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### Scenario Bible Stories Photographed in Color

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**SCENARIO**  
**BIBLE STORIES PHOTOGRAPHED**  
**IN COLOR**  
**(New Testament Series)**

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**A Thesis presented to**  
**The Faculty of Concordia Seminary**  
**Department of Practical Theology**

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**In Partial Fulfillment**  
**of the Requirements for the Degree**  
**Bachelor of Divinity**

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**by**  
**Paul George Kiehl**  
**June 1945**

Approved: W. Amos.

A. H. Remscheid.

*Correct  
posing!*

### INTRODUCTION

Producing Bible Pictures for church use is not the simple thing that it is generally considered to be. Snapping a camera on a round-the-corner set will not make for the quality and the kind of Bible Pictures that the Church has a right to expect. The production of Bible Pictures requires careful planning and preparation followed by expert handling of characters, costumes, camera and crew.

The production of Bible Pictures for church use presents a double problem. There is first of all the question of correct content which is of primary importance in any church production. The second problem is to secure pictures of a high technical quality. Both correct content and high technical quality have thus far been lacking in most productions for the Church. These two problems are not insurmountable, but at the moment they present the stumbling-blocks because of which pictures for the Church have been failing.

2 | <sup>new</sup>  
The major groups of men are necessary to plan and produce good Bible Pictures for the Church. The Planning Division is responsible for the correct content of the pictures. The Production Division is responsible for the technical quality of the pictures, based on

## ACKNOWLEDGEMENTS

Since the scenario on "Bible Stories Photographed in Color" is an original piece of work, no references other than the Bible and usual Bible helps can be listed. However, this scenario is based on the work of other men who did yeomen's service necessary for the preparation of any production blueprint. Proper credit should be given as follows:

To Dr. Wm. Arndt, Chair of New Testament Exegesis, Specialist in New Testament Studies, Concordia Theological Seminary, St. Louis, Missouri, for his personal supervision of the scenario as to its correctness. Dr. Arndt spent many hours of his valuable time in correcting the preliminary draft of the scenario and later in checking those pictures produced from the scenario to date.

To Mr. Henry G. H. Kiehl, Teacher of Bethlehem Lutheran School, Altamont, Illinois, founder and part owner of CATHEDRAL PICTURES, St. Louis, Missouri, for selecting the key thoughts from the Bible narrative necessary to teach each of the Bible Stories. His twenty-five years and more of experience as a parochial school teacher well qualified him for this important part of the work.

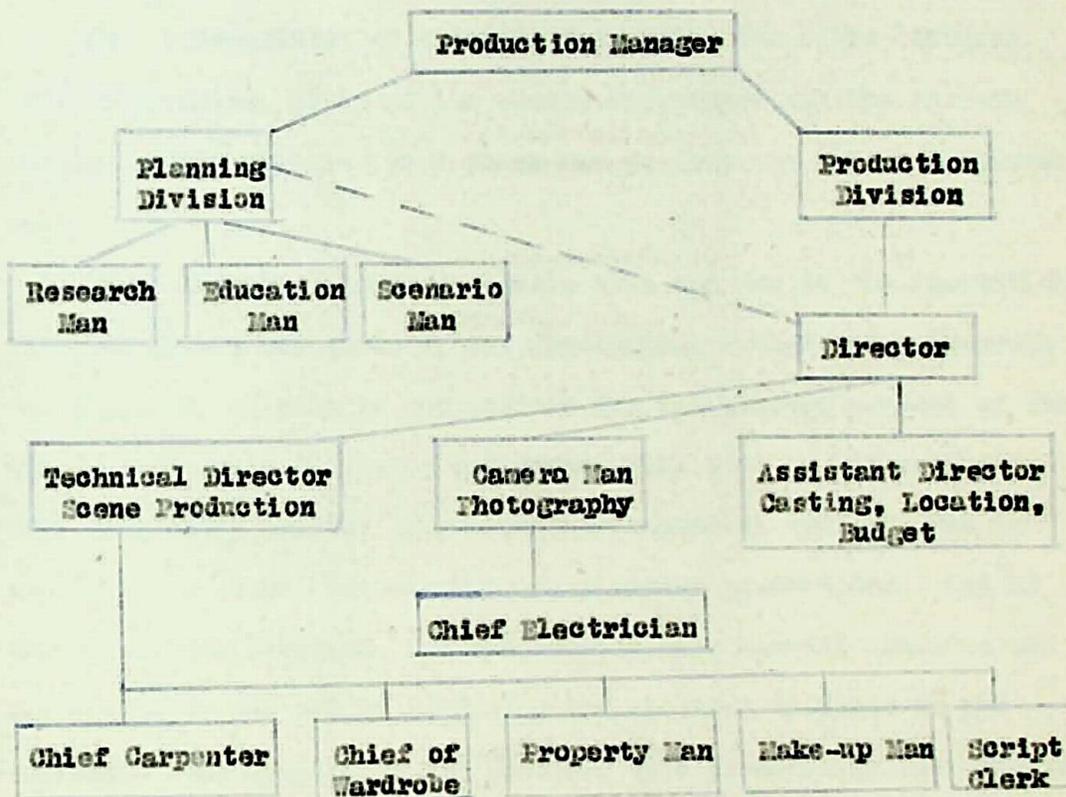
To Mr. Erich H. Kiehl, Senior at Concordia Theological Seminary, St. Louis, Missouri, part owner of CATHEDRAL PICTURES, St. Louis, for his research work on New Testament life at the time of Christ. His extensive compilation of excerpts and quotations from many source books according to Bible Story divisions forms the historical basis of this scenario.

The author's work consisted in combining the work of these three men into a scenario that would provide the necessary blueprint for producing high quality Bible Pictures.

June 1945

Paul G. Kiehl

the work of the Planning Division. Under the Planning Division we have three main sections, research men, education men, scenario writers, each of them dependent upon the other. The Production Division is made up of technical men who specialize in certain phases of production. The following graph will give a clear picture of the two divisions and the relation of their component sections.



(This graph has been modified for still picture production. The production of sound action pictures requires additional personnel.)

For Bible Pictures as well as other pictures for church use it is important that the men of the Planning Division have a thorough theological background. In the case of the education section it is a basic requirement that these men have had actual experience in the teaching of religion and other church subjects. The scenario writer must have both a theological background and a thorough understanding of production technique. Since the Planning Division is responsible for the "blue-prints" or scenario from which the Bible Pictures will be produced, it is of the utmost importance for the correct content of the pictures that these men do thorough and professional work.

It is likewise highly desirable that the men of the Production Division have a religious if not theological background. Although the Planning Division is responsible for the correct content of the Bible Pictures, a religious background will give an understanding that will prove helpful in gaining the technical quality that is required for Bible Pictures and other church productions. Men of the Production Division, however, should have special training and experience in the art of producing the pictures outlined in the scenario. The quality of the pictures will immediately be reflected in the work done by the costume man, the property man, the make-up man, and others.

Realizing full well what would be required to produce high-quality Bible Pictures, CATHEDRAL PICTURES, St. Louis, Missouri, was fortunate in being able to arrange for the necessary personnel. The following scenario is the result of the Planning Division of CATHEDRAL PICTURES.

The 219 scenes of the thirty-five Bible stories produced to date are the result of its production efforts. Although its personnel is as yet very limited, CATHEDRAL PICTURES can easily enlarge its two divisions to meet demands. The following scenario will, however, demonstrate what is required in the form of a scenario to produce Bible Pictures for church use.

## THE STORY OF ZACHARIAS

Story 1  
U. G. 4

1. "Both were now well stricken in years"

INT. DAY. HOUSE Zacharias and Elizabeth well advanced in age (60 years). Both physically fit and dignified. Zacharias may be reading Scriptures (scroll) while Elizabeth spins.

2. "His lot was to burn incense"

INT. DAY. TEMPLE Zacharias is burning incense on the altar of incense, a most solemn occasion. Never before had Zacharias been honored thus. He is seen bearing the golden censor as he stands alone within the Holy Place lit by the seven-branched candlestick. Before him is the altar of incense with glowing coals, to his right is the table of Showbread, to the left the south side of the altar is the golden candlestick. The incense is seen smoking as Zacharias prepares to place more on the altar.

3. "Fear not, Zacharias, for thy prayer is heard"

INT. DAY. TEMPLE An angel is seen standing on the right side of the altar. He is speaking to the astonished Zacharias, who is afraid and possibly is standing with his hands protecting his body. THIS SHOT IS TO BE TAKEN AS IF ANGEL WERE THERE. THE ANGEL THROUGH ART WORK AND DOUBLE EXPOSURE--COMPOSITE ORIGINAL --IS TO BE WORKED IN LATER)

4. "Whereby shall I know this?"

INT. DAY. TEMPLE The position of Zacharias is now changed. Fear has given away to doubt and questioning. This should be a close shot with particular emphasis on Zacharias. AS ABOVE HERE AGAIN THE ANGEL IS TO BE WORKED IN BY ART WORK AND COMPOSITE ORIGINAL)

5. "Thou shalt be dumb...until the day that these things shall be performed"

INT. DAY. TEMPLE ART WORK Here we see the same angel in a close-up view as he speaks to Zacharias who, however, is not seen in the picture. As an alternate, a shot could be taken which would permit the angel talking to Zacharias, both seen. THEN WE WOULD AGAIN WORK IN THE ANGEL BY ART WORK AND COMPOSITE ORIGINAL.

6. "He beckoned unto them and remained speechless"

INT. DAY. TEMPLE Zacharias is standing on an elevated platform, possibly at the head of a short series of stairs with the multitude before him. Suggestion is that the shot be taken from the side so that we see Zacharias with his hands beckoning and at the same time see the astonished faces of the people.

## 7. "He departed into his own house"

EXT. DAY. HOUSE Zacharias is seen arriving at his home. Elizabeth is there to meet him. Scene should catch the affection of the old people for each other.

## THE ANNUNCIATION TO MARY

Story 2  
U. G. 5

## 1. Mary in her home. Atmosphere shot.

INT. DAY. HOUSE In a general scene Mary is seen sitting in her simple home. Furnishings are simple and suggestive of her poverty. Mary is spinning with distaff in hand. Detail includes a door-way to the side.

## 2. "Hail, thou that art highly favored!"

INT. DAY. HOUSE Angel is seen in the door way with Mary still sitting. Her face plainly shows fear and amazement (troubled), the distaff has fallen to the floor with the wool scattered on the floor. The angel is speaking. THIS PICTURE SHOULD BE SO TAKEN THAT THE ANGEL CAN BE WORKED IN BY ART WORK AND COMPOSITE ORIGINAL.

## 3. "Fear not, Mary; for thou hast found favor with God"

INT. DAY. HOUSE In this picture Mary is seen standing still somewhat afraid and surprised. The angel is standing close by in a friendly position as he speaks to Mary. HERE AGAIN ART WORK WILL BE NEEDED AND THE PICTURE SHOULD BE TAKEN WITH THIS IN MIND.

## 4. "How shall these things be"

INT. DAY. HOUSE In a close-up of Mary alone we see her with a questioning face as she asks, "How shall these things be".

## 5. "The Holy Ghost shall come upon thee"

INT. DAY. HOUSE In a medium shot we see the angel blessing Mary as he tells her how this shall happen. Mary listens attentively. This shot should vary from # 3. HERE AGAIN ART WORK--AND THE PICTURE SHOULD BE TAKEN WITH THIS IN MIND.

## 6. "Behold the handmaid of the Lord"

INT. DAY. HOUSE Mary is seen standing submitting herself to God's will. Her head is bowed, hands folded as she contemplates the angel's message. The angel is just seen as he departs through the door. We should only see the suggestion of the angel departing. HERE AGAIN ART WORK WILL BE NEEDED, PICTURE SHOULD BE TAKEN ACCORDINGLY.

## MARY VISITS ELIZABETH

Story 3  
U. G. 6

1. "And Mary arose in those days"

EXT. DAY. HILL COUNTRY Mary is seen on the way through the hill country to visit with Elizabeth.

2. "Whence is this to me that the mother of my Lord should come to me?"

EXT. DAY. HOUSE Mary and Elizabeth meet in front of the house of Zacharias. Elizabeth is embracing Mary in oriental fashion, her face is beaming with great joy. The shot is a medium with camera centered on the two women. Detail may include Zacharias as he stands aside watching the greeting of the two women.

3. "My soul doth magnify the Lord"

EXT. DAY. HOUSE The scene is still in front of the home of Zacharias. In a medium shot Mary full of joy and ecstasy is looking heaven-ward, her soul pouring out the abundance of joy in her heart. The camera is focused on Mary, the background includes Elizabeth and Zacharias as they listen. Elizabeth is looking at Mary, Zacharias is bowing his head in devotion.

4. "And returned to her own house"

EXT. DAY. HOUSE Mary is seen at the door of her home as she returns from Elizabeth. General shot.

## AN ANGEL APPEARS TO JOSEPH

Story 4  
U. G. 7

1. "Fear not to take unto thee Mary, thy wife"

INT. NIGHT. HOUSE Joseph is seen sleeping on oriental bed as the angel talks to him in a dream. Joseph is noticeably older than Mary, however, not yet an old man. THE ANGEL IS TO BE WORKED IN BY ART WORK AND THE PICTURE SHOULD BE TAKEN WITH THIS IN MIND.

2. "Joseph...took unto him his wife"

EXT. DAY. HOUSE Joseph and Mary are seen as they enter their humble home in Nazareth.

THE BIRTH OF JOHN THE BAPTIST

Story 5  
U. G. 8

1. "Her neighbors and her cousins...rejoiced with her"

INT. DAY. HOUSE Elizabeth is in bed, neighbors and cousins surround her rejoicing with her. One of them has the child which is the center of attraction. Zacharias is seen looking on with interest.

