

THE MOST HOLY ROSARY
OF THE BLESSED VIRGIN MARY

by

JAMES H. KURT
(c) 2015

"She is a reflection of eternal light,
a spotless mirror of the working of God,
and an image of his goodness."

Wisdom 7:26

FADE IN

A WHITE CLOUD-LIKE BACKGROUND.

Black text appears and fades in and out, in succession:

TITLE: THE MOST HOLY ROSARY OF THE BLESSED VIRGIN MARY.

TITLE: PROLOGUE.

TITLE: THE TEMPLE VOW.

INT. THE TEMPLE IN JERUSALEM - DAY

A highly stylized, minimal set: just a few white columns, a white altar, a black kneeler...

MARY'S POV

As she ENTERS the Temple, PASSING a column or two...

SUPER: THE TEMPLE IN JERUSALEM. Circa 1 B.C.

She stops near a column as she sees ELIZABETH (70), in black, kneeling before the altar.

Elizabeth is alone, praying intently. We move in FRONT of her (breaking POV); her lips move in silent prayer, tears stream down her face.

To her left and well behind her - a young woman in white, MARY, stands and watches. Elizabeth doesn't notice her.

We travel towards Mary; her eyes tearing.

MARY (V.O.)

(in a whisper)

LORD.

(she pauses, silently
intoning YHWH)

Please. Give her a child.

Mary lies prostrate, arms out.

We RISE above and BEFORE her...

EXT. GOLGOTHA - DAY - (FLASH FORWARD)

Christ on the Cross, in agony.

BACK TO SCENE

MARY
(begging with greater
urgency)
Accept my virginity.

*

We travel BEHIND Mary, Elizabeth in the background.

Supernatural light appears upon the altar.

*

Mary raises her head.. Elizabeth, too.

The light disappears.

*

Still kneeling, Elizabeth bows her head; Mary stands, wipes
tears from her eyes, and approaches her.

*

*

We follow Mary, then drift in front of the two women.

*

Mary kneels beside Elizabeth.

*

She lifts Elizabeth's bowed head, hand under her chin.

Eye to eye, faces now filling the frame.

MARY
(beautiful, innocent
smile)
The LORD has heard your prayer.

Elizabeth gently hugs Mary. Mary wipes Elizabeth's tears.

*

MARY
(softly)
No more tears.

*

FROM THE ALTAR

*

They stand and bow before the altar, then turn and walk, arm
in arm, out of the temple, shrinking out of frame.

*

*

FESTIVE MUSIC begins.

FADE TO WHITE, SILENCE.

*

Black text on white, fade in and out, in succession:

*

TITLE: ACT ONE: THE JOYFUL MYSTERIES

*

TITLE: FIRST MYSTERY: THE ANNUNCIATION

*

Absolute SILENCE.

INT. MARY'S ROOM - DAY

FADE IN on a SMALL WINDOW.

Bright light FILLS the FRAME.

We pull back, revealing Mary deep in prayer, barely visible for the blinding light. She kneels on the white floor of her small white room, before the window. *

Gradually move forward and around to Mary's face, somewhat above her: her eyes open wide, mouth agape, in pure wonder. *

ANGEL GABRIEL'S POV *

ANGEL GABRIEL (O.S.)
 (softly, slowly, strongly...
 like rolling water)
 Hail, Full of Grace!

Mary lowers her eyes. Humble. Frightened.

GABRIEL (O.S.)
 The LORD is with you.

She lowers her head further, distinctly fearful. *

GABRIEL reaches down, places his hand under her chin, and raises her head to look into his (our) eyes. All we see of the Angel is his hand. *

GABRIEL (O.S.)
 Be not afraid, Mary. You have found
 favor with God.

His hand releases her chin - her head remains steady. *

GABRIEL (O.S.)
 You will conceive in your womb and
 bear a Son, and you will call Him
 "Y'shua." *

The Name is pronounced differently than all the Angel's other words: extending, echoing, expanding... filling the universe.

Mary's eyes look heavenward, then lock back on the Angel's (our) eyes, drinking in his words. *

GABRIEL (O.S.)

He will be great and will be called
 Son of the Most High, and the LORD
 God will give Him the throne of
 David His father, and He will rule
 over the house of Jacob forever,
 and of His kingdom there will be no
 end.

MARY

(as a breath)
 How can this be?

*
 *

INT. THE TEMPLE - DAY - (FLASHBACK)

*Mary prostrate in the Temple, offering her virginity for the
 sake of Elizabeth's fertility..*

MARY (V.O.)

(as if repeating her vow...
 without impertinence)
 I have no relations with a man.

BACK TO SCENE

Gabriel's beautiful yet indistinct face almost mouth-to-mouth
 with Mary... as if already breathing the Spirit upon her.

*
 *
 *
 *

GABRIEL

The Holy Spirit will come upon you
 and the power of the Most High
 will overshadow you.

Mary's eyes close and her head goes back in a swoon.
 Gabriel's lips at her ear:

*
 *

GABRIEL

The Child to be born will be called
 holy, the Son of God.

BEAT.

GABRIEL

And behold...
 (Mary looks up at him; he
 smiles)
 Elizabeth, your relative, has also
 conceived a son in her old age.

*

Mary's face beams with overwhelming joy and love, tears
 flowing from her eyes.

GABRIEL

And this is the sixth month for her
who was barren.

*

Eye to eye, he puts his hand under her chin, her mouth agape
in absolute joy.

*

GABRIEL

For nothing will be impossible with
God.

*

*

*

With complete confidence and total humility, a solemn vow:

*

MARY

Behold, I am the handmaid of the
LORD.

She raises her arms, as we travel away from her.

MARY

Be it done to me according to your
Word.

*

We travel BACK AND UP, in front of Mary (the Angel gone), as
she swoons backward and the entire scene is ENVELOPED in the
brightest WHITE LIGHT and the large wings of a Dove
overshadow Mary, silently...

*

*

*

*

Black text on white, fade in and out:

*

TITLE: SECOND MYSTERY: THE VISITATION

*

FADE IN.

*

INT. MARY'S ROOM - A MOMENT LATER

*

Mary lying back on the floor. We CIRCLE HER, and finally rest
ABOVE HER, looking down.

*

Her eyes open.

As she smiles, her whole face alights; her hand gently
touches her belly, her face turned toward heaven.

*

*

MARY

(breathing aloud)
Y'shua.

She rises and hastens out the door. We try to follow her, but
can't keep up...

*

FADE TO WHITE.

EXT. ROCKY HILLS - DAY

SLOW MOTION: Mary's bare feet bounding over a rocky path. Her feet glide upon the stones, barely touching them, almost floating... As she runs we hear the sound of WIND and:

ELIZABETH (V.O.)
Hark, my lover - here He comes...

MARY (V.O.)
Springing across the mountains,

MARY AND ELIZABETH (V.O.)
Leaping across the hills.

As we begin to PULL BACK behind her --

FADE OUT.

FADE IN:

INT. ELIZABETH'S BEDROOM - DAY

A black door in a white room. Complete quiet.

The door opens, softly. FEET enter. We travel up: Mary.

We follow as she passes us and goes to Elizabeth, asleep on her back.

Mary stands at the foot of Elizabeth's bed. She smiles as she looks at Elizabeth's belly.

Mary turns and steps toward the three bay windows directly in front of Elizabeth's bed. Black curtains drawn.

MARY'S HANDS

gently open the curtains. Light floods the room, and falls on the still-sleeping Elizabeth.

MARY'S POV

She looks from Elizabeth's face, to her belly...

MARY (O.S.)
Blessed be the LORD!

Elizabeth's eyes open very wide and her hand flies to her belly. *This is the first time John has moved in her womb.*

Mary places her hand on Elizabeth's. *

ELIZABETH (O.S.)
Blessed be His Holy NAME!

TO ELIZABETH'S POV *

Mary seated on the bed, then up to Mary's face, silhouetted
by the light streaming in behind her. *

ELIZABETH (O.S.)
Mary!

Mary's face resolves from the light more clearly: *

ELIZABETH (O.S.)
Blessed are you among women! *

ELIZABETH'S HAND *

on Mary's belly... *

ELIZABETH (O.S.)
Blessed is the fruit of your womb! *

MARY *

looks down at Elizabeth's hand. *

Elizabeth touches Mary's face -- *

ELIZABETH (O.S.)
Who am I that the Mother of my Lord
should come to me? *

TO ELIZABETH'S BELLY. *

ELIZABETH (O.S.)
For behold, when the sound of your
greeting came to my ears, the babe
in my womb leaped for joy. *

We travel back as Elizabeth sits up and hugs Mary. *

ELIZABETH
Blessed is she who believed
what was spoken to her from the
LORD. *

Mary, wide-eyed, face over Elizabeth's shoulder, as: *

MARY
My soul magnifies the LORD.

