTER MARY (CONT'D)
*I gladly give you my heart and my soul because this from me to you is my offering.*

*You know I made up my mind to try real hard to prove all my love for you!...*

Sister Mary and Trio reveal the secret message to the Messiah.

SISTER MARY (CONT'D)
Translate!

TRIO
(sister mary ad-libs)
*I give you my heart!*
*I give you my soul!*
*I give you my mind!*

SISTER MARY
*Just to prove my love for you!*

TRIO
(sister mary ad-libs)
*I give you my word...*
*that I will deserve...*
*you until I die!*

SISTER MARY
*Until I die!*

TRIO
(sister mary ad-libs)
*I give you my heart!*
*I give you my soul!*
*I give you my mind!*

SISTER MARY
*Just to prove my love for you!*

TRIO
(sister mary ad-libs)
*I give you my word...*
*that I will deserve...*
*you until I die!*

SISTER MARY
*Until I die!...*

TRIO
*I give you my heart!*
*I give you my soul!*
*I give you my mind!*

SISTER MARY
*Just to prove my love for... you!...*

TRIO
(sister mary ad-libs)
*I give you my word...*
*that I will deserve...*
*you until I die!*

SISTER MARY
*Until I die!...*

TRIO
*I give you my heart!*
*I give you my soul!*
*I give you my mind!*

Dropping to her knees.

SISTER MARY
*My, my, my, my, my soul...*
*just to prove my love for you!*

TRIO
(sister mary ad-libs)
*I give you my word...*
*that I will deserve...*
*you until I die!*

SISTER MARY
*Until I die!*

TRIO
*Nakupa moyo wangu.*
*Nakupa roho yangu.*
*Nakupa fikra zangu.*
*Ili nikujulishe mapenzi.*

*Nakupa moyo wangu.*
*Nakupa roho yangu.*
*Nakupa fikra zangu.*
*Ili nikujulishe mapenzi.*

The Messiah has made his decision. To keep the peace with Judas, Mary has to go.

Trio exits. Mary, wondering if she made her case, pauses. And in one last breath …

SISTER MARY
*Until I die!*

The Messiah is stopped in his tracks! He is touched. He never expected to hear such devotion coming from a woman.

MESSIAH
Wow! That was a mouthful.

SISTER MARY
I will never leave you.

Suddenly, Mary looks over the Messiah's shoulder to see the arrival of the Pharisees. She gasps.

SISTER MARY (CONT'D)
Oh no!

She dashes off, leaving the Messiah alone. After letting her pass, the Pharisees focus their attention on the Messiah.

PHARISEE 1
Finally. He's alone. Why don't we kill him?

PHARISEE 2
Right. Now's our chance!

FADE OUT

SCENE 14

EXT. JACOB'S WELL - MOMENTS LATER

“COME UNTO ME”

The Pharisees are waiting to pounce on the Messiah … when suddenly, his twelve disciples, and Martha, walk in from the opposite side. The Messiah turns towards them.

MESSIAH
(calmly)
What took you so long?

The Pharisees start growling. The Twelve stop in their tracks as they notice the threat. Martha steps out of the way, off to the side.

MARTHA
Oh no. Fight. Where's Mary?

(the drum beat starts)

PETER
Get ready for trouble.

The Pharisees get more and more hostile. They prepare for this unexpected confrontation with the Messiah's disciples.

MESSIAH
Uh oh. Now what?

MARTHA
Where's Mary?

Sister Mary comes running up and stops behind the Pharisees.

MARY
I'm here!

Everyone, including the Pharisees, looks at Mary.

MESSIAH
You … came back?

(the lead guitar joins the drum beat)

MARY
With an army!

The children begin skipping towards the Messiah. Six of the Twelve take their focus of the Pharisees and on to the children. They position themselves to protect the Messiah. The now defused Pharisees decide to leave.

(the bass guitar joins in)

PHARISEE 1
Com'on. Let's get out of here!

More and more children skip towards the now protected Messiah. They become a nuisance as they wreak child havoc with the twelve.

(electric piano joins in)

The Twelve try to shoo the children away. A kid tugs at Judas' robe. As he bends over to see what the little kid wants, another kid grabs Judas' hat and takes off running. The two kids play catch with Judas' hat as Judas tries in vain to retrieve it.

(piano and saxophones)

LITTLE GIRL
*Are you ever burdened without one friend to care? Does the cross seem heavy that you are called to bare?*

*All the heavy laden bring your troubles to the Son of Man!*

Several CHILDREN dance in-sync behind the little girl.

LITTLE GIRL (CONT'D)
*If you're sinking deep beneath, he'll be there with outstretched hands.*

*He will rescue you, like he rescued me! O.K.*

CHILDREN
*He's summoning you up... upon the road of righteousness! ...*

LITTLE GIRL
*Upon the road of righteousness.*

CHILDREN
*He's beckoning you come... lay your burdens down and rest! ...*

LITTLE GIRL
*Lay your burdens down and rest.*
*Put your trust in me. For my yoke is easy.*

Two kids start dancing to the rhythm of the music. They catch the Messiah's attention. He stands up to admire them. He even tries to mimic what they're doing for a moment or two.

A little girl from the group tries to approach the Messiah. She is stopped by Thomas. However, a little boy makes his way around Thomas and surprisingly runs into John.

LITTLE GIRL (CONT'D)
*Often you have had some days when the sun refused to shine. Cast your cares upon the Savior... he will give you peace of mind.*

James and Bartholomew begin to get into the grove. John and Matthew soon join them.

LITTLE GIRL (CONT'D)
*Drop your cares and come with me to me the Man from Galilee!... A little trust and you will see that his love is everlasting! ...*

Philip, Andrew, and Thaddaeus do a dance routine they look like they've been practicing for a while.

LITTLE GIRL (CONT'D)
*He will care for you, like he cares for me!*
*O.K.*

CHILDREN
*He's summoning you up... upon the road of righteousness!*

LITTLE GIRL
*Oh! Upon the road of righteousness.*

CHILDREN
*He's beckoning you come lay your burdens down and rest!*

LITTLE GIRL
*Lay your burdens down and rest.*
*Put your trust in me. For my yoke is easy.*

CHILDREN
*He's summoning you up... upon the road of righteousness!*

LITTLE GIRL
*Ooooh, oh, oh, yeah, yeah, righteousness.*

CHILDREN
*He's beckoning you come...*

LITTLE GIRL
*Oh he's beckoning you to come...*

CHILDREN
*lay your burdens down and rest!*

LITTLE GIRL
*lay your burdens down and rest!*
*Put your trust in me. For my yoke is easy!*

CHILDREN
*He's summoning you up... upon the road of righteousness!*

LITTLE GIRL
*Upon the road of righteousness!*

CHILDREN
*He's beckoning you come...*

LITTLE GIRL
*Come on... Come on... Yeah...*

CHILDREN
*lay your burdens down and rest!*

LITTLE GIRL
*Lay your burdens down and rest!*
*Put your trust in me. For my yoke is easy!*

Four more kids join in-sync with the dancing. Matthew, Simon, and Bartholomew block the paths of several children. Andrew, James, and Philip block the paths of several more children. Zealotes, Thaddeus, and Judas look dumbfounded.

It is not long before the Messiah gestures the Twelve to stop interfering and let the children do their thing. A child runs by flying a kite. Another couple of kids jog past tossing a ball.

THE CHILDREN
*He's summoning you up... upon the road of righteousness!*

LITTLE GIRL
*Come on... Come on... the righteousness.*

Another section of the kids begin a dance routine in-sync.

THE CHILDREN
*He's beckoning you come...*

LITTLE GIRL
*Beckoning you to come...*

THE CHILDREN
*lay your burdens down and rest!*

James and John bust loose a dance routine but it's obvious their steps are old fashion.

LITTLE GIRL
*lay your burdens down and rest!*
*Put your trust in me. For my yoke is easy!*

Simon Peter and Andrew bust loose a dance routine.

It is a little more polished than the on James and John did.

THE CHILDREN
*He's summoning you up... upon the road of righteousness!*

LITTLE GIRL
*The road of righteousness!...*

THE CHILDREN
*He's beckoning you come... lay your burdens down and rest!*

Matthew and Thomas put everyone else to shame. Their dance routine is state-of-the-art in form.

They seem to be the only two adults that can keep up with the children.

LITTLE GIRL
*Lay your burdens down and rest!*
*Put your trust in me. For my yoke is easy!*

While no one is looking, Judas grabs Martha's arm and drags her away. Martha, although a bit surprised, cooperates. They both exit the scene without anyone noticing.

“COME UNTO ME (REPRISE)”

LITTLE GIRL (V.O.)
*Put your trust in me. For my yoke is easy!*

*Kids break dance during rap.*

LITTLE GIRL
*The world is not to be loved, neither that which is therein. If any man should be loved then his life is full of sin. What should it profit if you gain and lose your soul. The Messiah has good news!*

LITTLE GIRL (V.O.)
*Put your trust in me.*

LITTLE GIRL
*He'll take you back! He'll make you whole!*

LITTLE GIRL (V.O.)
*For my yoke is easy!*

LITTLE GIRL
*If you have ears to hear, this invitation is just for you. Please bear in mind, it doesn't matter whether you're a gentile or a Jew! We plant the seeds, sprinkle the water, then depart in peace. Just take it to heart that it's food for your soul and God will give the increase!*

LITTLE GIRL (V.O.)
*Put your trust in me.*
*For my yoke is easy!*

THE CHILDREN
*He's summoning you up... upon the road of righteousness!*

LITTLE GIRL
*Ooooh, oh, oh, yeah, yeah, righteousness.*

THE CHILDREN
*He's beckoning you come...*

LITTLE GIRL
*Oh, he's beckoning you to come...*

THE CHILDREN
*lay your burdens down and rest!...*

LITTLE GIRL
*Lay your burdens down and rest!*
*Put your trust in me. For my yoke is easy!*

THE CHILDREN
*He's summoning you up... upon the road of righteousness!*

LITTLE GIRL
*Upon the road of righteousness!*

THE CHILDREN
*He's beckoning you come lay your burdens down and rest!*

LITTLE GIRL
*Lay your burdens down and rest!*
*Put your trust in me. For my yoke is easy!*

THE CHILDREN
*He's summoning you up... upon the road of righteousness!*

LITTLE GIRL
*Come on! Come on! The road of righteousness!*

THE CHILDREN
*He's beckoning you come lay your burdens down and rest!*

LITTLE GIRL
*Lay your burdens down and rest!*
*Put your trust in me. For my yoke is easy!*

THE CHILDREN
*He's summoning you up... upon the road of righteousness!*

LITTLE GIRL
*The road of righteousness!*

THE CHILDREN
*He's beckoning you come... lay your burdens down and rest!*

LITTLE GIRL
*Lay your burdens down and rest!*
*Put your trust in me. For my yoke is easy!*

As the music ends, the children run over to the Messiah and Mary, unimpeded. The two welcome all the children with open arms. Feeling left out, the disciples join in the group hug.

