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Film. "The Crucifixion." 1971.

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אולפני הסרטה בישראל בע"מ

ISRAEL MOTION PICTURE STUDIOS LTD.

KING DAVID HOTEL
JERUSALEM

October 6, 1971

Rabbi Herbert Friedman
P.O.B. 92
Jerusalem

Dear Rabbi Friedman:

I am sorry I have been unable to reach you these last days, but the crush of our business and the Holidays has made time scarce.

In any event, we are here; we have been here; and we have begun to film.

David Wolper has asked me to get a copy of the script to you; I had hoped to see you personally to do this, but now that we are shooting that will be difficult.

Hence, this delivery.

I am also enclosing a copy of our Schedule. If you, your family, or any of your friends here or from the States wish to come to the filming any one of these days, please either call me at the King David or our production office at the Palace Hotel: 85201 or 85202.

Also, David Wolper is interested very much in your opinion of the script, so I hope we can find time to talk about it once you have read it.

We have had a very productive time here -- and personally, a pleasurable one. Jerusalem is a remarkable place.

I look forward to hearing from you.

Sincerely,



ROBERT GUENETTE
Director

RG:lcl
Encls.

MEMORANDUM

Date October 20th, 1971

To HAF

From MHS

Subject

11 I spoke to the office of Bob ^{Gisnette} ~~Ginett~~ and shared with them your two objections.

I. The first objection was to the paragraph as follows:
"And the crowd cries: "Barabbas". But what, asks Pilate, shall be done with the King of the Jews? Willingly, the crowd shouts: "Crucify him!"

I first discussed the human relationships involved in having everyone in the crowd use the phrase "Crucify him!", and the visual and emotional consequences of a such a scene being shown on television. They asked for suggestions and I read to them from the Gospel of Mark, 15:15:

"And so Pilate, willing to content the people, releases Barabbas unto them, and delivered Jesus, when he had scourged him, to be crucified."

I suggested that if the script ~~was~~ ^{WERE} rewritten, ^{AND} the "willingness" being on the part of Pilate, the scene would be in keeping with the New Testament and would remove a scene which would otherwise have negative consequences.

II. In the part about Jerusalem the paragraph says:
"Jerusalem itself suffered a fate no less cruel. Four decades later, in a war ignited by the Zealots, it was sacked both by terrorists and Roman armies, and most of its population slaughtered!"

I suggested to them, in your name, that the paragraph made the oppressed guilty and the oppressor the innocent victim. If the Zealots in fact ignited a war it was due to Roman domination and denial of their faith, and it was not a capricious act but rather a revolution for freedom. The script does not convey this idea. Further the first group designated as having sacked Jerusalem is the Zealots not the Romans. I seriously questioned the historical accuracy of that statement.

Both comments were well received and I was told that they would consider rewriting them. ~~I then asked that before they were filmed we could be contacted to review the changes.~~

MHS



WOLPER PRODUCTIONS, INC.

DAVID L. WOLPER
PRESIDENT

November 2, 1971

Mr. Herbert Friedman
10 Herold Hamelech
Caesarea
ISRAEL

AMERICAN JEWISH
ARCHIVES

Dear Herb:

I understand from my Israel sources that you have read
THE CRUCIFIXION and have "no objections on major points."
I would love to hear from you as to what 'minor' points of
objection you do have. I understand that everything is going
along fine with the filming and I do look forward to going back
to Israel again for both holiday and work.

Best regards,


David L. Wolper

DLW:as

Tel: 60487

15 Ibn Gavirol
Jerusalem 92430.
Tel: 66921

November 15th, 1971

Mr. David Wolper,
8489 West Third Street
Los Angeles,
California 90048,
U.S.A.

Dear David,

I have your letter of November 2nd, and since you ask what "minor" points of objection I have, I am enclosing a Memoranda written by my assistant, Rabbi Matt Simon, summarizing the conversation he had with Bob Guinette.

I really am sorry that I was so fiercely busy over the time the crew was here that I never got to see any of the filming. I really would have enjoyed it, but I was over my head with missions and delegations from the U.S.

I am delighted to hear you intend coming back to Israel and look forward to seeing you when you return.

Best regards.

Most sincerely yours,

Herbert A. Friedman
Executive Vice Chairman

HAF:amg

October 20th, 1971

HAF

MHS

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"THE CRUCIFIXION"

Day 1 - October 1, 1971 Friday Color shooting for Sc. 102

Day 2 - October 5 (Tuesday) Cast: None

Desert - Sc. 4,5,6,7,8,9,10,11,12,73

Flowers, Hawk, Lizards
Battleaxe, Cairn

Day 3 - October 6 (Wednesday) Cast: None

HOLYLAND HOTEL MODEL - Sc. 23,32,71,73,64

JERUSALEM TODAY - Sc. 100

Day 4 - October 7 (Thursday) Cast: 6 Principals
35 Extras

SCOURGING - Sc 83

5 Roman Soldiers Whip, Crown of Thorns, Reed

STILL OF JESUS BEING MOCKED - Sc 84

LAST SUPPER
Jesus 67, 68 or 68 alt. Seder Props, Seder Wardrobe
12 Apostles

GREEK CYNIC INTERVIEW - Sc 44

FIVE SEDERS - Sc 62 Horse Int St George's Clock Convent

5 women, 3 bearded men Seder props, Matzoh,
3 teenage boys, 3 teenage girls Religious wardrobe
6 children, 2 old bearded men

Day 5 - October 8 (Friday) Cast: 5 Principals
Note - night shooting 35 Extras

JERUSALEM STREETS - Sc 71

4 Roman soldiers
same 4 Roman soldiers patrolling wall
2 woman lepers, 2 men lepers

GESTHAMANE - Sc 63, 70, 71, 72

Jesus 8 Torches, rope, Olive Press
5 Apostles (no principals)
10 Roman soldiers
5 priestlike bearded men

Day 6 - October 10 (Sunday) Cast: 6 Principals
25 Extras

TAX STATION - Sc 25, 26

2 Roman soldiers, 2 with horses Tent, cow, 2 sheep, 2 bird cage
4 bearded publicans chicken, 2 goats, 2 horses,
4 farmers (one with no beard) cart w grain sacks, produce &
1 young boy baskets, tables, scales, scrolls

SIMON'S HOUSE - Sc. 57,58,59,60,61

9 men, 4 women, 2 children,
Jesus, 5 Apostle* (not principals)
Martha, Mary, Lazarus, Simon,
Mother Mary

SEDERS - Sc 62B Tents

4 bearded men, 4 women 2 Tents, Candæes
2 boys, 2 girls

Day 7 - October 12, (Tuesday)

Cast: 2 Principals
41 Extras

BARABBAS SQUARE - Sc 34

6 Roman soldiers (2 on horses) 10 sheep
4 children, 5 bearded men (2 laborers) 2 horses
1 beggar, 2 woman, Barabbas

STILL OF TEN BEARDED MEN - Sc 22B

PILATE & 14 ROMAN SOLDIERS GALLOP ON STREET - Sc 20,50,20A

14 Roman soldiers on horses Horses, sheep, street
8 bearded men, 2 beardless men props
5 women, 5 children

Day 8 - October 13 (Wednesday)

Cast: 8 Principals - 62 Extras
2

JESUS ARREST - Sc 1, 75

Jesus, 8 Roman soldiers,
5 priestlike bearded men
Caiphas, 13 bearded men
5 beardless men, 2 woman
(Note - these are all unsympathetic to Jesus)

BOBBY KENNEDY SCENE, Sc 35

Jesus, 12 Apostles,
15 bearded men (9 of them old, blind, - these cannot be used
6 women (1 lame) in scene 75
1 boy, 1 girl

(Note - these people love Jesus)

NICODEMUS INTERVIEW - Sc 49

JUDAS INTERVIEW - Sc 46

Day 9 - October 14 (Thursday)

Cast: 6 Principals, 308 Extras

PALM SUNDAY - Sc 13,14,15,18,

100 woman (70 over 30 yrs. old) White donkey, candle, 3 goats,
25 Boys (1 to 12 yrs.) 8 sheep, 2 horses, carts, dirt
15 girls (1 to 12 yrs) for street cover, tents.

100 bearded men, 25 beardless men
25 men characters, 5 woman characters
Jesus, 12 Apostles, 5 Roman Soldiers (2 on horses)

WIDOW INTERVIEW - Sc 16E

Day 10 - October 15 (Friday)

Cast: 9 Principals, 41 Extras

STREET SCENES & INTERVIEWS - Sc 16, 17

Old woman -- Young Shepard 1 camel, 1 horse
Galilean Grain Merchant
Old Man -- Young Woman
Bearded Man - Scholar - Stone Cutter
Extras: 12 Women, 10 bearded men
5 beardless men, 3 sick

THOMAS INTERVIEW - Sc 30

GHETTO STREET SCENES - Sc 24

1. Beggar - sleeping bum
2. By a well - 4 women, 2 children (one baby)
3. Ext. child eating bread
4. Old man bent, woman, kid
5. 4 old women huddled together 2 horses, 2 chickens
6. Goat, vendor, woman, baby, beggar 1 lamb, 2 cats.
7. Women & 4 children
Extras:
3 bearded men crippled, 2 young bearded men
7 children, 2 babies, 4 women, 4 old men, 2 Roman soldiers

Page 3 - Crucifixion Schedule

Day 11 - October 17 (Sunday) Cast: 110 Extras, 6 Principals

VIA DELOROSA - Sc 86, 87, 88, 89, 90, 91 - Street set up

Jesus, 2 thieves, Simon, Veronica, Mary

Extras:

40 bearded men (10 sick)
10 beardless men
10 teenage boys, 10 teenage girls
25 women (5 sick), 3 boys, 2 girls
10 Roman soldiers (2 on horses)

Day 12 - October 18 (Monday) Cast: 8 Principals, 10 Extras

BEGINNING WAY OF CROSS

Jesus, 2 thieves,
10 soldiers

Crosses, rope, crown of thorns

SENTIUS INTERVIEW, Sc 97

JOHANA, THE ESSENE INTERVIEW, Sc 38

GABINIUS, ROMAN CENTURION INTERVIEW - Sc 40

SCARIRUS, ROMAN INTERVIEW - Sc 66

MATTATHIAS, A ZEALOT INTERVIEW - Sc 42

Day 13 - October 19 (Tuesday) Cast: 3 Principals, 120 Extras.

CHANGE OF GUARD - Sc 45

15 Roman soldiers (2 on horse) 2 horses

Pilate

ANTONIO COURTYARD - ROBE CHANGE - Sc 56

Pilate, Caiphas, 4 priests,

Ornate chest, robes

4 Roman soldiers, 2 servants

Roman chairs

TRIAL - Sc 76, 77, 78, 79, 80, 81

Pilate, Jesus, Caiphas, Barabbas

Extras:

60 bearded men
5 priests
10 beardless men, 20 women
8 teenage boys, 2 children
15 Roman soldiers

COURTYARD (NIGHT)

5 soldiers plus extras for trial scenes 76 to 81

Day 14 - October 20 (Wednesday) Cast: 8 principals, 65 extras

GOLGOTHA - Sc 92, 93, 94, 95, 96, 98

Jesus, 2 thieves, Mary, Sentius, Peter,

John, Thomas

Extras:

3 boys (12 year olds), 5 Apostles,
8 Roman soldiers, 20 women, 20 bearded men (3 sick)
5 beardless men, 2 girls (12 yr. old)

Day 15 - October 21 (Thursday) Cast: 5 Principals, 49 Extras

A) ROCKY FIELD - Sc 27, 28A, 28C, 28E, 28F

Dusty Road

Village

Total Cast: 25 Men (5 sick)

8 Apostles, 10 women, 6 Children

Jesus, Peter, Thomas, Judas, John

NOTE: Bring 100

Extra Costumes

B) STILLS - JESUS MINISTRY - Sc 31A, 31B, 31C, 31F

C) STILLS OF JESUS - Sc 37, 39, 41, 43

Page 4 - Crucifixion Schedule

Day 16 - October 22 (Friday)