We travel well above them...

*

MARY
And my spirit rejoices in God, my
Savior.

Mary looks up toward us, VERY HIGH, the ceiling gone...

*

MARY
For He has regarded the lowliness
of His handmaiden.

Suddenly, we drop back to her face again, still in
Elizabeth's embrace:

MARY
Behold, henceforth all generations
will call me Blessed.

Mary still looking up, as we drop lower still, to the floor,
Mary looming in the frame:

MARY
For He who is mighty has done great
things for me.

As Elizabeth releases her, Mary stands and raises her arms.

MARY
And holy is His NAME.

She begins to spin in place with arms out...

*

MARY
He has mercy on those who fear Him
in every generation.

*

*

We circle her, going the opposite way:

*

MARY
He has shown the strength of His
arm.

Our circling and Mary's spinning going faster and faster:

MARY
He has scattered the proud in their
conceit --

Mary now a blur:

*

MARY
He has cast down the mighty from
their thrones --

Mary raises Elizabeth up from the bed, as we stop spinning,
and track them -- *
*

MARY
And has lifted up the lowly.

Mary hugs Elizabeth.

MARY
He has filled the hungry with good
things.

She spins in place with Elizabeth, gently, holding hands,
arms forward. Elizabeth sheds tears of joy. *
*

MARY
And the rich He has sent empty
away. *
*

Mary slows and gently lowers Elizabeth on the bed. *

MARY
He has come to the help of His
servant Israel. *
*
*

Mary touches Elizabeth's face, her thumbs wiping the tears
from Elizabeth's ancient eyes... *
*

MARY
He has remembered His promise of
mercy. *
*

She holds Elizabeth's face with both hands; eye to eye. *

MARY
The promise He made to our fathers.

They hug.

MARY
To Abraham and his children
forever.

FADE TO WHITE.

FADE IN:

EXT. PATH - DAY

A DONKEY'S FEET clomping along a path.

Joseph, 30, leads Mary, pregnant, side-saddle on the donkey. *

We slowly travel backwards, until they become very small.

FADE TO BLACK.

White text on black fades in and out: *

TITLE: THIRD MYSTERY: THE NATIVITY *

Complete DARKNESS and a distinct QUIET. The FEET of the donkey clomp slowly along with a man's feet. They pass briefly through a crowded NOISY square... to SILENCE, just FEET WALKING again. SEVERAL BEATS. *

A VOICE (V.O.)

Here.

Sounds of Joseph helping Mary down from the donkey, entering the cave... *

A FEW BEATS. *

SOUND of a LAMP being lit. *

The lamp glows, revealing: *

INT. A DARK CAVE - NIGHT *

The lamp-light falls on Mary, lying back on a bed of hay. *

The light grows brighter, floods the scene... obscuring Mary. *

BEAT. *

A baby's cry echoes throughout the universe. *

FADE IN FROM WHITE *

ON THE LAMP *

We move slowly, to Mary gazing at BABY JESUS, wrapped in swaddling clothes and lying in a manger. *

We pull back to reveal Joseph, behind Mary and Jesus, an arm around each. *

The donkey approaches the manger, nuzzles Jesus. *

A few sheep approach, touch Jesus with their noses. *

We turn to a few SHEPHERDS on their knees, faces lit up like children. *

We travel through the shepherds and OUT of the cave, and up toward the night sky. *

A bright star shines in the deep dark of the night.

VOICE OVER

"To you is born this day in the
city of David a Savior, who is
Christ the Lord."

The light from the star INTENSIFIES, filling the frame with
LIGHT as an ANGELIC CHOIR REJOICING gradually rises...

TO WHITE, and SILENCE.

SEVERAL BEATS.

MONTAGE:

INT. A ROOM - DAY

The THREE KINGS kneeling before Baby Jesus (8 days old now),
held by Mary; they present their gifts.

EXT. THE ROAD TO EGYPT - NIGHT

Mary in a wagon, holding Baby Jesus, Joseph on a donkey
beside them, a pyramid ahead. They are amongst a caravan.

EXT. THE ROAD HOME - DAY

The great pyramid now behind them...

FADE TO WHITE

Black text on white fades in and out:

TITLE: FOURTH MYSTERY: THE PRESENTATION

FADE IN

EXT./INT. THE TEMPLE IN JERUSALEM - MORNING

Two turtledoves, in a small wooden/stick cage, rock back and
forth in Joseph's hand.

Mary holding Baby Jesus (40 days old).

We pull back, revealing: the Holy Family entering the Temple,
passing columns.

NEAR THE ALTAR

Joseph hands the turtledoves to a PRIEST in a long black robe. *

SIMEON enters frame, takes Baby Jesus in his arms: *

SIMEON
LORD, now let your servant go in
peace; your Word has been
fulfilled. *

He holds Baby Jesus aloft, looks up at him in tears. We drift
up toward the Child... *

SIMEON
My own eyes have seen the salvation
which you have prepared in the
sight of every people.

...Baby Jesus now filling the frame. *

SIMEON (O.S.)
A light to reveal you to the
nations and the glory of your
people Israel.

ON SIMEON *

As he returns Baby Jesus to Mary: *

SIMEON
Behold, this Child is set for the
fall and rise of many in Israel,
and for a sign that is spoken
against.

Mary turns her eyes from Simeon to Baby Jesus, with concern. *

ON ONE DOVE *

A PRIEST slaughters it. *

SIMEON *

Lifts Mary's chin, their eyes locking. *

ON THE OTHER DOVE *

Slaughtered as Simeon speaks. *

SIMEON (O.S.)
And a sword shall pierce through
your own soul also...

MARY'S FACE *

We PULL BACK to see Baby Jesus, then Joseph, and then Simeon... *
Simeon speaking to all, his voice echoing through the temple. *

SIMEON

...that thoughts out of many hearts *
may be revealed. *

A short beat. *

ANNA, 80, breaks into frame. We turn and follow her as she *
raises her arms and moves through the Temple: *

ANNA

A Virgin has borne a Son! God is
with us!

She turns and speaks directly, softly, INTO CAMERA... *

ANNA

Salvation has come!

As she turns to proclaim His praise to others...

BLACKOUT.

White text on black fades in and out, in succession: *

TITLE: FIFTH MYSTERY: THE FINDING IN THE TEMPLE *

SUPER: TWELVE YEARS LATER *

SOUNDS of a large CARAVAN, singing Psalm 2 - *

CARAVAN VOICES *

...I have set my king on Zion, my *
holy hill. I will tell of the *
decree of the LORD: He said to me, *
"You are my son, today I have *
begotten you. Ask of me, and I will *
make the nations your heritage, and *
the ends of the earth your *
possession... *

The worried VOICES of Mary, and occasionally Joseph, *
punctuate the psalm, almost musically: *

MARY (V.O.)

Have you seen Him?

JOSEPH (V.O.)

Have you seen Y'shua?

MARY (V.O.)

Have you seen my Son...?

All sounds are suddenly silenced...

MARY AND JOSEPH (V.O.)
Do you know where He is?

SILENCE.

Still BLACK.

Then gradually rising sounds of Mary and Joseph WALKING,
BREATHING heavily...

Now the sounds of Jerusalem, the temple area: people TALKING,
HAWKERS selling animals for sacrifice, temple PRAYERS...

Now a CONVERSATION gradually becomes clear: voices of
priests/teachers...

We hear Mary RUNNING, her HEART BEATING WILDLY...

Then -

YOUNG JESUS (V.O.)
Have you never read in the
Scriptures...

Mary's footsteps suddenly STOP. Dead silence. Till:

YOUNG JESUS (V.O.)
"The very stone which the builders
rejected has become the corner
stone?"

MARY (V.O.)
(a fearful cry)
Y'shua!

INT. THE TEMPLE - EVENING

A GUARD restraining Mary (27). She is trying to reach Young
Jesus (12), who is sitting among TEACHERS.

MARY
(from Jesus)
My Son!
(to Guard)
Please...

GUARD
Woman, how does your concern affect
me?

Mary reaches desperately for her Son.

The guard looks over his shoulder to THE HIGH PRIEST, who
nods his head. *

The guard releases her. *

Mary runs to Young Jesus and falls on her knees before Him. *

MARY
(in tears)
Son, why have you treated us so? *
Your father and I have been looking *
for you anxiously. *

Jesus touches her chin, raises her eyes to His; with
unbearable gentleness and perfect love... *

JESUS
How is it that you sought me?