2. "Not so; but he shall be called John"

INT. DAY. HOUSE Elizabeth is sitting up in bed as she determined tells her friends that his name shall be John. The child with one of the friends is in the foreground, camera is focused on Elizabeth. Detail includes the other friends looking at Elizabeth in surprise and wonderment at her action.

3. "His name is John"

INT. DAY. HOUSE. The shot in close-up shows Zacharias as he has just finished writing "John" on the wooden and wax covered tablet. (This should be in Greek) Friends are curiously peering over her shoulder to see what he was writing. Zacharias is just saying, "His name is John".

4. "And thou, child...shalt go before the face of the Lord to prepare His ways"

INT. DAY. HOUSE. Zacharias standing with his hands over the child in blessing as he speaks "The Benedictus".

THE BIRTH OF JESUS

Story 6  
U. G. 10

1. "There went out a decree from Caesar Augustus"

INT. DAY. PALACE Caesar Augustus is seen with decree which he has just signed. The pen is still poised above the parchment as an officer is about to take away the sheet.

2. "All went to be taxed, every one into his own city"

EXT. DAY. OPEN COUNTRY. Roads are crowded with people going to their city to be taxed.

3. "And Joseph also went up from Galilee...unto the city of David"

EXT. DAY. OPEN COUNTRY. Joseph and Mary in medium shot seen on the road to Bethlehem. Mary is on donkey as Joseph leads the way.

4. "To be taxed with Mary, his espoused wife"

EXT. DAY. TAXING BOOTH. Joseph and Mary are see at a taxing booth The man is just recording their names. Mary may remain on the donkey, Joseph standing.

5. "There was no room for them in the inn"

EXT. DUSK. KHAN. Joseph and Mary are turned away from the Khan by the keeper. Detail should show a crowded khan. The face of the keeper should suggest "Sorry, but we haven't any room". Joseph and Mary are tired.

6. "She brought forth her first-born son and wrapped Him in swaddling clothes and laid Him in a manger".

INT. NIGHT. STABLE. The scene is laid in a stable. Mary has just finished wrapping the Child in swaddling clothes and is now laying Him in the manger as Joseph looks on helping her with the Child. Manger must not be too full of hay. The Child should be wrapped in swaddling clothes, cf. Oriental way of wrapping. Might also be well to take an alternate shot in which the Child is in a plain garment. First shot to be taken.

7. "And there were in the same country shepherds in the field, keeping watch over their flock by night".

EXT. NIGHT FIELD. Shepherds in the field near Bethlehem keeping watch over their flock of sheep. Detail may include back wall of the sheepfold although this is not necessary. Atmosphere shot.

8. "Unto you is born this day, in the city of David, a Savior, which is Christ, the Lord"

EXT. NIGHT. FIELD. Similar scene of shepherds watching their sheep. But the shepherds are now afraid at the appearance of the angel. ART WORK--THE ANGEL IS AGAIN WORKED IN BY ARTWORK. THE PICTURE SHOULD BE TAKEN SO THAT AN ANGEL CAN BE WORKED IN THE SHEPHERDS ARE LOOKING AT THE ANGEL.

9. "Glory to God in the highest and on earth peace, good will toward men"

EXT. NIGHT. FIELD. The heavens are now filled with angels where there was but one angel before. The shepherds are seen below overawed by the splendor. ART WORK. HERE AGAIN ART WORK WILL BE NEEDED TO CARRY OUT THE SCENE. PICTURE SHOULD BE TAKEN SO THAT AN ANGEL CHORUS FITS IN.

10. "Let us go now even unto Bethlehem"

EXT. NIGHT. FIELD. Shepherds are seen talking among each other in an excited fashion. They are happy over the good news.

11. "And they came with haste"

EXT. NIGHT. ROAD. The shepherds are seen on their way to Bethlehem. They are half-running in their eagerness to see the Child at Bethlehem.

6

THE BIRTH OF JESUS (cont.)

12. "And found Mary and Joseph and the Babe lying in a manger"

INT. NIGHT. STABLE. The shepherds have just come into the stable and are now adoring the Christ-child lying in the manger. Joseph and Mary are looking on with intense interest and joy.

13. "And when they had seen it they made known abroad the saying which was told them concerning this Child"

EXT. NIGHT OR EARLY MORNING. STREET OR ROAD. Shepherds are seen as they tell others about the Christ-child. Action should show excitement and joy on the part of the shepherds, and amazement on the part of the hearers.

14. "But Mary kept all these things and pondered them in her heart"

INT. NIGHT OR EARLY MORNING. STABLE. Mary in contemplative mood is looking at the Child either in the manger or preferably in her arms. The shot should be a close-up and plainly register the joy and the responsibility that now was hers.

15. "And the shepherds returned, glorifying and praising God"

EXT. NIGHT. OR EARLY MORNING. FIELD. In a long shot we see the shepherds approaching the sheep-fold as they praise and glorify God. Gestures and position should carry out the thought of praising and glorifying.

THE CIRCUMCISION AND PRESENTATION

Story 7  
U. G. 13-14

1. "His name was called Jesus"

INT. DAY. HOUSE. Gathering of friends in a home, Joseph and Mary seen in detail. One of the friends is holding the Child. All are interested in the child just as in the case of our christening. Scene is laid in a Bethlehem home.

2. "They brought Him to Jerusalem"

EXT. DAY. ROAD. Joseph, Mary and Child (small babe) on the way to Jerusalem leaving Bethlehem. Background could include buildings of Bethlehem. Detail includes Joseph carrying a case containing two pigeons.

3. "To present Him unto the Lord"

INT. DAY. TEMPLE. Scene in Temple to include two priests in addition to the Holy Family. One of the priests is about ready to hand back the Child as Joseph redeems the Child by paying the other priest five shekels required by Jewish Law.

## THE CIRCUMCISION AND PRESENTATION (cont)

4. "And to offer a sacrifice"

INT. DAY. TEMPLE. Joseph, Mary and Child with another priest are seen in another part of the Temple, Joseph is handing over the pigeons for a burnt and sin offering.

5. "Simeon...took...Him up in his arms and blessed God"

INT. DAY. TEMPLE. Simeon is seen holding the Babe while Mary and Joseph look on. Simeon is speaking "Lord, now lettest..." looking up. Mary and Joseph are amazed at his words.

6. "And Simeon blessed them"

INT. DAY. TEMPLE. Simeon is handing back the Babe to Mary and as he does he tells Mary about the "sword that shall pierce" her soul. Joseph is a bystander to this shot. Anna, the prophetess is seen in the distance coming to our little group.

7. "And Anna...gave thanks"

INT. DAY. TEMPLE. Anna, a very aged person, is now seen with the group, camera centers on her as she speaks face up-lifted. A macement is again seen on the faces of Mary and Joseph.

8. "And spake of Him to all them that looked for redemption"

INT. DAY. TEMPLE. Anna seen with group in Temple telling them about the Christ-child.

## THE VISIT OF THE WISE MEN

Story 8  
U. G. 16

1. "We have seen His star in the East"

EXT. NIGHT OR EARLY MORNING. BABYLONIAN STARGAZING TOWER. Several wise men are seen as they gaze in the heavens and notice a new star. The men should be on a Babylonian tower looking up. The time is preferably early morning. THE STAR IS WORKED IN BY ART WORK. THE WHOLE SKY (STARS AT NEAR DAWN) CAN BE WORKED IN BY AN ARTIST. SHOT SHOULD BE TAKEN WITH THIS IN MIND.

2. "Where is He that is born King of the Jews"

EXT. DAY. CITY GATE. Wise men are in Jerusalem at the city gate asking people and soldiers whom they find there about the new king.

3. "Herod the king,..was troubled and all Jerusalem with him"

INT. DAY. HEROD'S COURT. Scene is laid in Herod's court as a messenger (soldier) brings the message of the Wisemen's arrival and strange request to him. Herod in his royal attire is plainly troubled which is noticeable on his face and also is seen in the faces of his attendants.

## THE VISIT OF THE WISE MEN (cont)

4. "He demanded of them where Christ should be born"

INT. DAY. HEROD'S COURT. Scribes and Pharisees are gathered before Herod giving him the information on the birth of Jesus. One of the men has the Bible in scroll form and is reading the prophecy.

5. "Go and search diligently for the young child"

INT. DAY. HEROD'S COURT. Herod in a private meeting with the Wise Men is instructing them to go and find the Child and report back to him.

6. "The star...went before them"

EXT. NIGHT OR EARLY MORNING. ROAD TO BETHLEHEM. Wise Men are on their way to Bethlehem with the star before them guiding them to the house where Jesus was.

7. "They...fell down, and worshipped Him"

HOUSE.  
INT. NIGHT OR EARLY MORNING. Wise men kneeling before Jesus. Scene takes place in a house not a stable with Mary and Joseph looking on.

8. "They presented unto Him gold, frankincense, and myrrh"

INT. NIGHT OR EARLY MORNING. HOUSE. Close-up shot of Wise Men with the gifts in their hands in the act of giving them to Jesus.

9. "They departed into their own country another way"

EXT. EARLY MORNING. ROAD. Wise Men are seen departing on another road going back to the East.

## THE FLIGHT TO EGYPT

Story 9  
U. G. 17

1. "Arise, and take the young child and His mother, and flee into Egypt".

INT. NIGHT. HOUSE. Joseph sleeping on oriental bed, and through ART WORK we see angel speaking to Joseph. PICTURE SHOULD BE TAKEN WITH ART WORK IN MIND.

2. "He took the young child and His mother by night"

EXT. NIGHT. OUTSIDE HOUSE. Joseph and family getting ready to leave at night. Scene may feature family in lamp light, donkey seen ready for trip, Mary and Child just ready to mount donkey. The Child should not be more than a year old.

3. "And departed into Egypt"

EXT. DAY. EGYPT. Holy Family arriving in Egypt. Family in medium

THE FLIGHT TO EGYPT (cont.)

shot with background suggesting Egypt--Pyramids, Palms, etc.

4. "Herod...was exceeding wroth"

INT. DAY. HEROD'S COURT. Herod seen in his throne room sending out soldiers to kill the Babes of Bethlehem. Herod very angry, soldiers are barely waiting to hear him bark out his orders.

5. "And slew all the children that were in Bethlehem"

EXT. DAY. BETHLEHEM. Soldiers are seen tearing children away from mothers, mothers crying and resisting. No shot of actual killing, merely suggestion.

6. "Arise...and go into the land of Israel"

INT. NIGHT. HOUSE. Joseph again sleeping on oriental bed, and through ART WORK we see angel speaking to Joseph. If possible furniture in room should suggest his presence in Egypt. THIS PICTURE SHOULD AGAIN BE TAKEN WITH THE ART WORK IN MIND.

7. "He turned aside into the parts of Galilee"

EXT. DAY. ROAD. Joseph and family are at a fork in the road just in the act of turning left to take the road to Nazareth instead of to Bethlehem. In the picture we see another traveler who has told Joseph about the reign of Archelaus in Judea.

8. "And dwelt in a city called Nazareth"

EXT OR INT. DAY. HOUSE. Holy family in front or in their home in Nazareth. Joseph with his carpenter tools is at work. Mary is caring for Jesus now perhaps two years old.

THE BOY JESUS IN THE TEMPLE

Story 10  
U. G. 20

1. "They went up to Jerusalem"

EXT. DAY. ROAD. General scene showing travelers on the way to Jerusalem. Camera is focused on the Holy Family as they walk with Jesus (12 years) probably in the center.

2. "They fulfilled the days"

INT. DAY. TEMPLE. The Holy Family is seen in some act of worship. They may be giving a sacrifice or listening to the reading of Scripture by some Scribe or Priest.

3. "The Child Jesus tarried behind in Jerusalem"

EXT. DAY. STREET OR ROAD. Joseph and Mary in company with fellow travelers are seen as they leave Jerusalem. This should be a long shot suggestive of leaving. Characters should be so arranged that it is very obvious that Jesus is missing. cf. scene 1 above where Jesus is the center.

4. "And they sought Him among their kinsfolk and acquaintance"

EXT. NIGHT OR EVENING. CAMP. Joseph and Mary are seen questioning a group of people when they made camp in the evening in the hope of finding the missing Jesus. Anxiety is plainly seen on the faces of Joseph and Mary.

5. "And they found Him in the Temple, sitting in the midst of the doctors"

INT. DAY. TEMPLE. Jesus is with the Doctors as they question Him and He answers. The scene is laid in one of the corridors of the Temple. The shot shows the above just as Mary and Joseph have entered and are walking toward their Child.

6. "Whist ye not that I must be about my Father's business"

INT. DAY. TEMPLE. In a medium shot we see the Holy Family just as Mary has reproached Jesus, who is now answering His mother. Center of action is on Jesus. In background we see the Doctors who are looking on with interest.

7. "And was subject unto them"

INT. DAY. HOUSE OR SHOP. The scene is in Joseph's shop, Joseph is at work, Jesus has just brought a jug of water to Mary who is taking it from Him. He-Jesus-is also carrying some tools for Joseph.

## JOHN THE BAPTIST

Story 11  
U. G. 21

1. "The Word of God came to John the Baptist"

EXT. EARLY MORNING. WILDERNESS. John, the Baptist, dressed in a raiment of camel's hair and a leathern girdle about his loins, is seen in the wilderness looking heavenward. He is holding a scroll in his hand. Probably a light can be focused on him to suggest his call.

2. "Repent ye, for the kingdom of heaven is at hand"

EXT. DAY. NEAR JORDAN. John is preaching to people near the Jordan. People should be seen streaming to hear him. If possible we should also see the "Jordan" river.

3. "And were baptized of him in Jordan confessing their sins"

EXT. DAY. NEAR JORDAN. This scene is placed in the same spot as before in # 2. John is standing on bank of "Jordan" on dry land. People are standing in shallow water--about one foot deep. John is speaking the benediction, his hands are raised in blessing.

## JOHN THE BAPTIST (cont.)

4. "Who hath warned you to flee from the wrath to come"

EXT. DAY. NEAR JORDAN. John is denouncing a group of self-righteous Pharisees and worldly-minded Saducees standing before him with self-satisfied faces and haughty manner.