In the midst, the Messiah lifts his head looking for Judas. Mary, looking for Martha.

FADE TO BLACK:

END ACT ONE

ACT II

SCENE 1

EXT. OUTSIDE BETHSAIDA - DAY

“THE PRODIGAL SON”

(intro begins)

The Messiah and his twelve man entourage are walking along a deserted dirt road.

The Messiah is leading the way with Simon on his right side and John on his left.

The other disciples are close behind in two groups of three and two stragglers; each about an arm's length behind the other.

It's obvious they're having a group discussion. As they arrive to a deserted area just outside the city of Bethsaida, the Messiah commences to tell them a parable.

He commences a private parable.

MESSIAH
*People, come, gather together. Open up your eyes, make life a little better.*

The disciples disperse to find comfortable spots.

MESSIAH (CONT’D)
*Now gather before me.*

The disciples hesitate, they all then moves closer to the Messiah to hear his lesson.

MESSIAH (CONT’D)
*Listen up for real right now to every story that I have to tell you. Sit back. Relate.*

*Relax your mind and I will introduce to you, nothing but the gospel truth. Verily, I say unto you...*

THE PRODIGAL SON: LEAVING HOME

THE FATHER, a wealthy man dressed in purple attire, stands outside his dwelling; a very large tent with servants moving back and forth, in and out of the dwelling.

MESSIAH
*A certain man, he had, other than his houses and land begot two sons.*

The father's youngest SON exits the dwelling but stops just outside the doorway. His elder BROTHER, exits but continues out into the field.

MESSIAH (CONT'D)
*I'm talk'in 'bout the younger one who wanted to have some fun!*

The father walks over to the doorway where his younger son is standing. The younger son petitions his father.

MESSIAH (CONT'D)
*He said, Father, give unto me all that you owe me and I will be on my way. Look'in for a brighter day, without your love and guidance, that would lead me astray!*

THE PRODIGAL SON: AT THE SALOON

The son is now in a saloon. He appears to have quite a few new friends. After all, he is buying all the drinks and paying for all the female company.

MESSIAH
*Once into the world, he did everything imagination could think of that his father'd forbid. Riotous living; wasting good money; wine, women, and song.*

THE PRODIGAL SON: IN DIRE STRAITS

Looking as though he had not bathe in several days, the son is roaming the main street of an unnamed poverty-stricken town.

He recognizes a small group of well-to-doers going in the opposite direction.

Not recognizing the son, the group avoids him like the plague.

MESSIAH
*He spent all that he had just in time when famine entered the land. And when he looked to all his so-called friends, they let him know real quick that he did not belong!*

THE PRODIGAL SON: DOWN ON THE FARM

The son, now on a run down farm, is feeding pigs. Smeared in mud, he empties a bucket of slop into the pig stein.

As the pigs scurry towards him, the son drops to his knees, wipes his brow, then salivates over the pig feed.

MESSIAH
*He decided to go to work. A little sweat by the brow won't hurt. He was so hungry, he would gladly dine on all the food left for the swine.*

THE PRODIGAL SON: DOWN ON THE FARM

MESSIAH
*And when he came to himself, he saw very quickly that he need more help. The only place that he could find was the one he had left so far behind.*

*He said, "I'm go'in home. Back to where this soul belongs. And when I get there I'll say to my dad, I've sinned against you and all of heaven.*

THE PRODIGAL SON: RETURNING HOME

The son, resembling a homeless person, returns to his father's dwelling. The father is ecstatic!

The father runs over to hug his son. The son drops to his knees. The father, with pity, helps his son up to his feet.

MESSIAH
*He finally arrived to see the look in his father's eyes. He weeped and did repent and said, Please make me your hired servant!*

*The father surprised everyone by say'in "Bring my best robe and put it on my son! Put rings on his fingers and sandals on his feet. Stick with me kid, I'll show you how to have fun!*

Signaling to his servants.

MESSIAH (CONT'D)
*Bring the fatted calf over and kill it. Let us eat and merry go round and round. Start up the music and the dancing, for my son was once lost but now he is found.*

The servants scurry to do his bidding.

THE PRODIGAL SON: THE ELDER BROTHER

*Right in the midst of this joy, the father had to deal with the elder boy who had spent all day in his father's field but when he saw his little brother, he came home for the kill.*

*You like him better than me. You let him get away with everything! He took your money and he gave you insult! While I stayed beside you and I gave you no fault! But all the time I was here, you never let me party with any of my friends!*

*I see now how to get on your good side. Just forsake all else and take life in stride!*
*The father put his hand on the boy's shoulder, said, "I treat you like this 'cause you are older.*

*But had it been you to go out on your own, I'd pray for the day when you too would come home.*

*Since it turned out to be your little brother, I have great joy right now for no other. Let's live for now, not in the past. It's time to be merry. It's time to be glad!*

BACK TO THE MESSIAH

*MESSIAH*
*Now, son you are forever with me. You know that all that is mine is thine! Your brother was dead, now he's alive! Your brother was lost and now he is found! Word!*

SCENE 2

EXT. OUTSIDE BETHSAIDA - MOMENTS LATER

“THIEVES IN THE TEMPLE”

Seven women enter charging towards the Messiah to deliver an urgent message. The leader appears older (in age) than the twelve but still rather attractive.

The other six women are her much younger disciples. The Messiah and the Twelve recognize three of them as Trio.

The Twelve are curious to know who the leading woman is. The Messiah appears already well acquainted.

James and John Zebedee, sitting adjacent, give each other a surprised (and rather shocking) look. They recognize the woman in question.

The woman’s name is SALOME. She is an advanced (yet secret) disciple of the Messiah; two years before the Twelve. She is also the mother of James and John.

TRIO
*We've got thieves in the temple!*

SALOME
*Oh, we got thieves in the temple now!*

TRIO
*We've got thieves in the temple!*

SALOME
*Oooh, we got thieves in the temple!*

TRIO
*We've got thieves, thieves, thieves in the temple!*

SALOME
*Oooh, we got thieves in the temple!*

TRIO
*Come out! Come out! Come out!*

SALOME
*Thieves, thieves, thieves in the temple!*

Salome and her followers begin moving in-sync with the rhythm of the music.

TRIO
*We've got thieves in the temple!*

SALOME
*Oh, we got thieves in the temple now!*

TRIO
*We've got thieves in the temple!*

SALOME
*Oooh, we got thieves in the temple!*

TRIO
*We've got thieves, thieves, thieves in the temple!*

SALOME
*Thieves, thieves, thieves in the temple!*

TRIO
*Come out! Come out! Come out! Come out!*

The Messiah sits as Salome addresses him. Her body language is that of an informant.

SALOME
*Look at what they're do'in. Purposely destroy'in. They're undercover, get'tin over on the never-know'in!*

*They got this innocent look. What's underneath is a crook! Back-stab'bin, tithe grab'bin and they're run'nin amuck!*

THE MESSIAH AT BETHSAIDA TEMPLE

The Messiah is storming down the main street of Bethsaida towards the temple. The twelve are trying desperately to keep up.

Simon Peter and John try to talk him out of whatever it is he is planning. The other disciples argue amongst themselves as they try to keep up.

TRIO (V.O.)
(salome ad-libs)
*We've got thieves in the temple! We've got thieves in the temple! We've got thieves, thieves, thieves in the temple! Come out! Come out! Come out!*

The Messiah arrives to the temple rushing up the stairs. He stops at the top. He observes the activity taking place both inside and outside the structure.

People have small booths set up indoors, and a few outside, selling items for sacrifice to the unsuspecting poor.

TRIO (V.O.)
(salome ad-libs)
*We've got thieves in the temple! We've got thieves in the temple! We've got thieves, thieves, thieves in the temple! Come out! Come out! Come out! Come out!*

BACK TO SALOME

The Messiah stands up and begins slowly pacing as Salome continues to inform him on Pharisee activity at the temple.

SALOME
*They don't got a conscience and use plenty of influence. Conniv'in, misguid'in, full of disobedience!*

*They don't even think it's cheat'in the innocent! Full of greed, wanna bleed till there's not a thing left!*

BACK TO THE MESSIAH AT BETHSAIDA TEMPLE

The Messiah, now inside, storms through the temple overturning tables and creating chaos. He finds a whip and starts swinging.

TRIO (V.O.)
(salome ad-libs)
*We've got thieves in the temple! We've got thieves in the temple! We've got thieves, thieves, thieves in the temple! Come out! Come out! Come out!*

As the people flee, they pass a group of Pharisees. They observe the mayhem with piercing eyes but slowly back away unnoticed.

TRIO (V.O.)
(salome ad-libs)
*We've got thieves in the temple! We've got thieves in the temple! We've got thieves, thieves, thieves in the temple! Come out! Come out! Come out!*

BACK TO SALOME

Salome continues to inform the Messiah on the Pharisee illegal activity inside the temple.

SALOME
*It's only organized crime all covered up in a shrine! They're all patient with their wait'in 'til they think they're divine!*

*It's all too amazing to see through their moneychang'in! It's a scheme to redeem those poor and in depression!*

By now, Salome's message has climaxed and her entourage is moving to the rhythm of the beat. The twelve are now on foot getting into the groove.

TRIO
(salome ad-libs)
*We've got thieves in the temple! We've got thieves in the temple! We've got thieves, thieves, thieves in the temple! Come out! Come out! Come out!*

*We've got thieves in the temple! We've got thieves in the temple! We've got thieves, thieves, thieves in the temple! Come out! Come out! Come out!*

*We've got thieves in the temple! We've got thieves in the temple! We've got thieves, thieves, thieves in the temple! Come out! Come out! Come out!*

*We've got thieves in the temple! We've got thieves in the temple! We've got thieves, thieves, thieves in the temple! Come out! Come out! Come out!*

SCENE 3

INT. BETHSAIDA TEMPLE - DAY

"WHAT DO WE?"

A group of twelve pharisees, led by CAIAPHAS, the high priest, enter the temple.

They walk through the vandalized interior vexed; the Messiah disrupted their cash flow. They want him to pay for wreaking!

Some of the people who fled earlier have returned to see what can be salvaged.

PHARISEES
*What do we, what do we do with the Hebrew?*
*What do we, what do we do with the Hebrew?*

Caiaphas hops atop a platform to address their concerns.

CAIAPHAS
*If we go and leave him alone, every man shall follow him! He'll disturb the leaders of Rome, if the poor folk worship him!*

*They will plan to retaliate, and take away our positions! We would become affiliates and loose control of our nation!*

PHARISEES
*What do we, what do we do with the Hebrew?*
*What do we, what do we do with the Hebrew?*

The high priest, ANNAS, enters. He seems to have been listening all this time. It is not long before it is obvious he is the smartest person in the room. But by "smartest" I really mean "devious".