JESUS' POV *

Mary's eyes wide open, mouth agape:

JESUS (O.S.)
Did you not know that I must be in *
my Father's House? *

She is both frightened and overjoyed by His words, deeply
intuiting but not understanding their meaning (*she is the* *
*Temple of the LORD, and so He is **always** with her*): *

FLASHBACK - MARY'S ROOM *

MARY, greeted by the Angel Gabriel; intercut with the sound
of people PRAYING the *Litany of Loreto*. *

ANGEL GABRIEL (O.S.)
Hail, full of grace... *

LITANY PRAYERS (V.O.)
Tower of David, pray for us... *

ANGEL GABRIEL (O.S.)
The Lord is with you... *

LITANY PRAYERS (V.O.)
Tower of ivory, pray for us... *

BACK TO TEMPLE *

Mary's face. *

BACK TO FLASHBACK *

LITANY PRAYERS (V.O.)
House of gold, pray for us...

As Mary swoons...

LITANY PRAYERS (V.O.)
Ark of the Covenant, pray for us.

BACK TO TEMPLE

As the Litany fades...

Joseph (42) comes around behind Mary. She is transfixed,
speechless. *

He takes Jesus' right hand in his...

Jesus rises, taking His Mother's right hand. She rises with
Him. *

TEACHERS' POV *

Jesus, Mary, and Joseph walk off hand in hand, Jesus in the
middle. *

As they go... *

The Litany rises in the background again. *

LITANY PRAYERS (V.O.) *
Queen of Angels, Pray for us... *
Queen of Patriarchs, *
Queen of Prophets, *
Queen of Apostles, *
Queen of Martyrs, *
Queen of Confessors, *
Queen of Virgins, *
Queen of all Saints, *
Queen conceived without original *
sin, *
Queen assumed into heaven, *
Queen of the most holy Rosary, *
Queen of families, *
Queen of peace... *

BLACKOUT/SILENCE. *

White text on black fades in and out, in succession: *

TITLE: ACT TWO: THE LUMINOUS MYSTERIES *

TITLE: FIRST MYSTERY: THE BAPTISM OF JESUS *

The SOUND of FOOTSTEPS near a shoreline rise...

FADE IN

EXT. THE JORDAN RIVER - DAY

Following JESUS, 30, walking... *

TO JESUS' POV *

JOHN THE BAPTIST preaches in the Jordan River. *

We NEAR the Baptist...

JOHN THE BAPTIST
Repent! You brood of vipers... *

John looks up -- into Jesus' face (still POV) -- and is suddenly silent, as Jesus WALKS into the water and stops.

John the Baptist falls to his knees, waist-deep in water: *

JOHN THE BAPTIST
(softly, head bowed) *
I need to be baptized by you, and
do you come to me?

Jesus reaches down and lifts John to his feet. *

John stares at Him. *

JESUS (O.S.) *
Let it be so for now... For it is
fitting for us to fulfill all
righteousness.

We pull back, breaking the POV, as John takes Jesus in his arms and submerges Him.

As Jesus goes underwater, BLACKNESS, and TOTAL SILENCE... *

Then - *

THUNDEROUS VOICE (O.S.) *
RUACH!!!

...and the screen is filled by WHITE.

The white is revealed to be the wings of a large dove glowing with bright light... A strong wind blows. *

The face of Jesus resolves through the light. *

We hear from the Heavens:

*

THUNDEROUS VOICE (O.S.)
This is my beloved Son, with whom I
am well pleased!

*

John is awestruck - eyes wide open, mouth agape - his face becoming visible behind Jesus'...

*

Then with a loud voice (not unlike the One from Heaven), utterly on fire with the Holy Spirit, his mouth declares:

JOHN THE BAPTIST
Behold, the Lamb of God,
who takes away the sins of the
world!

Wondering offscreen voices...

VOICE 1 (O.S.)
What was that...?

*

VOICE 2 (O.S.)
It came from John.

*

VOICE 3 (O.S.)
It came from God.

*

VOICE 4 (O.S.)
It was thunder.

*

VOICE 5 (O.S.)
It was the wind.

*

JESUS' POV

Turns from John to the shoreline, as Jesus mysteriously slips through the crowd UNNOTICED and walks away.

*

*

We see his feet, the shoreline stretching out before him... and wilderness in the distance.

*

*

The farther Jesus goes, the LOUDER the QUESTIONS of the frantic crowd grow, to a deafening CRESCENDO.

*

JOHN THE BAPTIST
(shouting)
Repent!

BLACKOUT.

*

The HISSING of a SNAKE fades in and out...

*

SILENCE.

*

A few BEATS. *

White text on black fades in and out: *

TITLE: SECOND MYSTERY: JESUS' SELF-MANIFESTATION AT THE WEDDING OF CANA *

Black continues. The snake's HISSING rises, distinctly... *

JESUS (V.O.)
You shall not tempt the LORD your
God! *

Thunderous STOMP of His foot. *

Immediate SILENCE. *

MUSIC and other festive sounds of a Jewish wedding rise - and continue - introduced by *

A DANCER'S CLAPPING HANDS. *

INT. JEWISH WEDDING - EVENING *

Jesus sitting at table at a wedding feast. We pull back, revealing that he is flanked by Mary and the APOSTLES. *

We move toward Mary, who is looking with concern at SERVERS nearby. *

Mary turns to Jesus: *

MARY
(quietly)
They have no wine.

JESUS
(face to face, tenderly)
Woman, how does your concern affect me? *

THE TEMPLE GUARD
(FLASHBACK, mouths same)
Woman, how does your concern affect me? *

RETURN TO SCENE *

Mary's face, pondering.

JESUS (O.S.)
My hour has not yet come.

Jesus' question affects her deeply: *Has it?* *

INT. THE TEMPLE - DAY - (FLASHBACK) *

Mary's Face. *

 YOUNG JESUS (O.S.) *
 Did you not know that I must be in
 my Father's House?

RETURN TO SCENE

On Mary as SERVERS appear at the table, looking to her. We *
 look over their shoulders. *

INT. THE TEMPLE - DAY - (FLASHBACK) *

Mary's Face. *

 SIMEON (O.S.) *
 A sword shall pierce your heart
 also.

RETURN TO SCENE - SERVERS' POV *

Mary turns directly to us: *

 MARY *
 (clearly, confidently, *
 without fear) *
 Do whatever He tells you.

JESUS AND MARY *

Eye to eye.

 JESUS *
 (without turning from *
 Mary, to the Servers) *
 Fill the jars with water.

The Servers immediately go. We travel down the table, past *
 half the APOSTLES, looking at one another. *What is He doing?* *

Slowly return to Jesus and Mary as the Servers return. They *
 stand before Jesus obediently awaiting his orders. *

Jesus looks up at them. *

 JESUS *
 Now draw some out and take it to *
 the steward. *

The Servers go again at Jesus' word. *

We travel down the other side of the table, to the other APOSTLES, confounded by what Jesus is doing. *

INT. THE UPPER ROOM - NIGHT - (FLASH FORWARD) *

Last Supper. Jesus raises the Cup. *

BACK TO SCENE *

The Servers return with jugs of wine, smiling broadly. *

They fill Jesus' and Mary's cups, then the others. Some overflow... *

When the Servers have moved on, we pull back, framing the table in an echo of the Last Supper. *

Festal sounds continue still, growing LOUDER now..

Everyone tastes the new wine. *

The apostles look with awe and wonder at Jesus. *Their hearts on fire with the Spirit of God, knowing He is the only Son...* *

We gradually move FORWARD, isolating Mary and Jesus. Mary looking at Jesus with a single tear... *Joy and holy fear.* *

And then on TO JESUS alone. *

He closes His eyes and -- *

EXT. GOLGOTHA - DAY - (FLASHFORWARD) *

Jesus on the Cross bows his head -- *

BACK TO SCENE

Close on Jesus with head bowed, sounds fading...

A BEAT.

FADE TO BLACK.

White text on black fades in and out: *

TITLE: THIRD MYSTERY: THE PROCLAMATION OF THE KINGDOM *

FADE IN

EXT. MOUNT OF BEATITUDES - DAY

Close on Jesus, head bowed. Seated on a mountain - ROCK
behind Him. *

He slowly raises His head, looks INTO the CAMERA, with deep
pity. *

EXT. JORDAN RIVER - DAY (FLASHBACK) *

JOHN THE BAPTIST
Repent, for the Kingdom of Heaven
is at hand!