5. "The ax is laid unto the root of the trees"

EXT. DAY. FRUIT ORCHARD. The scene is in a fruit--orange--orchard. Camera is focused on a tree without fruit. A man has just laid the ax to the tree and is beginning to cut it down, center of action is the ax on the tree. Detail includes a live fire burning brightly.

6. "Master, what shall we do?"

EXT. DAY. NEAR JORDAN. Civilians, publicans, and soldiers are awe struck because of John's preaching and denunciation of the Pharisees and Saducees, and are seen anxiously asking John what they should do.

7. "I am the voice of one crying in the wilderness"

EXT. DAY. NEAR JORDAN. Priests and Levites have asked John who he is. John is seen answering them. All still in the same setting where John was preaching near the Jordan.

8. "Behold the Lamb of God, which taketh away the sin of the world"

EXT. DAY. NEAR JORDAN. John who has been preaching to the people sees Jesus coming toward him and now points Him out to the people. Jesus is in prominent position, perhaps on a natural elevation. As John points Him out all people look toward Jesus who is coming toward the crowd, walking into camera from the distance.

## THE BAPTISM OF JESUS

Story 12  
U. G. 22

1. "Jesus came from Galilee to Jordan to be baptized"

EXT. DAY. NEAR JORDAN. A close shot of Jesus as He comes to the Jordan to be baptized. Jesus is seen by Himself. This is a very important shot for it introduces the "Christus", 30 years of age. The previous shot of Jesus in Story 11, 8 was a distant view of Him, here a close-up and introductory shot.

2. "Suffer it to be so now, for thus it becometh us to fulfill all righteousness"

EXT. DAY. NEAR JORDAN. Jesus and John in a close-up. John has refused to baptize Jesus, but Jesus now tells Him to go ahead. We incidentally notice the comparison between the two men.

## THE BAPTISM OF JESUS (Cont'd.)

Story 12  
U. G. 22

3. "And Jesus, when He was baptized, went straightway out of the water"

EXT. DAY. NEAR JORDAN. Jesus is just coming out of the water, one foot out, the other in. Above Him we see a white dove in flight coming down.

4. "This is My beloved Son, in whom I am well pleased"

EXT. DAY. NEAR JORDAN. Jesus is seen in a close-up with the white dove on His right shoulder. No one else should be in the picture.

## THE TEMPTATION OF JESUS

Story 13  
U. G. 23

1. "Jesus...was led by the Spirit into the wilderness"

EXT. DAY. WILDERNESS. Jesus is seen walking in the wilderness of Judea, a rough and rugged country, rocky, and void of trees.

2. "If Thou be the Son of God"

EXT. DAY WILDERNESS. Devil in usual form is holding a stone toward Jesus asking Him to make bread. The picture should show wickedness in the face of the devil and should be characterized by the deceit that is the devil's.

3. "Man shall not live by bread alone"

EXT. DAY. WILDERNESS. Devil in usual form is seen in conversation with Jesus who in this picture is saying, "Man shall not live by bread alone". Picture should favor Jesus.

4. "Thou shalt not tempt the Lord thy God"

EXT. DAY. WILDERNESS. Jesus and devil on the top of the Temple. The devil had just asked Jesus to throw Himself down and Jesus is now rebuking the devil, "Thou shalt not tempt..". The shot should show or suggest great height from the street level to the top of the Temple, people are seen below.

5. "Get thee hence, Satan"

EXT. DAY. WILDERNESS. Jesus and devil on high mountain. Devil is pointing to view before them and has just tempted Jesus to worship Him. Jesus tells him to "Get thee hence"

## 6. "Angels came and ministered unto Him"

EXT. DAY. WILDERNESS. Devil is seen leaving in the distance. Angels through ART WORK are bringing food and drink to Jesus. Picture should be taken so that angels can be worked in by art work and composite original.

M. B. If the devil cannot be costumed it may be necessary to put him in by art work. Should this be the case all pictures should be taken with this in view. By devil in usual form we mean with horns, hoofs, and bat wings, etc.

## THE FIRST DISCIPLES OF JESUS

Story 14  
U. G. 24-25

## 1. "Behold the Lamb of God!"

EXT. DAY. NEAR JORDAN. John is standing with two of His disciples. Jesus is walking by, and John points Him out. The disciples are John and Andrew who are now introduced to the story.

## 2. "Master, where dwellest Thou?"

EXT. DAY. NEAR JORDAN. The two disciples of John are following Jesus. The scene shows the disciples asking Jesus after He had turned and asked them "What seek ye?"

## 3. "We have found the Messias"

EXT. DAY. ANYWHERE. Andrew is speaking to Peter who is looking up from his work, and tells him the good news. Peter greatly interested and heartened. This picture introduces Peter.

## 4. "Thou shalt be called Cephas"

EXT. DAY. ANYWHERE. Andrew has brought Peter to Jesus. In close up we see Jesus talking to Peter, Peter favored by camera.

## 5. "Follow me"

EXT. DAY. ROAD. Jesus walking with his three disciples finds Philip along country lane and asks Him to follow. This introduces Philip.

## 6. "Come and see"

EXT. DAY. ANYWHERE. In close up we see Philip trying to persuade his friend Nathanael (Bartholomew) to come to Jesus. This introduces Nathanael.

## 7. "Rabbi, Thou art the Son of God"

EXT. DAY. ROAD. In medium shot we see Jesus and Nathanael talking. Nathanael is surprised at what Jesus has told him and then explains, "Rabbi..."

THE WEDDING IN CANA

14  
Story 15  
U. G. 26

1. "Jesus was called, and His disciples, to the marriage"

INT. DAY. HOUSE. General shot of the people present at the wedding featuring Jesus and His disciples. We also see Mary, the mother of Jesus.

2. "They have no wine"

INT. DAY. HOUSE. Mary is speaking to Jesus in close up. Mary here is 30 years older than in the Nativity picture about 50 years.

3. "Whatsoever He saith unto you, do it"

INT. DAY. HOUSE. Mary is here speaking to the servants in the patio of the house. With the servants we see six large water pots. The servants are dressed in "working" clothes, the upper garment has been removed. They are not as undressed as some artists feature the picture.

4. "Fill the waterpots with water"

INT. DAY. HOUSE. Still in the patio. Jesus is here asking the servants to fill the pots. Some of the servants are already beginning to follow command.

5. "Draw out now, and bear unto the governor of the feast"

INT. DAY. HOUSE. Still in patio. The last of the pots is just being filled as Jesus asks the servants to draw out and bring to the governor.

6. "Thou hast kept the good wine until now"

INT. DAY. HOUSE. The governor has tasted the wine and with cup in hand he is speaking to the bridegroom. The bride is with the groom.

7. "And His disciples believed on Him"

INT. DAY. HOUSE. All six disciples of Jesus may have been present at the wedding. The group may be shown looking with admiring eyes at Jesus who stands apart with His mother. Besides admiration, their looks should manifest deep reverence and devotion.

NICODEMUS

Story 16  
U. G. 27-28

1. "They saw the miracles which He did"

INT. DAY. TEMPLE. Jesus is preaching and healing in the Temple. Conspicuous in the crowd about Jesus is Nicodemus.

2. "Thou art a teacher come from God"

EXT. NIGHT. HOUSE-TOP. Jesus and Nicodemus are on the roof of the house. Jesus is sitting on the ledge on the roof, Nicodemus is standing and speaking to Jesus. Nicodemus has just arrived.

3. "Except a man be born of water and of the Spirit, He cannot enter into the kingdom of God"

EXT. NIGHT. HOUSE-TOP. Jesus is talking to Nicodemus who is now sitting with Jesus on the ledge, with space between for the superimposition required in scene 6. Jesus is favored. Nicodemus is perplexed at the words of Jesus.

4. "How can these things be?"

EXT. NIGHT. HOUSE-TOP. The camera is focused on Nicodemus who simply cannot understand the words of Jesus. Detail includes a side view of Jesus.

5. "As Moses lifted up the serpent in the wilderness, even so must the Son of Man be lifted up"

EXT. NIGHT. HOUSE-TOP. Jesus and Nicodemus are seen sitting and talking as above. In the space we now see a serpent on a cross in keeping with the words of Jesus. THIS WILL REQUIRE ART WORK. THE CROSS AND SERPENT ARE SEEN IN A DISTANT VIEW. THE CROSS AND SERPENT SHOULD BE SUGGESTIVE-RATHER THAN REAL.

6. "God so loved the world, that He gave His only begotten Son"

EXT. NIGHT. HOUSE-TOP. Same as above. CRUCIFIX IS IN SUGGESTIVE FORM BUT CLOSER UP. THIS IS AN IMPORTANT SHOT. ART WORK WILL BE REQUIRED.

## THE SAMARITAN WOMAN

1. "Jesus...wearied with His journey, sat thus on the well"

EXT. DAY. WELL. Jesus is sitting on the well. The disciples are walking toward Sychar, seen in the distance. A woman is seen passing them as she comes to the well. Jesus is plainly tired.

2. "How is it that Thou, being a Jew, askest drink of me?"

EXT. DAY. WELL. Jesus is still sitting on the well. The pot is resting on the well top. The woman is standing and looking up at Jesus, surprised that he asked her to give Him a drink. The picture is taken from the side and holds both characters.

3. "Whosoever drinketh of the water that I shall give him shall never thirst"

EXT. DAY. WELL. Camera is now focused on Jesus as He speaks to the woman, who is seen from the side.

4. "Sir, I perceive that Thou art a prophet"

EXT. DAY. WELL. The woman is now interested in what Jesus has to say, and is sitting down, leaning toward Jesus to hear what He is saying. Camera holds both without particular emphasis on either.

5. "I..am He"

EXT. DAY. WELL. Close up of Jesus looking straight into camera.

6. "Master, eat"

EXT. DAY. WELL. Disciples are standing about Jesus and are asking Him to eat, offering Him food. Water pot is still standing on well as left by the woman.

7. "Come...is not this the Christ?"

EXT. DAY. CITY. Woman has reached Sychar and is excitedly talking to the people telling them about her recent experience.

8. "Lift up your eyes, and look on the fields; for they are white already to harvest"

EXT. DAY. WELL. Jesus is talking to His disciples. He points toward the citizens of Sychar who are coming in the distance to see Him. This picture is to give meaning to the words of Jesus.

9. "They besought Him that He would tarry with them"

EXT. DAY. WELL. People surrounding Jesus at Jacob's well asking Him to stay with them.

10. "We...know that this is indeed the Christ, the Savior of the world"

EXT. DAY. CITY. This picture features Jesus in the center, the woman on one side, and the people around them. The spokesman for the people is pointing to Jesus and is talking to the woman.

1. "There was a certain nobleman, whose son was sick"

INT. DAY. HOUSE. The son of the nobleman is seen on an oriental bed. The nobleman is with his son. His mother is also with him. The nobleman was a Herodian from King Herod's court, not a Roman. Both father and mother are greatly concerned about their son.

2. "He besought him that He would...heal his son"

EXT. NOON. OUTDOORS. In a medium shot the nobleman is seen kneeling before Jesus pleading for the life of his son. Detail may include the disciples.

3. "Go thy way; thy son liveth"

EXT. NOON. OUTDOORS. Jesus is talking to the nobleman who is now standing as he hears the direction of Jesus. Jesus has His hand or hands in blessing as he sends the nobleman home.

4. "Thy son liveth"

EXT. DAY. ROAD. The servants meet the nobleman on the way and tell him the good news. This joy should be shown by position and facial expression.

5. "The father...believe, and his whole house"

EXT. DAY. AT HOUSE. At the door to the nobleman's house we see the nobleman with his son and wife and servants as they rejoice over the help of the Lord.

## JESUS REJECTED BY NAZARETH

Story 19  
U. G. 35

1. "And there was delivered unto Him the book of the prophet Esaias"

INT. DAY. SYNAGOGUE. In the Synagogue we see Jesus standing as he receives a scroll from Synagogue attendants. For description of Synagogue see Reference Book.

2. "He hath anointed me to preach the Gospel to the poor"

INT. DAY. SYNAGOGUE. In close up we see Jesus reading the scroll to the audience. If script is visible, it should be Hebrew.

3. "This day is this scripture fulfilled in your ears"

INT. DAY. SYNAGOGUE. General view of the audience and Jesus as the people intently watch Jesus. Audience is not yet unfriendly to Jesus.

4. "Is not this Joseph's son"

INT. DAY. SYNAGOGUE. In medium close-up we see a number of the people talking and gesticulating, surprised faces, as they hear Jesus speak.

5. "No prophet is accepted in his own country"

INT. DAY. SYNAGOGUE. 'General view of audience and Jesus. Audience is hostile, some are standing and showing their anger. Jesus is still speaking.

6. "And led Him unto the brow of the hill...that they might cast Him down headlong"

EXT. DAY. CLIFF OR STREET. In a shot taken from below we see Jesus and the angry mob on the brow of the hill about ready to cast him down. If this shot cannot be had then feature the crowd as they are thrusting Jesus out through the streets of the city.

7. "But He, passing through the midst of them, went His way"

EXT. DAY. STREET. Jesus majestically walks through the midst of the angry crowd who cannot touch Him.

8. "And leaving Nazareth He came and dwelt in Capernaum"

EXT. DAY. HOUSE. Jesus is seen entering a door..house in Capernaum.

## JESUS CALLS FOUR DISCIPLES

Story 20  
U. G. 37

1. "Follow me, and I will make you fishers of men"

EXT. DAY. SEA-SHORE. Just off the shore we see Jesus walking by as Peter and Andrew (previously introduced) are casting their nets into the sea. For description of boats see Reference Book.

2. "And they straightway left their nets, and followed Him"

EXT. DAY. SEA-SHORE. In medium close-up we see Peter and Andrew following Jesus as they leave their nets and boats.