ANNAS
*You people know nothing at all, nor consider it expedient!*

The Pharisees look bewildered. It's taking them a moment to realize Annas is the most crafty person in the room.

ANNAS (CONT'D)
*That one man shall die for us all, so that our whole nation perish not!*

The Pharisees finally see the epiphany, and gesture their support.

Annas is the one who will come up with that master plan that will get rid of the Messiah, once and for all.

ANNAS (CONT'D)
*Don't think that I speak of myself! I don't consider "me" the dying kind!*

The Pharisees show they misunderstand.

ANNAS (CONT'D)
*But for that there is one other left! Let's begin right here to mastermind!*

The Pharisees now realize they plan to kill the Messiah.

PHARISEES
*What do we, what do we do with the Hebrew?*
*What do we, what do we do with the Hebrew?*

The high priests Caiaphas and Annas put their heads together to come up with a solid plan.

Caiaphas steps down from the platform. The Pharisees give their undivided attention as their faces project evil grins and smiles.

CAIAPHAS
*This plan is bigger than life!*

ANNAS
*It's larger than our community!*

Some of the Pharisees high-five while others give a pat on the back. They rejoice in the possibility the Messiah will finally be killed.

And these are the religious authorities.

CAIAPHAS
*Just think ahead, if we pull it off!*

ANNAS
*He'll gather together the lost children!*

The Pharisees become more and more excited as the plan unfolds. The evil in their eyes is almost glowing red. This is complimented by their wicked grins.

CAIAPHAS
*One nation under one god!*

ANNAS
*An idea more than just a myth!*

The Pharisees settle down to hear the rest of the plan.

CAIAPHAS
*To the lost nations scattered abroad!*

ANNAS
*To come true, he must be put to death!*

The Pharisees gesture "YES" in various ways. A few wave clinched fists. A few raise clinched fists and drop the elbow. A few do that with both arms.

PHARISEES
*What do we, what do we do with the Hebrew?*
*What do we, what do we do with the Hebrew?*

The Pharisees depart with the pace of the music.

In the background, people are still salvaging through the debris left in the wake of the Messiah's angry visit.

They are attempting to put the temple back in some semblance of order.

The Pharisees slowly march off content they have a solid plan that will not fail, this time.

PHARISEES (CONT'D)
*What do we, what do we do with the Hebrew?*
*What do we, what do we do with the Hebrew?*

SCENE 4

EXT. THE SEA OF GALILEE - MORNING

“SON OF MAN”

(lead guitar begins)

The Messiah is alone, sitting by the sea shore. He appears to be wrapped up in his own thoughts. The Twelve soon arrive, not realizing they're disturbing the Messiah’s quite time. They each find a comfortable spot, not considering whether or not the Messiah wants to be alone.

The moment the Twelve get comfortable, a crowd approaches. They want to hear the Messiah teach. It is not clear how they knew where to find the Messiah. The Twelve are baffled, caught off-guard, and don't know what to do.

Instinctively, they try to form a barrier between the crowd and the Messiah. Unfortunately, the crowd does not appear to recognize or respect their authority. There is a lot of loud talking, pushing, and shoving. Although the Twelve are outnumbered and not respected, they stand their ground.

(bass guitar begins)

Surprisingly, Trio emerges from in the midst of the crowd. Since the Twelve now know who they are, they don't interfere. But they cannot help but to wonder whether Trio's presence is; friend or foe. They seem to be on the side of the crowd, which at any point just might turn hostile.

Be that as it may, the Twelve allow Trio to move, unhampered, slowly towards the Messiah. The Messiah sees them approaching. He offers a smile. It is not clear whether or not Trio returns the gesture because of the veils they wear, we never see their faces;

just their eyes. In an interesting sort of way, their eyes seem to smile. The Messiah can tell.

The Messiah rises and beckons Trio to come on over. As it turns out, Trio is on the side of the crowd. Trio just might be responsible for leading the crowd to the Messiah. Is this a good thing or a bad thing? The moment Trio is close enough, they let the Messiah know why they have come.

TRIO
*Son of Man, speak your parable. Like you can so no one else will know what you mean, when you speak to me to redeem and step outside reality.*

The Messiah steps onto a small boat which takes him a few feet from the shore.

TRIO (CONT'D)
*Son of Man, work out your miracle. Like you can, so all the world will know what you bring, when your love comes shining through. Don't you see, we realize it's up to you!*

The Messiah, now seated, addresses the crowd, who have now stopped struggling with the Twelve.

THE PARABLE OF THE SOWER

THE SOWER is out in his field, tossing seeds to the rhythm.

MESSIAH (V.O.)
*There was a man who like planting seeds. He was always right out there tak'in care of his needs. When the weather was warm, he was always at work mak'in sure that his harvest would never be hurt.*

*All day long he would be planting seeds. Tossing them into the wind to let nature feed. He did not care, for wherever they fell, he believed that his Maker would always be there.*

*Some of the seeds fell on rocky ground. Just soak'in up the sun to dry up real fast. They would never bear fruit.*

*Regardless who'd come around. Finally wither away. No, they did not last.*

BACK TO THE MESSIAH

MESSIAH
*Some others fell in the watery mud. Drink'in their lives away. Soak'in up them suds. They wouldn't be any good. For when nature called, they're too drenched from the flood. Better luck next fall!*

Trio on the shore, out in front of the crowd and the twelve. Their words are directed outwards at the Messiah.

TRIO
*Son of Man, speak your parable. Like you can so no one else will know what you mean, when you speak to me to redeem and step outside reality.*

While moving to the music, Simon and Andrew try to decipher Trio's words that seem contradicting.

Philip and Bartholomew notice Trios words contradict, as well.

The Messiah's parables are intended to make spiritual things easier to understand. Right?

TRIO (CONT'D)
*Son of Man, work out your miracle. Like you can so all the world will know what you bring when your love comes shining through. Don't you see, we realize it's up to you!*

John gets an epiphany. He realizes the parables are not to make spiritual matters easier to understand, as much as, they are “coded messages" meant for those who have an ear to hear (or know how to decipher the code).

BACK TO THE SOWER

The Sower is now in a different area tossing seeds to the rhythm.

MESSIAH
*Some of the seeds fell over near the pool. Just lucky enough to become bird food. Like the birds of the air, he sits high and looks low. This is one little way his eye is on the sparrow. Some of the seeds fell on very sharp*

MESSIAH (CONT'D)
*thorns. When they started to come up they did nothing but choke. A very pointy problem when your aim is poor. Think'in before you leap's the only way to be sure.*

The sower, sowing his seeds in a third area to the rhythm.

MESSIAH (CONT'D)
*Finally, some fell on some very good soil. They'll get all that they need so their fruits won't spoil. Just the right amount of water, sun, and dirt. And a little bit of care for the crop wouldn't hurt!*

BACK TO THE MESSIAH

The Messiah is stepping off the boat onto the shore. Two disciples hold the boat steady. Another two help the Messiah onto the shore.

MESSIAH
*This is a lesson that you have to take in. You haven't got an excuse, it's com'in from a good friend.*

The Messiah is now completely on dry land.

*As I tried to tell you many times before. The only universal rule is that you reap what you sow!*

The crowd and the Twelve start rejoicing to the music. We're all friends now.

TRIO
(the messiah ad-libs)
*Son of Man, speak your parable. Like you can, so no one else will know what you mean when you speak to me to redeem and step outside reality.*

*Son of Man, work out your miracle. Like you can, so all the world will know what you bring when your love comes shining through. Don't you see, we realize it's up to you!*

*Son of Man. Son of Man. Son of Man. Son of Man. Son of Man. Son of Man. Son of Man. Son of Man.*

MESSIAH
*You reap what you sow!*

SCENE 5

EXT. THE SEA OF GALILEE - MOMENTS LATER

"THE HEM OF HIS GARMENT"

The Messiah is on the shore with the water at his back to address the crowd. Trio nonchalantly moves back into the crowd, out of sight.

A CERTAIN WOMAN is behind the crowd. She chooses to remain inconspicuous because of her incurable illness.

She is now the main focus; the back of the crowd is her backdrop; including the Messiah, who is now the furthest away.

CERTAIN WOMAN
*I see a new way to reawaken my life. I'll be not dismayed nor forever be tired.*

Trio, having already moved back into the crowd, exits the back where they find the certain woman. They keep a modest distance, and begin moving to the music.

CERTAIN WOMAN (CONT'D)
*I'll stand on the side, right here, out of his way. When he passes by, in the background I'll stay! So I can touch...*

TRIO
*So I can touch the hem of his...*

CERTAIN WOMAN
*the hem of his garment.*

TRIO
*garment.*

CERTAIN WOMAN
*I won't feel alone to face another day!... I want to touch...*

TRIO
*I want to touch the hem of his...*

CERTAIN WOMAN
*the hem of his garment.*

TRIO
*garment.*

CERTAIN WOMAN
*It will heal my soul from sadness.*
*Chase the dark away!*

The certain woman tries to get a glimpse of the Messiah from the back of the crowd. Even on her tippee toes, she is too short to get a good look.

TRIO
*I give you my heart! I give you my soul!*
*I give u my mind! I give you my word that I will deserve you until I die!*

CERTAIN WOMAN
*I'll put faith in God, for I've suffered many years. Up against all odds, nothing left but my tears! I've spent all I had try'in to rid me of this curse. It's mak'in me sad, cause they only made me worse! I need to touch...*

TRIO
*I need to touch the hem of his...*

CERTAIN WOMAN
*the hem of his garment.*

TRIO
*garment.*

CERTAIN WOMAN
*For this simple gesture surely makes me whole.*
*I want to touch...*

TRIO
*I want to touch the hem of his...*

CERTAIN WOMAN
*the hem of his garment.*

TRIO
*garment.*

CERTAIN WOMAN
*It will fill my heart with gladness!*
*I want to touch...*

TRIO
*I want to touch the hem of his...*

CERTAIN WOMAN
*the hem of his garment.*

TRIO
*garment.*

CERTAIN WOMAN
*I won't feel alone to face another day!*
*I want to touch...*

TRIO
*I want to touch the hem of his...*

CERTAIN WOMAN
*the hem of his garment.*

TRIO
*garment.*

CERTAIN WOMAN
*It will heal my soul from sadness!*
*I need to touch...*

TRIO
*I need to touch the hem of his...*

CERTAIN WOMAN
*the hem of his garment.*

TRIO
*garment.*

CERTAIN WOMAN
*For this simple gesture surely makes me whole.*
*I want to touch...*

TRIO
*I want to touch the hem of his...*

CERTAIN WOMAN
*the hem of his garment.*

TRIO
*garment.*

CERTAIN WOMAN
*It will feel my heart with gladness!*
*I want to touch...*

TRIO
*I want to touch the hem of his...*

CERTAIN WOMAN
*the hem of his garment.*

TRIO
*garment.*

CERTAIN WOMAN
*I won't feel alone to face another day!*
*I want to touch...*

TRIO
*I want to touch the hem of his...*

CERTAIN WOMAN
*the hem of his garment.*

TRIO
*garment.*

CERTAIN WOMAN
*It will heal my soul from sadness.*
*Chase the dark away!*

As the Messiah departs, the certain woman gets close enough to touch the hem of his garment. She is healed. The Messiah abruptly stops! The certain woman tries to remain hidden.