BACK TO SCENE *

...On Jesus' face. *

We move to His mouth, as He begins to speak -- *

*NOTE: Generally, each subsequent verse pair begins with a CU
of Jesus' mouth, followed by a narrative TABLEAU OR ICON.* *

JESUS
(great love, authority)
Blessed are the poor in spirit, for
theirs is the Kingdom of Heaven.

THE WOMAN WITH THE HEMORRHAGE *

crouched at Jesus' feet, touching His garment. *

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

THE WIDOW OF NAIN *

Beside her son's funeral bier. Jesus' hand on the bier, her
resurrected son sitting up. The Widow's arms raised high. *

JESUS
Blessed are the meek, for they
shall inherit the earth. *

A FARMER *

sows seed by hand with muddy, bare feet... *

CUT TO: *

A full-grown field of wheat. *

JESUS (V.O.) *
 Blessed are those who hunger and *
 thirst for righteousness, for they *
 shall be satisfied. *

(Straight To) *

JOHN THE BAPTIST *

preaching at the Jordan. *

JESUS *
 Blessed are the merciful, for they *
 shall obtain mercy. *

THE MERCIFUL FATHER *

embracing his Prodigal Son, dressed in rags, his back to us - *
 FOCUSED ON the Father's Face over his shoulder. *

BACK TO JESUS' MOUTH AGAIN. *

Short Beat.

JESUS *
 Blessed are the pure of heart, for *
 they shall see God. *

MARY MAGDALENE *

washes Jesus' feet with her hair. *

EXT. MOUNT OF BEATITUDES - DAY *

Mary Magdalene seated near Jesus, looking up at Him. *

TO JESUS' FACE *

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

We travel back, revealing the APOSTLES around Him. *

JESUS *
 Blessed are those who are *
 persecuted for righteousness' sake, *
 for theirs is the Kingdom of *
 Heaven. *

MONTAGE

Various APOSTLES being beaten, stoned, beheaded, crucified..

BACK TO SCENE

Jesus seated with His apostles around Him, in great light.
The light gradually ENVELOPS the entire scene..

FADE TO WHITE (LIGHT).

Black text on white fades in and out:

TITLE: FOURTH MYSTERY: THE TRANSFIGURATION

SOUNDS of CLIMBING. Rock and gravel, heavy BREATHING, and occasional GRUNTS from the strain.

The letters FADE TO WHITE, enveloped by light...

FADE IN

EXT. MOUNT OF TRANSFIGURATION - DAY

Plateau. Empty.

John, James, and then Peter appear and sit, tired, looking around some..

They turn and see Jesus: standing at a slight distance with arms outstretched, looking up in silent prayer.

The apostles drop to their knees, heads to the ground.

We move past the apostles to Jesus, as His face shines otherworldly light, and His clothes become bright white.

The light overwhelms everything. We turn to the squinting apostles, hands and arms before their awed faces.

John is best able (Peter least) to look into this "Sun" - no arms up, eyes squinting only slightly. We move into his face, then turn to:

MOSES and ELIJAH standing beside Jesus, basking in His light. A large Cross HOVERS between Him and them.

Jesus turns to them.

We move to the Cross, as Moses and Elijah speak to Jesus.

ELIJAH
(in Hebrew)
It must be so...

Then, their words unintelligible, but grave, simple, direct.

EXT. GOLGOTHA - DAY - (FLASHFORWARD) *

Jesus on the Cross, framed tight.

BACK TO SCENE

We pull back behind the apostles, framing the prophets as they turn to leave... *

PETER
(excitedly)
Master, it is well that we are
here. Let us make three booths, one
for you, one for Moses, and one for
Elijah.

The glowing dark Cross/cloud moves forward, hovers over the apostles, covering them in shadow. We look up at the Cross... *

A thunderous, though gentle, voice, like the one at the River Jordan, rings out: *

THUNDEROUS VOICE
THIS IS MY SON, MY CHOSEN. LISTEN
TO HIM! *

We look down, arcing before apostles cowering in darkness. *

After a BEAT. *

JESUS' POV *

He walks toward the apostles, stands over them. His hand reaches into frame, touching Peter. The shadow DISSIPATES. *

Peter raises his head when Jesus touches him. *

We pull back, as James raises his head, John's already up. *

They look directly INTO CAMERA. *

JESUS (O.S.)
(softly)
Tell no one.

We break POV, framing them alone with Jesus on the mountain. *

As Jesus moves to go and the apostles stand... *

FADE TO WHITE LIGHT.

SOUNDS of Jesus and the apostles CLIMBING down the mountain *
 at a stronger pace, apostles keeping up with Jesus. *

TO COMPLETE SILENCE.

After a BEAT:

BLACKOUT.

White text on black fades in and out. *

TITLE: FIFTH MYSTERY: THE INSTITUTION OF THE EUCHARIST *

-- NOTE: The entire next scene is INTERCUT with various, *
 painterly, static FLASHFORWARDS of the LORD'S PASSION. *

FADE IN

INT. THE UPPER ROOM - NIGHT

An unbroken round pita bread, held aloft in Jesus' hands. *

-- Jesus kneeling in the Garden of Gethsemane, His arms *
 reaching upward. *

At the Table of the Last Supper. *

JESUS *

Take, eat.
 (to one side)
 This is my Body.
 (to the other)

-- Three apostles asleep in the Garden of Gethsemane. *

The apostle eat the Bread. Jesus raises the Cup. *

-- Jesus is scourged. Blood pouring from His back. *

As He turns to pass the Cup... *

JESUS

Drink of it, all of you...

-- Jesus' head, bearing the Crown of Thorns. *

The Cup being passed... *

JESUS (O.S.)

This is my Blood of the Covenant...

-- Jesus being nailed to the Cross. A nail pierces his hand. *

The Cup being passed. Apostles drinking.. *

JESUS (O.S.)
Which is poured out for many..

-- The CROSS is raised, Jesus fixed upon it, shot from below. *

The apostles finish the Cup.. *

JESUS (O.S.)
For the forgiveness of sins.

-- Jesus bows His head, in Death, on the Cross.... *

SLOW DISSOLVE.

At the table of the Last Supper, Jesus looking AT US -- *

JESUS
Do this in remembrance of me.

A BEAT, then

BLACKOUT.

A long moment of SILENCE... The BLACKNESS holds...

JESUS AND HIS APOSTLES (V.O.)
(chanting Ps.118, in
Aramaic)
...I thank thee that thou hast
answered me and hast become my
salvation. The stone which the
builders rejected has become the
head of the corner. This is the
LORD's doing; it is marvelous in
our eyes...

The chanting gradually RISES... gradually FADES... Distant... *

SILENCE. *

White text on black fades in and out, in succession: *

TITLE: ACT THREE: THE SORROWFUL MYSTERIES *

TITLE: FIRST MYSTERY: THE AGONY IN THE GARDEN *

Sound: Peter, James, and John WALKING with Jesus. They stop. *

JESUS (V.O.)
(sorrowful unto death)
Remain here, and watch with me. *

Jesus' footsteps RESUME for a few beats... He falls to His knees, then prostrate, GROANING deeply. *

FADE IN

EXT. THE GARDEN OF GETHSEMANE - NIGHT *

Below us: Jesus is prostrate. We travel round to His face... *

JESUS
 Father, let this Cup pass from me!
 Yet not as I will, but as Thou
 will...

As He finishes, blood drips from His brow. *

We see the three APOSTLES sleeping in the background. *

A beat, then Jesus cries out:

JESUS
 Peter!

Peter stirs and half awakes... then falls back into slumber.

Jesus' face, sweating blood:

JESUS
 As Thou will, Father!

The three APOSTLES sleeping... then slowly RETURN to Jesus...

JESUS
 As Thou will.

Jesus, aided by an ANGEL IN WHITE, stands. *

OVER HIS SHOULDER, as He approaches His apostles. *

JESUS
 Are you still sleeping?

They lift their heads and are barely able to open their eyes.

Their frightened expressions -- as we turn slowly to Jesus' bloody face... *

JESUS
 My betrayer is at hand. *

A BEAT, then...

SLOW MOTION shot of JUDAS kissing Jesus...

JUDAS (V.O.)

Master.

Judas completes his kiss as the CAPTORS SHOUT... FREEZE FRAME, *
SHOUTING QUICKLY CUT, SILENCE... *

BLACKOUT.