3. "And going on from these, He saw...James...and John...and he calls them"

EXT. DAY. SEA-SHORE. In a general shot we see Jesus as He calls to James and John in their boat on the beach with their father mending their nets. With James and John and father there are also a few servants. (John has been previously introduced).

4. "And they...left the ship and their father...and followed Him"

EXT. DAY. SEA-SHORE. James and John are leaving their father and ship and are seen following Jesus with Andrew and Peter.

1. "The people pressed upon Him to hear the word of God"

EXT. DAY. SEA SHORE. Jesus standing on the shore near the water with the people pushing Him to hear what He has to say. Picture should show a large crowd. Detail includes two ships standing a bit off shore.

2. "And He sat down, and taught the people out of the ship"

EXT. DAY. SEA SHORE. Jesus is sitting in one of the boats as He preaches to the people on the shore. Children are seen with feet in the water. Camera should favor Jesus but detail should include suggestion of large group of people.

3. "Launch out into the deep, and let down your nets for a draught"

EXT. DAY. BOAT. In medium shot we see Jesus talking to Peter in the boat. Detail should suggest same location as noted above.

4. "Master, we have toiled all the night, and have taken nothing, nevertheless at Thy word I will let down the net"

EXT. DAY. BOAT. Peter is speaking to Jesus. Camera favors Peter, detail includes Jesus, a side view, and also Andrew just getting into the boat to help his brother. Jesus is still sitting, Peter has oars in hand.

5. "They inclosed a great multitude of fishes"

EXT. DAY. SEA. In medium close up we see the many fish which they have caught. The net should show a few breaks and should be filled. Peter is seen beckoning to James and John to come with the other boat. Andrew is holding on to the net.

6. "Fear not; from hence-forth thou shalt catch men"

EXT. DAY. SEA. Jesus is talking to Peter as he is at Jesus' knees. Detail includes both ships full deep in water.

7. "They forsook all, and followed him"

EXT. DAY. SEA SHORE. Jesus and the disciples--Peter, Andrew, James, and John--are seen from the back as they leave the boats and the fish behind with their father Zebedee and his servants.

1. "Lord, if Thou wilt, Thou canst make me clean"

EXT. DAY. CITY STREET. Leper, filthy and clad in rags--sores on hands and face--is kneeling before Jesus beseeeking Him to heal him. Detail includes some disciples standing about.

2. "I will; be thou clean"

EXT. DAY. CITY STREET. Jesus is talking to leper in close up. Jesus has put forth His hand to touch the leper, whose face is lit up with joy.

3. "Shew thyself to the priest"

EXT. DAY. CITY STREET. Jesus is directing the healed leper to go and shew himself to the priest for a clean bill of health. The shot is a medium close up, shows leper just turning to go. Detail includes by-standers, who are amazed at the miracle.

4. "He went out, and began to publish it"

EXT. DAY. CITY STREET. The cleansed leper is telling a crowd of people what Jesus had done for him.. He is showing his clean hands, people wonder at his story.

5. "And great multitudes came together...to hear, and to be healed by Him"

EXT. DAY. ANYWHERE. Jesus is preaching to an ever growing crowd of people. Some are bringing sick to Jesus for Him to heal. This should be a general shot to indicate the multitude that came together.

6. "He withdrew Himself into the wilderness, and prayed"

EXT. DUSK. WILDERNESS. Jesus is in the wilderness, a rocky and forbidden place, at prayer. Would show Jesus kneeling.

THE MAN SICK WITH THE PALSY

Story 23  
 U. G. 45

1. "And He passed over...into His own city"

EXT. DAY. SEA SHORE. Jesus and disciples are seen coming out of a boat at the beach of Capernaum.

2. "He preached the word unto them"

INT. DAY. HOUSE. Jesus is seen preaching to a multitude in a house, conspicuous in His audience are Pharisees and Doctors.

3. "And they brought unto Him a man sick with the palsy"

EXT. DAY. STREET. Four men carrying the sick man are seen at the door which is crowded with the multitude. They cannot enter because of the people.

## 4. "They went upon the house-top"

EXT. DAY. HOUSE-TOP. The four men are seen on top of the roof getting ready to let the sick man down, detail includes the staircase on the side of the house.

## 5. "Son, be of good cheer"

INT. DAY. HOUSE. Scene shows the sick man before Jesus, Jesus is speaking to sick man, crowd is interested in what goes on.

## 6. "Why reason ye these things in your heart"

INT. DAY. HOUSE. Jesus is speaking to the angry Pharisees and rebuking them. Detail includes the sick man, but center of action is on Jesus.

## 7. "Arise, take up thy bed"

INT. DAY. HOUSE. Jesus has now turned to speak to the sick man. Shot should be a close up showing all the love that can be gotten in the face of the "Christus". The shot catches the sick man in the act of rising.

## 8. "And he departed into his own house"

EXT. DAY. HOUSE. The "sick" man is seen as he presses through the crowd which stands wide-eyed in amazement at the miracle Jesus has just performed. The crowd is glorifying God.

## THE CALLING OF MATTHEW

Story 24  
U. G. 46

## 1. "Follow me"

EXT. DAY. TAX BOOTH. Jesus is talking to Matthew who is sitting at the receipt of custom--taxing booth--along a highway. This introduces Matthew. May be a side view of Jesus and full on Matthew who is here shown for the first time.

## 2. "And he arose and followed Him"

EXT. DAY. TAX BOOTH. Matthew leaves his booth and is seen following Jesus along with the other disciples--Peter, John, Andrew, and James.

## 3. "And Levi made Him a great feast"

INT. DAY. HOUSE. Matthew and Jesus with the four disciples are seen eating and drinking. Shot includes publicans and sinners, also eating with them. Detail may include Scribes and Pharisees as they look in and see Jesus eating with Matthew and his guests.

4. "Why eateth your Master with publicans and sinners"

EXT. DAY. HOUSE. In medium close-up we see the Scribes and Pharisees asking the disciples of Jesus why He ate with such a crowd. Face and position should show the scorn which they had for such a motley group of no-counting people. The Pharisees would have considered it pollution to enter the house of a publican.

5. "I am not come to call the righteous but sinners to repentance"

EXT. DAY. HOUSE. Jesus is speaking to the Pharisees and Scribes who cannot understand that He accepts the sinners.

## THE SICK MAN OF BETHESDA

Story 25  
U. G. 48

1. "In these lay a great multitude of impotent folk"

INT. DAY. PORCHES. General view of the blind, halt, and withered lying in the porches around the pool of Bethesda. Camera is focused on the man that was sick 38 years.

2. "Sir, I have no man...to put me into the pool"

INT. DAY. PORCHES. Close up of Jesus with man as the man tells Him his pitiful story. Camera should favor the sick man and shot should show all the suffering and sorrow of 38 years of waiting and disappointment.

3. "Rise, take up thy bed, and walk"

INT. DAY. PORCHES. Jesus directs sick man to pick up his bed. Sick man is caught as he begins to rise to follow Jesus" command, taking hold of his bed. Detail includes a multitude of people who are crowding in.

4. "It is not lawful for thee to carry thy bed"

EXT. DAY. STREET. A number of Jews have stopped the "sick" man as he walks home with his bed. They tell him that he is doing wrong, men and position should show this. "Sick" man answers.

5. "Behold, thou art made whole, sin no more"

INT. DAY. TEMPLE. Jesus is speaking to the "sick" man whom He has found in the Temple.

6. "The man...told the Jews that it was Jesus"

EXT. DAY. TEMPLE PORCH OR STREET. "Sick" man is seen reporting back to the Jews that it was Jesus who had made him whole.

## THE SICK MAN OF BETHESDA (Cont.)

Story 25  
U. G. 48

7. "My Father worketh hitherto, and I work"

INT. DAY. TEMPLE. The Jews have now caught up with Jesus in the Temple. Jesus calmly tells them of His work. The Jews are very angry, but they cannot help themselves from listening.

8. "Search the Scriptures, for in them ye think ye have eternal life, and they are they which testify of me"

INT. DAY. TEMPLE. In medium close up Jesus with scroll in His hand tells the angry Jews how they can find eternal life.

## THE MAN WITH THE WITHERED HAND

Story 26  
U. G. 50

1. "He went into their Synagogue and taught"

INT. DAY. SYNAGOGUE. Shot shows Jesus as He teaches people. Detail of general view includes the man with the withered hand and also Pharisees who look on critically.

2. "Is it lawful to heal on the Sabbath day?"

INT. DAY. SYNAGOGUE. Medium shot shows anxious Pharisees as they have crowded up to Jesus and are trying to snare Him with their question.

3. "Rise up, and stand forth in the midst"

INT. DAY. SYNAGOGUE. Jesus while talking with the jealous Pharisees has called the sick man to stand with them. Shot shows the man just as he begins to follow the command of Jesus.

4. "Stretch forth thine hand"

INT. DAY. SYNAGOGUE. The sick man is now in the midst stretching out his hand which is being restored. Pharisees plainly show their anger.

5. "Then the Pharisees...went out, and held a council with the Herodians against Him"

EXT. DAY. SYNAGOGUE. The Pharisees are in conference with Herodian courtiers dressed in aristocratic clothes who are standing outside of the Synagogue.

6. "But Jesus withdrew Himself with His disciples"

EXT. DAY. SYNAGOGUE. Jesus and His disciples are seen leaving with the Pharisees and Herodians included in the picture to show that their plans had as yet not materialized in taking Jesus.

## THE CALLING OF THE TWELVE

Story 27  
U. G. 52

1. "He went out into a mountain to pray"

EXT. NIGHT. MOUNTAIN. Jesus in a mountainous place is seen at prayer.

2. "He chose twelve, whom also He named apostles"

EXT. DAY. MOUNTAIN. Jesus is seen with twelve men standing apart from the crowd from which He had selected His twelve disciples. This should be a general view.

3. "Peter...Andrew...James...and John"

EXT. DAY. MOUNTAIN. In close up we see these four disciples whom we have already met before.

4. "Philip...Bartholomew, Matthew and Thomas"

EXT. DAY. MOUNTAIN. Again in close-up we here are introduced to four new disciples.

5. "James the son of Alphaeus, and Simon called Zelotes, and Judas the brother of James, and Judas Iscariot"

EXT. DAY. MOUNTAIN. In close up we are here introduced to the last four disciples of Jesus.

## THE SERMON ON THE MOUNT

Story 28  
U. G. 53

1. "He went up into a mountain...and taught them"

EXT. DAY. MOUNTAIN. Jesus is seen in a mountainous region teaching His disciples whom He had just chosen as well as other people who had come to hear Him. The disciples-- we recognize them from the previous close-up's-- and the people are ringed about Jesus as He sits on an elevated place, probably a large stone.

2-3-4. "Blessed are..."

COPY WORK. To get the beatitudes right we suggest that we feature them in slide form as they are written out on parchment. In the picture we should see the suggestion of a scroll.

5. "Woe unto you...."

COPY WORK. As with the beatitudes the woes should again be written on parchment and copied with camera.

6. "Ye are the light of the world"

INT. NIGHT. SPECIAL SHOT. To illustrate the above, a man is placing a lit candle on an oriental candlestick so that it shines farther in the dark room. The detail may include a

## THE SERMON ON THE MOUNT (Cont.)

Story 28  
U. G. 53

bushel--oriental basket-but the center of action is on the candle as it is placed on the oriental holder.

7. "Till heaven and earth pass, one jot or one tittle shall in no wise pass from the law, till all be fulfilled"

SPECIAL SHOT. Conventional way of showing the Law on two tablets. The words of the key thought listed above to appear below the tablets.

8. "First be reconciled to thy brother, and then come and offer thy gift"

INT. DAY. SPECIAL. To illustrate above we see two men about to meet, both holding out hands to each other in reconciliation. Between them we see an altar with a meat offering--lamb--lying at the base of the altar for the sacrifice. The altar is seen somewhat in the distance.

9. "Give to him that asketh thee"

EXT. DAY. HOUSE. In medium shot we see a man in the act of giving to a beggar--oriental beggar, tattered rags, may be even covered with sores--. The beggar has his hands outstretched as he receives the gift-money.

10. "Love your enemies..."

COPY WORK. The words of Jesus are written on parchment and copied by camera. "Love your enemies, bless them that curse you, do good to them that hate you, and pray for them which despitefully use you and persecute you; that ye may be the children of your Father which is in heaven; for He maketh His sun to rise on the evil and on the good, and sendeth rain on the just and on the unjust". Matthew 5, 44-45

11. "Do not give your alms before men"

INT. DAY. SYNAGOGUE. A hypocrite, a Pharisee, with a self-satisfied look is just giving his alms at the treasury of the synagogue--a horn-like container. People are looking on watching him give his alms. Picture should capture the hypocritical look on the Pharisee's face.

12. "When thou prayest, enter into thy closet"

INT. DAY. HOUSE. In close-up we see a man in oriental dress at prayer. He is kneeling next to an oriental couch, beside him lies a scroll which he has been reading. The shot should suggest a small room which can easily be worked in by handling the background walls.

13. "Our Father which art in heaven..."

COPY WORK. The Lord's Prayer is written on parchment and copied by camera. The lettering and general make-up should be in agreement with the content, dignified,

14. "Lay not up for yourselves treasures upon earth"

SPECIAL SHOT. In a close-up shot we see money bags, coins, a money-chest all piled up suggestion "laying up treasures upon earth".

15. "Are ye not much better than they?"

EXT. DAY. SPECIAL. In a special shot we see birds eating.

16. "Consider the lilies of the field"

EXT. DAY. SPECIAL. A shot of wild lilies in the field caught in bloom-not our white lilies.

17. "Whatsoever ye would that men should do to you, do ye even so to them; for this is the law and the prophets" Matthew 7, 12.

COPY WORK. Here again we see the above words written on parchment and copied by camera.

18. "Enter ye in at the strait gate"... and few there be that find it".