The crowd backs away to make a room. The Messiah approaches. He is slightly stun by her beauty.

TRIO
*I give you my heart. I give you my soul.*
*I give you my mind! I give you my whole life.*
*I'm giv'in you everything... everything you're*
*ask'in of me!*

*I give you my heart. I give you my soul.*
*I give you my mind! I give you my whole life.*
*I'm giv'in you everything... everything you're*
*ask'in of me!*

He helps her up. They begin to walk off. The Twelve attempt to follow. The Messiah stops them. He and the certain woman walk off alone, leaving the Twelve baffled.

*I give you my heart. I give you my soul.*
*I give you my mind! I give you my whole life.*
*I'm giv'in you everything... everything you're*
*ask'in of me!*

TRIO (CONT'D)
*I give you my heart. I give you my soul.*
*I give you my mind! I give you my whole life.*
*I'm giv'in you everything... everything you're*
*ask'in of me!*

SCENE 6

INT. MARY AND MARTHA'S HOME

“PERFECT LOVE AFFAIR”

FADE IN

(intro - moderate)

Mary and Martha is about to prepare for a private gathering for the Passover. Before they start, Mary has an epiphany.

MARY
Martha. I know I've been telling you, "I'm not your sister". But after everything we've gone through, I now feel that's changed. Do you know who our relationship reminds me of?

MARTHA
What relationship? We are sisters!

MARY
Yes. I concede that point. But there is something you don't know.

MARTHA
And what's that?

MARY
I don't expect you to understand. But I may be leaving soon.

MARTHA
Leave? To go where?

MARY
Home.

MARTHA
Home? You are home, silly.

Mary grabs a bottle of wine and two glasses off a shelf.

MARY
We remind me of Ruth and Naomi.

MARTHA
The Naomi and Ruth of old?

MARY
The very ones. In Ruth, chapter 1, verses 16 and 17.

MARTHA
What's a chapter and verse?

Mary suddenly realizes Martha can't read. And chapters and verses do not exist in the ancient scrolls.

MARY
Well … chapters and verses are a part of reading … and …

MARTHA
You know how to read? When did this happen? Who taught you? Mary, now feeling a bit overwhelmed.

Mary, now feeling a bit overwhelmed.

MARY
Never mind all of that. My point is that in the story, Naomi and Ruth were parting ways …

MARTHA
Yes. And they showed how much they loved each other.

Mary pours wine in both cups and hands one to Martha.

MARY
Exactly. There's no telling when I'll be leaving but before I go, I want to show my love for my sister.

MARTHA
Oh-kaay. Will this be as confusing as Naomi and Ruth?

MARY & MARTHA
LET'S TOAST TO THE PERFECT LOVE AFFAIR. POUR THE VIN ORDINAIRE. RAISE YOUR GLASS INTO THE AIR AND TOAST. I DRINK TO YOU. CAUSE I BELIEVE IN THE LOVE OF OUR TIME.

FOR THIS HEART OF YOURS IS NOW A PART OF MINE. WE HONOR AND CELEBRATE THE LOVE WE'RE BLESSED TO HAVE.

MARY
THIS ACT BETWEEN US WILL REPRESENT THE FACT WE MADE A SERIOUS COMMIT.

MARTHA
OOOO … I POUR MY DRINK UTO YOU; IN RETURN YOU POUR YOURS UNTO ME. THE MOMENT OUR GLASSES WILL KISS AND OUR ARMS INTER-TWIST GRACEFULLY.

MARY
I THEN PROMISE …

MARY & MARTHA
TO GIVE MYSELF TO THEE. LET'S TOAST TO THE PERFECT LOVE AFFAIR. POUR THE WINE IN THE GLASS AND RAISE IT TO THE AIR AND TOAST. I DRINK TO YOU! CAUSE I BELIEVE IN THE STARS UP ABOVE.

FOR THIS HARMONY IS NOW A PART OF ME. WE HONOR AND CELEBRATE THE LOVE WE'RE BLESSED TO HAVE.

MARY
THIS DEED OF OURS WILL SYMBOLIZE WHAT NEITHER ONE OF US EVER REALIZED.

MARTHA
OOOO … I DEDICATE ALL I AM UNTO YOU AND THEN YOU UNTO ME. THE MOMENT OUR GLASSES ARE EMPTY WE BECOME ONE IN UNITY.

MARY
I THEN PROMISE …

MARY & MARTHA
TO GIVE MYSELF TO THEE. LET'S TOAST TO THE PERFECT LOVE AFFAIR. FEEL OUR DREAMS WITH ONE DRINK AND TOSS THE GLASS INTO THE AIR... AND TOAST … I DRINK TO YOU!

WE HONOR AND CELEBRATE …
WE HONOR AND CELEBRATE …
WE HONOR AND CELEBRATE …
WE HONOR AND CELEBRATE …

(repeat segment once)

WE HONOR AND CELEBRATE THE LOVE WE'RE BLESSED TO HAVE.

Mary and Martha embrace as if it's the last time they will see one another. But as they turn around they realize Trio has entered their home.

FADE OUT

SCENE 7

EXT./INT. MAGDALA - NIGHT

"A TOUCH OF LOVE"

(intro begins)

RED
Now that you ladies are done with your private celebration, the men will be here soon. There is much work to be done before they arrive.

Mary and Martha greet Trio. They honor their guests with an oration as they scurry to make the preparations for the Passover supper.

MARY
*Though I speak with the tongues of men and angels and have not charity. I am become as sounding brass or tinkling cymbals whenever they ring. Though I bestow all my goods to feed the poor and give my body to be burned.*

MARY (CONT'D)
*Though I do everything good under the sun without charity nothing is learned.*

*My life is nothing!*

MARTHA
*Charity suffers long!*

MARY
*Till I discovered...*

MARTHA
*Charity is kind!*

MARY
*there are these three...*

MARTHA
*Faith, Hope, and Love.*

MARY
*But the greatest of them all, is a touch of your love!*

TRIO
*Just a touch of love!*

MARY
*You'll be surprised at what you do when it chases all your fears away!*

TRIO
*Just a touch from deep down in you!*

MARY
*Sends the darkest cloud away. Turns the night into the day! Softens the hardest of the hearts! Will win you over from the very start!*

Six disciples arrive. Without hesitation, they volunteer to help.

MARTHA
*And though I have the gift of prophesy and understand all the mysteries.*

MARTHA (CONT'D)
*I would become as an unworthy vessel despite everyone that I pleased.*

*Though I have all knowledge and faith to move mountains and have not one ounce of love, picture if you will a waterless fountain with no true purpose from above.*

The other six disciples arrive. They all help out.

MARTHA (CONT'D)
*My life is nothing!*

MARY
*Charity suffers long!*

MARTHA
*Till I discovered...*

MARY
*Charity is kind!*

MARTHA
*There are these three...*

MARY
*Faith, Hope, and Love.*

MARTHA
*But the greatest of them all, is a touch of your love!*

TRIO
*Just a touch of love!*

THE TWELVE
*There's no greater love, that no one man can show...*

MARTHA
*Will make the wounded spirit whole, forever wiping all your tears away!*

THE TWELVE
*that he lay down his life for his brother!*

TRIO
*Just a touch from deep down in you!*

THE TWELVE
*No greater gift can he bring down from up above...*

MARTHA
*Brings about a miracle. Touch you right down to the soul.*

THE TWELVE
*when his life's a sacrifice for all others!*

MARTHA
*Puts a smile upon your face. Gives you a child-like feeling to embrace!*

THE TWELVE
*Step right up chalk one up for the Master!*

TRIO
*Just a touch of love!*

THE TWELVE
*There's no greater love, that no one man can show...*

MARY
*Will always keep the joy around. Will lift your spirit up when you feel down!*

THE TWELVE
*that he lay down his life for his brother!*

TRIO
*Just a touch from deep down in you!*

THE TWELVE
*No greater gift can he bring down from up above...*

MARY
*Makes your presence a delight. Turns every wrong into a right.*

THE TWELVE
*when his life's a sacrifice for all others!*

MARY
*Brings to light your honesty. Shows the "wonderful" now that you're free!*

THE TWELVE
*Step right up chalk one up for the Master!*

TRIO
*Just a touch of love!*

THE TWELVE
*There's no greater love, that no one man can show...*

MARTHA
*Helps you make it through the day before those obstacles turn you away!*

THE TWELVE
*that he lay down his life for his brother!*

TRIO
*Just a touch from deep down in you!*

THE TWELVE
*No greater gift can he bring down from up above...*

MARTHA
*Moves the deepest fear aside. All through life will be your guide.*

THE TWELVE
*when his life's a sacrifice for all others!*

MARTHA
*Gets rid of all the emptiness. Brings about a new world of bliss!*

THE TWELVE
*Step right up chalk one up for the Master!*

TRIO
*Just a touch of love!*

THE TWELVE
*There's no greater love, that no one man can show...*

MARY
*While you're abiding under grace, love your neighbors as you love yourself!*

THE TWELVE
*that he lay down his life for his brother!*

TRIO
*Just a touch from deep down in you!*

THE TWELVE
*No greater gift can he bring down from up above...*

MARY
*Neither death nor present things; neither principalities...*

THE TWELVE
*when his life's a sacrifice for all others!*

MARY
*neither powers or angels will separate me from the love of God!*

THE TWELVE
*Step right up chalk one up for the Master!*

MARTHA
*Though I speak with the tongues of men and angels and have not charity... I am become as sounding brass or tinkling cymbals wherever they ring.*

MARY
*Though I bestow all my goods to feed the poor and give my body to be burned. Though I do everything good under the sun without charity nothing is learned.*

Trio gives Mary and Martha a sign of approval. However, just before Trio can cross the threshold, they encounter a dark figure on the other side. They stop in their tracks and slowly bow down to the threshold. Actually, to the figure on the other side of the threshold.

The shadow of the mysterious figure can be seen gesturing Trio permission to rise. Trio slowly rise to their feet and slowly back away, leaving the threshold clear.

The Twelve, having been standing motionless and in silence, scurry to put the remainder of things in order. Mary and Martha do the same.

SCENE 8

INT. MARY AND MARTHA'S HOME - NIGHT

“COME LAY YOUR HEAD”

(intro begins)

MARY
Thank you all for helping us prepare for the Passover.