Sounds: PREPPING for scourging. SHOUTS of soldiers. CLANKING *
of Jesus' chains. His body THUMPS against the pillar.. *

White text on black fades in and out... *

TITLE: SECOND MYSTERY: THE SCOURGING AT THE PILLAR *

Whips cracking. Soldiers LAUGHING as they TEST their weapons. *

The scourging begins. The sound of the FIRST BLOW is SLOWED *
DOWN, the volume precipitously RAISED -- *

CUT TO: *

EXT. PILATE'S COURTYARD - DAY

The scourging whip STRIKES Jesus' BACK. *

FREEZE FRAME as the sound of the blow ECHOES.

SOLDIERS' LAUGHTER breaks the freeze frame. *

A SERIES of REPEATED BLOWS: *

Arm rising. *

The whip cracking. *

Jesus' scourged back. *

Two soldiers take turns. NORMAL SPEED each time a blow falls, *
SLOW MOTION as they raise their arms. *

With each SCOURGE, BLOOD spurts ONTO the camera LENS... until *
it is totally red. *

The blows and the laughter CONTINUE... *

Then a visible arm rises and falls, wielding a particularly *
cruel whip. *

As the FINAL BLOW lands

CUT TO

An atomic bomb exploding, in silent SLOW MOTION...

BLACKOUT. *

Silence.

FADE IN

Jesus' chains being unlocked from the pillar..

Jesus' flayed and bloodied body is dragged along the ground, face down, a soldier obliquely seen holding either arm. *

SUPER SLOW MOTION: As Jesus' body is dragged along, then OUT OF FRAME, cruel laughter rises to an uproarious CRESCENDO -- *

BLACKOUT.

In silence: White text on black fades in and out: *

TITLE: THIRD MYSTERY: THE CROWNING WITH THORNS *

As title FADES, LAUGHTER and PROFANE SHOUTS rise. *

VOICE(S)

Prop Him up! Prop Him up!

Continued laughter and merriment..

FADE IN

EXT. PILATE'S COURTYARD - DAY *

Close, waist level, on several SOLDIERS. *

The horribly scourged body of Jesus is lifted INTO FRAME and propped up. Move to a CLOSE FRAME of Jesus. *

PILATE (V.O.) *

(in a loud voice)

Behold the Man!

CUT TO *

EXT. STONE PAVEMENT - DAY (CROWD'S POV) *

Jesus, with purple cloak and crown of thorns, holding a reed scepter - standing beside PILATE on a raised dais -- *

HOLD FRAME of Jesus several beats...

THE CROWD (O.S.)
 (shouting)
 Crucify Him! Crucify Him!

ON JESUS' EYES

Intense pain and intense pity...

A VOICE (V.O.)
 Here, put this on Him!

BACK TO COURTYARD.

CLOSE on JESUS, wearing purple CLOAK.

MOCKING VOICES (O.S.)
 How lovely! How royal! It fits Him
 well! So distinguished!

ANOTHER VOICE (O.S.)
 Put this in His hand.

We pull back as A GUARD forces a reed into Jesus' right hand.
 Hooting and hollering increase...

MOCKING VOICES (O.S.)
 Ahhh! A royal scepter! Fit for a
 King!

As we move CLOSER again, suddenly Pilate's voice cries out -

PILATE (V.O.)
 Behold your King!

CUT TO

EXT. STONE PAVEMENT - DAY

Jesus before the Jewish mob. Bloody, beaten, in purple cloak...

THE CROWD (O.S.)
 Crucify Him! Crucify Him!

BACK TO COURTYARD

Three SOLDIERS step forward. Kneel before Jesus, mocking Him.
 We are behind, below the soldiers.

SOLDIERS
 Hail, King of the Jews! Bless us, O
 King!

From behind Jesus, a MOCKING SOLDIER grabs His right hand and *
 forces Him to tap THREE SOLDIERS on the shoulder with the *
 reed, in mock benediction. *

MOCKING SOLDIER
 Be blessed.

Soldier 1 feigns humility, arms out. *

MOCKING SOLDIER
 Be blessed.

Soldier 2 carries out a mock prostration. *

MOCKING SOLDIER
 Be blessed.

Soldier 3 theatrically feigns swooning. *

The Mocking Soldier snatches the reed from Jesus and strikes *
 Him over the head. *

MOCKING SOLDIER
 And bless you, O mighty King!

Jesus staggers, almost falls...

The laughter intensifies as they take turns roughly *
 "knighting" Jesus and saying, "Hail, Mighty King!"

Close shot as each blow strikes...

CUT TO *

EXT. STONE PAVEMENT - DAY (CROWD'S POV) *

On Jesus and Pilate, as: *

JEWISH MOB (O.S.)
 His blood be upon us and upon our
 children!

Their yells LOWERED near SILENCE, we travel to Jesus' face. *

SLOW MOTION

Close on Pilate WASHING his hands, intercut with: *

JESUS' FACE IN COURTYARD *

SLOW MOTION, as one by one soldiers SPIT in His face. The *
 sound low, dim and airless. *

Finally, FRAME of Jesus' HEAD at STONE PAVEMENT, in complete SILENCE. *

Several beats... *

BLACKOUT.

White text on black fades in and out: *

TITLE: FOURTH MYSTERY: THE CARRYING OF THE CROSS *

Ambient sounds FADE IN: *

-- Soldiers SHOUTING "C'mon! Move!" with the sound of WHIPS

-- Men and women SHOUTING

-- Babies CRYING

-- Donkeys BRAYING *

EXT. VIA DOLOROSA - DAY

Jesus, dressed in His own garment, struggles into (close) frame. *

He grunts and sweats under the weight of a heavy cross. Ambient NOISES continue in the background. *

He falls, face down, to the ground. Tight on His face. *

Soldiers' arms roughly pull His body up and OUT OF FRAME.

A few beats. We search for Him... FIND Him, as the Cross is forced onto His back again. *

Jesus begins to walk... *

JESUS' POV

Pan the CROWD slowly: *

SOLDIERS with whips, cursing; MEN and WOMEN shouting, laughing... Like Hieronymus Bosch's *Christ Carrying the Cross*. *

Jesus falls face-first to the ground (still POV). *

He's PULLED UP again... And He sees Mary, her face beatific: *I bear the Cross with You, Son*. *

Jesus TURNS -- Soldiers throw the "T" of the Cross onto SIMON's shoulders, push Jesus to the end. *

BREAK POV *
as He grabs hold of the Cross and Simon begins to walk... *

SLOW MOTION CLOSE ON JESUS *
From behind, as they wind through the narrow street. *
He slips to the ground, but Simon holds and helps Him up. *
VERONICA, runs up to Jesus and wipes His face with a veil. *

ON THE VEIL: An image of Jesus' face, like that of *
Manoppello. *

OFFSCREEN, women LAMENT, their weeping growing louder. *
Jesus turns to them. Veronica among them.

JESUS (O.S.)
Do not weep for me. Weep for
yourselves and for your children.

Circle BEHIND WOMEN to frame JESUS, His face grave, a tear in *
His eye, moving closer as He speaks... *

JESUS
For days are coming when they will
say: "Blessed are the barren, and
the wombs that never bore..."

Soldiers step INTO FRAME, push the women away, threatening *
them with whips, as other Soldiers crack them, hard, to the *
backs of Simon and Jesus. *

Jesus falls to the ground, and Simon to one knee. *

The soldiers grab Jesus and throw Him on Simon's back... *

Simon rises, drags Jesus and the Cross. *

We stand still as they go... The crowd out of focus... *

FADE TO BLACK. *
*
White text on black fades in... *

TITLE: FIFTH MYSTERY: THE CRUCIFIXION *

BLACKOUT.

SILENCE.... *

Then, haunting sounds rise...

SHOUTING, CRYING. LOUD, CHAOTIC, and INTENSE. *

SOLDIER (O.S.)
Hold Him down!

A Brief SILENCE. *

Then HAMMERING of nails pierces the (resumed) noise... *

Three separate times. *

Another brief SILENCE after the final blow. *

Then, CRIES AND SCREAMS, overshadowed by JEERS and CHEERS of encouragement, RUSH TOWARD US AS:

EXT. GOLGOTHA - MIDDAY

Jesus, now nailed to the Cross, is elevated. *

Mocking voices grow louder and more distinct: *

MOCKING VOICE ONE (O.S.)
Come on down from that cross!

MOCKING VOICE TWO (O.S.)
Save yourself, Son of God!

MOCKING VOICE THREE (O.S.)
You'd think God would help His Son!

As the CRESCENDO grows, we move to the CHIEF PRIEST, near the foot of the cross of THE GOOD THIEF. *

CHIEF PRIEST
(challenging) *

Let Him save Himself if He is the Christ.

We ANGLE UP to THE GOOD THIEF, crucified beside Jesus: *

THE GOOD THIEF
(angry and desperate)
Save me, if you are the Christ!