CAST: 5 Principals, 75 extras

- A) TEMPLE ACTIVITY (St. Stephens) - Sc 23, 48, 54, 55
3 Temple Guards, 12 Bearded Vendors
4 Sadducees, 4 Pharisees
10 Bearded Men, 3 Beardless Men
2 Women, 1 Beggar (loin cloth)
5 Priestlike Bearded Men
Bird Cages
10 Scrolls
Money, Scales, Socks
- B) TEMPLE PALM SUNDAY - Sc 32, 47
Jesus, Peter, John, Judas, Thomas
8 Apostles, 3 Temple Guards,
2 Sadducees, 12 Vendors, 10 Women
(3 old & sick), 30 Bearded Men (7
Crippled), 4 Young Boys, 1 Young
Girl, 5 Priestlike Bearded Men
- C) JESUS STILLS - Sc 37, 39, 41, 43
- D) STILL - KILLINGS IN TEMPLE OUTER COURT - Sc 22C 3 Knives
- E) THREE PRIESTS BLOW TRUMPETS - Sc 74 3 Trumpets

Day 17 - October 23 (Saturday)

CROSSSES, if needed

NOTE: Paley only (color)

Day 18 - October 24 (Sunday)

CAST: 3 Principals

- A) PILATE INTERVIEW - Sc 21
B) PILATE INTERVIEW - Sc 82
C) CAIPHAS INTERVIEW - Sc 33
D) JOHN INTERVIEW - Sc 63
E) MODERN CHURCH - Sc 103

Day 19 - October 25 (Monday)

CAST: 5 Principals, 24 Extras

- A) PETER INTERVIEW - Sc 53
B) JESUS & APOSTLES - Sc 51, 52A, 52B
C) JESUS MINISTRY BY LAKE - Sc 28D
D) JESUS MINISTRY IN SYNAGOGUE - Sc 28B
E) STILL - JESUS & BOAT - Sc 31D

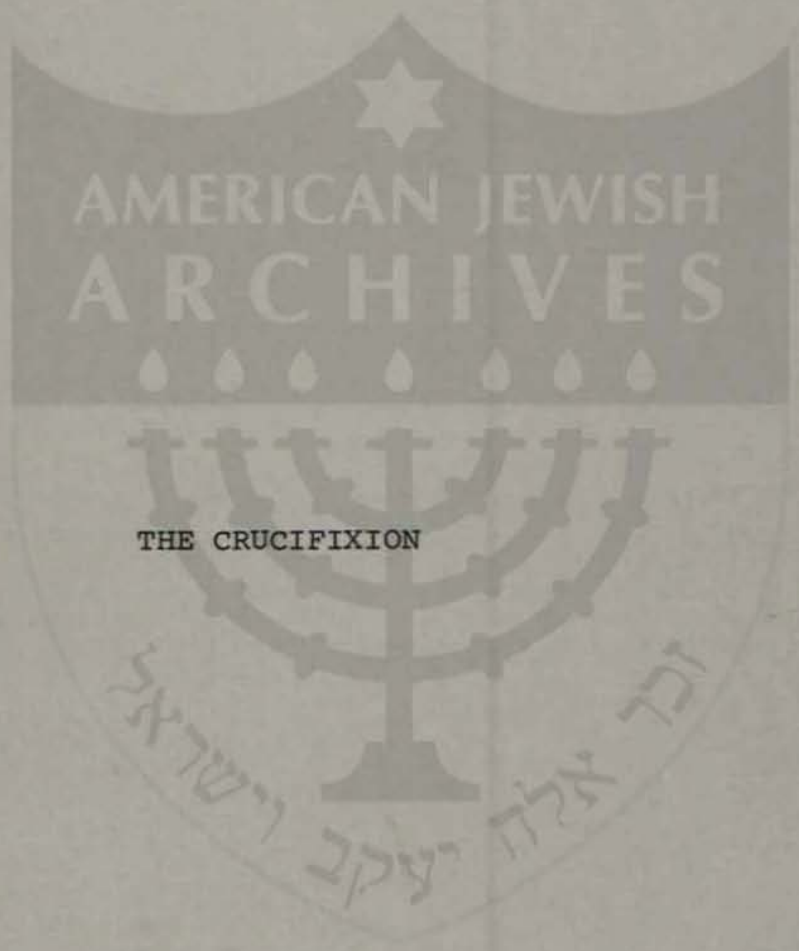
Total Cast: 12 Bearded Men
2 Women, 2 Children, Peter
Jesus, Judas, Thomas, John
8 Apostles

Boat, Nets

Day 20 - October 26 (Tuesday)

PICK UP SHOOTING FOR Sc 102 & any others

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Theodore Strauss
September 23, 1971

WOLPER PRODUCTIONS, INC.
8489 West Third Street
Los Angeles, California
90048

T E A S E

1. EXT. STREET IN JERUSALEM -- EARLY MORNING

Momentarily -- because it is the morning of Passover -- the narrow street is nearly deserted, but we hear the TRAMP OF APPROACHING FEET, THE SOUNDS OF A CROWD. An Arab shopkeeper and one or two pedestrians look up in alarm as a vanguard of armed Roman soldiers round a corner into the street and approach HANDHELD CAMERA, WHICH MOVES BACK AHEAD OF THEM. With hardly a pause, the front soldiers push the pedestrians aside.

NARRATION

On this spring morning, many centuries ago, the Roman empire prepares to deal with a threat to its internal security. During the night its legionnaires have arrested a Jewish troublemaker on charges of treason against the state and claiming to be a king.

As the soldiers sweep PAST CAMERA, we catch our first glimpse of the prisoner. He is a man of ordinary stature, olive complexion darkened by the sun, long-haired in the common style. There is strength in his semitic features, but he is not conventionally handsome. Clearly he has been damaged in his capture. His homespun robe is stained and dirtied, his face is bruised, his dark eyes have the troubled and haunted look of a man who already knows he is doomed. Hands unnecessarily bound, weary, he walks awkwardly. He stumbles against a soldier near him, is roughly pushed away. He falls. As the escort halts, the commanding officer moves in and stands, feet spread, in front of his captive. He waits deliberately while the prisoner struggles to his feet.

NARRATION

For revolutionaries, Roman justice can be impatient and swift. In less than two hours this prisoner will be tried and condemned --

The prisoner is on his feet. Slowly the Roman officer brings up his arm, then sweeps the back of his hand violently against the man's face. The prisoner recoils under the blow, barely

1. EXT. STREET (cont'd)

keeps his balance, then with a prod he is moved on. As his stunned face PASSES CAMERA, FREEZE FRAME.

NARRATION

-- His name is Jesus of Nazareth.

AFTER FREEZE FRAME BEGIN MAIN TITLE

END TEASE



ACT ONE

2. NARRATOR ON CAMERA -- THE JUDEAN WILDERNESS -- DAY -- (COLOR)

It is a moment before we see Narrator. FROM HIGH ANGLE CAMERA PANS SLOWLY over the mountain wilderness that stretches west and north of the Dead Sea, between Jericho and the Jordan river. It is serene, forbidding, locked in an ancient stillness. ON SOUND we hear the wind, perhaps the brief opening a capella passage of Couperin's First Tenebrae Service for the Wednesday of Holy Week. PAN BRINGS US TO NARRATOR, standing on a high, commanding point -- beyond him lie serried ridges and gulfs of space.

NARRATOR

From earliest times men have passed through the harsh Judean Wilderness. They have come this way to trade, to make war, to flee their enemies, to find a promised land. A few have come here to pray.

In the silence of this wasteland, these men hoped to hear more clearly the voice within them, in the sun's prism to glimpse a facet of eternal truth, in this emptiness to come closer to the mystery they named God.

Nearly two thousand years ago one such man came this way to fast and meditate and prepare himself for a mission. They called him Jesus.

3. OMIT

(NOTE: This sequence should be both invocation and announcement -- invocation of the intimate presence of Jesus, announcement of the conflict which will bring his death. It is based upon Jesus' several lonely journeys into the desert to meditate, and particularly upon the first wilderness pilgrimage of forty days. It is the moment when Jesus seeks to clarify his mission and as the narrator speaks the lines we should sense that for the first time, Jesus is articulating the insights which later will be told

(more)

to other men in other places. The CAMERA should see the desert with the utmost clarity and precision, try to exalt the commonest images, so that even a thorn bush appears like an act of revelation.

To simplify the reading, I have not capitalized pronoun references to Jesus).

4. DUST DEVIL -- TRACKING SHOT -- (SUBJECTIVE CAMERA) -- JESUS' P.O.V. -- (COLOR)

The pillar of dust spins across a sandy waste.

NARRATION

"The Kingdom of God is not coming with signs to be observed...The Kingdom of God is in the midst of you and whoever knows himself shall find it."

5. HAWK FLYING -- TRACKING SHOT -- (SUBJECTIVE CAMERA) -- JESUS' P.O.V. -- (COLOR)

The hawk hovers on the thermals along a ridge line, hunting.

NARRATION

"Ask and it will be given you; seek and you will find; knock and the door will be opened to you."

6. LIZARD -- (SUBJECTIVE CAMERA) -- JESUS' P.O.V. -- (COLOR)

It moves nimbly across the sand, leaving a small track.

7. A DESERT SPRING -- (SUBJECTIVE CAMERA) -- JESUS' P.O.V. -- (COLOR)

In this tiny oasis, water gushes from a rock and even a few flowers grow bravely beside it.

7. A DESERT SPRING (cont'd)

NARRATION

"Is not life more than food, and the body more than clothing?...Man does not live by bread alone, but by every word that comes from the mouth of God."

CAMERA PANS TO

8. ROSES OF SHARON -- AT POOL -- (SUBJECTIVE CAMERA) -- JESUS' P.O.V.
-- (COLOR)

They tremble in the breeze. The Roses of Sharon are a crocus-like flower which most resemble our lilies. Yet Jesus might have meant anemones or asphodels, or even daisies.

NARRATION

"Consider the lilies of the field. They neither toil nor spin, yet even Solomon in all his glory was not arrayed like one of these."

9. BURIAL CAIRN -- (SUBJECTIVE CAMERA) -- JESUS' P.O.V.-- (COLOR)

It is crude and ancient, little more than a mound of stones, some of which have tumbled down. We hear the wind.

NARRATION

"Judge not, that you be not judged; condemn not, and you will not be condemned...."

CAMERA PANS to the broken, but still recognizable remains of a primitive battle-axe, half-buried in the sand.

NARRATION

"Love your enemies, do good to those who hate you, bless those who curse you, pray for those who abuse you."

10. THE HAWK -- (SUBJECTIVE CAMERA) -- JESUS' P.O.V. -- (COLOR)

As it plummets down upon its prey.

11. THE LIZARD'S TRACKS -- (SUBJECTIVE CAMERA) -- JESUS' P.O.V.
-- (COLOR)

They end in a confused swirl of sand where the hawk struck. Already the wind is obliterating them.

NARRATION

"Heaven and earth will pass away, but my words will not pass away".

THE SHADOW OF A MAN (JESUS) falls upon the vanishing tracks. For a moment the shadow is motionless, then:

NARRATION

"I must be about my Father's business...."

12. RETURN FROM THE WILDERNESS -- MONTAGE -- MOVING SHOTS
(SUBJECTIVE CAMERA) -- JESUS' P.O.V. -- (COLOR)

THE CAMERA TURNS, MOVES NOW through dry stream beds, up rocky slopes, along the ridgetops (perhaps a silhouette of Jesus here), and down through brush and gorse. Like a man who knows his purpose with growing certainty and urgency, the CAMERA moves at a steadily increasing gait, oblivious to trail or path.

NARRATION

The mission of Jesus led him back out of the wilderness, back to the world of men to teach a new and gentler covenant between man and God. And when the time was ready.....

CAMERA SLOWLY TILTS UP TO REVEAL THE FORBIDDING SOUTHEAST CORNER OF THE WALLS OF JERUSALEM. OVERSCENE WE HEAR THE NOISE OF A CROWD. HERE COLOR ENDS, DISSOLVES SLOWLY INTO BLACK AND WHITE.

NARRATION

it led him back finally to the very walls of Jerusalem, the great and holy city, where his destiny awaited him.

13. EXT. ST. STEPHEN'S GATE -- JERUSALEM -- DAY

A crowd in noisy tumult throngs the outer approaches to the city's eastern gate. Most of them belong to the simple and the poor, part of the vast encampment of two hundred thousand Jews who have made annual pilgrimage to Jerusalem for the Passover. Like people expecting deliverance, they are in a state of ecstatic religious fervor. Men with the faces of transported saints move their lips in prayer. Women, overcome, weep tears of joy. Children dart along the edges of the crowd or thread their way through the press of bodies. Yet here and there, a few visitors -- a Syrian camel trader perhaps, or a linen merchant from Egypt, or a Greek ship's captain -- watch the crowd's behaviour with distant curiosity as they try to pass through the gate. OVERSCENE THE WAVE OF APPROACHING SOUND INCREASES. Instantly those near the gate take up the cry throwing their cloaks and flowers and branches of palm and tamarisk upon the stones to form a narrow royal pathway.