PETER
You're welcome, Mary. Now, introduce us to the Essenes.

JOHN
Essenes? I thought Essenes were a bunch of old ladies.

MARY
(to herself)
I don't remember this story being so crowded!

JUDAS
And I thought Essenes were a bunch of old witches.

MARY
Why is it when a man does a miracle, he's a prophet. But when a woman does a miracle, she's a witch?

JUDAS
For a woman, you sure do have a lot to say!

MARY
Judas. For a man, you sure do …

Interrupting abruptly.

MARTHA
Mary. Wait. He's … here.

The dark figure on the entering the threshold is the Messiah. He enters stopping just inside the door. Every one stops to stare. The Messiah is silent.

Mary and Martha rush over to escort him the rest of the way inside. As they slowly move across the room everyone can see the Messiah is running on empty.

THE TWELVE
*Jesus, are you tired?*

MARY
*Come lay your head on me!*

THE TWELVE
*It's you that we admire!*

MARY
*I'll wash your feet!*

MARTHA
*You're comfort to the world with the weight of every someone resting on your shoulders!*

THE TWELVE
*Jesus, are you weary?*

MARY
*Come lay your head on me!*

THE TWELVE
*It's true that you've been weeping!*

MARY
*I'll wash your feet!*

MARTHA
*The foxes have a hole and the birds have nests so won't you lean upon someone?*

MARY
*You were there to clear my mind when the sun would never shine. Forever blind, I couldn't see.*

James and John wonder what's going on between Mary and Martha. The seem to be competing for the Messiah’s attention.

MARTHA
*Come lay your head on me!*

Mary is persistent.

MARY
*I was alone and in despair. I turned around and you were there. I didn't know I need help!*

MARTHA
*I'll wash your feet!*

Martha has the Messiah's attention.

MARTHA (CONT'D)
*You're welcome in my home to retire and rest your weary soul. That's my desire!*

MARY
*I was down and feel'in low with no other place to go. Opened the door and let me in! Yeah!*

MARTHA
*Come lay your head on me!*

MARY
*You were there to lend a hand when no one else would understand. You were there to save me!*

MARTHA
*I'll wash your feet. The foxes have a hole and the birds have nests so won't you lean upon someone?*

THE TWELVE
*Jesus...*

MARY
*You were there to clear my mind*

THE TWELVE
*are you...*

MARY
*when the sun would never shine.*

THE TWELVE
*tired?*

MARY
*Forever blind, I couldn't see.*

MARTHA
*Come lay your head on me!*

MARY
*Yeah!*

THE TWELVE
*It's you that...*

MARY
*I was alone and in despair.*

THE TWELVE
*we ad...*

MARY
*I turned around and you were there.*

THE TWELVE
*mire!*

MARY
*I didn't know I need help! Yeah!*

MARTHA
*Come let me wash your feet!*

THE TWELVE
*Jesus...*

MARY
*I was down and feel'in low*

THE TWELVE
*are you...*

MARY
*with no other place to go.*

THE TWELVE
*weary?*

MARY
*Opened the door and let me in!*

THE TWELVE
*Come lay your head on me!*

MARY
*Yeah!*

THE TWELVE
*It's true that...*

MARY
*You were there to lend a hand...*

THE TWELVE
*you've been...*

MARY
*when no one else would understand.*

THE TWELVE
*weeping!*

MARY
*You were there to save me!*

MARTHA
*Come let me wash your feet!*

MARY
*Yes, you were!*

THE TWELVE
*Jesus!*

MARY
*Yes, you were!*

THE TWELVE
*Jesus!*

MARY
*Yes, you were!*

THE TWELVE
*Jesus!*

MARY
*You were there Jesus!*

*Yes, you were!*

SCENE 9

INT. THE LAST SUPPER - NIGHT

“SWEET COMMUNION”

(intro begins)

The Messiah is seated at the table. His disciples surround him. There are six on each side. Each one covets the seats at the immediate left and right sides of the Messiah.

The Twelve are no different than Mary and Martha competing for the Messiah's attention.

Mary brings a loaf of bread to the table. She places it in front of the Messiah. He looks up at her offering thanks and gratitude. Mary blushes. Mary walks away.

Martha brings a bottle of wine to the table. She places it in front of the Messiah, adjacent the loaf of bread that Mary just brought over. The Messiah offers Martha his thanks and his gratitude.

Martha blushes, as well. Martha walks away.

MESSIAH
*Take into your hands this piece of bread...*
*that I give unto you...*

The Messiah holds up a loaf of bread and breaks it in half. He hands one half to Simon, who is seated on his immediate right side. He then hands the other half to John, who is seated on his immediate left side.

Simon and John each break off a piece of the bread for themselves. They then pass the loaf down so the other disciples can do the same.

MESSIAH (CONT’D)
*with thanks! This is my body.*
*In this remember me.*

Each of the disciples break a piece of bread and put it in their mouths, as they await further instructions.

MESSIAH (CONT'D)
*Now will you please lift up your cups and see this as my blood. Now drink! It's the New Testament that will be shed for thee!*

MATTHEW
*Lord, say it isn't so! I just want you to know I'll die in the place of You!*

THOMAS
*Can't leave us all alone. It's hopeless if you're gone. You'll just have to stay!*

Mary is fascinated by the Messiah's ritual. She forgets her place (as a subservient woman) and beckons the Messiah to join his entourage of disciples.

MARY
*Will you please purge me Lord. Purge me into your spirit?*

*Cause I just want to serve you Lord. Serve you with a conviction!*

*Won't you receive me Lord into your sweet communion? Now, use me Lord to do your will!*

MESSIAH
*Gather around. Lend me your ears. For this I say to you. For sure one of you shall betray a trust... that other wise.. would... en... dure.*

*Don't be surprised. Calm yourselves down! It's for the best of good! Now know this is the master plan. There is no other cure!*

JAMES
*Lord. Tell me, Is it I? I don't want you to die! I would not do such a thing!*

PETER
*Lord. Say it isn't me! I hope that you can see, I'll be here til the end!*

For some reason, perhaps, having seen and heard more, Mary throws herself at the Messiah begging him to make her one of his disciples.

It is obvious, a few of the twelve are annoyed while others don't take her serious.

After all, whoever heard of a woman disciple?

MARY
*Will you please purge me Lord. Purge me into your spirit?*

The Messiah is actually thinking about it. He is considering the possibility of making Mary one of his disciples.

At the same time he is surprised he didn't think of this himself!

MARY (CONT'D)
*Cause I just want to serve you Lord. Serve you with a conviction!*

Mary is now on her knees at the Messiah's feet. Martha's facial expression reveals, Mary is nuts!

Or at least Martha thinks she is.

It is obvious to the Messiah, Mary is serious. And better yet, there might be an opening soon.

MARY (CONT'D)
*Won't you receive me Lord into your sweet communion? Now, use me Lord to do your will!*

MESSIAH
*All of you shall on this day be offended because of me to bring to life the prophecy that foretold of these things*!

*Now, one of you rise and leave us alone and go do what you have to do! And be of good courage now. This is your destiny!*

Judas Iscariot rises from the table, stares angrily at the Messiah, then storms out the door.

ANDREW
*Lord. Maybe I'm confused. But what did you just do? Did you just now seal your own fate?*

PHILIP
*Now, be that as it may, I still will not betray! I'm loyal to you!*

Now that Judas Iscariot has departed, the Twelve now support Mary's request.

MARY
*Will you please purge me Lord.*

THE TWELVE
*Purge me Lord.*

MARY
*Purge me into your...*

THE TWELVE
*Purge me Lord.*

MARY
*spirit?*

THE TWELVE
*Purge me Lord...*

MARY
*Cause I just want to serve you Lord.*

THE TWELVE
*Serve you Lord.*

MARY
*Serve you with a con...*

THE TWELVE
*Serve you Lord.*

MARY
*viction!*

THE TWELVE
*Serve you Lord...*

MARY
*Won't you receive me Lord...*

THE TWELVE
*Ceive me Lord...*

MARY
*into your sweet communion?*
Now, use me Lord...

THE TWELVE
*Use me Lord...*

MARY
*to do your will!*

*Will you please purge me Lord...*

THE TWELVE
*Purge me Lord.*

MARY
*Purge me into your...*

THE TWELVE
*Purge me Lord.*

MARY
*spirit?*

THE TWELVE
*Purge me Lord...*

MARY
*Cause I just want to serve you Lord.*

THE TWELVE
*Serve me Lord.*

MARY
*Serve you with a con...*

THE TWELVE
*Serve me Lord.*

MARY
*viction!*

THE TWELVE
*Serve me Lord...*

MARY
*Won't you receive me Lord...*

THE TWELVE
*Ceive me Lord...*

MARY
*into your sweet communion?*

*Now, use me Lord...*
*to do your will!*

SCENE 10

OUTSIDE MARY AND MARTHA'S PLACE.

“THANKS FOR MAKING ME YOUR DISCIPLE”

(intro - vivace)

Judas is standing outside of Mary and Martha's home with his back to the door.

JUDAS
Wait one minute. How did Mary know, this is goodbye?

Judas contemplates for a minute.

JUDAS (CONT'D)
I better go.

Judas runs off.

INSIDE MARY AND MARTHA'S PLACE.

Although it's a joyous occasion, the Messiah is sad. He walks slowly towards the threshold, thinking about Judas.

MARTHA
Mary. What's wrong with Master?

MARY
I Think he's worried about Judas. I have an idea that can help.

Mary whispers her idea into Martha's ear.

MARY (CONT’D)
Do you think you can help me with pulling this off?

MARTHA
Sure. I can help.

MARY
Well. Let's go ask him.

Mary and Martha go over to the open doorway where master is standing. They can see Judas far off in the distance, running away.

MARY
YOU SHOULD NOT LET JUDAS GET YOU DOWN. IF YOU DO, BEFORE YOU KNOW IT, YOU'LL BE SPINNING AROUND AND ROUND.

IT WILL TURN YOUR WHOLE NIGHT INTO GLOOM. IN THE END, YOU KNOW YOU'LL FIND YOURSELF SEALING UP YOUR OWN DOOM.

Martha instructs Simon, John, and two Essenes to do the trot. They join the Messiah and Mary on the open floor.

MARTHA
INSTEAD JUST PLACE YOUR HAND UPON HER SHOULDER; STAND ERECT, BEGIN TO HOLD HER, WRAP YOUR OTHER ARM AROUND HER WAIST.

AND THEN JUST TAKE ONE STEP AND THEN ANOTHER; MOVE TO THE SIDE, BOTH FEET TOGETHER. NOW SPIN AROUND AND STOP, WHILE STEP'IN IN PLACE.