A BEAT.

JESUS (O.S.)
Forgive them, Father.
They know not what they do.

The Good Thief's expression completely changes: *This Man really is the Son of God.* *

THE GOOD THIEF
 (softer now, begging... to
 Jesus alone)
 Remember me when you come
 into your Kingdom.

*
 *

To Jesus' face...

JESUS
 (also quietly, intimately)
 This day you will be with me in
 Paradise.

JESUS' POV

Jesus looks down... from Mary to John:

*

JESUS
 Woman, behold, your son!

Slowly from John BACK to Mary, as Jesus gathers His breath...

JESUS
 Behold, your Mother!

*

Mary looks up at Him... She slowly goes out of focus...

*

We travel up to Jesus' face:

*

JESUS
 (into camera)
 I thirst.

*

A sponge with vinegar comes up. Jesus tastes it, winces:

JESUS
 (intimately - the most
 loving statement He has
 uttered)
 Father, into your hands I commend
 my Spirit.

Then SLOW MOTION as Jesus breathes His last and bows His
 head. HOLD frame a couple of beats...

We drift up. Above His head, a sign:

*

"Jesus of Nazareth, King of the Jews"

*

Against a rapidly darkening sky.

*

Loud THUNDER. Rumbling of a violent EARTHQUAKE. Shrieks and
 cries. The DIN gradually FADES, to SILENCE.

*
 *

The sign, in silence several beats. *

BLACKOUT.

HOLD BLACK SCREEN a long time..

White text on black, fades in (and out, and in)... *

TITLE: ACT FOUR - THE GLORIOUS MYSTERIES *

TITLE: FIRST MYSTERY: THE RESURRECTION *

As the letters of the second title brighten and FILL THE SCREEN with light, a THUNDEROUS noise: the sound of a large stone being rolled from Jesus' tomb. *

It gradually TRANSITIONS into the first soft strains of glorious MUSIC. *

EXT. JESUS' EMPTY TOMB - MORNING

POV - MARY MAGDALENE... *

Music CONTINUES to rise as the interior of Jesus' empty tomb is REVEALED through the brilliant light.

From the ENTRANCE we see the STONE upon which Jesus lay, His SHROUD draped upon it. *

Several BEATS...

We then ENTER the tomb. Look around.

Up and down the STONE and SHROUD (marked like that of Turin), traveling half way AROUND it. *

The MUSIC INTENSIFIES as we discover the cloth that wrapped Jesus' head, set off to the side, neatly folded - we STOP SHORT on seeing it, then MOVE IN for a CLOSE frame. *

PULL BACK. *

An ANGEL (in white) sits at the head of the stone. The MUSIC suddenly STOPS. To ambient sound. *

Shocked, we back away from the Angel, and then see a SECOND ANGEL seated at the foot of the stone, facing away from us. *

We back away, framing both angels. *

FIRST ANGEL
You seek Jesus of Nazareth.

As we edge closer to him...

*

SECOND ANGEL

He is not here. He has risen as He
said.

We turn to look at the other...

Then down at the stone, the shroud, and over to the folded
head-cloth... then back, looking for the angels.

*

*

But they are gone.

The MUSIC RISES again and greatly INTENSIFIES.

We TURN and EXIT the tomb in haste, into the LIGHT of the
dawning day. Music CONTINUES triumphantly...

*

FADE TO WHITE.

Gold letters (glowing) on a white screen fade in and out:

*

TITLE: SECOND MYSTERY: THE ASCENSION

*

Black text on WHITE fades in and out:

*

*

SUPER: "O foolish men, and slow of heart to believe all that
the prophets have spoken!" Lk. 24:25

*

The sound of WATER lapping up on a shore (Sea of Galilee).

*

As the above Scripture FADES (to White):

*

JESUS (V.O.)

(calling out)

Children, have you any fish?

A short beat...

*

JOHN (V.O.)

It is the Lord!

A SPLASH as Peter jumps into the water and swims to shore.

*

Pregnant SILENCE, except the sound of lapping WATER, then:

*

JESUS (V.O.)

Simon, son of John, do you love me
more than these?

PETER (V.O.)

Yes, Lord; you know that I love
you.

*

JESUS (V.O.)
Feed my lambs.

An extended BEAT. *

JESUS (V.O.)
Simon, son of John, do you love me?

PETER (V.O.)
Yes, Lord; you know that I love
you.

JESUS (V.O.)
Tend my sheep.

A further extended BEAT. *

JESUS (V.O.)
(urgently) *
Simon, son of John, do you love me?

PETER (V.O.) *
(almost crying)
Lord, you know everything; you know
that I love you.

JESUS (V.O.)
(more quietly)
Feed my sheep.

Sea washes to SILENCE. After a couple of BEATS...

EXT. MOUNT OLIVET - DAY

Jesus in a white robe standing on a mountain, clear sky
behind Him, wounded hands extended toward APOSTLES' POV. *

JESUS
You shall receive power when
the Holy Spirit has come upon you.

A beat; we move CLOSER.

JESUS
Go, therefore, and make disciples
of all nations, baptizing them in
the Name of the Father and of the
Son and of the Holy Spirit.

We move to frame just His head, sky behind..

JESUS

I am with you always, to the end of
the age.

He raises His arms and is enveloped by a cloud... *

Brief, almost Subliminal SUPER - *

INT. THE UPPER ROOM - NIGHT - (FLASHBACK) *

An unbroken round pita bread, held aloft in Jesus' hands. *

TO CLOUD alone. *

A long beat... We drop DOWN and BEHIND the apostles, gazing
into the sky. Two ANGELS in white flank them, unnoticed. *

We MOVE TOWARD the First Angel as he speaks.

FIRST ANGEL

(facing in at them) *

Men of Galilee, why do you stand
looking into heaven?

The apostles turn, not too startled. *

Turn to the SECOND ANGEL (looking away): *

SECOND ANGEL

This Jesus, who was taken up
from you into Heaven, will come in
the same way...

Both angels vanish. *

The apostles are not shocked. A certain peace upon them. *

They exchange looks (no words), then turn to climb down the
mountain, walking away from us. *

We watch them leave, then gradually rise into the air. *

As we rise, so does the sound of TRUMPETS and HORNS and
CYMBALS and CHOIRS - TREMENDOUS sounds of CELEBRATION, as the
welcoming of a Great King.

We are ENGULFED by the cloud, the sound almost DEAFENING. *

Suddenly the Heavenly Sound is CUT. *

SILENCE, WHITE SCREEN.

Fiery letters on white screen fade in and out, in succession: *

TITLE: THIRD MYSTERY: THE DESCENT OF THE HOLY SPIRIT *

SUPER: "I will pour out my Spirit on all flesh, and your sons
and daughters shall prophesy." -- Acts 2:17 *

FADE IN *

INT. THE UPPER ROOM - MORNING

Mary and the apostles around the table of the Last Supper. *

MARY AND THE APOSTLES *

(singing, *Psalm 104*) *

Bless the LORD, O my soul! O LORD
my God, thou art very great! Thou
art clothed with honor and majesty,
who coverest thyself with light as
with a garment, who hast stretched
out the heavens like a tent, who
hast laid the beams of thy chambers
on the waters, who makest the
clouds thy chariot, who ridest on
the wings of the wind, who makest
the winds thy messengers, fire and
flame thy ministers... *

Suddenly, the sound of a ROARING WIND fills the house and
something like FIRE surrounds all.

Tongues of flame appear over their heads. *

They proclaim the glory of God - speaking the previous Psalm
verses, now in various languages (Polish, Tagalog, Spanish,
Creole, Italian, Croatian, etc.) and with much greater
intensity. *

EXT. BALCONY AND COURTYARD - CONTINUOUS

Onto a nearby balcony, lit by heavenly light, sound of a
CROWD GATHERING and great COMMOTION. *

THE CROWD (O.S.) *

How is it that we hear, each of us
in his own native language?

NAYSAYER (O.S.)

They must be drunk.

Suddenly Peter is standing on the balcony:

PETER

Hear these words: Jesus you
crucified and killed by the hands
of lawless men. But God raised Him
up; of this we are all witnesses.

We move in to just Peter's mouth:

PETER

(loud and clear)
God has made Him both Lord and
Christ, this Jesus whom you
crucified!

EXT. GOLGOTHA - DAY - (FLASHBACK) *

The Crucifixion, at its bloodiest and darkest. *

RETURN TO SCENE *

Peter and other apostles on the balcony. *

THE CROWD (O.S.)
(in various languages and
great consternation)
What shall we do?