CROWD (WILD TRACK)

He comes! He comes!

Hosanna!

Blessed is he who comes in the name of the Lord!

Hosanna in the highest!

Hosanna!

14. JESUS -- TRACKING CAMERA -- DAY

Mounted upon a small white donkey, Jesus rides toward the gate as the crowd surges around him, the calm center of a storm. At first glance this lean, travel-worn figure seems far too simple for so much adulation. Yet clearly Jesus' mission has transformed him, conferred an inner radiance and power. His least movement has authority, the brown eyes speak an immense serenity. Still, despite his compassion for the waywardness and ignorance of men, there are times when the eyes flash impatience -- especially with his disciples when they are slow to comprehend what to him seems so clear. Impatient, because he feels he has so little time.

14. JESUS (cont'd)

NARRATION

It is a strange triumph. At the beginning of the Passover season, Jesus of Nazareth enters the holy city on the back of a donkey. Jerusalem has seen many conquerors, but none like this. He wears no ceremonial armor, his retinue carries no weapons, he has won no bloody battle. He brings no slaves or booty, no captive kings, no victims to be publicly slaughtered.

15. FACES ALONG ROADWAY -- MOVING CAMERA -- REVERSE ANGLE PAST JESUS -- DAY

In adoration, still CHANTING HOSANNAS, the people press around Jesus, strewing flowers before him, struggling to touch even the hem of his robe. A father holds up a child to see better. In his single gesture, Jesus stretches out his hand and touches the child. The child smiles.

NARRATION

For this is a conquest of the spirit, a victory of love over hate. This conqueror speaks of peace, and acts peace. He brings the promise of life, not death.

16. PEOPLE IN THE CROWD -- FLASH INTERVIEWS -- SERIES -- DAY

Taken along the line of procession as Jesus passes through the gate and into the narrow streets of the city. In background the SOUND of the crowd continues. With only one or two exceptions, these are believers -- some calm, some fervently devout, one or two near the edge of hysteria. The first is a wrinkled old woman, filled with dazed wonder -- yet she speaks with simple dignity.

OLD WOMAN

I touched him. The pain is gone --
 (stares at her hand)
 I touched him!

16. PEOPLE IN THE CROWD (cont'd)

A fervent young man. Perhaps in his early twenties, he has the look of a herder. He speaks passionately.

YOUNG HERDER

Friend -- repent and believe! The end of the world is at hand. The Kingdom of God is near. He has said it!

A middle-aged Galilean merchant, hesitant of speech. He is awkward with private thoughts, unaccustomed to confession.

GALILEAN MERCHANT

I have heard this rabbi Jesus speak in our synagogue. In my own village in Galilee I have seen a man walk who I know was crippled. Yes, I believe.

A shopkeeper. He smiles and shrugs in mild derision.

SHOPKEEPER

Here in Jerusalem I have seen many prophets -- all kinds. They make a little noise and go away. Tomorrow, this one too will be forgotten.

A still attractive woman in widow's clothing. She speaks fervently.

WIDOW

There have been other healers, but not like this one. At Bethany, only a few weeks ago, he raised the man Lazarus from the dead. Who has such power, but the Messiah?

A poor man, very old, who has seen everything. He seems almost to be speaking to himself.

OLD MAN

Some say his power is of the Evil One, of Beelzebub. But if that is so, why does he cast out demons, why does he heal, why does he do only good?

A young woman strains to watch Jesus as he passes. She turns to the CAMERA shyly, but her face is aglow.

16. PEOPLE IN THE CROWD (cont'd)

YOUNG WOMAN

I do not understand all that he speaks
-- even in parables. But there are
things one knows without explanation.

A bearded scholar, not a priest, watches the procession with a gentle melancholy. He carries a papyrus roll under his arm. He is not eager to speak.

SCHOLAR

These are hard times for us. In hard times
the people look for a redeemer. It is not
only natural, it is inevitable. Read your
history --

A young stone cutter, powerfully muscled, with an animal
grace and vitality.

STONE CUTTER

They say he will make us free! I
am ready!

He looks defiantly upward. SWIFT CAMERA PAN FOLLOWS AND
ZOOMS TO

17. ROMAN GUARDS -- FORTRESS ANTONIA BATTLEMENTS -- DAY

High on this citadel of hated foreign rule, overlooking the
very Temple itself, fully armed Roman soldiers in helmets
and breastplates patrol the walls. They view the scene below
with detached curiosity.

18. REVERSE ANGLE -- JESUS' PROCESSION -- ROMAN GUARDS' P.O.V.
DAY

Still hailed by the turbulent crowd, the white figure of
Jesus slowly diminishes along the narrow shadowy street --
the same street on which, six days from now, he will carry
a cross.

19. NARRATOR ON CAMERA -- ST. STEPHEN'S GATE -- DAY -- (COLOR)

NARRATOR

On this day -- Palm Sunday, April second in the year 30 A.D. -- Jesus of Nazareth began his last week on earth. Not then, but in years to come, it would be revealed as an epochal event, a turning point in the life of western man, determining much of our history, our thought, and coloring all our actions.

At his death, not many believed him to be the long-awaited Messiah, the Christ, sent by God to bring salvation to man. Most of the civilized world had not yet heard of him. In this retelling of his passion and death we have recreated -- often at the original sites -- that moment in time as the newsreel camera might then have recorded it, and as it might have been witnessed by believer and non-believer alike. Parts of the history are fragmentary, parts still debated by religious scholars -- Protestant, Catholic, Jew. Where history is silent, let each man's faith speak for itself.

Even a gentle faith can be a dangerous thing, threatening established authority. Faith, Jesus said, can cast a mountain into the sea. At least some of his followers hoped that mountain was Roman power.

20. ROMAN CAVALCADE -- ANOTHER JERUSALEM STREET -- LOW ANGLE -- DAY

Dusty, travel-stained, the mounted horsemen are made doubly formidable by the narrowness of the street. Near the center, preceded by Roman standards and insignia, rides a weary, autocratic figure whom we briefly glimpse -- Pontius Pilate, come up from his coastal capitol of Caesarea seventy miles away. As his escort clatters through the street teeming with Passover pilgrims, many turn their backs or watch with sullen hostility. The riders, hard men all, are careless of public hatred. They are accustomed to it.

20. ROMAN CAVALCADE (cont'd)

NARRATION

In this Passover season, as they prepare to celebrate their deliverance by Moses from Egyptian bondage, the Jews are again in bondage in their own land. For nearly a hundred years, Jerusalem has echoed to the clang of Roman armor.

Through a guarded archway, Pilate's escort passes into the outer court (the Lithostrotos) of the massive Fortress Antonia. As they halt, Pilate slumps in his saddle for a moment, then with the help of an aide he stiffly dismounts.

NARRATION

Like a Roman fist against the heart of the city, the great Fortress Antonia commands the Temple itself, spiritual center of the Jewish world. To guarantee subservience, even the sacred ceremonial vestments of the High Priest are held in the fortress and released only at the pleasure of the Roman Procurator for Judea, Pontius Pilate.

Pilate makes a vague gesture of dismissal to the captain of the escort, then walks slowly up the broad stone steps into the fortress.

NARRATION

From his coastal headquarters in Caesarea, seventy miles away, Pilate also has come to Jerusalem for the holy holiday. The two hundred thousand Passover pilgrims here to worship their God need to be reminded who holds the real authority.

21. EYEWITNESS PONTIUS PILATE -- INT. FORTRESS ANTONIA -- DAY

He is seated in a Roman chair in his spacious private quarters. The room is sparsely, not opulently, furnished. Most prominent feature is a bust of his emperor, Tiberius, which he -- like good civil administrators everywhere -- keeps as a visible token of his loyalty. He has bathed, put on a toga. He seems refreshed. Yet he is a little testy that his position obliges him to grant an interview after a tiring journey.

21. EYEWITNESS PONTIUS PILATE (cont'd)

PONTIUS PILATE

No foreign ruler is popular. The empire of Rome was not built on popularity. It was built on power. Still, we try to be discreet. As much as possible we govern through existing institutions, here, for example, the priesthood. We try not to interfere -- so long as they behave themselves and pay their taxes.

(pause, as if in answer
to a question)

This man Jesus? Yes, I've gotten reports. These Galileans are mad. They're always producing healers and prophets and Messiahs -- up out of the desert with stories of some God they've found. Eating locusts and staring into the sun, seeing visions! Any illiterate peasant can come along and claim he's fulfilling the prophecies -- and there are always enough fools to believe him. We know how to deal with them.

22. VIOLENCE AGAINST JEWS -- SERIES OF STILLS

These images of Jewish martyrdom by execution of massacre have been crudely filmed, as in the Nazi death camps, by the persecutors themselves. Indeed, they should remind us of similar scenes throughout history -- from the Colosseum to Auschwitz.

PHARISSEE BEING NAILED
TO CROSS BAR

NARRATION

Already Pilate has shown how to deal with troublemakers. Empowered with ius gladii, the right to inflict death sentences, he has used it ruthlessly and often.

22. VIOLENCE AGAINST JEWS (cont'd)

NARRATION

BLOODY CORPSES STREWN
IN CAESAREA STADIUM

At Caesarea in one of his first acts as Procurator, he slaughtered the Jews who protested his secret importation of graven images.

CLOSEUPS OF KILLINGS
IN TEMPLE OUTER COURT

Only two years ago, when Jews complained against his arbitrary rules, Pilate sent disguised soldiers into the very Temple itself to kill them.

23. EXT. TEMPLE COURT -- DAY

Like a Roman forum or city square this is a scene of general activity. Within the porticoed enclosure ordinary citizens move about their business or stand in small groups discussing the day's affairs. Even here are symbols of occupation -- two Roman soldiers move among groups that grow silent as they pass and stare bitterly after them. There is Temple activity -- a Levite musician goes toward the inner Temple gate with a stringed lyre; a scribe hurries through the crowd, his arms laden with scrolls; a white-bearded Sadducee walks gravely PAST CAMERA.

NARRATION

Hating the occupation, many are eager to rebel against the Roman. Yet, as with other oppressed nations, a few have made an uneasy peace with him -- if only to protect the Temple, hearthstone of the Jewish people. For the Temple is not only the citadel of their God --

CAMERA PICKS UP VIGNETTES OF TEMPLE GUARDS, MONEY-CHANGERS (to convert foreign tithe into local currency), THE LAMB AND FOWL MARKET (for sacrifice).

NARRATION

-- it is the center of all their hopes and actions, forum of public debate, military fortress, bank and treasury, marketplace --

23. EXT. TEMPLE COURT (cont'd)

CAMERA is on rabbi reading aloud from a papyrus scroll while three scribes, seated at desks under the portico, transcribe his words onto similar scrolls. A priest enters scene, sits down and listens thoughtfully.

NARRATION

-- library. Here are the leaders and custodians of the Jewish faith, the repository of its history and law. Today, under the eye of a watchful conqueror, the law and its rituals have become even more sacred -- an inner tie, a symbol of Jewish unity amid hostile forces.

24. EXT. LOWER TOWN -- THE POOR -- (STILLS)

These stills should convey the meanness and squalor of the slum climbing the slope above the pool of Siloam. The series should begin with a single general shot of a slum street or square to be followed by vignette stills including (a) a young mother with a fly-specked sleeping child slung on her back as she waits for a vendor to draw a measure of milk from a goat, (b) a seller of utensils and bits of cloth which he carries on his shoulders, (c) women on a steep street laden with goatskins of water (d) grimy children playing a street game (e) beggars, some blind or crippled, sleeping in the street or staring vacantly at nothing, the living dead.

NARRATION

Fortress and Temple, procurator and high priest -- each exists in suspended balance. Each, for his own reason, has made a wary compromise with the other, an arrangement of privilege. For lesser citizens there is no arrangement, only duties -- obey, and pay taxes. For the poorest there is only God's mercy and man's charity. Often it is not enough. Much of the holy city is hungry slum.

25. EXT. GALILEE PASTORALE -- PAN SHOT -- DAY

From this distance, a land of milk and honey -- fertile fields and groves in the green valleys running down to the Sea of Galilee.