ENSEMBLE
THANKS FOR MAKING ME YOUR DISCIPLE. IT'S LIKE A LIFETIME DREAM COME TRUE! I WILL DO ALL I CAN TO HONOR YOUR GOOD NAME; AND BE A GREAT EXAMPLE AND TESTIMONY THAT'S TRUE, JUST FROM ME TO YOU.

Two more couples join in on the trot.

MARY
YOUR OWN HAPPINESS IS UP TO YOU. OTHERWISE YOU'LL WIND UP ALL ALONE, UNHAPPY, AND SING'IN THE BLUES.

DELIGHT IN YOUR MIND; BE OF GOOD CHEER. OTHERWISE YOU'LL WIND UP LOS'IN ALL THAT MATTERS AND THAT YOU HOLD DEAR.

Two more couples join in on the trot.

MARTHA
INSTEAD JUST PUT YOUR HAND IN HER HAND; STRETCH IT OUT UNTIL YOU BOTH STAND; MOVING FORWARD AND REVERSE, THEN SPIN HER AROUND.

AND THEN JUST STEP FROM SIDE TO SIDE; AND LET MOMENTUM BE YOUR GUIDE; NOW TAKE A MOMENT, TAKE A BREATH, WHILE SHAK'IN IT DOWN. NOW, LET'S TAKE IT TO TOWN!

ENSEMBLE
(repeat chorus - twice)

Before you know it, everyone is on the dance floor doing different variations of the trot.

ENSEMBLE
JESUS, THE MESSIAH IS THE PRINCE OF PEACE!

(repeat chant)

(repeat chant overlaid with chorus - twice)

Now all twelve disciples have found themselves a partner and the Passover feast has transformed into a 21st century House Party.

MARTHA
PLACE YOUR HAND UPON HER SHOULDER. SPIN HER ROUND AND ROUND. STAND ERECT. BEGIN TO HOLD HER. SHAKE THAT BODY DOWN.

TAKE ONE STEP AND THEN THE OTHER. MOVE FORWARD THEN REVERSE. STEP TO RIGHT AND THEN THE OTHER JUST LIKE WE REHEARSED.

(repeat once)

The dancing continues indefinitely.

SCENE 11

INT. MARY AND MARTHA'S HOME - MOMENTS LATER

“GETHSEMANE”

The Essenes are leaving.

MARY
Thank you sisters for helping us out.

RED
We'll see you again. Soon.

All of the Essenes are gone.

MATTHEW
Hey, Pete.

PETER
Yeah, Matt?

MATTHEW
That was exhausting!

JOHN
It sure was. We could all use a nap.

The Messiah walks over to Mary.

MESSIAH
Mary.

MARY
Yes, Master?

MESSIAH
Thank you for this.

MARY
Master. You're welcome.

MESSIAH
It's time we go.

MARY
Let me get my habit.

MESSIAH
Wait. Although you are my disciple, where I'm going, you cannot follow.

Mary lowers her head in disappointment. The Messiah and the now-Eleven depart as Mary watches in anticipation.

MARTHA
Mary. Where are you going?

MARY
Master told me to stay. But … he needs me.

Mary runs out the door as Martha watches helplessly.

EXT. THE GARDEN OF GETHSEMANE - NIGHT

The Messiah and the now-Eleven arrive to Gethsemane. It is a garden-like area just outside the town of Magdala. The sky is clear; free of clouds and bragging a very bright full moon. The now weary Eleven stop to rest in an open grassy area. The Messiah keeps going.

THE SOLITUDE

The Messiah arrives to an open area surrounded by trees and foliage near a stone wall; deteriorated over the centuries. A light is shining down on the Messiah. Although it looks like the heavens have parted, this is just the moon light shining through the tree tops.

This is the perfect spot. He returns to get the Eleven. To his surprise (and disappointment), he finds them all asleep. He leaves them in peace as he walks away.

The Messiah returns to his perfect spot. After a moment of taking it all in, he drops to his knees and looks upward into the light.

(intro - slowly)

MESSIAH
*Alas, I'm down on my knees.*

He raises his head.

MESSIAH (CONT'D)
*Behold, it's YOU that I seek!*

He rises to his feet.

MESSIAH (CONT'D)
*To find out what I am to do.*

He takes a few steps.

MESSIAH (CONT'D)
*To know what will certainly please YOU!*

The Messiah is slowly stepping through this vast garden with trees that would rival Eden.

MESSIAH (CONT'D)
*My soul is filled with great sorrow...*
*unto death, like there's no more tomorrow.*
*All alone, I feel so insecure...*

He stops.

MESSIAH (CONT'D)
*And it's making me sad. The only choice that I have... is to choose!*

The Messiah falls to his knees.

MESSIAH (CONT'D)
*I'm begging you LORD, don't turn me away!*
*Please take this cross from me! Don't YOU see*
*I'm afraid... to endure 'til the end, to see it all the way through? To go to the limits of suffering for YOU!*

The Messiah slowly rises to his feet and resumes walking.

MESSIAH (CONT'D)
*Just think of the pain that YOU ask me to bear.*
*Please take this cup from me. To refuse, I don't dare! When YOU place on my head this unbearable curse.*

*Just to think someone called me their Savior...*
*I'm not wor... thy of worship and praise. It all belongs to YOU! I'm just your poor servant and I will follow through!*

He stops.

MESSIAH (CONT'D)
*I will endure 'til the end. Take me to Calvary!*
*I will now gladly choose... to take up my cross for THEE! It is not of my will... that I lay down my life! The prophecy's filled. YOU want me to die!*

He falls to his knees looking up.

MESSIAH (CONT'D)
*But this thing I do...*
*is only to please...*
*Is only to please...*

His eyes close.

MESSIAH (CONT'D)
*please...*

His eyes open, staring sharply.

MESSIAH (CONT'D)
*YOUR will!*

SCENE 10

EXT. THE GARDEN OF GETHSEMANE - MOMENTS LATER

“MAD”

(intro - adventurous)

Suddenly, the sound of approaching soldiers wake the now-Eleven from their slumber. They stumble to their feet and surround the Messiah. Some look for would-be weapons.

Bartholomew finds a stick. Philip, a stone. Simon, who wandered the furthest, a sword. Surprisingly, it is in good condition. He hides it beneath his garment.

The soldiers arrive.

SIMON
Judas? Master, he betrayed us!

JAMES
No. I will kill him!

BARTHOLOMEW
No. Let me!

PHILIP
I will kill him for you, Master!

Philip is about to hurl his stone at Judas. The Messiah stays his hand.

MESSIAH
No. Let him be for now.

The HEAD GUARD is not sure who to arrest.

HEAD GUARD
Which one is he?

JUDAS
Hold still. I will point him out.

Judas moves slowly toward the Messiah. The Messiah meets Judas halfway. When they meet, Judas lowers his head in shame. The Messiah initiates an embrace.

Judas kisses the Messiah on his right cheek.

THE DARK DOMAIN

The Dark Lord is monitoring the activity from his dark domain.

The EVIL TRIO, comprised of DEMON 1, DEMON 2, and DEMON 3, is bust'in moves to the rhythm.

DARK LORD
*What's this I hear? I'm tearing down the wall! Something always happens when you think you're on the ball! I mind everybody's business but what is this bad news? There's a precious soul that I'm about to lose?*

BACK TO GETHSEMANE

Judas Iscariot backs slowly away from the Messiah. He has just identified the target with a kiss.

DARK LORD (V.O.)
*Say what? Lose! No! No!*

BACK TO THE DARK DOMAIN

DARK LORD
*I'm mad! Sho'nuff serious! I'm mad! Gone delirious! I'm mad!... Darkness raised my soul! Darkness raised my soul!*

Evil Trio pauses to do backup.

EVIL TRIO
*Darkness raised my soul!*
*Darkness raised my soul!*

Evil Trio jumps back to step'in in-sync to the music.

Simon is magically transported into the dark domain.

DARK LORD
*What's up with that? I can't believe my ears! I supply the Lake of Fire but you got me cry'in tears!*

Four attractive women walk the runway to tempt Simon. He resists.

DARK LORD (CONT'D)
*I gave you everything you asked for in this mean old sinful world. You'd rather chase some sorry preacher than my girls? Well, here they are! Real girls! No?*

BACK TO GETHSEMANE

The Dark Lord and Evil Trio are transported to Gethsemane to observe and orchestrate.

The Messiah and Judas huddle with respective sides. Each planning their next move.

DARK LORD
*I'm mad! Sho'nuff serious! I'm mad! Gone delirious! I'm mad!...*

The Messiah and Judas stare down. Neither knows what to expect from the other. Will there be a battle?

DARK LORD (CONT'D)
*Darkness raised my soul!*
*Darkness raised my soul!*

EVIL TRIO
*Darkness raised my soul!*
*Darkness raised my soul!*

DARK LORD
*I'm mad!*

Peter, also returned from the Dark Domain with no recollection of having ever been there, protects the Messiah and meets Judas' gaze.

DARK LORD (CONT'D)
*Sho'nuff serious! I'm mad!*

The HEAD GUARD protects Judas and meets Peter's gaze.

DARK LORD (CONT'D)
*Gone delirious! I'm mad!*

Two more guards join the head guard. Peter draws his sword.

DARK LORD (CONT'D)
*Darkness raised my soul!*
*Darkness raised my soul!*

EVIL TRIO
*Darkness raised my soul!*
*Darkness raised my soul!*

DARK LORD
*Come back, baby! Come back!*

The four warriors meet in the middle. The Messiah tries to intervene but the ten hold him back. It's on!

EVIL TRIO
*Darkness raised my soul!*
*Darkness raised my soul!*

Two guards attack Simon. Surprisingly, he is very skilled with the sword. With almost no effort, he disarms one guard and knocks him down. The guard scurries away.

Simon quickly disarms the second guard. He crawls away, hurt but at least alive.

DARK LORD
*Come on back to me!*

EVIL TRIO
*Darkness raised my soul!*
*Darkness raised my soul!*

DARK LORD
*Who you gonna listen to in this relationship?*

EVIL TRIO
*Darkness raised my soul!*
*Darkness raised my soul!*

DARK LORD
*Com'on! You got it! Right this way!*

EVIL TRIO
*Darkness raised my soul!*
*Darkness raised my soul!*

BACK TO GETHSEMANE

Simon and the head guard face off. Each has his sword drawn, waiting for the other to bust a move.

Suddenly, Mary arrives but at a safe distance. She realizes Simon is about to either lose his life or lose his soul.

DARK LORD
*Com'on! You're almost there!*

EVIL TRIO
*Darkness raised my soul!*
*Darkness raised my soul!*

DARK LORD
*Don't think about it! Just do it!*

Their swords clash!