EXT. DAY. SPECIAL. A few people are seen entering a narrow gate or door, as they turn off from a broad and populous road leading past the narrow gate. The multitude is seen following the broad way. The shot could be taken from the front with the people walking into the camera. The few people are serious, the people on the broad way are happy, carry with them money, riches of the world, etc.

19. "Every good tree bringeth forth good fruit"

EXT. DAY. SPECIAL. A close-up shot of a beautiful orange tree laden with golden oranges. Palestine has orange trees and Jesus may have referred to such a tree.

20. "Therefore... I will liken him unto..."

SPECIAL SHOT. MINIATURE. Two houses in miniature are seen, one built on a rock and standing, the other on sand fallen down. The picture should show a heavy rain and also waters tearing at the foundations.

21. "The people were astonished at His doctrine".

EXT. DAY. MOUNTAIN. A general shot of the audience of Jesus. On the faces we see astonishment. This is particularly evident from the faces of those near the camera.

1. "I will come and heal him"

EXT. DAY. STREET. Jesus has just entered Capernaum with His disciples and other people. He is met by the elders who had been sent by the Centurion to plead for his sick servant. Jesus is answering their petitions as the camera captures the scene.

2. "Lord,...I am not worthy that Thou shouldst enter under my roof"

EXT. DAY. STREET. Jesus with His disciples and the elders is met by the servants of the Centurion not far from his house which is seen in the distance. The servants are just delivering the message of their master to Jesus.

3. "I have not found so great faith, no, not in Israel"

EXT. DAY. STREET. Jesus in a medium close-up is seen as he turned back to those who followed Him and is speaking to them. The servants of the Centurion are seen in the detail.

4. "Go thy way, and as thou hast believed, so be it done unto thee"

EXT. DAY. STREET. Jesus has now again turned to the delegation from the Centurion. According to Luke these words are spoken to the Centurion himself who has now come himself. He could possibly be shown leaving his house in scene 2. Jesus is speaking to the Centurion. The shot should hold Jesus and the Centurion in a close-up. Detail to include people around them

5. "And his servant was healed the self-same hour"

INT. DAY. HOME. The servants and the Centurion have now returned to the house. The servants are standing at the oriental bed where the sick servant is now sitting up. The Centurion--a Roman--is seen next to the sick servant.

## THE YOUNG MAN OF NAIN

1. "Behold there was a dead man carried out"

EXT. DAY. NEAR CITY GATE. Jesus and His disciples are at the city gate of Nain. Here they meet the funeral procession. Prominent in the picture is the dead man lying on a wicker stretcher and covered with white grave clothes. The mother is walking with her friends and relatives behind the bier. Cf. Burial Customs, REFERENCE BOOK, p. S-1.

## THE YOUNG MAN OF NAIN (Cont.)

Story 30  
U. G. 56

## 2. "Weep not"

EXT. DAY. NEAR CITY GATE. Jesus has now stepped up to the weeping mother and comforts her. The shot is a close-up, detail includes the bier.

## 3. "Young man, I say unto thee, Arise"

EXT. DAY. NEAR CITY GATE. Jesus is facing the young man who is just beginning to rise. Jesus has one of His hands on the bier. The hearers and people around the bier are looking on with amazement. Jesus has just spoken "Young man..."

## 4. "And He delivered him to his mother".

EXT. DAY. NEAR CITY GATE. Jesus is seen bringing the young man-- still in his teens--to his mother who is stretching her hands out to clasp him to her bosom.. This shot should be a close-up of these three.

## 5. "A great prophet is risen up among us"

EXT. DAY. NEAR CITY GATE. A general shot of the crowd at the city gate. The camera is focused on the people who are now excitedly talking in groups. We see this on the faces of the group near the camera. Detail includes Jesus still standing with mother and son.

## THE PARABLE OF THE SOWER

Story 31  
U. G. 64

## 1. "And He began again to teach...by the sea side"

EXT. DAY. SEA SHORE. Jesus teaching the people as He sits in a ship. The multitude of people are on the shore. Include human interest groupings of the people.

## 2. "Behold a sower went out to sow his seed"

EXT. DAY. FIELD. An oriental farmer is seen sowing his seed, which he is carrying in a fold of his garment and is casting it out upon the tilled soil with his right hand.

## 3. "Some seeds fell by the wayside"

EXT. DAY. ROAD. Close-up of path showing footprints among which some of the seed has fallen. Detail shows birds eating seed, some of which has been crushed by the feet. Would suggest use of wheat.

## 4. "Some fell upon stony places"

EXT. DAY. FIELD. Close-up of stony section of field. The wheat has come up but because of the stony bottom it is now withering.

## THE PARABLE OF THE SOWER (Cont.)

Story 31  
U. G. 64

5. "Some fell among thorns"

EXT. DAY. FIELD. Wheat is seen coming up between thorns which threaten to choke it.

6. "Other fell into good ground"

EXT. DAY. FIELD. Close-up of wheat field. The ripe grain is standing ready for harvest.

7. "He that hath ears to hear, let him hear"

EXT. DAY. BOAT. A medium close-up of Jesus as He teaches from the boat. The shot should include part of the people to whom Jesus is speaking and who are listening intently.

## TARES AMONG THE WHEAT

Story 32  
U. G. 66

1. "The kingdom of heaven is likened unto a man which sowed good seed in his field".

EXT. DAY. FIELD. A man is seen sowing seed in his field, in oriental fashion. The seed is in a fold of his dress and he is casting it out by hand. The shot should be up close enough to identify the man.

2. "But while men slept the enemy came and sowed tares among the wheat"

EXT. NIGHT. FIELD. In the darkness of the night we see the enemy sowing bad seed in the same field we saw above. The composition should suggest the work of the enemy.

3. "An enemy hath done this"

EXT. DAY. HOUSE. Servants have now brought a sample of the tares to the man. He has a bunch of the tares--these should be real--in his hands and says the words of the key-line.

4. "Gather ye together first the tares..to burn"

EXT. DAY. FIELD. The servants are seen burning bundles of tares. The scene is laid in a stubble field where the wheat has been cut. Detail includes "man" as he directs the work.

5. "But gather the wheat into my barn"

EXT. DAY. FIELD. Some of the servants are filling baskets from a pile of wheat out in the wheat field and are carrying it into the barns which however are not seen, but suggested by action. Detail includes oriental threshing floor and the "man" in a side view as he directs the work.

## JESUS STILLS THE TEMPEST

Story 33  
U. G. 72

1. "Let us pass over unto the other side"

EXT. DAY. LAKE SHORE. Jesus is sitting in a boat which is one of these tied up at the shore. The disciples are entering, some are still on shore. We recognize them from previous pictures. There also are other people surrounding the boat as reported by Matthew.

2. "Lord, save us; we perish".

EXT. DAY. BOAT. While Jesus is sleeping a great storm arose. The disciples are trying to wake Jesus in the height of the storm. The faces of the disciples show fear and anxiety.

3. "Peace, be still"

EXT. DAY. BOAT. Jesus is standing in the boat and commands the storm to quiet. The lake is still raging, and the boat tossed about. Jesus is calm and unafraid in contrast to the fear of the disciples.

4. "What manner of man is this"

EXT. DAY. BOAT. Close-up shot of several disciples as they wonder at the miracle. They are speaking among themselves, possibly pointing to Jesus who is seen in the detail, "What manner of man is this".

## JESUS AND THE GERGESENES

Story 34  
U. G. 73

1. "What have we to do with Thee, Jesus, Thou Son of God"

EXT. DAY. LAKE SHORE. Jesus and His disciples coming out of the ship are met by two fierce looking demoniacs.

2. "What is thy name?"

EXT. DAY. LAKE SHORE. Close-up of Jesus as He is speaking with one of the demoniacs, the other demoniac not prominent. Detail includes disciples.

3. "Send us into the swine"

EXT. DAY. LAKE SHORE. In medium shot we see Jesus and demoniac as they are talking, one of the demoniacs is pointing to a herd of swine seen in the distance.

4. "And the herd ran violently down a steep place into the sea"

EXT. DAY. LAKE SHORE. In general shot we see herd of swine running down and incline toward the sea. Swine-herders are vainly trying to stop them.

## JESUS AND THE GERGESENES (Cont.)

Story 34  
U. G. 73

5. "The...multitude...besought Him to depart from them"

EXT. DAY. LAKESHORE; The people of Gadara are asking Jesus to go away. With the people we see the swineherders who unsuccessfully tried to stop the swine in scene #4. The disciples are around Jesus. Action is on the spokesman of the people as he asks Jesus to leave.

6. "Go home to thy friends, and tell them how great things the Lord hath done for thee"

EXT. DAY. LAKE SHORE. Jesus and His disciples are entering the boat. One of the demoniacs is asking Jesus if he could not go with Him, but Jesus tells him to go home and tell his friends.

7. "And he...began to publish in Decapolis how great things Jesus had done for him"

EXT. DAY. STREET. The demoniac who wanted to go with Jesus is seen telling people about Jesus. The action should be animated because the "demoniac" is thankful.

## THE DAUGHTER OF JAIRUS

Story 35  
U. G. 74

1. "My little daughter lieth at the point of death"

EXT. DAY. LAKE SHORE. On the other side of the lake we see Jesus and His disciples just as they have left the boat and are met by the people. Jairus is kneeling before Jesus beseeching Him for the sake of his daughter. Center of action is on Jairus as he asks Jesus, people watching are seen in the background.

2. "If I may touch but His clothes, I shall be whole"

EXT. DAY. STREET. Jesus, the disciples, Jairus, and the crowd with them are on the way to the home of Jairus. Scene here shows a woman bending down secretly touching the garment of Jesus. Detail identifies Jesus, some of the disciples and Jairus.

3. "Who touched me?"

EXT. DAY. STREET. Jesus is turning around to see who touched him. He is looking over the crowd following him. Detail should include the woman as she hides in the crowd. Peter should be prominent among the disciples as if he is speaking to Jesus. cf. story content. Jairus is seen uneasy because of the delay.

4. "Thy faith hath made thee whole; go in peace"

EXT. DAY. STREET. Close-up of Jesus and the woman who has now come to confess. Jesus' face should be filled with love and compassion. The woman is happy. Jairus seen in detail.

5. "Be not afraid, only believe"

EXT. DAY. STREET. In a medium shot we see Jesus talking to Jairus who is greatly troubled. Detail includes the messengers who had brought the word to Jairus. The woman is also seen since the messengers came while Jesus still was talking with the woman.

6. "The damsel is not dead, but sleepeth"

INT. DAY. JAIRUS' HOME. Jesus with Peter, James; and John has entered the courtyard of the home of Jairus, there He finds professional weepers at their work. He is telling them that the girl is not dead. Detail includes Jairus and his wife. Weepers should be weeping, some are playing funeral music (oriental instruments).

7. "Damsel, I say unto thee, arise"

INT. DAY. JAIRUS' HOME. In close-up we see Jesus as He has taken the girl by the hand and is telling her to arise. Girl is in act of rising. Detail includes parents and the three disciples. Girl is 12 years.

8. "And straightway the damsel arose and walked"

INT. DAY. JAIRUS' HOME. The girl is seen walking toward her mother and father. Mother is waiting for her with outstretched arms. Jesus is seen in a side view as He watches. Detail includes disciples.

JESUS HEALS TWO BLIND MEN

Story 36  
U. G. 75

1. "Thou son of David, have mercy on us"

EXT. DAY. STREET. Two blind men are following Jesus and His disciples. They are calling after Jesus.

2. "Believe ye that I am able to do this?"

INT. DAY. JESUS' HOME. Jesus has just entered His house, the blind men are about to enter the door. Jesus is asking them the question, testing them. Would suggest a medium close-up shot from the side.

3. "According to your faith, be it unto you"

INT. DAY. JESUS' HOME. Jesus is touching the eyes of the blind men and is telling them that they will be healed. Here a close-up shot.

## JESUS HEALS TWO BLIND MEN (Cont.)

Story 36  
U. G. 75

## 4. "They...spread abroad His fame"

EXT. DAY. STREET. The two blind men are excitedly telling other people about what Jesus had done for them.

## DEATH OF JOHN THE BAPTIST

Story 37  
U. G. 79

## 1. "It is not lawful for thee to have thy brother's wife"

INT. DAY. JORDAN. Herod is meeting John, perhaps on the banks of the Jordan. John is speaking to Herod who is surprised at the words and troubled. Herod's wife is angry as she hears John. John is calm and convinced of his words.

## 2. "Herod...sent forth and laid hold upon John, and bound him in prison"

INT. DAY. PRISON. John is in prison bound with heavy chains.

## 3. "John calling unto him two of his disciples sent them to Jesus"

INT. DAY. PRISON. John in prison is talking to two of his disciples.

## 4. "Art Thou He that should come or should we look for another"

EXT. DAY. OPEN PLACE. Jesus is preaching to the multitude who are listening to His words and bringing sick to Him for healing. In close-up we see the disciples of John speaking to Jesus and asking Him who He is.

## 5. "Go your way, and tell John what things ye have seen and heard".

EXT. DAY. OPEN PLACE. In general shot we see Jesus sending the disciples back to John. Detail includes the sick, the blind, the lame ringed about Jesus. In background we also see the multitude.

## 6. "Ask of me whatsoever thou wilt, and I will give it thee"

INT. DAY. HEROD'S PALACE-BANQUET. In a medium close-up shot we see Herod telling the daughter of Herodias that she can have what she would ask. The daughter has been dancing and the shot should be taken to suggest this. Herod is seen with wine glass in hand. The camera catches the scene just as the girl is walking toward Herod. Detail includes Herod's lords at banquet, expression on faces is one of hilarity.

## 7. "The head of John the Baptist"

INT. DAY. HEROD'S PALACE-BANQUET. In close-up we see Herodias and daughter in conversation, camera is centered on Herodias who tells her daughter to ask for the head of John the Baptist.