NARRATION

In the countryside, even in the lush valleys and teeming waters of Galilee, the people are poorer still --

26. EXT. TAX GATHERER'S STATION -- ROAD NEAR CAPERNAUM -- DAY

Under the protection of two Roman guards, a tax collector or publican and his assistants are receiving and recording the "first fruits" tax. Several resentful farmers wait with baskets of produce sacks of grain and animals. The offerings are carefully weighed, measured and examined, then moved in the storehouse. A lean-faced farmer with a cow waits while the publican examines a sack of grain and enters the payment on a papyrus scroll.

NARRATION

-- drained by endless tithe, tax and tribute, victims of the hated publicans who gather taxes on commission for the Roman. The only appeal is a bribe. Those unable to pay their debts must sometimes sell themselves as slaves.

The publican inspects the cow for lameness or blemish. The farmer looks on in bitter silence as his payment is accepted and recorded. His hand strokes the back of the cow as it is led off. Then he too turns and plods off, a beaten and angry figure.

NARRATION .

Empty-handed amid plenty, robbed of their own sweat, bereft of dignity, the poor find safety in silence -- they endure. Though they are sure they are the children of God, he often seems to have forgotten their names.

27. EXT. STREET IN CAPERNAUM -- JESUS -- DAY

With several of his apostles -- Peter, John, Thomas, Judas -- he strides TOWARD CAMERA through a poor and dusty street. He seems a vibrant, energetic figure. He speaks to his companions as they walk.

NARRATION

Yet of late God has become closer, almost a neighbor. They say his son stays often in nearby Capernaum, teaching the word of God wherever people will listen.

28. EXT. AND INT. GALILEAN LOCATIONS -- JESUS PREACHING -- FLASH VIGNETTES -- DAY

On a village street corner, Jesus is speaking to a small group of listeners, perhaps no more than six or eight -- all obviously very poor.

NARRATION

"Blessed are you poor," he tells them, "for yours is the kingdom of God."

Jesus sits in a synagogue. Wearing rabbinical vestments, he talks to an attentive group of village elders and laboring men.

NARRATION

"Blessed are the meek, for they shall inherit the earth."

On a hillside, Jesus talks to a handful of field workers.

NARRATION

"Blessed are you that hunger now, for you shall be satisfied."

Jesus sits cross-legged on a beach with several fishermen who are mending a net.

NARRATION

"Blessed are the peacemakers, for they shall be called the sons of God."

28. EXT. AND INT. GALILEAN LOCATIONS (CONT'd)

Several village urchins look up from a street game as Jesus lifts a crippled child to arm's length and smiles at it.

NARRATION

"Blessed are those who mourn, for they shall be comforted."

Another village street. A very old woman moves through the scattered listeners the better to hear Jesus.

NARRATION

"Blessed are the pure in heart, for they shall see God."

29. EXT. GALILEAN ROAD -- JESUS AND APOSTLES -- DAY

They are approaching the scattered stone houses of a small village. Jesus walks in the lead with Peter and John on either side, and Judas and Thomas just behind them.

NARRATION

For two years, followed by a handful of disciples, Jesus has walked the length and breadth of Galilee and even beyond, bringing hope and compassion, teaching love of God and love of man.

Two men at a wall on the roadside eye Jesus and his group. As the disciples pass, one picks up a stone and throws it. Judas shies away. Thomas looks back angrily. The stone lands a little in front of Jesus. He turns, gazes mildly at the man who threw it, then walks calmly on.

NARRATION

Not all welcome him. One of his disciples, Thomas, tells of hostile encounters.

30. EYEWITNESS APOSTLE THOMAS -- INTERIOR POOR HOME -- DAY

It is the part where animals are kept -- Thomas is seated cross-legged on the straw. He is an attractive young man with a look of puzzled innocence. He is not quick to grasp, but he turns things over in his mind endlessly until he understands.

THOMAS

Yes, he's been threatened often -- even turned him away from his own village of Nazareth. They accuse him of breaking the sabbath, of eating with tax-gatherers and sinners, of committing blasphemy -- speaking as if he were God himself. It's laughable

(indicates surroundings)

-- would God live like this?

(thinks a moment, then with quiet intensity)

Yet maybe he does. Maybe God's temple is here -- in us. Know yourself, Jesus says. But some are afraid to look. I think that's why they hate him.

31. MINISTRY OF JESUS -- (PRODUCTION STILLS)

NARRATION

JESUS FOLLOWED BY SMALL CROWD, SOME INFIRM (STILL)

Yet, like a fire, the words of this new rabbi pass from man to man, village to village -- and the people follow.

JESUS TOUCHING SICK WOMAN (STILL)

For they have heard of his power to heal lepers, cripples, epileptics, the blind and every kind of affliction --

CAPERNAUM PARALYTIC LOWERED THROUGH ROOF (STILL)

that in Capernaum Jesus commanded a paralytic to walk -- and the man walked.

JESUS STEPS FROM BOAT INTO CROWD AT GALILEE (STILL)

It is said that he can calm the sea and walk upon it, that he has fed five thousand with five loaves and two fishes --

LAZARUS AT HOME WITH JESUS SMILING (STILL)

It is said that even death obeys him, that he has raised his friend Lazarus from the tomb.

31. MINISTRY OF JESUS (cont'd)

JESUS FOLLOWED BY
GREAT CROWD

NARRATION

He also has resurrected the hope and dignity of ordinary men. Though he has not publicly claimed it, many believe him to be the promised Messiah, the Christ, bringing the end of the world, the victory of good over evil, the kingdom of heaven.

32. EXT. OUTER COURT OF TEMPLE (JERUSALEM) -- JESUS AND CROWD -- DAY

(NOTE: HERE OPTICAL EFFECT WILL REINFORCE STORY'S RETURN FROM FLASHBACK). This is actually an extension of the opening scene, the culminating moment of Jesus' triumphal entry into Jerusalem. Followed by the crowd he walks with the apostles into the outer court of the Temple. CAMERA rests a moment on Judas, unsure and restless, a back-country man overwhelmed by the majesty of the Temple. Jesus makes a gesture to the crowd and begins to speak.

NARRATION

Now boldly on this day of triumph, with his rabble followers from the hill towns of Galilee, Jesus has brought his teaching up to Jerusalem, into the very citadel of its ancient faith. To the poor, to leper and whore, to sinner and outcast, he has opened the gates of heaven --

CAMERA PICKS UP A ROMAN CENTURION LEANING AGAINST A PILLAR, LISTENING. BEHIND HIM ARE OTHER ROMAN SOLDIERS OBSERVING THE CROWD AROUND JESUS.

NARRATION

-- but some fear he also threatens the gates of earthly power, that the man of love may become the instrument of the people's hate, the spearhead to overthrow the Roman. At least one man believes such an attempt will bring instant retaliation and plunge the nation into disaster. Long afterwards, the High Priest Joseph Caiaphas -- himself appointed by the Romans -- remembers:

33. EYEWITNESS JOSEPH CAIAPHAS, HIGH PRIEST -- ROOM IN HIS PALACE

An atmosphere of restrained luxury. Caiaphas is seated before a floral tapestry or perhaps a fragment of bas-relief from the ruin of an earlier Temple. Middle-aged, graying, he is of necessity a worldly man, both priest and politician. He is experienced enough not to display recklessly his emotions or inner thoughts in public. He speaks deliberately, convincingly.

JOSEPH CAIAPHAS

Jesus raised difficult questions. Many thousands of Jews had come to Jerusalem for the Passover, but none as he did -- like a conqueror. What did he want here? Did he truly claim to be the Messiah? Was he preaching reform -- or revolution? The questions were important. They affected all our -- arrangements -- with the Romans. Our national existence was at stake.

(pause, then sombrely)

Jesus was kept under close watch. Even then I hoped he wouldn't carry his pretensions too far -- hoped to avoid a confrontation that would involve the Romans. But he did. I think even Jesus knew there could be only one outcome.

END ACT ONE

ACT II

34. EXT. SMALL JERUSALEM SQUARE -- CROWD SHOTS -- DAY

(NOTE: In its sudden explosion this scene should echo the contemporary violence we have so often seen -- Belfast, Chicago, Kent State.) The square is crowded with local residents, pilgrims, vendors. But this is not a crowd going about its usual affairs. This is a crowd waiting for something to happen -- the faces are troubled and tense, a woman finds her child and hurries it indoors, here and there men hold stones in their hands. The sense of some imminent violence is heightened by the presence of Roman soldiers blocking the street exits and the several soldiers guarding the door of a white stone house at one corner of the square. All eyes are focussed on that house.

NARRATION

On this second day of the coming of Jesus to Jerusalem, many a Jew hopefully awaits the end of the world and the appearance of God in all his glory. The Roman hopes for the end of Passover and all its dangers. Two hundred thousand Jewish pilgrims are encamped around the city, their hatred of the Roman like dry tinder waiting for a spark. In this week, Pilate's forces in the Fortress Antonia are especially vigilant for known rebels.

CAMERA ZOOMS IN as two soldiers emerge from the house with a struggling man between them. He is a strong man, dark and unkempt. With a lunge he breaks free from his captors, runs wildly through the square. Everywhere people scatter. A few of the more militant hurl their stones at the soldiers converging in the square. There is a brief melee as soldiers pursue and catch their opponents. The prisoner himself does not get far. He is quickly trapped and goes down as soldiers beat him. He is yanked to his feet, bloodied and defeated. As he is hustled out of the square, he twists his head TOWARD CAMERA and we glimpse closely his dazed and angry face.

34. EXT. SMALL JERUSALEM SQUARE (cont'd)

NARRATION

This morning the police trap a terrorist, believed to belong to a secret anti-Roman group called Zealots, long wanted for murder and insurrection. His name is Barabbas.

35. EXT. JERUSALEM STREET NEAR TEMPLE -- JESUS AND APOSTLES -- DAY

As always, he is followed and surrounded by a motley crowd of poor, sick and crippled, who try to touch him. Walking toward the Temple, he stops briefly to speak to a bent and withered old man, who looks up at Jesus with the eyes of faith.

NARRATION

The weapons of violence the Roman has long understood. But how does one deal with the weapons of love? How does one deal with a Messiah whose words can unlock the secret inner power of men? How does one erase a word after it has been spoken?

36. NARRATOR ON CAMERA -- AT TEMPLE WALL -- (COLOR)

NARRATOR.

Here, where the Temple once stood, Jesus had brought his revolution of the heart. He had committed no overt civil disobedience nor publicly claimed to be the Christ. Yet he was a center of controversy. His presence itself was a challenge that sent a shock wave to the corners of Jerusalem and to the pilgrims outside the walls.

To many he brought the hope of redemption. To the temporal powers he appeared as a threat. The Roman feared that at the very least, Jesus might become the center of passive resistance. The high priests knew that any inner dissension could tighten still further the Roman grip on a nation even then struggling to breathe.

(more)

36. NARRATOR ON CAMERA (cont'd)

NARRATOR

To others living in Jerusalem, Jesus appeared as a strange and misguided man. To Jesus' words each brought his own disbelief and doubt -- Essene Monastic, Roman Centurion, Jewish Zealot, Greek Physician.

(NOTE: The following eight scene numbers are conceived as a filmic "debate" between Jesus' assertions and the longer responses or commentary, of several successive non-believers. Sharp cutting should emphasize this).

37. INT. TEMPLE COURT -- JESUS WITH SMALL GROUP -- TIGHT SHOT -- DAY .
(STILL)

Like successive studies of the same face, these stills of Jesus should reflect a variety of moods and expressions.

NARRATION

"Do not resist one who is evil" Jesus tells his followers in the Temple, "but if anyone strikes you on the right cheek, turn to him the other also."

38. EYEWITNESS JOHANEN, AN ESSENE -- INT. ROOM -- DAY

SUPER OVER SHOT: JOHANEN, AN ESSENE. Total simplicity. A bare white wall, a table -- nothing else. The young man wears the white robe (as does Jesus) of the Essenes. He has the face of an ascetic long withdrawn from worldly affairs. He gazes into CAMERA with the grave unflinching eyes of a child, speaks quietly and clearly.

38. EYEWITNESS JOHANEN (cont'd)

JOHANEN

Not resist evil? That seems very wrong to us. We believe in many things as Jesus does -- we have no individual possessions, we believe the end of the world is soon to come, we believe in the forgiveness of God. But to yield to evil -- how is it possible? One becomes the devil's accomplice --

39. INT. TEMPLE COURT -- JESUS TEACHING -- NEW ANGLE -- DAY
(STILL)

NARRATION

"And as you wish that men would do to you, do so to them."