EVIL TRIO
*Darkness raised my soul!*
*Darkness raised my soul!*

DARK LORD
*I'm mad!*

MARY
*Remember your Savior.*

DARK LORD
*Sho'nuff serious!*

MARY
*I can't believe you're leav'in him.*

DARK LORD
*I'm mad!*

MARY
*Remember your Savior.*

DARK LORD
*Gone delirious!*

MARY
*I can't believe you're leav'in him.*

The head guard and Simon are equally skilled with the sword. Neither one can get the upper-hand.

DARK LORD
I'm mad!

MARY
*Remember your Savior.*

DARK LORD
*Sho'nuff serious!*

MARY
*I can't believe you're leav'in him.*

DARK LORD
*I'm mad!*

MARY
*Remember your Savior.*

DARK LORD
*Gone delirious!*

MARY
*I can't believe you're leav'in him.*

Mary and the Dark Lord continue fencing with lyrics as the Evil Trio interjects their rap.

DEMON 1
*I got a "M", "A", and a "D". I'm gonna get out'ta control temporarily! It's not like this all of the time. I'm suffering from a temporal disorder of the mind!*

DEMON 2
*I'm get'tin angry and resentful! Confusion. Delusion. That's the status quo! Agitation is frantically work'in. Cause I never know until it's too late... who I'm hurt'in!*

Peter and the guard pause.

They're both out of breath.

They're at it again. But this time Peter gets the upper-hand and his sword clangs against the side of the guards helmet.

Peter steps back as the head guard stumbles and falls to the ground, dazed and confused.

DEMON 3
*I got a high anxiety attack! I'm distressed and uneasy. That's a matter of fact!*

The Messiah tries to calm Peter but he storms away fuming.

DEMON 3 (CONT'D)
*I'm in pain! It's driving me insane!*
*Temporarily deranged with rabies on the brain!*

The Messiah leans over the head guard, blood streaming from the side of his head. His ear is dangling.

The Messiah places his hand on the guard's ear. The head guard is healed. He rises and walks away.

DEMON 1
*I got a fearful apprehension. Exactly what my problem is, I care not to mention! It's got me worried and distressed! And the shear thought of it keeps me mentally oppressed!*

Mary watches from afar as Simon leads the other disciples to attack Judas and the guards. The Messiah stops them and scolds.

Whatever he said, breaks their spirit. The now-Eleven begin to flee. Simon, last to leave, stops, looks back, then exits.

DEMON 2
*I'm frantic! I'm rage! And I'm violent! The list goes on and on and on 'til that's the nice side of it! I tell you my head's full of blasphemy! The eagerness to cause everyone pain only follows me!*

DEMON 1
*I'm unpleasant, distasteful, and shocking! I'll take you on an extreme trip, no matter how I seem! My temper is get'tin out'ta hand! Full of love, hate, and jealousy... It's driv'in me mad!*

DARK LORD
*I'm mad!*
*Hoo, ha, ha, ha, ha, ha, ha...*
*Hoo, ha, ha, ha, ha, ha, ha...*

Mary leaves backs away in tears as the guards arrest the Messiah. Everyone exits Gethsemane.

DARK LORD (CONT'D)
*I got you know!*
*Hoo, ha, ha, ha, ha, ha, ha...*
*Hoo, ha, ha, ha, ha, ha, ha...*

SCENE 13

EXT. JERUSALEM, OUTSIDE THE PALACE - DAY

"DO YOU KNOW HIM?"

The disciple, Simon, is lurking outside the palace where the Messiah spent the night beaten, mocked, ridiculed, striped, and now tried for blasphemy by the Sanhedrin court.

As a MOB passes by, several people think they recognize Simon. They accuse him of being one of the Twelve, who walked with the now condemned Messiah.

MOB
*Do you know him? His name is Jesus!*
*Do you know him? His name is...*
*"J. E. S. U. S.", "J. E. S. U. S."*

THE PALACE COURT ROOM

The Messiah is standing before the Sanhedrin. As they interrogate him, he never says a word in his own defense. He knew from the beginning, this game is rigged.

MOB
*(repeat chorus)*

BACK OUTSIDE THE PALACE

The Dark Lord is in the background inciting the mob.

ACCUSER 1
*I spent half the day in the market place. I was kind'a busy. You know how it gets? Just mind'in my business and shop'pin around. Then I looked right up! That's when I noticed yo' face!*

*You were with your boyz, those twelve disciples. One thing you weren't was inconspicuous! But when I think again, you weren't the main one! As a matter of fact, you all were follow'in Jesus!*

BACK TO THE PALACE COURT ROOM

The Dark Lord orchestrates the hearing. The Messiah is doomed.

MOB
*Do you know him? His name is Jesus!*
*Do you know him? His name is...*
*"J. E. S. U. S.", "J. E. S. U. S."*

*(repeat chorus)*

BACK OUTSIDE THE PALACE

ACCUSER 2
*There was another time over near the sea. Boy got real loud, said to gather round! I thought it was a party. That's why I came over. That's when I saw you look right at me!*

*Yeah. That was you! You know you were there! You were louder than the other eleven. I swear! I remember it well, because the host and MC was that man from Galilee!*

BACK TO THE PALACE COURT ROOM

The Sanhedrin passed sentence. The Messiah is to die. He drops to his knees from exhaustion.

The Dark Lord's flaming eyes and wicked grin rejoice in their hatred for the Messiah.

MOB
*Do you know him? His name is Jesus!*
*Do you know him? His name is...*
*"J. E. S. U. S.", "J. E. S. U. S."*

*(repeat chorus)*

BACK OUTSIDE THE PALACE

ACCUSER 3
*Just yesterday, right outside of the city he was mak'in his grand entrance in a slow stride. Mounted low on the back of a colt, I saw you right there by his side!*

*People threw their garments right down in his path. Guess he was "too good" to ride in the dust! I recognize your face! You were leading that song. Some'thin'bout "Hosanna in the highest."*

The Messiah, wearing nothing but a girdle to cover his loins, is

forced to carry his cross to Calvary. The mob leaves Simon to see the Messiah humiliated in the streets.

MOB
*Do you know him? His name is Jesus!*
*Do you know him? His name is...*
*"J. E. S. U. S.", "J. E. S. U. S."*

The Messiah falls to his knees. Simon is about to go to his aide. The Messiah sees Simon and gestures not to approach.

MOB (CONT'D)
*Do you know him? His name is Jesus!*
*Do you know him? His name is...*
*"J. E. S. U. S.", "J. E. S. U. S."*

The Messiah rises to his feet and resumes his task. He falls again. This time, Simon won't take "No" for an answer. Regardless, the Messiah insists, "Stay away!"

MOB (CONT'D)
*Do you know him? His name is Jesus!*
*Do you know him? His name is...*
*"J. E. S. U. S.", "J. E. S. U. S."*

The Messiah rises to his feet once more. He resumes the task of carrying the cross to Calvary.

He walks the cross up the road just a little ways more. This time, he drops to his feet at the foot of a hill.

MOB (CONT'D)
*Do you know him? His name is Jesus!*
*Do you know him? His name is...*
*"J. E. S. U. S.", "J. E. S. U. S."*

The hill is Calvary, where the Messiah is to be crucified.

Of all the times the Messiah imagined this moment, it never occurred to him, he would feel sheer terror.

Simon, with a look of frustration and disappointment, runs away.

SCENE 14

EXT. CALVARY (GOLGOTHA) - EVENING

“WHETHER YOU KNOW”

(intro begins)

In the distance, the Messiah is hanging from a cross. On his left side is hanging a THIEF. His right side, another thief.

Standing at the foot of the Messiah’s cross is MOTHER MARY (the Messiah’s mother), Mary of Magdala (the Messiah’s would-be female disciple), and John, his most beloved disciple.

In the not so far distance stands a crowd looking on. Out of all the gapers, not one has come to visit the two thieves.

Trio inconspicuously emerges from the middle of the crowd. They pause to observe the Messiah. They can almost not believe their eyes.

At the same time, they know this event must come to pass. They did everything in their power to help the Messiah get here.

They look at each other then almost mentally decide to move forward; stopping several yards from the foot of the Messiah’s cross behind Mother Mary, Mary of Magdala, and the disciple, John.

The Messiah looks down at Trio. He feels he has failed. That’s an easy emotion for someone in his position. But with a few nods, the center Trio gestures, everything is going according to plan.

The Messiah smiles slightly, then raises his head. He then notices nine of his disciples cowering off in the distance behind the crowd of observers. He can only imagine how they feel; angry; betrayed, disappointed; helpless.

But most of all, they appear ashamed; they were not able to save their Messiah.

The Messiah realizes it is too dangerous for the him to acknowledge their presence. He does not.

The Messiah turns his head slightly to the right, only to see Simon, cowering in isolation.

Simon, who is also ashamed for denying he even knew him, notices the Messiah looking in his direction.

Peter is not sure the Messiah is looking directly at him. He attempts a sort'ov wave but by then the Messiah's head is tilted downward, towards his mother.

MOTHER MARY
*I can't help my feelings for you. That's how I am. I'm your mother!*

*I know you won't come down and save yourself for me. That's who you are!*
*That's my little boy up there!*

MESSIAH
*Just raise your eyes up here and let them rest.*
*Just think of it this way... For me, it's just a little test.*

*Things must turn out this way cuz it's my Father's will I must obey.*

*Woman. Behold. Thy son!*

Mother Mary looks up at her son.

MOTHER MARY
*I don't know whether you know, you are my sunshine. I don't know whether you know, you are my happiness.*

*I don't know whether you know, you are all these things to me. I don't know whether or not, you know!*

The thief on the right could not help but to listen. He interjects his own two cents.

THIEF
*I am only a thief! That's all I know to do. So, they nailed my to this cross but they placed me next to you!*

*A man whose only crime was to say that he's the Son of God. Please, remember me when you enter your kingdom!*

John, Mary Magdalene, and Mother Mary look upward.

MOTHER MARY
*Have mercy on this woman today! It mustn't end at Calvary. There must be some other way!*

*But if this is the only plan your Father has for you. Then it's time to say "Good-Bye"...*

MESSIAH
*It is finished!...*

The Messiah's hanging body is dead on the cross.

MOTHER MARY
*I don't know whether you know, you are my sunshine.*

A closer look shows the Messiah is lifeless.

MOTHER MARY (CONT'D)
*I don't know whether you know, you are my happiness.*

The Messiah is surely dead. The two thieves are close behind. The thief on the right is weeping.

MOTHER MARY (CONT'D)
*I don't know whether you know you are all I'm looking for.*

Mother Mary, on her knees, looks up clinging to the cross.

MOTHER MARY (CONT'D)
*I don't know whether or not... you know!*

Mother Mary with Trio backing her up with vocals and a little choreography.

The gapping crowd has dispersed.

TRIO
(mother mary ad-libs)
*I don't know whether you know, you are my sunshine. I don't know whether you know, you are my happiness.*

*I don't know whether you know, you are everything to me. I don't know whether or not, you know!*

John and Mary Magdalene join in the choreography.