## DEATH OF JOHN THE BAPTIST (Cont.)

Story 37  
U. G. 79

8. "I will that thou give me...in a charger the head of John the Baptist"

INT. DAY. HEROD'S PALACE-BANQUET. Close-up of Herod with the daughter of Herodias who is asking him to give her the head of John the Baptist. Herod is greatly displeased.

9. "And (the executioner) went...and brought his head in a charger and gave it to the damsel"

INT. DAY. PALACE-BANQUET. In close-up we see the daughter of Herodias giving the charger with the head of John the Baptist to her mother who plainly shows her pleasure at his death. The daughter looks away as she hands it to her mother. The shot is achieved by a charger faked about the head of the man who plays John. Artificial blood will help give impression of the real thing.

10. "His disciples...came and took up his corpse, and laid it in a tomb"

EXT. DAY. TOMB. John's disciples are placing John's body wrapped in grave clothes in a tomb.

## JESUS FEEDS FIVE THOUSAND

Story 38  
U. G. 80

1. "Come, apart into a desert place, and rest a while"

EXT. DAY. ANYWHERE: The disciples have just told Jesus about the death of John. Jesus is now speaking to His disciples and asks them to come with Him for a rest. Faces should show concern over John's death.

2. "And they departed...by ship privately"

EXT. DAY. BOAT. Jesus and His disciples in boat just leaving off shore. People on shore are watching them leave.

3. "The people...ran afoot thither...and outwent them"

EXT. DAY. SEA SHORE. The people who we saw above have now gone around the shore arriving there first before Jesus. The shot shows the boat with Jesus and His disciples just coming to land, part of the multitude is there waiting for them to land, others are still seen arriving.

4. "And He began to teach them many things"

EXT. DAY. OPEN COUNTRY. Jesus is seen teaching the multitude who have gathered around Him. Jesus is to be sitting on an elevated place as He teaches the people.

## JESUS FEEDS FIVE THOUSAND (Cont.)

Story 38  
U. G. 80

## 5. "Give ye them to eat"

EXT. DAY. SAME. The disciples have come to Jesus and have asked Him to send the people away. Jesus is now telling them to provide the food. Action should show this deliberation over the food problem. The disciples are worried. Philip the spokesman is seen in the foreground. The shadows should indicate late afternoon.

## 6. "There is a lad here, which hath five barley loaves, and two small fishes"

EXT. DAY. SAME. Andrew has now brought in a small lad carrying five loaves and two fishes. The center of action is on the lad and on Andrew who reports to the disciples and Jesus.

## 7. "He looked up to heaven, and blessed, and brake the loaves"

EXT. DAY. SAME. Jesus is seen as he stands and blesses the bread and the fish before Him. He is looking heavenward. Detail includes the people who are in the process of being arranged in groups of fifties. Center of action should be on Jesus.

## 8. "And they did all eat, and were filled"

EXT. DAY. SAME. General shot of the multitude with Jesus in the foreground and the disciples seen as they pass out the food to the people before them. The group closest to the camera should show eating of the food and satisfaction. The skies are being colored with the sunset since it is now near evening.

## JESUS WALKS ON THE SEA

Story 39  
U. G. 81

## 1. "And straightway He constrained His disciples to get into the ship and go to the other side" Mark 6, 45.

EXT. EVENING LAKESHORE. Jesus is directing His disciples to get into the boat and row over to the other side of the Lake while He would send the people away.

## 2. "He went up into a mountain apart to pray" Matth. 14, 23.

EXT. EVENING(NIGHT) MOUNTAIN. Jesus is seen at prayer in close-up. He may be kneeling or sitting as He meditates.

## 3. "The ship was now in the midst of the sea, tossed with waves"

EXT. EVENING(NIGHT) LAKE. In a medium shot we see the boat with the disciples tossed about on the waves as they row against the contrary wind.

## 4. "Jesus saw them toiling in rowing"

EXT. EVENING (NIGHT) MOUNTAIN. In a general shot we see Jesus on the mountain still at prayer and the disciples in the tossing boat. Jesus sees the trouble of the disciples.

## 5. "Be of good cheer; it is I; be not afraid"

EXT. EVENING (NIGHT) LAKE. Jesus in walking on the water has now approached the tossing boat of the disciples. The shot shows Jesus as He is near the boat and walking as if He would pass them. The shot shows Him as He is calming the disciples who thought Him to be a spirit.

## 6. "Come"

EXT. EVENING (NIGHT) LAKE. Jesus is inviting Peter to come and walk with Him. Peter is just getting out of the boat. The shot is a close-up, action on Jesus and Peter.

## 7. "Lord, save me"

EXT. EVENING (NIGHT) LAKE. Peter is shown halfway in the water. His face shows fear. Jesus has him by the hand and is pulling him out. The shot is again a close-up, detail includes part of the boat with other disciples.

## 8. "Of a truth Thou art the Son of God"

EXT. EVENING (NIGHT) LAKE. Jesus is now in the boat, the sea is calm. The boat is near the shore the outline of which is seen in detail. The disciples are worshipping Jesus. Cf. John's account.

## THE WOMAN OF CANAAN

Story 40  
U. G. 84

## 1. "A certain woman, whose young daughter had an unclean spirit"

INT. DAY. HOUSE. In a medium shot we see the Syrophenician woman as she takes care of her sick young daughter who is lying on the floor in one of her spasms. This scene should contrast sharply with the last. A neighbor has just come in and is telling her about Jesus who is passing through. The expression on the daughter suggests mental sickness.

## 2. "Have mercy on me...my daughter is grievously vexed with a devil"

INT. DAY. HOUSE. Jesus with His disciples is in a house. The Syrophenician woman is on her knees before Him pleading for help.

3. "Send her away, for she crieth after us"

EXT. DAY. STREET. Jesus and His disciples have left the house and are on the street with the woman following and crying after them. The disciples are asking Jesus to send the woman away. The shot shows the disciples talking to Jesus with the woman seen in the back as she runs after them.

4. "Lord, help me"

EXT. DAY. STREET. In medium shot we see woman lying on her knees before Jesus and pleading for help. Detail includes disciples as they look on with compassion. Woman's face is anxious but determined.

5. "O woman, great is thy faith, be it unto thee as thou wilt"

EXT. DAY. STREET. In a close-up we see Jesus and the woman. The woman is rising, joy is seen on her face as she hears the words of Jesus.

6. "And her daughter was made whole from that very hour"

INT. DAY. HOUSE. The Syrophenician woman has returned to her home and finds her daughter resting peacefully on her bed. Her expression now shows mental health. Mother is very happy. This scene is in contrast to the first.

## JESUS HEALS A DEAF-AND-DUMB

Story 41  
U. G. 86

1. "And they bring unto Him one that was deaf, and had an impediment in his speech"

EXT. DAY. STREET. Some are bringing a deaf man to Jesus and are asking Him to heal the man. Detail includes people in the background.

2. "Be opened"

EXT. DAY. STREET. Jesus has taken the deaf man aside from the people and has placed His finger either in the man's ears or on his tongue. Jesus is saying, "Be opened" Man is looking at him. Shot is a close-up.

3. "And straightway his ears were opened, and the string of his tongue was loosed"

EXT. DAY. STREET. "Deaf-and-dumb" man is seen as he speaks to the men who brought him showing them that Jesus had healed him. He is pointing to Jesus whom we see in the background.

4. "He hath done all things well, he maketh both the deaf to hear, and the dumb to speak"

## JESUS HEALS A DEAF-AND-DUMB (Cont.)

Story 41  
U. G. 86

EXT. DAY. STREET. A general shot of the crowd as they talk about the miracle of Jesus. Some are gesticulating and point to Jesus whom we see in the background. In prominent position is the man whom Jesus had healed.

## JESUS FEEDS FOUR THOUSAND

Story 42  
U. G. 87

1. "I have compassion on the multitude"

EXT. DAY. DESERT REGION. In general shot we see Jesus in conference with His disciples in the foreground. In the background we see a large crowd of people. Jesus is talking to the disciples.

2. "From whence can a man satisfy these men with bread here in the wilderness?"

EXT. DAY. DESERT REGION. Shot is focused on questioning disciples. Jesus is seen in the picture as he hears what His disciples are saying. Detail suggests the wilderness, may also include people.

3. "He took the seven loaves, and gave thanks and brake, and gave to His disciples"

EXT. DAY. DESERT REGION. Jesus is breaking the bread and handing it to His disciples who are carrying it to the people. Detail includes other loaves--there were seven--in a basket and also a few small fish.

4. "And they took up of the broken meat that was left seven baskets"

EXT. DAY. DESERT REGION. In the foreground we see seven baskets filled with broken food remnants. Detail includes Jesus and some of His disciples. In background we see happy and contented faces of the people.

## PETER'S CONFESSION

Story 43  
U. G. 91

1. "Whom do men say that I, the Son of Man, am"

EXT. DAY. OPEN COUNTRY. Jesus and His disciples are sitting in semi-circle. Jesus is asking them the above question. Shot is over the heads of the disciples with focus on Jesus. Detail suggests rough and rugged nature of open countryside.

2. "Some say that Thou art John the Baptist; some Elias;"

EXT. DAY. OPEN COUNTRY: The disciples are now answering the question of Jesus. Shot is over the side of Jesus focused on the disciples, some of which are gesticulating. Jesus is seen in side view.

## PETER'S CONFESSION (Cont.)

Story 43  
U. G. 91

3. "Thou art the Christ, the Son of the living God"

EXT. DAY. OPEN COUNTRY. In side view we see Jesus and His disciples. Peter cannot hold himself any longer, he is seen standing and confessing "Thou art..."

4. "Blessed art thou, Simon Bar-jona"

EXT. DAY. OPEN COUNTRY. Jesus and Peter seen in close-up. Jesus is speaking to Peter. This picture is a character study.

## THE TRANSFIGURATION OF CHRIST

Story 44  
U. G. 94

1. "And He took Peter and John and James, and went up into a mountain to pray" Luke 9, 28.

EXT. DUSK. MOUNTAIN. Jesus with Peter, James, and John are seen going up the mountain. Detail includes other peaks around the mountain.

2. "And was transfigured before them"

EXT. NIGHT. MOUNTAIN (Studio shot) In close-up we see Jesus transfigured with the disciples lying and sleeping: To show transfiguration a bright light is spotted on Jesus, who is praying. His garments should reflect the light--chemical treatment.

3. "And there appeared unto them Moses and Elias"

EXT. NIGHT. MOUNTAIN. Jesus is now standing. With Him are Moses and Elias. Moses an old bewhiskered man is holding two tablets of stone; Elias likewise old and bewhiskered is holding a scroll. This is to symbolize their work. The two men are talking with Jesus.

4. "Let us make here three tabernacles"

EXT. NIGHT. MOUNTAIN. Camera is focused on Peter who has awakened and looks up and is now speaking to Jesus seen to the side of the picture, with Moses and Elias.

5. "This is My beloved Son, in whom I am well pleased; hear ye Him"

EXT. NIGHT MOUNTAIN. We see light beams breaking through clouds above and centering on Jesus. Peter and the other disciples are lying prostrate on the ground with their faces down.

6. "Arise and be not afraid"

EXT. NIGHT. MOUNTAIN. Jesus is now alone, His garments and His face are natural. He is bending toward the disciples, touching them, He asks them to arise. One or two of them are seen in the act of getting up.

## THE TRANSFIGURATION OF CHRIST (Cont.)

Story 44  
U. G. 94

7. "Tell the vision to no man until the Son of Man be risen again from the dead"

EXT. DAWN. MOUNTAIN. Jesus and the three disciples are seen coming down the mountain. Jesus is talking to them.

## JESUS AND THE SMALL CHILD

Story 45  
U. G. 98

1. "Who is the greatest in the kingdom of heaven?"--Matt. 18,1

INT. DAY. HOUSE. Jesus and His disciples are sitting in a house. The disciples had argued among themselves who is the greatest. Jesus is now taking them to task, disciples are ashamed. Shot shows Jesus speaking to the disciples.

2. "Except ye be converted, and become as little children, ye shall not enter into the kingdom of heaven" --Matth. 18,2.

INT. DAY. HOUSE. To teach the disciples a lesson Jesus has placed a little child before Him and is speaking to the disciples as He points to the child. Child is meek and humble. Disciples are ashamed.

3. "Whosoever shall receive one of such little child in My name receiveth Me". Matth. 18, 5.

INT. DAY. HOUSE. Jesus has now taken the little child in His arms and is pressing it to His bosom as He speaks to His disciples. cf. Mark 9, 36.

## SPECIAL SHOTS REQUIRED FOR CHILDRENS' BOOKS PLANNED FOR PUBLICATION

1. Jesus is sitting with a little child in His arms. Other children are standing next to Him. Jesus is looking at the little children, face shows the love of the Savior. Center of action is Jesus as He looks at the children.
2. Another shot of the above with Jesus standing.

The passage to be illustrated above in scene 1 and 2 is "Whoso shall offend one of these little ones which believe in Me, it were better for him that a millstone were hanged about his neck, and that he were drowned in the depth of the sea". Matth. 18, 6.

3. Jesus is standing in the midst of children about Him. His hands are resting on the heads of two near Him. He is looking directly into the camera as if He is speaking to us. The passage to be illustrated is: "Take heed that ye despise not one of these little ones; for I say unto you that in heaven their angels do always behold the face of My Father which is in heaven". Matth. 18, 10.

## THE UNMERCIFUL SERVANT

Story 46  
U. G. 101-  
102

1. "Lord, how oft shall my brother sin against me, and I forgive him?"

INT. DAY. HOUSE. Peter is asking Jesus the above question. Shot favors Peter as he leans toward Jesus to ask the question. Detail includes the other disciples sitting with Peter.

2. "I say not unto thee, Until seven times; but, Until seventy times seven"

INT. DAY. HOUSE. Close-up of Jesus and Peter, Jesus favored as He speaks into camera. Peter seen in side view. Detail includes surprise on faces of other disciples which may be included in the picture.