40. EYEWITNESS MARCUS GABINIUS, ROMAN CENTURION -- INT. ARMORY
-- FORTRESS ANTONIA -- DAY

SUPER OVER SHOT: MARCUS GABINIUS, CENTURION, ROMAN TWELFTH LEGION. Standing before a wall of racked spears and weapons, the captain is a lean, hardened veteran of many campaigns -- arrogant and intelligent.

MARCUS GABINIUS

Nonsense! We've created an empire -- by force! We've built roads, aquaducts, cities -- by force! Brought a civilization -- by force, by these weapons here!

41. INT. TEMPLE COURT -- JESUS TEACHING -- NEW ANGLE -- DAY (STILL)

NARRATION

"The Spirit of the Lord is upon me, because he has anointed me to preach good news to the poor....to proclaim release to the captives and....to set at liberty those who are oppressed...."

42. EYEWITNESS MATTATHIAS, A ZEALOT -- INT. HOVEL

SUPER OVER SHOT: MATTATHIAS, A ZEALOT. He is a brooding and angry man, scarred, bitterly scornful of moderation. He is silent a moment. When he speaks, his voice is a growl of contempt.

MATTATHIAS

This Jesus is a fraud. Freedom is not gained with soft words -- but with an axe!

43. INT. TEMPLE COURT -- JESUS TEACHING -- NEW ANGLE -- DAY (STILL)

NARRATION

"The time is fulfilled, and the kingdom of God is at hand. Repent and believe..."

44. EYEWITNESS TIMON OF ANDROS, GREEK PHYSICIAN -- EXT. SMALL TERRACE GARDEN

SUPER OVER SHOT: TIMON OF ANDROS, GREEK PHYSICIAN. A quiet sunlit corner with flowering plants and vines. The Greek is serene and simple, a good-looking man passing middle age. At ease with doubt, his eyes sometimes gleam with amusement at men's follies. He speaks patiently, sometimes gestures.

TIMON OF ANDROS

The kingdom of God? A charming allegory -- but hardly a design for practical government. I think this Jesus would make a disastrous king. His vague and confused ideas of goodness have very little to do with reality, with men as they are.

(an indulgent smile)

God is a game men play among themselves. We invent him, and pretend he invented us. He is our quest for.....certainty.

44. EYEWITNESS TIMON OF ANDROS (cont'd)

TIMON OF ANDROS
(shrugs)

I prefer to study nature -- let God amuse himself in his imaginary heaven. They say Jesus is a talented healer. Perhaps, instead of playing the prophet, it would have been better if he had gone to Greece and studied medicine.

45. INT. FORTRESS ANTONIA -- ARMORY -- CLOSE SHOT SWORD -- DAY

Sparks fly as the sword RASPS on a grindstone. CAMERA PULLS BACK to reveal small section of armory as Pilate enters on brief inspection. Several soldiers, donning breastplates, helmets and weapons, leap to their feet. They are at once released by Pilate who speaks briefly to the commanding centurion as the soldiers continue their preparations.

NARRATION

No less practical, Pilate keeps his weapons sharp. He reinforces his patrols. No one knows better than he that the Passover pilgrims all love God and all hate Romans. If the spark of insurrection sweeps the city, the first victims will be his own men.

Pilate watches as the men of the patrols go out.

NARRATION

But there are other possible victims. One has already weighed the threatened consequences of a collision between Jesus and the authorities. His name is Judas.

46. EYEWITNESS JUDAS -- EXT. STEPS -- DAY

He is a dark and troubling young man. His eyes drift as he speaks. He seems under intense inner strain.

46. EYEWITNESS JUDAS (cont'd)

JUDAS

We should not have come to Jerusalem.
 In Galilee the world was smaller, we were
 bigger. Here all the measures have changed.
 In the Temple even Jesus seems small. Never
 have I seen anything so great, so powerful
 -- it makes one afraid.

(pause, then abruptly)

And if they seize Jesus -- what will they
 do to us, his disciples?

47. EXT. TEMPLE -- CROWD -- DAY

Through the narrow streets a stream of Passover pilgrims
 approaches and flows through the Temple gate.

NARRATION

Jesus alone seems undismayed. Day after
 day, as he preaches in the Temple, the
 crowds increase. Now, while he offers
 salvation to the outcasts, he turns his
 scorn upon the high priest, Caiaphas, and
 his supporters.

48. INT. TEMPLE COURT -- JESUS -- DAY

This whole scene should be shot fluidly as Jesus moves about
 speaking, moving on, stopping to answer a question, moving on
 -- and always we should sense the underlying tension as his
 questioners try to entrap him. We begin with Jesus animatedly
 speaking to a group of disquieted listeners at a corner of the
 court.

NARRATION

He charges that they follow the rituals
 of worship, but have forgotten its
 meaning, that they oblige the words of
 the law, but not its spirit.

As Jesus moves across the court, a sombre little group of
 priests intercepts him.

48. INT. TEMPLE COURT (cont'd)

NARRATION

Lashed by Jesus' words, Caiaphas' followers now try to entrap him with words. Beneath the dialogue of good and evil, Jesus knows the issue is life or death.

One of the group hands Jesus a coin. He looks at it and returns it as they speak.

NARRATION

Under the rule of God, they ask, is it lawful to pay tribute to Caesar, or not? And Jesus, knowing their intent, replies that they should render to Caesar the things that are Caesar's, and to God the things that are God's.

Jesus turns away, confronts an angry man who questions him.

NARRATION

Asked why he consorts with tax gatherers and sinners, Jesus says that only the sick need a physician.

Approval from the listeners gathered around them. The questioner turns away, discomfited. As Jesus moves on, a young scribe with a scroll approaches him.

NARRATION

Asked which is the greatest commandment, he answers, "You shall love the Lord your God with all your heart, and with all your soul, and with all your strength, and with all your mind -- and you shall love your neighbor as yourself."

The young scribe reflects a moment, then smiles at Jesus.

NARRATION

The attempt to entrap Jesus fails. With each answer he gains strength, new followers. In the priesthood, even in the supreme council, some have begun to believe -- among them, the man Nicodemus.

49. EYEWITNESS NICODEMUS

A member of the Jews' most powerful body and final court, Nicodemus is a grave and deliberate man. Himself a well-to-do patrician, he is devout and simple, trapped between his sympathies and his position.

NICODEMUS

I have listened. I have thought much on it. This is a great and holy man. I have not yet said this publicly. But truly I believe he is the Messiah, son of the living God. Many think differently. They believe him a false prophet. Sometimes even I feel Jesus is too bold -- too provocative. Perhaps truth is always provocative, and yet --
 (considers, then with finality)
 The authorities must react -- and they will.

50. EXT. JERUSALEM SQUARE -- ROMAN HORSEMEN AND SOLDIERS -- AFTERNOON

A small group of Roman cavalry canter through the square followed by foot soldiers. The horsemen cast long shadows in the slanting sun.

NARRATION

Quietly Pilate continues to bring reinforcements into Jerusalem -- Roman armor against the dangerous power of the word. Passover is a time of holy joy, yet the people are tense, silent before a storm.

51. EXT. STREETS NEAR ST. STEPHEN'S GATE -- HIGH ANGLE SHOT FROM WALL -- LATE AFTERNOON

With his Apostles, Jesus walks through the street towards the gate. The cowl of his robe is about his head, partly concealing his face.

51. EXT. STREET NEAR ST. STEPHENS' GATE (cont'd)

NARRATION

By night, the man who has raised the storm finds safety outside the city, on the slopes of Mount Olive. Jesus has been warned of plots against him, that not daring to arrest him among his followers by day, his enemies may seize him in darkness. Through the gate, he entered as a saviour, he leaves each night almost as a fugitive.

52. EXT. ST. STEPHEN'S GATE -- ANGLE FROM OUTSIDE THE WALL -- LATE AFTERNOON.

Jesus walks through the gate slightly in the lead. The Apostles follow in a close group, almost as if for protection.

NARRATION

With him go the Apostles, most of them simple fishermen from Galilee --

FREEZE FRAME on group and optically pan from face to face.

NARRATION

Philip...Bartholomew...the brothers John and James...Matthew...Thaddeus...Judas... Peter and his brother Andrew...James, son of Alphaeus...Simon...Thomas.

UNFREEZE FRAME. HANDHELD CAMERA tracks with group as they go down slope into Kidron Valley. They seem weary and dispirited.

NARRATION

For two years these twelve have travelled the stony trails of Galilee and Judea with Jesus. They have witnessed his triumphs, seen him shake the power of Jerusalem, But Jerusalem has not fallen, and now they are filled with foreboding. Later, Peter remembers:

53. EYEWITNESS APOSTLE PETER -- AT SEA OF GALILEE -- DAY

This interview occurs after the death of Jesus. Peter has returned briefly to Galilee before setting out on his missionary journeys. A big man of fiery faith, he sits on a rock with the wind ruffling his hair. He speaks quietly, still shocked by all that has happened.

PETER

I did not know what would come. Each day they plotted and tried to entrap him. And he knew, our Lord knew well what they were trying to do. Three times -- even as we were coming up to Jerusalem -- he had told us that there he would be mocked and scourged and put to death.

(a beat)

Long before, here in Galilee, I remember he spoke of the seed that must be buried in the earth and die to bring forth new life.

(stares at his hands)

I felt helpless. He rebuked me when I tried to hold him back.

54. INT. TEMPLE COURT -- JESUS -- MEDIUM LONG SHOT -- HIGH ANGLE DAY

We catch him in movement. As his followers straggle behind him, he strides in hot impatient anger across the stones of the Temple outer court.

NARRATION

Now, while his disciples tremble and the authorities gather against him, Jesus makes his strongest attack upon Caiaphas and his establishment. The man who has said "do not resist evil," strikes out against it. The man who has counselled against violence, commits violence.

55. EXT. TEMPLE COURT -- THE MONEY CHANGERS -- DAY

The tables are ranked in uneven rows under the portico. Around them are little clusters of pilgrims exchanging their coins for local currency to pay their Temple tithes. Beyond the money-changers are the stacked crates of pigeons and other fowl to be sold for sacrifice. IN FOREGROUND, a money-changer looks up from his dealings just as Jesus bears down upon him, violently overturning his table, then seizing the money-changer and flinging him aside.

NARRATION

"It is written, 'My house shall be a house of prayer,' " Jesus tells them, "but you have made it a den of robbers!"

CAMERA TRACKS WITH JESUS through the increasing pandemonium as he storms from money-changer to money-changer, over-turning their tables and pushing them aside. Coins scatter everywhere, in alarm people back away from Jesus' wrath. Priests rush forward to intercede, then follow in horrified helplessness.

NARRATION

"Woe to you, hypocrites!" He cries, "for you are like white-washed tombs, which outwardly appear beautiful, but within they are full of dead men's bones."

Jesus moves on, breaking open the pigeon cages. The birds fly madly out, careening under the portico.

NARRATION

"Woe to you....for you cleanse the outside of the cup and of the plate, but inside you are full of extortion and wickedness! You serpents, you brood of vipers, how are you to escape being sentenced to hell?"

Jesus is still in violent action against the merchants as we FREEZE FRAME. Caiaphas' men look on in fury. Over this:

NARRATION

The challenge of Jesus has been heard. Now there is no turning back.

END ACT TWO

ACT THREE

56. EXT. FORTRESS ANTONIA -- OUTER COURT (LITHOSTROTOS) -- DAY

(NOTE: This is a ceremonial occasion shot, like other scenes, as routine newsreel coverage.) This is the court where Pilate ordinarily deals with the local citizens -- no Jew can go further into the fortress itself for fear of defilement. At one end, two flights of converging steps lead to the open dais where Pilate presides -- as he will later at Jesus' trial. Through the gateway to the court Caiaphas enters, accompanied by several lesser priests. Although he is a model of decorum, he is clearly uncomfortable -- as are other members of his retinue. CAMERA PANS with them as Caiaphas leads his group across the court toward the dais where Pilate stands waiting above them. They make reserved bows.

AMERICAN JEWISH

NARRATION

It is Thursday of holy week -- April 6 in the year 30. Once again, the high priest Caiaphas must perform an onerous task. Like a supplicant he must come to the Procurator to receive on lease from the Roman the most sacred ceremonial vestments of his office -- robes he is permitted to wear briefly only on the highest holidays.

Two servants bring forward a large ornate chest, deposit it upon the stone pavement below the dais. One unlocks it and raises the lid, revealing the vestments carefully stored within. For a moment the priests stare at the treasured robes, then one moves forward and with reverent care removes them garment by garment, placing them in the arms of other priests to carry back to the Temple sanctuary. Pilate watches them with cool detachment. (NOTE: There are eight items in the chest -- the white linen robe, the white linen trousers, the turban, the girdle, the breastplate, the ephod -- a kind of apron with shoulder straps, the tunic to be drawn on over the head, and the golden diadem which fits onto the turban.)