TRIO (CONT'D)
(mother mary ad-libs)
*I don't know whether you know, you are my sunshine. I don't know whether you know, you are my happiness.*

The nine disciples have not yet departed. They join in the choreography from a distance.

TRIO (CONT'D)
(mother mary ad-libs)
*I don't know whether you know, you are everything to me.*

Peter seems to be dancing his shame away.

TRIO (CONT'D)
(mother mary ad-libs)
*I don't know whether or not, you know!*

MOTHER MARY
*I don't know whether or not, you know!... Oh...*

TRIO
*I don't know whether or not, you know!*

MOTHER MARY
*I don't know whether or not, you know!... Oh...*

TRIO
*I don't know whether or not, you know!...*

MOTHER MARY
*I don't know whether or not, you know!*

The nine disciples leave the scene.

MOTHER MARY (CONT'D)
*You know!*

Peter departs in a shared state of happiness and sadness.

MOTHER MARY (CONT'D)
*You know!*

Trio slowly backs away... turns around... walks away.

MOTHER MARY (CONT'D)
(fading)
*You know!*
*You know!*

John puts his arm around Mother Mary's shoulder and escorts her away.

MOTHER MARY (CONT'D)
(fading)
*You know!*
*You know!*

Mary (of Magdala), now alone a the foot of the Messiah's cross stares up, with eyes still in disbelief. She slowly backs away.

MOTHER MARY (CONT'D)
(fading)
*You know!*
*You know!*

Mary (of Magdala) blows the now deceased Messiah a kiss. Tears stream from her eyes. She turns away, takes a few steps, then turns back around. One last glimpse, tears still streaming.

She turns away. She runs to catch up with Mother Mary and John. All three depart.

MOTHER MARY (CONT'D)
(fading)
*You know!*
*You know!*

In a dark and gloomy horizon, three crosses bearing the bodies of the Messiah and the two thieves are hanging lifeless.

All three are now dead.

SCENE 15

EXT. ON THE WAY TO THE TOMB - MORNING (THREE DAYS LATER)

“NEVER BE THE SAME”

(intro begins)

It's been three days since the Messiah's crucifixion. Mary and Martha, are on their way to the Messiah's tomb where he is buried to give his body the gift of oil and spices.

MARY
*Walk'in along in my sorrow.*
*Wonder'in what's it all about?*

They encounter Trio, who walks with them.

MARY (CONT’D)
*Feel'in there's no more tomorrow.*
*There's nothing left for me to doubt!*

Simon, Andrew, James, John, Philip, and Bartholomew merge into the trek.

MARTHA
*Remember when your life was nothing? Remember?*
*It wasn't that long ago! He saw in you a soul*
*worth saving. Cause with just one touch, he*
*made you whole!*

MARY
*I'll never be the same again. I'm on my way to*
*your tomb with this one last gift to you! And I*
*won't be com'in back this way...*

MARTHA
*But I want you to know because of you I'll...*

MARY
*never be the same again!*

THE SEPULCHRE

The Messiah is kneeling outside his tomb. A bright light is shining down on him. He rises, raising his hands upwards.

BACK TO MARY AND MARTHA

Matthew, Thomas, Alphaeus,
Thaddaeus, and Zealotes arrive.

MARTHA
*He left us both with such good memories.*
*Just the thought really makes me glad...*
to have been part of his life's stories. Now in
the end, they only make me sad!

MARY
*He volunteered to bear this burden, so you and*
*I could stay around to share with others all*
*his learning. He can count on me to cry aloud!*

*Oh, oh, oh, oh...*

ENSEMBLE
*I'll never be the same again! I'm on my way to*
*your tomb with this one last gift to you!*
*And I won't be com'in back this way...*
*But I want you to know because you I'll...*

ENSEMBLE (CONT'D)
*never be the same again!*

*(repeat chorus)*

ENSEMBLE (CONT'D)
*I'll never be the same again!*

MARY
*But I want you to know.*
*But I want you to know!*

ENSEMBLE
*I'm on my way to your tomb with this one last*
*gift to you!*

MARY
*You I. You I. But I want you to know...*

ENSEMBLE
*And I won't be com'in back this way...*

MARY
*But I want you to know because you I'll...*

ENSEMBLE
*never be the same again!*
*I'll never be the same again!*

MARY
*Know because of you!*

ENSEMBLE
*I'm on my way to your tomb...*

MARY
*You I...*

ENSEMBLE
*with this one last gift to you!*

MARY
*Know because of you I'll...*

ENSEMBLE
*And I won't be com'in back this way...*

MARY
*But I want you to know because you I'll...*

ENSEMBLE
*Never be the same...*

MARY
*Know because of you!*

ENSEMBLE
*again! I'll never be the same again!*

MARY
*But I want you to know.*
*But I want you to know!*

ENSEMBLE
*I'm on my way to your tomb...*

MARY
*Know. Know. Know.*

ENSEMBLE
*with this one last gift to you!*

MARY
*Know because of you I'll...*

ENSEMBLE
*And I won't be com'in back this way...*

MARY
*But I want you to know because you I'll...*

The Ensemble embraces just before moving on in different directions. Mary and Martha continue on their way, together.

ENSEMBLE
*Never be the same again!...*

MARY AND MARTHA
*Again! Again! Again!*
*Again! Again! Again!*

Mary and Martha arrive to the Messiah's tomb only to find it already open and empty. Mary drops to her knees. Martha, in a state of shock.

MARTHA
Mary. What does this mean?

The Essenes arrive on their flank.

RED
He is risen!

MARY
Then that means my work here is done. Send me home!

RED
Our High Priestess brought you here.

MARY
Where's your High Priestess?

HIGH PRIESTESS
Sorry I'm late!

Mary looks in astonishment and remembers all the times she encountered this 12-year-old girl. The first time in present day when she encountered the street preacher; the second time in 30 BC when she encountered the street preacher; and, the third time when she rescued the Messiah from the Pharisees. Mary realizes the High Priestess has been with her all along.

MARY
You're … the High Priestess?

HIGH PRIESTESS
Yes. And you're right. Your work here is done. The only thing that kept you here was … you. Your desire to help the Messiah.

MARY
Well. How do I return home? Click my heels three times and say, "There's no place like home?"

The Essenes look at each other in bewilderment.

HIGH PRIESTESS
To return home, all you have to do is think about the moment just before you arrived here. And before you know it, you'll be back home.

But if it makes you feel better to click your heels three times and chant five words … you can do that too … while you're thinking.

The Essenes giggle among themselves.

MARY
But … What about Martha?

HIGH PRIESTESS
Martha will be fine.

Mary turns towards Martha. They embrace.

MARY
You were right all along. We are sisters. I love you!

The original cloud of smoke engulfs.

FADE OUT

SCENE 16: FINALE

BACK TO DOWNTOWN CHICAGO, MICHIGAN AVENUE

“THE GREATEST STORY” (CONT’D)

As the smoke clears, Sister Mary slowly realizes she has returned to her former reality. As her vision clears, she looks up. A bit startled, the crowd has tremendously increased in size. Up to four times the size she remembers. The crowd is silent and staring at her in anticipation. A little feedback from the PA system breaks the silence.

Sister Mary can see a little further beyond the crowd, the man that shot at her handcuffed and put in the back of a police car. Again, she checks her torso for a bullet wound. She doesn't find one. She plays off the fact she has no idea what happened.

Sister Mary stares back at the crowd in a sort of daze. She is speechless. Suddenly, there is a voice from the crowd.

PERSON 1 IN CROWD
Tell us more!

PERSON 2 IN CROWD
Yeah. Tell us more!

PERSON 3 IN CROWD
Finish the story!!!

PERSONS 1, 2, & 3
Tell us more!!!

MULTIPLE PERSONS IN CROWD
Tell us more! Finish the story!
Tell us more! Finish the story!
Tell us more! Finish the story!

Mary snaps out of her daze, gives it a moment's thought. She grabs the mic in the feedback and picks up where she remembers leaving off.

SISTER MARY
*They beat him and they marred him! He did fall down and then they scared him! And then they laughed but he never said one word!*

*They placed a crown of thorns upon his brow and then they whipped him all around that night but he never said one word!*

*They locked him up and then they took his robe to let him suffer in the cold til the next morn but he never said one word!*

*They put a heavy cross upon his back and made him carry it to Calvary but he never said one word!*

To Sister Mary's surprise, Trio joins her. They could be seen approaching in the background, having exited the old Exchange office building.

SISTER MARY (CONT'D)
*They nailed the spikes in both hands and his feet and then they raised him up for all to see but he never said one word!*

Sister Mary begins to sense vibes from someone in the crowd. A couple, man and wife, are waving at Sister Mary. She smiles and waves back. However, Mary cannot help but to notice, the man has an uncanny resemblance to the Messiah in her story and the woman, that Certain Woman.

SISTER MARY (CONT'D)
*Not one word!*
*Not a single word!*
*Not one word!*

The little girl, that has a striking resemblance to the High Priestess, runs up to the couple. They hug.

TRIO
*Amazing grace, how sweet the sound...*

MISSIONARY MARY
*Not a single word!*

TRIO
*that saved a filthy wretch like me.*

SISTER MARY
*Not one word!*

TRIO
*I was lost but now I'm found.*

SISTER MARY
*Not a single word!*

TRIO
*I was blind but now I see.*

SISTER MARY
*Not one word!*

As the police drive off, the man in the back seat stares a Sister Mary from afar. His Dark Lord nature emerges briefly as they drive away.

TRIO
*Amazing grace, how sweet the sound...*

SISTER MARY
*Not a single word!*

TRIO
*that saved a filthy wretch like me.*

SISTER MARY
*Not one word!*

TRIO
*I was lost but now I'm found.*

SISTER MARY
*Not a single word!*

TRIO
*I was blind but now I see.*

SISTER MARY
*Not one word!*

FADE OUT

FADE IN

Once again, Sister Mary is alone, walking down the sidewalk on a quiet neighborhood street. Only this time, she's headed back to her parish.

She finally arrives to find a small group of PARISHIONERS waiting outside with obvious looks of concern on their faces.

PARISHIONERS
Sister Mary. Sister Mary. Welcome back. How did it go?

A parishioner grabs Sister Mary's cart.

SISTER MARY
Hello everyone. It was a very interesting experience, to say the least. And well worth it.

PARISHIONER 1
(putting her arm around Sister Mary)
Why don't you come inside, get comfortable, and tell us all about it. I want to know everything.

The parishioners look off into the distance behind Sister Mary. They look surprised. A large crowd of people followed Sister Mary back to the parish. They gather outside the gate.

Sister Mary turns around. She too is surprised. The crowd acts like they know Sister Mary. The parishioners, along with Sister Mary, lead the crowd inside the parish.

FADE TO BLACK