ON PETER *

Inspired by the Spirit, his words echo in multiple languages. *

PETER

Repent, and be baptized, every one
of you, in the Name of Jesus Christ
for the forgiveness of your sins,
and you shall receive the gift of
the Holy Spirit.

In the sky, a fiery Dove flies overhead, filling frame... *

FADE TO FIRE.

SOUNDS of various people being baptized by the apostles one
after the other in QUICK succession. *

We repeatedly hear a call-and-response (in various languages)
of the apostles declaring the formula for Baptism: "*I baptize
you in the Name of the Father and of the Son and of the Holy
Spirit,*" and the baptized praising God for His mercy. *

The sounds FADE... *

SILENCE, FIERY SCREEN.

CHRIST'S THRONE - CONTINUOUS

There is an EXPLOSION of light and all is suddenly SILENT.

As the white of the light clears, we see:

Jesus Christ, in the distance, seated on His golden throne, a gold crown on His head and wearing golden robes.

We move steadily FORWARD, and the Majestic Jesus fills the frame.

We turn... Before the throne, but at a considerable distance, Mary, kneeling, her head bowed to the ground...

FADE TO WHITE.

Fiery letters on white background fade in and out, in succession:

TITLE: FIFTH MYSTERY: THE CORONATION OF MARY

SUPER: "And a great portent appeared in Heaven, a woman clothed with the sun, with the moon under her feet, and on her head a crown of twelve stars." Revelations 12:1

CHRIST'S THRONE - CONTINUOUS

The Blessed Mother MANIFESTS, as if through clouds. Still on her knees, head to the ground... but now we are CLOSE to her.

Suddenly Jesus' HAND extends to Mary's chin, lifts her head.

JESUS' POV

Jesus draws Mary's eyes to his own...

JESUS (O.S.)
(full of love, gentle)
Woman.

She smiles beatifically, her face alight.

JESUS (O.S.)
Come.

He takes her hands now and raises her to her feet.

We break POV, travel to the side of His throne, where Jesus sits and Mary stands before Him.

JESUS
My Queen.

As He says this...

CUT TO

At once Mary stands at Jesus' right hand before a golden throne of her own, clothed in the brightest gold with a crown of twelve stars upon her head. *

We stand before the thrones. *

Mary smiles, beatifically, as does Jesus. *

The frame fills with gold as we approach their faces... *

The sound of a heavenly CHOIR swells UP in song - thousands of beautiful voices praise the LORD and His heavenly Queen. *

HEAVENLY CHOIR *

(Rv.19:6b-8a) *

Hallelujah! For the LORD our God
the Almighty reigns. Let us rejoice
and exult and give Him the glory,
for the marriage of the Lamb has
come, and His Bride has made
herself ready; it was granted her
to be clothed with fine linen,
bright and pure... *

As the song concludes, Mary sits, and the scene is ENGULFED by holy fire. *

Final SHOUTS of victory (*Hallelujah!*) ECHO through the halls of Heaven. *

FADE TO GOLD.

In perfect silence...

Black letters on gold background fade in and fade out, in succession: *

TITLE: ACT FIVE: MEDITATIONS ON CHURCH HISTORY *

TITLE: FIRST MEDITATION: THE COUNCIL OF JERUSALEM *

SUPER: "We are saved through the grace of the Lord Jesus." Acts 15:11 *

As the quote FADES, the sound of COMMOTION and argumentation gradually RISES... *

Various persons shout impassioned claims: *

AGGRIEVED ONE (V.O.)
They must be circumcised!

AGGRIEVED TWO (V.O.)
They must follow the Law of Moses!

AGGRIEVED THREE (V.O.)
The tradition of our fathers cannot
be broken!

FADE IN

INT. COUNCIL AT JERUSALEM - DAY

Paul struggling to get a word in, turning in place:

PAUL
Brothers... Please, let us speak... *

We CIRCLE him, tight, going opposite Paul's turning - *

PHARISEE (O.S.)
"This is my Covenant, which you
shall keep, between me and you
and your descendants after you."

To the PHARISEE, toward front of room (where the apostles are
seated), holding a scroll and emphatically proclaiming a
passage from the Law of Moses: *

PHARISEE
"Every male among you shall be
circumcised."

The commotion increases as the Pharisee raises his arms and
nods his head and many shout approval... *

While others seek peace and calm, urging patience - *

PEACEMAKERS (O.S.)
Please, brothers, let us listen to
Paul... *

We find Peter in background, seated in his place,
meditative/pensive. *

EXT. BY THE SEA - DAY - (FLASHBACK) *

PETER'S POV

Jesus' looks directly INTO CAMERA, sound of WATER in
background.

JESUS
Simon, son of John, do you love me?

BACK TO SCENE

Peter's pensive, now tearful, face. *

EXT. BY THE SEA - DAY - (FLASHBACK) *

JESUS
Feed my sheep.

BACK TO SCENE

Peter stands up before the assembly, which falls silent.

PETER
Brothers, why do you make a trial
of God by putting a yoke on the
neck of the Gentiles, which neither
our fathers nor we have been able
to bear?

A BEAT; the room SILENT, as we draw closer to Peter...

PETER
(with great authority, and
humility) *
We shall be saved through the grace *
of the Lord Jesus, as they will.

His word fills the room; the Spirit speaks in every heart.

SILENCE.

Peter sits as Paul stands, filling the frame.

PAUL
(turning toward us)
Brothers, let us speak of the
wonders God has done among the
Gentiles...

As Paul continues speaking, the sound of his voice FADES into
the background and we move past him to Peter. *

EXT. MOUNTAIN - DAY - (FLASHBACK) *

Jesus and Peter are FACE to FACE, a stone mountain behind. *

JESUS
You are Peter, and on this Rock
I will build my Church...

BACK TO SCENE

On Peter, Paul's voice in the BACKGROUND.

PAUL (O.S.)
And there have been many other
signs and wonders...

*
*

EXT. MOUNTAIN - DAY - (FLASHBACK)

Jesus and Peter FACE to FACE --

JESUS
I give you the keys of the Kingdom
of Heaven. Whatever you bind on
earth shall be bound in Heaven and
whatever you loose on earth shall
be loosed in Heaven...

BACK TO SCENE

JAMES stands at a podium:

JAMES
Brothers... we should not trouble
those of the Gentiles that turn to
God...

*
*

His voice also FADES into the background...

EXT. BY THE SEA - DAY - (FLASHBACK)

On Peter's face --

JESUS (O.S.)
(whispering)
You will stretch out your hands and
another will gird you and take you
where you do not wish to go.

*

MONTAGE OF MARTYRS

Simple, Icon-like recreations:

-- PETER CRUCIFIED upside down

-- PAUL, about to be BEHEADED

*
*

PAUL (V.O.)
I pour myself out as a libation...

-- PERPETUA and FELICITY, bloodied, standing alone. Sounds of a BLOODTHIRSTY CROWD SHOUTING. *

We creep toward them, and then TURN into the MOUTH OF A ROARING LION. *

Silence.

BLOOD dripping down BLACK SCREEN.

FADE TO RED.

White letters on red background fade in and out, in succession: *

TITLE: SECOND MEDITATION: THE DEDICATION OF ST. JOHN LATERAN *

SUPER: "I have called you by name, giving you a title... It is I who arm you, though you know me not, so that toward the rising and the setting of the sun, people may know that there is none beside me." -- Is. 45:4-6 *

As quote FADES, a black cross is DAUBED, roughly, ON the red screen, becoming bolder and CLEARER...

INT. CONSTANTINE'S SLEEPING QUARTERS - NIGHT

Waking from a dream, CONSTANTINE sits up INTO FRAME, eyes wide open, head SUPERIMPOSED on the cross. *

After a BEAT...

JESUS (V.O.)
(speaking clearly) *

By this, conquer.

EXT. TIBER RIVER, OCTOBER 28, 312 - DAY

Tight shots of warriors daubing the Cross on their SHIELDS. *

THEN - *

A LINE OF SOLDIERS *

Bearing the above shields. They rush forward, with a WAR CRY. *

The tight line of shields passes us, quickly followed by like lines (repeat same)... *

The war CRIES comingle with the sound of men and horses FALLING INTO WATER, and cries of distress. *

ON A SINGLE SHIELD *

Rushing toward us.... FREEZE FRAME.

Beat.