3. "Therefore is the kingdom of heaven likened unto a certain king which would take account of His servants"

INT. DAY. KING'S COURT. In a medium shot we get a general view of a king's court. He is sitting up in front, before him stand a row of servants awaiting their turn to be judged. In the room we also see kings attendants identified by their dress.

4. "Lord, have patience with me, and I will pay thee all"

INT. DAY. KING'S COURT. Close-up shot of king and the servant before him on his knees. The camera in this side view favors the servant who is bound with ropes. Servants face should be pleading.

5. "Have patience with me, and I will pay thee all"

EXT. DAY. STREET. The servant who is now free meets a fellow-servant on the street who owes him some money. He treats him roughly to get him to pay. The fellow-servant falls before him and pleads for mercy. The shot catches this pleading of the servant.

6. "But...cast him into prison"

INT. DAY. PRISON: The servant is seen casting his fellow-servant into prison. Again he treats him roughly. Other servants are looking on in disgust.

7. "His lord was wroth and delivered him to the tormentors"

INT. DAY. KING'S COURT. The unmerciful servant is again before the angry king, who delivers him to the tormentors. Shot catches the scene as the man is being led away from the king in chains by the tormentors, one of whom is carrying a whip. Detail includes the servants who saw the fellow-servant put into jail and reported the unmerciful servant.

## THE UNMERCIFUL SERVANT (Cont.)

Story 46  
U. G. 101-  
102

8. "So likewise shall my heavenly Father do also unto you if ye forgive not"

INT. DAY. HOUSE. General shot of Jesus talking to His disciples. The disciples' faces should register that they are impressed with the lesson.

JESUS IN THE HOUSE OF SIMON THE PHARISEE Story 46B  
U. G. 59

1. "Jesus went into the Pharisee's house and sat down to meat"

INT. DAY. HOUSE. Jesus in the company of Simon and other probable guests is seen reclining at oriental table and eating.

2. "A woman, which was a sinner, annointed His feet"

INT. DAY. HOUSE. The woman is seen kneeling at Jesus' feet with her hair hanging loose, sorrowful face, tears streaming down her cheeks, pouring out ointment over the feet of Jesus. Simon is showing his disapproval.

3. "Master, say on"

INT. DAY. HOUSE. The emphasis here should be on Simon. Close-up shot shows Jesus and Simon in conversation.

4. "Seest thou this woman?"

INT. DAY. HOUSE. In a medium shot Jesus is talking to Simon as He points to the woman at His feet. Simon is "taking" it from Jesus.

5. "Thy Sins are forgiven"

INT. DAY. HOUSE. Jesus with all the love that is His is bending down toward the woman and tells her "Thy sins are forgiven". The woman's face is beaming with joy and happiness, and her posture shows confidence and hope.

## THE GOOD SAMARITAN

Story 47  
U. G. 114

1. "Master, what shall I do to inherit eternal life?"

INT. DAY. SYNAGOGUE. In close-up we see a lawyer as he tempts Jesus and asks Him about eternal life. Jesus is seen in side view, camera favors lawyer whose face is full of deceit since He is trying to catch Jesus.

2. "Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy strength, and with all thy mind; and thy neighbour as thyself"

COPY SHOT. In scroll form we see the above words as they are written on parchment.

3. "This do, and thou shalt live"

INT. DAY. SYNAGOGUE. In close-up we see Jesus as He tells the lawyer what to do. Shot favors Jesus, lawyer is uneasy.

4. "A certain man...fell among thieves...leaving him half dead"

EXT. DAY. ROAD. On a road through rough and rocky country we see a man nearly naked, bloody and beaten up. Detail includes the thieves who are just getting away with his goods.

5. "There came down a certain priest that way, and when he saw him, he passed by on the other side"

EXT. DAY. ROAD. The priest looks at the robbed man and is in a hurry to get away because of his personal danger. Shot catches him just as he is leaving. Direction of travel must be observed. Both priest and levite came from Jerusalem.

6. "A Levite, when he was at the place, came looked on him, and passed by the other side"

EXT. DAY. ROAD. As with the priest above we catch the scene just as the Levite is leaving the robbed man. Watch direction of travel. In the distance we see Priest leaving.

7. "A certain Samaritan, as he journeyed, came where he was...had compassion on him...and bound up his wounds, pouring in oil and wine".

EXT. DAY. ROAD. The Samaritan coming from the other direction--cf. Priest and Levite--stops and takes care of the wounded man, pouring in oil and wine. In the distance we see the Levite leaving.

8. "And brought him to an inn"

EXT. DAY. INN. The Samaritan has brought the wounded man to an inn on his donkey. The picture catches the scene just as the Samaritan with the help of the innkeeper is taking the man from the donkey.

9. "And took care of him"

INT. DAY. INN. Samaritan is caring for wounded man who is lying on oriental bed.

10. "Take care of him; and whatsoever thou spendest more, when I come again; I will repay thee"

INT. DAY. INN. Samaritan is just paying his bill at the inn. He is seen asking the innkeeper to take care of the man and is offering him money.

11. "Go and do thou likewise"

## THE GOOD SAMARITAN (Cont.)

Story 47  
U. G. 114

INT. DAY. SYNAGOGUE. Jesus is telling the lawyer to go and do likewise. Shot should differ from scene in #2. Lawyer shows that he has lost.

## JESUS AND MARY AND MARTHA

Story 48  
U. G. 115

1. "A certain woman named Martha received him into her house"

INT. DAY. HOUSE. Jesus is seen entering the house of Mary and Martha, who were wealthy people. Both Martha and Mary are receiving Jesus at the door.

2. "And she had a sister called Mary, which also sat at Jesus' feet, and heard His word"

INT. DAY. HOUSE. Jesus is sitting and teaching Mary who sits at His feet, listening intently to His word. Martha is seen busy in background.

3. "Lord, doest Thou not care that my sister hath left me to serve alone?"

INT. DAY. HOUSE. Same scene as above. Only Martha has now come to Jesus and is asking Him to tell Mary to help her. Martha has some utensils in her hand giving vent to her feeling about Mary. Emphasis on Martha.

4. "Mary hath chose that good part, which shall not be taken away from her"

INT. DAY. HOUSE. Here the camera favors Jesus as He tells Martha about Mary's good choice. We also see Mary who is still sitting at His feet.

## JESUS THE GOOD SHEPHERD

Story 49  
U. G. 117

1. "He that entereth not by the door...but climbeth up some other way, the same is a thief and a robber"

EXT. DAY. SHEEPFOLD. A mean looking man is seen in a medium shot as he climbs over the wall of the sheepfold. Detail show sheep in the fold as they run from him..

2. "But he that entereth in by the door is the shepherd of the sheep"

EXT. DAY. SHEEPFOLD. The gatekeeper has opened the door to the shepherd. The shot shows the shepherd as he has entered the gate which is still open, sheep are coming toward him recognizing him as their shepherd.

## JESUS THE GOOD SHEPHERD (Cont.)

Story 49  
U. G. 117

## 3. "He goeth before them, and the sheep follow him"

EXT. DAY. OPEN COUNTRY. The shepherd is taking his sheep to graze. The picture shows him on the way with the sheep following him closely. The shepherd should be dressed as an oriental shepherd, different from Jesus whom we see in a following scene.

## 4. "The good shepherd giveth his life for the sheep".

EXT. DAY. OPEN COUNTRY. The shepherd has just killed a wolf (dog) with his club. The shot shows him with the dead wolf at his feet and the sheep are coming toward the shepherd, OR the shot may show the shepherd fighting the wolf, with sheep in background.

## 5. "I am the good shepherd"

EXT. DAY. OPEN COUNTRY. The conventional scene of Jesus as the Good shepherd. The picture should illustrate the passage: "My sheep hear My voice, and I know them, and they follow Me, and I give unto them eternal life". Jesus in frontal view is seen carrying a small sheep, with other sheep following Him.

JESUS TEACHES HOW TO PRAY  
See Luke 11, 1-4Story 50  
U. G. 119

## 1. "He was praying in a certain place"

EXT. NIGHT. OPEN COUNTRY. Jesus is praying on an elevated place. His disciples see Him: Shot is from the side, disciples standing in reverence, camera should favor Jesus as much as possible. Moon may be shining.

## 2. "Lord, teach us how to pray"

EXT. NIGHT. OPEN COUNTRY. Disciples have now come close to Jesus and are asking Him to teach them how to pray. The disciples waited until Jesus was finished, Jesus therefore, is sitting looking at them, the disciples are sitting around Him. One disciple is serving as spokesman and is in prominent position.

## 3. "Our Father, who art in heaven..."

COPY SHOT. Same as #13 under Story 28. Jesus taught the Lord's Prayer twice. We can use same original slide to make the duplicate.

## THE FOOLISH RICH MAN

Story 51  
U. G. 122

1. "Master, speak to my brother, that he divide the inheritance with me"

EXT. DAY. STREET. In a medium shot we see Jesus and one of the crowd who is asking Jesus a question. Detail includes other people who are crowding around Jesus.

2. "Beware of covetousness"

EXT. DAY. STREET. In a general shot we see Jesus as He talks to the people which are crowding around Him. The picture is a side-view of Jesus with a full shot on the multitude.

3. "The ground of a certain rich man brought forth plentifully"

EXT. DAY. FIELD. A richly dressed man is looking at his ripe wheat field. He is wondering what to do with all the grain and is planning to build new barns. Shot should show him thus occupied.

4. "I will pull down my barns, and build greater"

EXT. DAY. BARN. The same richly dressed man is looking over his small barns. He may have a parchment in his hand with some sketches. Again he is planning.

5. "Soul,...take thine ease, eat, drink, and be merry"

INT. DAY. HOUSE. Same richly dressed man is seen at dinner, eating and drinking. He is celebrating because of the good crop. Table is loaded with food and wine.

6. "Thou fool, this night thy soul shall be required of thee"

INT. DAY. NIGHT. HOUSE. We see the same richly dressed man dead, slumped against the table seen above with the sketches still clutched in his hand.

7. "So is he that layeth up treasure for himself, and is not rich toward God".

EXT. DAY. STREET. In a medium shot focused on Jesus we see Him as He earnestly speaks to the crowd. Foreground includes faces which plainly show the impression of the message.

## JESUS HEALS THE MAN WITH THE DROPSY

Story 52  
U. G. 131

1. "He went into the house of one of the chief Pharisees to eat bread on the sabbath day"

INT. DAY. HOUSE. In a general shot we see Jesus as He enters the house of the Pharisee. The table is set, the Pharisees are watching Jesus, atmosphere is chilled. In prominent position we see the man sick with the dropsy.

JESUS HEALS THE MAN WITH THE DROPSY (Cont.) Story 52  
U. G. 131

2. "Is it lawful to heal on the sabbath day?"

INT. DAY. HOUSE. Jesus is now standing next to the sick man and is addressing the Pharisees. The Pharisees are stubborn.

3. "He healed him, and let him go"

INT. DAY. HOUSE. In close-up we see Jesus and He touches the sick man and heals him.

4. "And they could not answer Him again to these things"

INT. DAY. HOUSE. Camera is focused on Pharisees who are uneasy because they cannot answer Jesus who is seen in the foreground. The Pharisees are trying to be indifferent to the questions of Jesus.

THE GREAT SUPPER

Story 53  
U. G. 134

1. "Blessed is he that shall eat bread in the kingdom of God"

INT. EVENING. HOUSE. Jesus has been invited to the house of a Pharisee. While at meal one of the guests speaks to Him. Picture captures this scene as the man bends forward to speak to Jesus. Detail includes other guests--Pharisees--watching the man and Jesus. This is the same feast as that in Story 52.

2. "A certain man made a great supper and bade many"

INT. DAY. HOUSE. This is a different scene from the above. The shot is a general scene of an oriental banquet table set ready for the feast. The certain man is surveying the banquet hall. Detail includes several servants who are waiting for his orders or are just putting the finishing touches to the table.

3. "I have bought a piece of land, and I must needs go and see it"

EXT. DAY. ROAD. One of the servants whom we saw in the picture above is seen speaking to a man on a country road. The man is carrying agricultural implements and is on his way to his plot of ground. He has an indifferent attitude to the invitation which he declines.

4. "I have bought five yoke of oxen, and I go to prove them"

EXT. DAY. FARMYARD. The same servant is seen speaking to another man whom he finds in his farmyard. He likewise is indifferent to the invitation. Detail includes oxen in the background.

5. "I have married a wife, and therefore I cannot come"

EXT. DAY. HOUSE. The same servant is seen speaking to another man who is standing with his new wife at the door of a house. Like above the man is indifferent to the invitation which he flatly and bluntly turns down.

## THE GREAT SUPPER (CONT.)

Story 53  
U. G. 134

6. "Lord, it is done as thou hast commanded, and yet there is room"

INT. DAY. BANQUET HALL. We see the banquet hall we saw in picture number two partially filled with poor guests--lame, poor, maimed, halt, blind--. The shot is focused on the same servant as he reports back to his lord. Detail includes the guests and empty seats.

7. "Compel them to come in, that my house may be filled"

INT. DAY. BANQUET HALL. In close-up we see the lord speaking to his servant. The camera is focused on the lord and in his face we see the earnestness of his invitation. His gesture shows that he deprecates the empty seats, he wants his house full.

## THE LOST SHEEP

Story 54-  
U. G. 136

1. "This man receiveth sinners, and eateth with them"

EXT. DAY. STREET. Jesus is surrounded by publicans and sinners. In the foreground to the side we see the Pharisees as they talk about Jesus who is seen with the crowd opposite the Pharisees. The Pharisees despise Jesus because He talks to such low people.

2. "What man of you having a hundred sheep, if he lose one of them, doth not leave the ninety and nine in the wilderness, and go after that which is lost, until he find it"

EXT. DAY. WILDERNESS. A shepherd is seen as he is pulling out the lost sheep from a briar bush where it has fallen from the cliff. Man is hanging over the cliff to get the sheep. For this compare conventional art picture.