56. EXT. FORTRESS ANTONIA (cont'd)

NARRATION

Pilate is well aware that he and Caiaphas are joined by a double bond -- their mutual hatred of each other, and by their need. What threatens the high priest, threatens the Procurator. Through his spies, Pilate knows the danger posed by this troublemaker, Jesus -- altogether too popular and beloved. Yet he also knows that it is better for Roman authority that Caiaphas act against the upstart -- let the Jew take the blame.

Laden with the sacred garments, the priests attending Caiaphas wait as the high priest and the Procurator formally bow and smile to each other. Then, led by Caiaphas, the little procession crosses the court to the gate. As he approaches, CAMERA MOVES IN on Caiaphas' grim face and TRACKS with him.

NARRATION

And Caiaphas too knows that he is trapped in a vise -- between the Roman and the rebellion against his own authority. Hour by hour, so long as Jesus' challenge remains unanswered, his prestige and power are being sapped. Jesus must be removed, but by whom -- and how?

57. EXT. BETHANY -- HOME OF SIMON THE LEPER -- DAY

Knowing that Jesus is within the house, a small group is gathered outside, hoping for a glimpse of him.

NARRATION

This morning Jesus does not go to Jerusalem. He stays quietly in Bethany at the home of Simon, a leper now healed.

58. INT. HOME OF SIMON - DAY -- (STILL)

Simon is a well-to-do man and his home is spacious and comfortable. In the room, Jesus is the center of an informal group that includes most of his disciples -- but not John or Peter or Judas. The picture has the quality of a snapshot.

NARRATION

Like one preparing his departure, Jesus talks with his disciples.

OPTICAL ZOOM IN ON JESUS' FACE. It is worn and troubled.

NARRATION

He is weary. The nearby village of Bethlehem, where he was born little more than thirty years ago, lies within sight of the Jerusalem walls. Yet it has taken a lifetime to cross the distance.

59. INT. HOME OF SIMON -- LAZARUS AND SISTERS WITH JESUS -- DAY -- (STILL)

It is the moment of welcome. Lazarus and his sisters, Mary and Martha, have just arrived. Jesus and they greet each other with warm and smiling affection. Another SNAPSHOT.

NARRATION

He receives a few old friends such as Lazarus and Mary and Martha, the sisters of Lazarus.

60. EXT. GARDEN OF SIMON'S HOME -- JESUS AND MOTHER -- DAY -- (STILL)

Again a snapshot. Jesus and Mary, his mother, stand side by side -- rather stiffly -- on a garden path. Composed and still beautiful in middle-age, her expression is both proud and shy -- a woman who has accepted her role without fully understanding it. Jesus' haunted eyes gaze directly at CAMERA.

NARRATION

He tries to ready his mother for what he knows must come. She has seen little of him since his boyhood. All their meetings seem farewells...Simon remembers --

61. EYEWITNESS SIMON THE LEPER -- DAY

He is seated in his home as he reminisces on his last meetings with Jesus. He is a frail man, a mark of his long illness. His hand rubs the table as he speaks.

SIMON THE LEPER

He knew. I think we all knew -- but didn't want to admit it to ourselves. There was such a -- a glow -- of life about him. It was hard to connect him with death.

(a beat)

The last night here at Bethany one of the women anointed his head and feet with a jar of spikenard -- very costly. Someone -- I think it was one of the disciples -- said it would have been better to give the money to the poor. But Jesus answered that it was a beautiful thing she had done -- she had anointed him to prepare him for burial.

62. EXT. AND INT. JERUSALEM -- PASSOVER VIGNETTES -- DUSK

A near-empty street. A last merchant shuts his shop.

NARRATION

It is almost nightfall -- under the old calendar the start of a new day, the 14th Nisan, Passover.

A man and a boy with provisions for the feast hurry across a small square.

NARRATION

Across the city and in the vast encampment that surrounds it, the citizens and pilgrims hurry home.

In a modest home, a family prepares the meal. A child turns the spit on which a whole lamb is roasting over open coals.

NARRATION

In solemn happiness, on this most joyous of Jewish holidays, they prepare the feast they will share with their families and guests this night --

62. EXT. AND INT. JERUSALEM (cont'd)

Another household. Mother and daughters are assembling the unleavened bread, wine, bitter herbs (horseradish, chicory or dandelion), and apples and nuts.

NARRATION

-- to give thanks to God for the safe delivery of the Jews out of Egypt into the promised land.

A woman lights candles in a tent outside the city.

NARRATION

As Jerusalem trims its lamps, two of the apostles -- Peter and John -- also have made the meal which Jesus will share with the twelve. John remembers --

63. EYEWITNESS THE APOSTLE JOHN -- A ROOM -- NIGHT

The room could be anywhere. Bare walls, bench and table. A metal or stone oil lamp provides the light. John, one of the youngest apostles, seems old before his time -- after all that has happened.

JOHN

He sent two of us -- Peter and me -- into Jerusalem to prepare the Passover feast. He told us that within the gate we would meet a man carrying a jar of water, and he would lead us to an upper room where we would eat the Passover. Everything happened just as he said. And all that happened afterward -- during the night and on the next day -- was just as our Lord had foretold. He knew they had doomed him, even before they did it.

64. EXT. CAIAPHAS' PALACE -- GATE TO COURTYARD -- NIGHT

Flickering torches are mounted on either side of the gate to the courtyard. Personal armed guards of the high priest stand watch. A cluster of several priests, sombre and concerned, enter the courtyard as others emerge through the gate. One or two cast suspicious looks toward the CAMERA as they pass.

64. EXT. CAIAPHAS' PALACE (cont'd)

NARRATION

Amid the Passover, there are other preparations afoot this night. At the house of Caiaphas there are anxious consultations on the crisis precipitated by the man from Galilee. What will the Roman do?

65. EXT. FORTRESS ANTONIA -- COURTYARD -- ANGLE THROUGH GATE -- NIGHT

Even from the limited view in this stolen shot, we glimpse subdued but tense activity in the courtyard. Several Roman officers, fully armed, go up the steps from the courtyard and hurry inside, nearly colliding with a military messenger who runs down the steps and disappears in the darkness.

NARRATION

Behind the grim walls of the Fortress Antonia, the Roman is armed and ready -- but the Procurator is silent. It is reported that he meets secretly with Caiaphas --

CAMERA TILTS UP AND ZOOMS IN ON LIGHTED WINDOW OF PILATE'S RECEPTION HALL.

NARRATION

-- but there is no statement or public confirmation. Later, one of Pilate's retired aides, Demetrios Scaurus, remembers the night --

66. EYEWITNESS DEMETRIOS SCAURUS, RETIRED AIDE -- A FARMHOUSE -- NIGHT

Retired and settled in Palestine, he sits on the roof terrace of his house under a canopy of branches. Once hard, he has begun to go to fat.

DEMETRIOS SCAURUS

I don't know what they talked about. The Procurator wasn't in the habit of telling me his plans. All I knew was that we'd been placed on alert for a special duty -- so some kind of decision had been made. There couldn't have been a better time for the arrest. The streets were empty. All the people were indoors for Passover.

(shakes his head)

I never did understand all the tumult about that man Jesus. They said he claimed to be king of the Jews. He didn't look like much of a king to me -- especially later.

67. JESUS -- INT. CENACLE -- OPTICAL CLOSEUP ON STILL -- NIGHT

He is in semi-profile, head slightly bent downwards. BEGIN SLOW OPTICAL PULLBACK to finally reveal that Jesus is washing Peter's feet. Beyond them, in the snapshot, the other apostles, including Judas, are half-reclining along the sides of the low U-shaped table.

NARRATION

Across the city from the Fortress Antonia, Jesus too has come into Jerusalem for the Passover feast -- but hardly as a king. One by one, as a final lesson in humility and service, he washes the feet of the apostles -- even Judas, who already has arranged to betray him.

68. THE LAST SUPPER -- INT. CENACLE -- NEW ANGLE -- NIGHT -- STILL

Although Jesus and his apostles are half-reclining as was the custom for "free men" (only slaves stood at meals), this snapshot should approach the character of the classic depictions of the last supper -- each of the apostles, attentive and troubled, looking toward their Lord. Jesus sits at the top of the U, flanked by Peter and John. He is breaking bread.

68. THE LAST SUPPER (cont'd)

NARRATION

Now with his apostles Jesus shares the bread and the wine which are to become the symbols of his body and blood soon to be spent. He dismisses the apostle who he knows has prepared to betray him.

OPTICAL SLOW ZOOM ON PLACE WHERE JUDAS SAT. IT IS EMPTY.

69. NARRATOR ON CAMERA -- INT. CENACLE.

NARRATOR

In this room it is believed that Jesus of Nazareth shared his last supper on earth with his apostles. It was both his farewell and his bequest. He was certain that at any moment he would be seized by his enemies. The few thousands who believed him the Messiah were unaware of the dangers against him. Only the apostles were with him.

And even they, not for long. Soon, they too would fall away from him in fear and trembling. Peter had sworn to lay down his life, but Jesus told him that before the cock crowed in the morning, Peter would deny him three times.

At midnight Jesus and the apostles made their last journey together -- to the little grove of olive trees called Gethsemene.

70. EXT. GETHSEMENE -- MOVING SUBJECTIVE CAMERA -- JESUS' P.O.V.
-- NIGHT

Here, as the name indicates, was an olive press, perhaps even a small informal garden. Yet all that is important are the olive trees spread amid the great exposed rocks of the hillside. CAMERA MOVES UNDER THE TREES, FINALLY APPROACHES A LARGE BARE STONE OUTCROPPING.

NARRATION

And here, while his apostles sleep, under the walls of the city that now threatens him, Jesus prays.

71. EXT. JERUSALEM -- PAN SHOT AND VIGNETTES -- ANGLE FROM MT. OLIVE -- NIGHT

(This visual evocation of the troubled city is open, without narration. It is keyed to a shortened capella passage from Couperin's First Tenebrae Service for the Wednesday of Holy Week -- the Prayer for Jerusalem.) The city lies silent and timeless in the night. As CAMERA SLOWLY TRAVERSES ACROSS THE PALE, TIERED HOUSES FROM SOUTH TO NORTH, THE PAN IS INTERRUPTED BY BRIEF VIGNETTES, THEN CONTINUES. These vignettes include a) FOUR ROMAN SOLDIERS patrolling along an empty street, b) JEWISH FAMILY AND FRIENDS still celebrating the Passover feast, c) A HUDDLE OF LEPERS along the outer base of the wall near a gate, d) FORTRESS ANTONIA looming ominously against the night, e) GOLGOTHA -- upon the bare mound of the execution site three upright posts, perhaps nine feet tall, stand in the ground.

MUSIC ENDS. WE HEAR SHOUTS, TRAMPLING FEET, THE CLANK OF ARMOR.

72. EXT. GETHSEMENE -- ARREST OF JESUS -- NIGHT

Confused action caught by a HANDHELD CAMERA. The hillside under the trees is alive with Roman soldiers carrying torches and drawn swords as if expecting strong resistance. Among them too are other men, some armed with swords or clubs. Bodies move PAST CAMERA, obscuring the action. We glimpse one or two of the disciples who have just awakened, look up in terror and flee into the darkness. Then, amid the commotion, we glimpse at the center, Jesus and Judas in confrontation. Judas has just betrayed Jesus. For an instant Judas stares in guilt at Jesus, then quickly withdraws. Jesus turns to survey the soldiers as they hesitate around him.

NARRATION

"Have you come out as against a robber," Jesus asks them, "with swords and clubs to capture me? Day after day I sat in the Temple teaching, and you did not seize me."

72. EXT. GETHSEMANE (cont'd)

The Roman centurion makes a gesture and several soldiers move forward, roughly seize him and tie his hands behind him. Jesus makes no move of resistance. They place a noose around his neck. He accepts it silently. Then with a sharp prod to move him, they lead Jesus away like an animal. Surrounded by armed men with torches, he seems like a poor offender amid so much power. Starting back along the road into Jerusalem, Jesus glances uncertainly TOWARD CAMERA as he passes. FREEZE FRAME.

NARRATION

The man both hailed and accused as the son of God is now defenseless among his enemies. Denied, as he foretold, even by Peter, his apostles and friends have vanished. He must go the rest of the way alone.