QUIET. BRIGHT LIGHT. *

FADE IN

INT. CONSTANTINE'S THRONE ROOM - DAY

As Constantine gradually appears through the light... seated upon the Emperor's throne, a Roman eagle overhead --

REPEATEDLY INTERCUT *

-- Moving rapidly yet steadily THROUGH a dark CATACOMB *

When Constantine is fully VISIBLE and clearly FOCUSED:

SUPER: "Give to Caesar what is Caesar's." *

We suddenly TURN 180° *

-- Just as we exit the catacomb into the BRIGHT LIGHT of DAY. *

And in the throne room, mirroring Constantine, POPE SYLVESTER sits on his throne, Papal Seal above: *

SUPER: "But give to God what is God's." *

MONTAGE: THE RISE OF CHRISTENDOM *

Shots from THREE SCENES come and go quickly, ACCELERATING... all continually, repeatedly INTERCUT. *

MUSIC of a steady, growing MARCH throughout. *

-- Move toward the POPE on his THRONE. *

-- Various shots of the GRANDEUR of St. John Lateran: *

- The exterior *

- ENTERING the doors *

- FULL FRAME of INTERIOR *

- The ALTAR... *

- Moving toward the baptismal font... *

-- FAITHFUL of all ages, races, and social status being BAPTIZED at the FONT in St. John Lateran. *

As we arrive at a FULL FRAME of the Pope on his throne... Water ripples in the baptismal font. *

END MONTAGE

BACK TO SCENE *

Contantine's throne and the Pope's throne, facing each other. *

A golden CROSS shining between and above them. *

We move up toward the CROSS, to a close-up, as the music comes to a CRESCENDO. *

The music ENDS SUDDENLY. *

SILENCE. FADE TO GOLD. *

Brown letters on gold background fade in and fade out: *

TITLE: THIRD MEDITATION: THE CALL OF ST. FRANCIS *

INT. SAN DAMIANO CHURCH, 1205 - DAY

A gold cloak... We pull back, revealing FRANCIS from behind, standing before an altar. *

We look down: the floor is rotting, dirty. The walls crumbling, windows and doors broken... *

A WORN SHIELD emblazoned with a CROSS leans, askew, near the door. *

We return to Francis facing the altar, a CRUCIFIX visible above. *

Travel slowly toward him as he falls to his knees, head bowed. *

We pass over him, up to the Franciscan crucifix. *

After a few beats... It begins to emanate light..

JESUS (V.O.)
Rebuild My Church.

We turn to just the head of Francis, listening intently.

EXT. ASSISI PIAZZA - DAY *

Three men stand in a triangle: Francis with his back to us; his FATHER, a well-dressed merchant, facing us; and a BISHOP, between them, favoring the father and facing in. *

An ICONIC, dreamlike scene.

Francis removes his gold cloak (the one in previous scene) and hands it to his father, who scowls. *

Tilt up to Francis' upper body as he removes the cloak, leaving himself nude. *

He stands naked a moment or two.

The bishop drapes his own cloak over Francis' shoulders. *

MONTAGE - Interspersing THREE SCENES: *

-- Francis CARRYING ROCKS to rebuild a church. *

-- Francis walking into the distance, FOLLOWED by one then two then more and more men and women, all in the same COARSE habit. *

-- Francis standing with ARMS OUTSTRETCHED, as the STIGMATA gradually appears in his hands. SUPERIMPOSED: JESUS in the same position (as in Ascension, with His wounds). *

To FRANCIS, alone, with stigmata, standing with arms out and toward us. *

FIRE gradually ENVELOPS the shot...

To only the LIGHT of that fire.

Over that fiery light, white letters fade in and out: *

TITLE: FOURTH MEDITATION: THE VISIONS AT FATIMA *

EXT. FIELD IN FATIMA, PORTUGAL, MAY 13, 1917 - DAY *

As we come INTO FOCUS, we move BACK and DOWN, BEHIND three children - LUCIA, JACINTA, and FRANCISCO - dressed in coarse peasant clothes (echoing Francis' rough habit). *

They stand on a little slope, facing a Holmoak tree.

A FLASH of light --

Mary APPEARS above the tree.

She is beautiful, dressed in WHITE, shining brighter than the sun... *echoing her Assumption.* *

As the children gaze upon her, we inch CLOSER, though still BEHIND them. *

MARY
Do not be afraid.

FADE TO WHITE.

EXT. FIELD IN FATIMA, PORTUGAL - OCTOBER 13, 1917 - RAINY DAY

We slowly scan above the gathered crowd: grey tones... all dressed in dark clothes, huddled under umbrellas. *

Intersperse footage of the thousands who were gathered. *

Pools of water and mud. The children's bare feet. *

LUCIA
(to all)
Put away your umbrellas!

The SOUND of umbrellas closing. *

We look up: Our Lady over the oak, face serious. *

She raises her arms, palms forward, emitting light. *

She gestures toward the sun, now in a clear blue sky, her light illuminating even it. *

We look at the sun... *

LUCIA (O.S.)
Look at the sun!

We move behind the CROWD. They turn and look up at the sun. *

ON THEIR FACES *

As COLORED LIGHTS play across them: deep purple, then yellow, then scarlet... then BLOOD RED, GROWING CLOSER AND UNBEARABLY INTENSE. *

The crowd GASPS and falls to its knees in prayer. *

ON THE BLOOD RED SUN (POV) *

Now frighteningly close, almost filling our field of view... *

We bow... Blink our eyes closed to blackness...

When we open our eyes -- *

Everyone and everything is now dry. Puddles and mud are gone.

White letters appear in the clear, blue sky: *

TITLE: THE FIFTH MEDITATION: THE SECOND COMING (AND THE BRIDE'S DESCENT) *

As the sky darkens, and becomes black, a THUNDERCLAP. *

SUPER: "And I saw the holy City, New Jerusalem, coming down out of Heaven from God, prepared as a Bride adorned for her Husband." Revelation 21:2

ANOTHER THUNDERCLAP. Then OTHERS:

NOTE: FIVE MONTAGES: Each reviewing one of the FIVE ACTS.

The Montages contain a STILL SHOT from each of their five scenes, and each montage is punctuated by a THUNDERCLAP.

The camera "eye" briefly closes between each montage.

CLAP 3 - ACT I (and PROLOGUE):

P. Mary prostrate, vowing

1. The Angel speaks in Mary's ear
2. Elizabeth awaking, inspired
3. Mary gazing at Baby Jesus in manger
4. Simeon raising Jesus
5. Mary breaking free of guard, running to Jesus

CLAP 4 - ACT II

1. Jesus emerging from the waters... white, dove, face
2. Servants going at Jesus' word
3. Jesus' mouth proclaiming beatitudes
4. Jesus transfigured, with Moses and Elijah
5. Raised pita in Jesus' hands

CLAP 5 - ACT III

1. Jesus prostrate, apostles sleeping in background
2. A blow landing on Jesus' back
3. Jesus' head crowned with thorns (at Stone Pavement)
4. Jesus and Simon carrying the Cross
5. Jesus breathes His last and bows His head

CLAP 6 - ACT IV

1. Stone with cloth, other cloth in background
2. Jesus, with raised arms, enveloped by a cloud
3. Fire enveloping the apostles
4. Angels carrying Mary (of this film) to Heaven
5. Mary standing beside Jesus clothed in gold

CLAP 7 - ACT V

1. Peter standing, declaring the grace of the LORD
2. Pope Sylvester upon his throne
3. Francis handing his cloak to his father
4. Our Lady of Fatima with the children...

Immediately following the final shot of the montage...

VOICE OF THE LORD

(THUNDEROUS)

Behold, I make all things new!

THE HEAVENLY REIGN OF THE LORD - ETERNITY

In a BLAST of Light there APPEARS an IMMENSE golden THRONE -
like that in the Coronation scene but much greater. *

The SON OF GOD sits upon it dressed in gold. *

All beams with the most intense Light, radiating like an all-
consuming FIRE, fiercely yet perfectly gentle. *

We stand below, CLOSE. *

After a few beats, a voice is heard..

VOICE
(announcing)
Behold, the dwelling of God is with
man!

We slowly pull back to FULL frame of the LORD upon His
throne... *

The shot becomes TRANSPARENT..

Seen through the Body of Jesus:

MARY His Mother first. *

Behind her are PETER, JAMES, and JOHN. *

Then the other APOSTLES, fanning back... *

Behind them are OTHERS of this film (and not of this film),
in an immense crowd. *

All but Mary (in gold) in white, arms raised in praise. *

Background white and floor gold. *

Music, voices, rolling thunder as we pull back...

Once all the MULTITUDE is in FRAME, a (SILENT) BEAT..

Then all cry out as one: *

THUNDEROUS VOICE
COME, LORD JESUS!!! *

BLACKOUT. *

THE END. *