END ACT THREE



ACT FOUR

73. EXT. JERUSALEM -- HIGH ANGLE -- DAWN

Beyond the city, eastward toward Jericho, the first morning light touches the top of the wilderness range.

74. INT. TEMPLE COURT -- SEVERAL PRIESTS -- DAWN

The priests raise long gleaming trumpets and blow three loud blasts.

NARRATION

It is dawn -- Friday, April 7, 30 A.D. In Jerusalem the people celebrate the first light of a new sunrise. For one man it will be the last.

75. EXT. STREET IN JERUSALEM -- NEAR FORTRESS ANTONIA -- DAY

With an escort of soldiers and a few priests, Jesus is led down the stepped street toward the gate of the Fortress Antonia. He is immensely weary, his face bruised, his garments streaked with dirt. Hands bound, he walks unsteadily, sometimes stumbles on the stones -- and is instantly yanked and prodded on. A crowd follows, jostling around the edges of the procession -- some run up to walk abreast with Jesus, taunting him. For this is not like the other crowds that have surrounded Jesus. These are street riffraff, rough types who enjoy violence and executions as entertainment.

NARRATION

Questioned in the night by Caiaphas, the prisoner Jesus is led for trial at the Fortress Antonia. He is taken by circuitous routes, not to create a tumult among his supporters, most of whom are unaware that he has been seized. A crowd pursues him, but it is unlike the others that have followed the man from Galilee. This is a mob, with a mob's hate searching for a victim.

76. EXT. FORTRESS ANTONIA -- COURTYARD (LITHOSTROTOS) -- ANGLE THROUGH GATE -- DAY

(NOTE: Most, if not all, of this scene should be shot with HANDHELD CAMERA). The soldiers march through the gate with Jesus. He is made to stand a little apart, surrounded with guards. Then the unruly crowd, some suddenly awed by the privilege of entering the center of Roman power, flows in and is pushed by guards to its position at the rear of the courtyard. In all this, Jesus stands weary and patient, almost an onlooker.

NARRATION

Obediently the crowd takes its place, ready to play its prescribed role. For some say it has been hired for the occasion, and rehearsed in its responses -- that the hearing itself is a mock trial, a conspiracy between Pilate, the collaborationist high priest who holds office at Pilate's pleasure, and their paid audience. The verdict cannot be left to chance.

Caiaphas and his little group of supporters now swiftly cross the courtyard toward the foot of the dais where Pilate will appear.

NARRATION

Quickly Caiaphas and his clique move forward to report their findings to Pilate, who already knows them well. The three charges are simple: Jesus, they say, has perverted the people, he has urged them not to pay Roman taxes, he has claimed to be their king.

77. EXT. FORTRESS ANTONIA COURTYARD -- PLATFORM -- DAY

Flanked by aides, Pilate appears in the archway at the rear of the platform. Wearing a toga, carrying a scroll of the charges, he moves onto the platform. For a moment his eyes sweep the crowd in the courtyard. From the edge of the dais he exchanges words with Caiaphas below. Then deliberately Pilate walks to his curule chair, sits down and waits.

77. EXT. FORTRESS ANTONIA COURTYARD (cont'd)

NARRATION

Pilate cares little for blasphemy against the God of the Jews. But of rebellion against Rome he has seen more than enough. In the past he has dealt with revolutionists summarily and brutally. But this Jesus is too popular. Harshness may set off an explosion.

78. EXT. COURTYARD -- ANGLE ON JESUS WITH GUARDS -- DAY

Jesus, almost in a trance with weariness, is prodded then led into the center of the courtyard. The guards draw back. Jesus stands alone.

NARRATION

For the first time, Pilate sees the back-country Messiah, the mystic revolutionary of whom he has heard much. He is a frail, unimpressive rival. Yet Pilate knows that those who claim to be kings of the spirit can soon contest the power of earthly kings.

79. EXT. COURTYARD -- FULL SHOT -- JESUS AND PILATE -- DAY

At this distance we can barely see their lips move. Pilate leans forward in his chair.

NARRATION

"Are you," asks Pilate, "the king of the Jews?"

Jesus raises his head to look at Pilate.

NARRATION

And Jesus answers: "You have said so." But to the other charges against him, Jesus makes no reply -- only silence. It is midmorning, and Jesus has just condemned himself.

79. EXT. COURTYARD (cont'd)

CAMERA ZOOMS IN ON PILATE as he beckons an aide. The aide steps forward and leans down to hold a low-voiced consultation with Pilate.

NARRATION

Pilate is as shrewd as he is ruthless. He knows that Jesus must die. But in killing this beloved rabbi, Pilate can gain political capital, make a pretense of compassion -- and shift responsibility to his dependent collaborator, Caiaphas.

Pilate rises to face the crowd.

NARRATION

Knowing well the response the controlled crowd must give, Pilate can make a cynical public gesture. It is part of Passover custom to release one prisoner. Which shall it be -- Jesus or Barabbas?

80. EXT. COURTYARD -- ANGLE FAVORING CROWD -- DAY

A man leaps to his feet and raises a fist, shouting. As if on cue, some of the crowd join in the cry.

NARRATION

And the crowd cries: "Barabbas." But what, asks Pilate, shall be done with the King of the Jews? Willingly, the crowd shouts: "Crucify him!"

More uproar as the crowd repeats its demand over and over again. There is a sudden commotion at one edge of the crowd. CAMERA tries to move in as soldiers appear and crowd surges around them. For a moment it is unclear what the excitement is about, then briefly, amid congratulatory embraces, Barabbas stands clear. For an instant he gazes across the courtyard. CAMERA MAKES SWIFT PAN TO JESUS. Alone, he gazes toward the man for whom his life has been exchanged.

81. EXT. COURTYARD -- ANGLE TOWARD PILATE ON PLATFORM -- DAY

Pilate watches the scene impassively, enigmatically. Then he turns to the servant who has brought forward a basin of water, and as a public gesture washes his hands.

NARRATION

And Pilate washes his hands, and orders Jesus to be scourged and crucified. Later, before he himself vanishes into obscurity, Pilate remembers Jesus:

82. EYEWITNESS PONTIUS PILATE -- EXT. SEASIDE TERRACE AT CAESAREA -- DAY

He sits on a stone bench in a small terrace above the Mediterranean, the terrace being part of his seaside palace at Caesarea. He wears a toga. He is in a philosophical mood, speaks without apparent guilt. We hear from time to time the beat of the sea.

PILATE

Power must sustain itself or die. Jesus constituted a threat to the entire power structure through which we ruled the country. Personally, I think he was determined to die, to make a martyr of himself -- always a danger with a popular figure. We had no choice finally. Execution can be a remarkable deterrent -- and it did demonstrate convincingly that he was quite human, after all. Despite all the miracles and magic tricks, the nails held.

(pause, then an afterthought)

Of course, we scourged him first. The soldiers call it the half-way death --

83. EXT. FORTRESS ANTONIA -- AN INNER COURT -- ANGLE THROUGH BARS OF GATE -- DAY

The scourging of Jesus is already in progress. The HANDHELD CAMERA sees little. Roman soldiers jostle between CAMERA and gate to better watch the proceedings in the inner court.

(more)

83. EXT. FORTRESS ANTONIA (cont'd)

Within the inner court beyond, where Jesus has been stripped and bound to a stone post, other soldiers are clustered around the scene of the whipping. But CAMERA does glimpse the executioner as he raises the scourge and brings it down. We HEAR THE SOUND OF THE LASH STRIKING. Three more times the bone-tipped thongs whistle through the air and crack on flesh. Then silence. NEAR CAMERA two Roman soldiers look at each other with a slight shrug.

NARRATION

Called the son of God, Jesus seems as mortal as any man. He flinches when spit upon, he recoils under the scourge, he cries out in agony. Sometimes under the whip, men die. But for Jesus it is necessary that he live -- to prolong his death.

84. EXT. FORTRESS ANTONIA -- SAME INNER COURT -- JESUS -- (STILL)

Obviously this was shot by some soldier for his private amusement. We see Jesus in a medium close shot. He is seated on a chair as on a throne. He has been dressed in what approximates a royal robe, given a reed as a sceptre and a crown of thorns pressed upon his head. Blood streaks his face, dulled with torment. Before him, as to a king, three Roman soldiers kneel in homage.

NARRATION

First they mock him. Life far from Rome can be dull. The soldiers welcome a little sport --

85. EXT. FORTRESS ANTONIA -- OUTER COURT (LITHOSTROTOS) -- DAY

(NOTE: Despite traditional artistic portrayals showing Jesus bearing the full cross, all historical accounts and records declare that the condemned carried only the crossbar to their place of execution. We have preferred to follow history.)

85. EXT. FORTRESS ANTONIA (cont'd)

Upon the grooved stones of the lithostrotos lie three cross-bars -- each a cypress beam measuring about 3 inches by 5 inches and six feet long. This is all the condemned carried -- the upright beam was already fixed in the ground at the place of execution. Surrounded by soldiers, two men already wait, each with the resigned fear of an animal in a trap -- they are the thieves who will be crucified with Jesus. Slowly, already almost at the limit of his strength, Jesus is brought into scene. Supervised by a centurion in charge of the execution detail the soldiers expertly bind rope on the prisoners' wrists, leaving between the hands a six-inch length that loops over the beam and helps to prevent its slipping out of their grasp.

NARRATION

With Jesus, two thieves also will be crucified this day. Each will carry only the crossbar to which he will be nailed, then fixed to the upright post waiting at the place of execution.

The beams are placed on the shoulders of each man, slanting diagonally across the back. Then with a mounted horseman to lead the procession, a platoon of soldiers forms a box around the three prisoners who, because the streets are narrow, go in single file -- Jesus in the lead. Before each man goes a soldier carrying a sign bearing the name and the crime of the condemned. The escort begins to move out through the gate into the street.

NARRATION

Now at last, Jesus is led forth --
It is an hour before noon.

86. EXT. VIA DOLOROSA -- NEAR FORTRESS ANTONIA -- DAY

The procession emerges from the fortress gate into the narrow street -- first the mounted horsemen, then the soldiers, then Jesus and farther back, the two thieves. As through the rest of the march, the responses of the crowd are mixed. Most stand in silent awe of men about to die, but here and there men and women turn away weeping. Some look on in stony contempt, and spit.

86. EXT. VIA DOLOROSA (cont'd)

NARRATION

The way to Golgotha is long and steep. It is desired that the procession of the condemned should provide a public example. Before each prisoner a sign tells his name and the crime for which he is to die.

As Jesus approaches CAMERA, staggering under the weight of the crossbar, the preceding sign passes close to CAMERA. The sign reads: INRI.

NARRATION

Jesus, King of the Jews. The sign has been dictated by Pontius Pilate.

87. EXT. VIA DOLOROSA -- ANOTHER SECTION -- DAY

The crowd watches Jesus laboring under his load. Men, women and even children stare in awe as Jesus falls. Painfully, Jesus gets back on his feet and goes on. (NOTE: Throughout the Via Dolorosa, the action should be as open as possible, supported by the score, and with minimal spoken intrusion.)

88. EXT. VIA DOLOROSA -- ANOTHER SECTION -- DAY

Jesus advances toward a place where several women stand weeping in the crowd. He looks up, hesitates as his eyes meet those of his mother, Mary. Then he passes on.

NARRATION

Summoned by one of Jesus' apostles, Mary has come to witness the crucifixion of her son.

89. EXT. VIA DOLOROSA -- ANOTHER SECTION -- DAY

The street has begun to climb even more sharply. Jesus, gasping, can carry the crossbar no farther. The centurion looks down at Jesus, then glances over the crowd. He summons the strongest, a swarthy man, to carry Jesus' cross the rest of the way. The man is Simon of Cyrene.

89. EXT. VIA DOLOROSA (cont'd)

NARRATION

A chance pilgrim to the Passover, Simon of Cyrene, is forced to take the load that Jesus can carry no farther.

90. EXT. VIA DOLOROSA -- ANOTHER SECTION -- DAY

The street has become a series of long low steps. As Jesus painfully moves upward, a woman (Veronica) abruptly moves forward from a doorway and gently wipes the blood and sweat from his face. The soldiers of the guard ignore the intrusion.

NARRATION

As the way grows steeper, the woman later known as Veronica dares to comfort the condemned.

91. EXT. VIA DOLOROSA -- ANOTHER SECTION -- GENNATH GATE -- DAY

The steps lead through a city gate. With Simon carrying the crossbar behind him, Jesus climbs up the street.

92. EXT. VIA DOLOROSA -- BASE OF GOLGOTHA -- DAY

A rocky promontory, perhaps fifteen feet high, that rises from the slope commanding Jerusalem. This is the place called the "Skull," the execution site outside the city. Near it is the road from which passing travellers can view, and sometimes taunt, the naked condemned dying on their crosses. The procession moves upward to the crown, where three upright posts already stand.

93. EXT. GOLGOTHA -- THE SUMMIT -- DAY

The Roman soldiers push back the most curious of the crowd, so that the execution detail can get on with its work. Quickly, the HANDHELD CAMERA (used throughout the Via Dolorosa) glimpses Simon as he lays down the crossbar near the center upright post then briefly pauses to look down at Jesus sitting exhausted upon the ground. Then the CAMERA TOO IS PUSHED BACK.

93. EXT. GOLGOTHA (cont'd)

NARRATION

Here at the place called "The Skull," the execution site outside Jerusalem, Jesus can see for the last time the city he entered six days ago in triumph.

94. EXT. SUMMIT OF GOLGOTHA -- LONG SHOT WITH ZOOM LENS -- DAY

THE ANGLE is from a nearby slope commanding the execution site. We see details of the preparation imperfectly, the action sometimes suggested rather than seen. Under the Centurion there are twelve soldiers in the execution detail -- four to each of the condemned men. Jesus is first. He looks up (CAMERA ZOOMS IN AND STAYS AS CLOSE AS POSSIBLE DURING FOLLOWING ACTION) as his team of executioners approach and stand above him. Slowly, without help, he rises and takes the few steps to his cross. There he is stripped of robe, tunic and undershirt and left only in a loin cloth. Then he lowers himself upon the ground, stretches his arms along the crossbar. The soldiers close in, obscuring the actual nailing of Jesus.

NARRATION

Crucifixion is perhaps the cruellest death -- and the most humiliating, reserved by the Romans for slaves and those guilty of the most offensive crimes. Supported not only by nails, but by ropes to prevent their twisting free, the victims often live for several days in agony before death frees them.

The crossbar, to which Jesus is now attached, is raised and fitted to the upright post. While OFFCAMERA the execution detail completes its work, another soldier hammers the sign bearing his name and crime to the post above Jesus' head.

NARRATION

Between the thieves who are his fellow victims, Jesus is at last raised upon the cross. It is noon.

95. EXT. GOLGOTHA -- THE CROWD

The thing is done. A little apart, Mary, with the two sisters of Lazarus, looks, then covers her face with her hands. Around them already the crowd is thinning.

NARRATION

Although Jesus is already in extremity, death may be long in coming. A few of the curious have begun to drift away.

96. EXT. GOLGOTHA -- EXECUTION SQUAD -- NEW ANGLE -- DAY

The executioners gather their mallets, nails and tools. One picks up Jesus' garments and starts to carry them to a nearby expanse of rock. CAMERA FREEZES on him -- an ordinary soldier, neither happy nor unhappy with his assignment. It is part of the soldier's life.

NARRATION

The Roman soldiers gather the tools of their grim carpentry. There is now nothing to do but wait. Afterward, one of the executioners remembers:

97. EYEWITNESS, MEMBER OF EXECUTION TEAM -- CORNER OF FORTRESS ANTONIA ARMORY -- DAY

SUPER ON SHOT: SENTIUS, CORPORAL OF ROMAN TWELFTH LEGION. He is not a brute, just a professional soldier in his mid-thirties, toughened by war. He is not a very imaginative man and yet some quality in Jesus has caused him to reflect.

SENTIUS

Men die much the same. I've seen a lot -- it's my trade. I've forgotten most. But this man Jesus I remember....

(tries to think why)

He refused a drug to ease his own suffering, and yet.....well -- he tried to make it easier for the others. Told one of the thieves that soon they'd be together in paradise.

(more)

97. EYEWITNESS, MEMBER OF EXECUTION TEAM (cont'd)

SENTIUS (cont'd)

When you're dying, even a lie can soothe the pain. I think the thief believed him. But I've sometimes wondered about Jesus -- did he believe it?

98. EXT. GOLGOTHA -- THE THREE CROSSES -- DAY

Now that there is nothing to do but wait the diminished crowd has been permitted to move closer to the condemned. On a rock near the center cross, the members of the execution team play dice for the garments of the dying men. The two thieves twist slightly in their tormented stupor. Jesus barely moves.

NARRATION

On Golgotha the hours pass, one by one, into eternity. The soldiers, as is their customary right, gamble for the garments of the condemned. The legs of the two thieves have been broken to hasten their death -- because the sabbath approaches. For Jesus it is not necessary. His strength is nearly gone.

CAMERA ZOOMS IN CLOSER. Jesus makes a sudden movement, lifts his head. The soldiers look up. The centurion rises and walks to the cross, looks up curiously.

NARRATION

Then Jesus cries out: "Eli, Eli, lama sabachthani? My God, my God, why have you forsaken me?" A sponge of vinegar is raised to his lips. The crowd waits -- perhaps at last the miracle will happen and Jesus will be lifted from the cross.

The centurion starts to walk back to the dice game. The crowd still looks up, waiting.

NARRATION

But the sign for which the crowd waits does not come. Again Jesus cries out --

98. EXT. GOLGOTHA (cont'd)

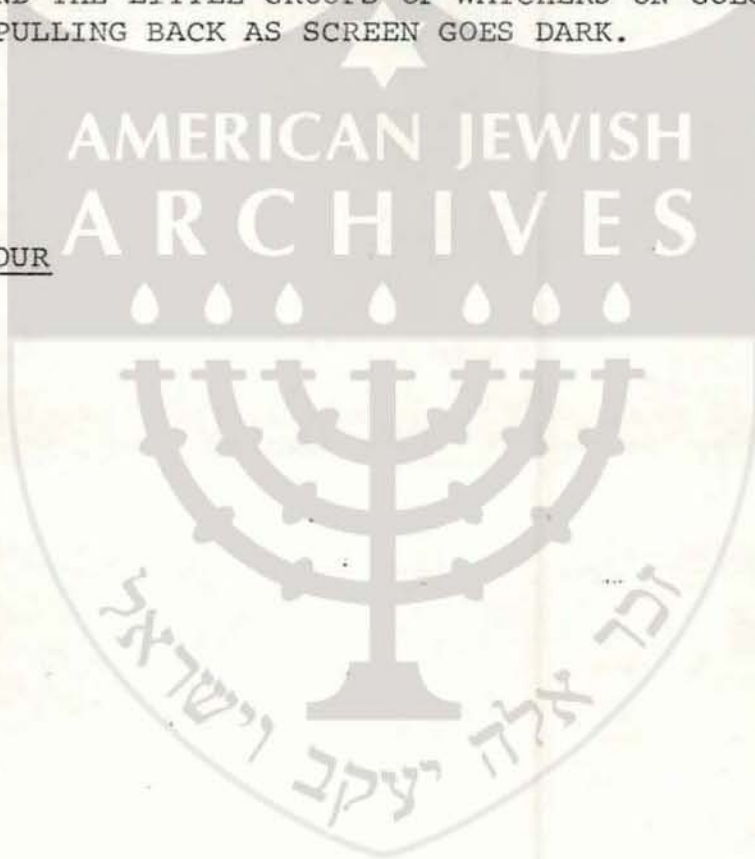
We see the head raised. It holds for a moment rigidly, then sinks down.

NARRATION

It is three o'clock in the afternoon.
He who is called the son of God is dead.
Jesus of Nazareth is no longer a danger
to anyone.

CAMERA MAKES SLOW PULLBACK FROM JESUS, REVEALING THE THREE
CROSSES AND THE LITTLE GROUPS OF WATCHERS ON GOLGOTHA. IT
IS STILL PULLING BACK AS SCREEN GOES DARK.

END ACT FOUR



EPILOGUE

99. NARRATOR ON CAMERA -- GOLGOTHA LOCATION -- DAY -- COLOR

The presumed site of the crucifixion and burial is now enclosed within the Church of the Holy Sepulcher, a structure of confused architectural styles resulting from the many groups that have held it and warred over it. The supposed location of the cross is obscured by an altar. It therefore seems more fitting here to use the same hill on which our crucifixion scene is shot -- without the visual distractions of the church itself. MODERN JERUSALEM SHOULD LIE IN BACKGROUND AS NARRATOR SPEAKS, THUS CLOSELY RELATING HIM TO THE LAST IMAGE JESUS SAW FROM THE CROSS.

NARRATOR

On such a hill outside Jerusalem, Jesus of Nazareth was crucified and then entombed close by. But that is not the end of the story. If it were, there would be no Christendom. For it is the faith of Christians everywhere that Jesus gave his life to redeem men from sin, and that he arose from his tomb on the third day -- the day we now call Easter. In the story of his resurrection lies the Christian belief that life, not death, must triumph.

No death in history has had such reverberations. Even then, among those who opposed him and those who believed in him, hardly a one was left untouched.

100. PRINCIPALS IN AFTERMATH -- SERIES OF CLOSEUPS -- STILLS

NARRATION

PONTIUS PILATE

For his harsh administration, Pilate was recalled to Rome and there is reported to have been executed or to have committed suicide.

CAIAPHAS

In the same year as Pilate's removal, his collaborator, Caiaphas, also was deposed by the Romans.

100. PRINCIPALS IN AFTERMATH (cont'd)

NARRATION

JUDAS

In remorse, Judas is said to have hanged himself after returning his bribe. The money was used to buy the field of a pottery maker as a cemetery for indigents -- the potters field, as it is still called.

APOSTLES -
GROUP SHOT

Fainthearted at Gethsemene, many of the apostles would still die brutally for preaching their faith in Jesus.

PETER

Nearly 40 years after the death of Jesus Peter too would be crucified head downward, by Nero in Rome.

ANDREW

Andrew was crucified in Greece upon an X-shaped cross.

JAMES, BROTHER
OF JOHN

James, brother of John, was beheaded by Agrippa I.

BARTHOLOMEW

Bartholomew is reported to have taken the gospel eastward into Persia and beyond before he was flayed alive and beheaded.

THOMAS

Thomas preached in Persia and India and was finally murdered.

JERUSALEM

Jerusalem itself suffered a fate no less cruel. Four decades later, in a war ignited by the Zealots, it was sacked both by terrorists and Roman armies, and most of its population slaughtered. In after years, Saracen and Crusader, Persian and Turk, would bring havoc upon it. Yet often destroyed, always reborn, Jerusalem has survived the centuries. Today it is the holy city of three great faiths.

101. NARRATOR ON CAMERA

NARRATOR

And what of Christianity? For long, like the seed of Jesus' parable, it lay enfolded in darkness and near oblivion. Then, one by one, men went forth -- and always, in a dark and violent world, there were those ready to listen.

Sometimes Christianity itself has been touched by that darkness. The man betrayed by Judas has been betrayed unnumbered times by his own believers. Shamefully, in his name, men have ravaged and martyred, made inquisition and war.

And yet the central hope of Christianity -- of love between man and man, and between man and his God -- endures among all who, as Paul said, feel themselves "strangers and pilgrims upon the earth." Its great burst of faith still moves the world.

102. THE BURST OF CHRISTIANITY -- MONTAGE -- (SOME STOCK)

It is impossible to prescribe this montage precisely. It should be open, entirely supported by some great Bach organ chorale, a visual fugue of glorious Christian images. Those images should come from all times and places throughout the world -- cathedrals, Gothic or Romanesque or baroque, soaring upward to their crosses; masterpieces of religious art and of primitive paintings and carvings as well; religious processions and services in Europe, Africa, and the Americas; choirs singing and children praying; burial and birth. And always the multiplication of the cross. At the end of the montage we should find ourselves in an

103. INT. CHURCH -- NEAR ALTAR

This could be anywhere -- a parish church in England, or America or even a Mediterranean country. The altar is decked with flowers. Several shadowy figures of men and women are scattered about the front pews, praying silently. An old CHURCH WARDER, whose feet probably hurt him, walks down the silent nave.

103. INT. CHURCH (cont'd)

NARRATOR

The words of Jesus echo across time,
speaking to each man alone. In his name
many still pray. For in him, each sees,
as in a mirror, an apparition of his perfect
and secret self -- an affirmation of the
divinity of every man.

The warder comes to the bell-rope beneath the tower. He
gives it a slow pull. We hear the BELL, THEN MORE BELLS,
THEN MORE BELLS STILL.