3. "And when he hath found it, he layeth it on his shoulders, rejoicing".

EXT. DAY. WILDERNESS. The same shepherd is seen carrying the lost sheep on his shoulders on his way home through the wilderness. The expression on the face of the shepherd is one of happiness.

4. "Rejoice with me, for I have found my sheep which was lost"

EXT. DAY. HOUSE. In front of a house we see the shepherd calling to a group of his friends. He asks them to be happy with him for he has found his lost sheep. Scene should show happiness both on the part of the shepherd and also the friends.

5. "Likewise joy shall be in heaven over one sinner that repenteth"

EXT. DAY. STREET. Jesus is speaking directly to the Pharisees and Scribes who in scene 1 despised Him for talking to sinners. The shot should be focused on Jesus who earnestly is telling his enemies about salvation. Detail includes the Publicans and Sinners; emphasis however, is on the Pharisees.

## THE PRODIGAL SON

Story 55  
U. G. 158

1. "A certain man had two sons"

EXT. DAY. FIELD. In close-up we see two sons, one older than the other.

2. "Father, give me the portion of goods that falleth to me"

INT. NIGHT. HOUSE. In medium shot we see the father and his two sons at the table after the evening meal. An oriental lamp is burning, the food and dishes are still on the table. The younger son has proposed to leave, the camera catches him just as he asks his father for his inheritance. The older son is plainly disgusted.

3. "The younger son gathered all together, and took his journey into a far country"

EXT. DAY. HOUSE. Younger son is seen leaving the father's house on his horse loaded with his new possessions. Father is seen as he stands at the door, sorrow plainly visible in his face.

4. "And there wasted his substance with riotous living"

INT. DAY. HOUSE. At a large banquet with the table loaded with the best in food and drink; the younger son is seen making merry with his crowd of "friends". Camera is focused on the younger son.

5. "And he began to be in want"

INT. DAY. INN. The younger son is at an empty table with an empty wine cup and plate before him. He is haggard, worn, and tired. Before the younger son the innkeeper stands and is asking the younger son for some money before he will fill the cup from the pitcher he has in his hand. Cf. contrast with the scene in #4.

6. "He sent him into his fields to feed swine"

EXT. DAY. FIELD. In the foreground we see the younger son who is walking into camera and is coming to the swine which are in the extreme foreground. In the background we see the citizen pointing to the swine as he sends the younger son out to do this menial work.

7. "He would fain have filled his belly with the husks the swine did eat"

EXT. DAY. FIELD. In close-up we see the younger son as he is taking husks--locust pods--from an oriental basket ready to throw to the swine which are seen around him. The picture should be certain to catch the low level to which the son had fallen.

8. "I will arise and go to my father"

EXT. DAY. FIELD. In a close-up shot we see the younger son as he sits on the ground with some of the husks in his hand. He is completely dejected and is meditating on his low lot.

## THE PRODIGAL SON (Cont.)

Story 55  
U. G. 138

9. "When he was yet a great way off, his father saw him...and ran"

EXT. DAY. NEAR FATHER'S HOUSE. In a long shot we see the father as he runs with outstretched hands to greet the lost son coming home in the distance. The son is dressed in rags exposing parts of his body.

10. "Father I have sinned in heaven and in thy sight and am no more worthy to be thy son"

EXT. DAY. NEAR FATHER'S HOUSE. In close-up we see younger son as he has fallen on his knees in oriental fashion before his father-- face is toward the ground as becomes a servant--. Father in compassion is stretching his arms to the prostrate son to receive him.

11. "Let us eat and be merry, for this my son was lost and is found"

EXT. DAY. HOUSE. The father has now called to him his servants and is instructing them to make ready for the feast. The servants are happy with the father, the son is standing next to the father with the father's arm around him. The ragged condition of the son should stand in sharp contrast with the dress of the father.

12. "His elder son...asked what these things meant"

EXT. DAY. HOUSE. In a medium shot we see the elder son asking a servant what all the festivities meant. He is pointing to the house. The happy look of the servant is in contrast with the grouchy look of the older son"

13. "For this thy brother was dead and is alive again"

EXT. DAY. HOUSE. Father and elder son are now talking. The elder son has refused to enter, the father is telling him why he also should be happy. Camera is focused on the happy face of the father.

## THE UNJUST STEWARD

Story 56  
U. G. 139

1. "Give account of thy stewardship"

INT. DAY. HOUSE. The rich man is telling his steward to give an account of his work. He is sitting at a table with scrolls before him. The rich man is very angry, the steward perplexed as he hears that he can no longer be steward.

2. "What shall I do?"

INT. DAY. HOUSE. In close-up we see the steward as he sits at a table meditating on his plight"

## THE UNJUST STEWARD (Cont.)

Story 56  
U. G. 139

3. "So he called everyone of his debtors unto him"

INT. DAY. HOUSE. The steward is now sitting at the table with a string of debtors waiting just inside the door. He is talking to one. The shot is general, the faces of the debtors are anxious. The steward is business-like, and composed.

4. "Take thy bill, and sit down quickly, and write fifty"

INT. DAY. HOUSE. In a medium shot focused on the steward and one of the debtors we see the debtor taking a scroll from the steward to change it as instructed. The debtor has pen in hand, his face is happy.

5. "Take thy bill and write fourscore"

INT. DAY. HOUSE. Duplication of the above scene, but with a different debtor. Some change in position should also be made.

6. "The lord commended the unjust steward, because he had done wisely"

INT. DAY. HOUSE. Scene again in the rich man's "office" as in scene #1. The rich man is by himself as he checks the scrolls and sees the work of the steward. He is just looking up with his right hand on a point on the scroll as he "admires" the steward for his wisdom.

7. "Make yourself friends of the mammon of unrighteousness"

EXT. DAY. STREET. Jesus is speaking to His disciples applying the lesson of the parable. Disciples are listening intently. Emphasis is on Jesus.

## THE RICH MAN AND POOR LAZARUS

Story 57  
U. G. 141

1. "There was a certain rich man"

INT. DAY. WEALTHY HOUSE. We see the rich man at a loaded table, he is dressed in rich clothes, his wife in elegant clothes is beside him, servants are all around just waiting for their masters nod. The camera catches the scene just as the rich man is drinking wine.

2. "There was a certain beggar named Lazarus"

EXT. DAY. GATE OF WEALTHY HOUSE. In a medium shot we see Lazarus dressed in rags, full of sores, dogs licking them. Just to look at him brings forth pity. The beggar is almost dead.



5. "He found that he had lain in the grave four days already"

EXT. DAY. STREET. Jesus and His disciples have now come near to Bethany. A man is seen telling Jesus about the death of Lazarus and the fact that he had been dead four days already.

6. "Lord, if Thou hadst been here, my brother had not died"

EXT. DAY. STREET. In medium shot we see Martha as she is kneeling before Jesus and looking up to Him. Detail includes disciples.

7. "I am the resurrection and the life: he that believeth in Me, though he were dead, yet shall he live: and whosoever liveth and believeth in Me shall never die"

COPY WORK. The above should be copied by camera. This may be over a specially worked out art piece, (Just on a plain scroll as an alternative.) It may also be possible to double expose the copy at the bottom of a full shot of Jesus as He is speaking with the wording across His body below the face.

8. "Yea, Lord, I believe that Thou art the...Son of God"

EST. DAY. STREET. In close-up on Martha's face we see the joy of her confession. The camera should be focused on Martha's face, detail should include part of the garment of Jesus to suggest connection with previous two scenes.

9. "The Master is come and calleth for thee"

INT. DAY. HOUSE. In a room filled with mourning friends we see Martha as she whispers to Mary. Camera is focused on the two sisters.

10. "Lord, if Thou hadst been here, my brother had not died"

EXT. DAY. STREET. Mary at Jesus' feet is looking up to Him. Detail of the medium shot includes the Jews who stand about and weep. Camera favors Jesus who is also weeping. Some Jews in background are pointing with their thumbs at Jesus, making fun of Him as He weeps.

11. "Take away the stone"

EXT. DAY. GRAVE: For description of grave cf. REFERENCE BOOK. The picture shows Jesus as He points to the stone at which a number are tugging. Martha because of the smell is protesting as she looks at Jesus.

12. "Father, I thank Thee that Thou hast heard me"

EXT. DAY. GRAVE. Jesus in close-up is seen as He looks up to heaven. Detail includes the crowd, some of whom have their hands on their noses because of the smell.

## THE RAISING OF LAZARUS (Cont.)

Story 58 —  
U. G. 145-146

13. "Lazarus, come forth"

EXT. DAY. GRAVE. Jesus in foreground is standing majestically as he commands Lazarus to come forth. Camera catches scene just as Lazarus is coming forth still bound up in his grave clothes.

14. "Loose him, and let him go"

EXT. DAY. GRAVE. In medium close-up of Lazarus we see him as he is being unloosed by his sisters and friends. The clothes have been removed from his face and we recognized him as seen in the first scene of this story. Detail in foreground includes Jesus from the side and back.

15. "But some went their ways to the Pharisees, and told them what Jesus had done"

INT. DAY. TEMPLE CHAMBER. Some of the Jews whom we have seen in previous scenes above are talking to the Pharisees in their Temple meeting chamber.

16. "It is expedient for us, that one man should die for the people".

INT. DAY. TEMPLE CHAMBER. In a close-up on Caiaphas--introducing him---we see him as he speaks to the council. His face shows wicked seriousness as he unwittingly prophesies about the death of Jesus.

17. "Jesus therefore walked no more openly before the Jews"

EXT. DAY. WILDERNESS. Jesus and His disciples are seen as they walk by themselves in the wilderness.

## THE TEN LEPERS

Story 59  
U. G. 147

1. "Jesus, Master, have mercy on us"

EXT. DAY. ROAD IN WILDERNESS. In a general shot we see the ten lepers as they call from the distance to Jesus. Shot includes the disciples of Jesus.

2. "Go show yourselves unto the priests"

EXT. DAY. ROAD IN WILDERNESS. Again a general shot but with the camera focused on Jesus instead of the lepers who are now seen in the foreground. Jesus is speaking.

3. "As they went, they were cleansed"

EXT. DAY. ROAD IN WILDERNESS. In close-up on the ten lepers we see them as they discover that they are healed. Our attention is particular called to one of the men who is placed in prominent position.

## THE TEN LEPERS (Cont.)

Story 59  
U. G. 147

4. "Where are the nine"?

EXT. DAY. ROAD IN WILDERNESS. The leper whom we saw above is lying on his face before Jesus. Jesus is looking straight into camera as He asks where are the nine.

5. "Arise, go thy way: thy faith hath made thee whole"

EXT. DAY. ROAD IN WILDERNESS. The leper is now on his knees, Jesus is looking at him while the cleansed leper is looking at Jesus. Action is on Jesus as He speaks.

## THE PHARISEE AND PUBLICAN

Story 60  
U. G. 150

1. "Two men went up into the Temple to pray, one a Pharisee, and the other a publican"

INT. DAY. TEMPLE. Two men are seen entering the Temple. The Pharisee is leading as he walks proudly with erect head. The Publican is following humbly with his head bowed down. There should be also a distinction in dress, the Pharisee's dress should have long tassels.

2. "God I thank Thee, that I am not as other people are"

INT. DAY. TEMPLE. In close-up we see the Pharisee at prayer. He is standing erect, pointing with his thumb to the publican whom we see in the distance. Dress and position should carry out the proud and haughty bearing of the Pharisee.

3. "God be merciful to me a sinner"

INT. DAY. TEMPLE. In close-up we see Publican as he smites his chest and stands with bowed head as he prays. This shot should show just the very opposite of that of the Pharisee. The camera is focused on Publican and does not include the Pharisee.

4. "This man went down to his house justified, rather than the other"

EXT. DAY. TEMPLE. Jesus is looking right into the camera as He speaks and points to the Publican who is just seen coming out of the Temple.

## JESUS BLESSES LITTLE CHILDREN

Story 61  
U. G. 152

1. "And they brought young children to Jesus that He should touch them"

EXT. DAY. OPEN COUNTRY. The time is spring, everything is green. In a general shot we see Jesus sitting on a stone with parents bringing their children to Him. The parents are happy. Jesus' face is filled with love. Detail includes disciples.

## JESUS BLESSES LITTLE CHILDREN (Cont.)

Story 61  
U. G. 152

2. "And His disciples rebuked those that brought them"

EXT. DAY. OPEN COUNTRY. In a medium shot we see some of the disciples as they try to stop the parents from bringing the children to Jesus. The faces of the parents should register displeasure.

3. "Suffer the little children to come unto Me, and forbid them not"

EXT. DAY. OPEN COUNTRY. Jesus in medium shot is seen speaking to His disciples. Parents included in detail.

4. "And He took them up in His arms, put his hands upon them, and blessed them"

EXT. DAY. OPEN COUNTRY. Jesus in conventional scene is blessing the children. This picture is the climax of the whole story and should show all the tenderness and loving kindness of the Savior for the children.

## THE RICH YOUNG RULER

Story 62  
U. G. 153

1. "Good Master, what shall I do that I may inherit eternal life?"

EXT. DAY. STREET. The rich ruler has just run up to Jesus and is now kneeling before Him as he speaks and asks Him this question. Side shot shows both the face of Jesus and that of the ruler.

2. "Thou knowest the commandments"

EXT. DAY. STREET. In this shot the camera favors Jesus as He answers the rich ruler.

3. "What lack I yet?"

EXT. DAY. STREET. The ruler is now standing, he is answering Jesus. His arms are outstretched in gesture suggesting that Jesus should have known that he had kept the Law. Jesus is seen in a side view, with the camera focused on the ruler.

4. "How hardly shall they that have riches enter into the kingdom of God"

EXT. DAY. STREET. In a general shot Jesus is seen talking to His astonished disciples. Detail includes the rich ruler as he walks away disappointed.

**S T I L L P I C T U R E S C E N A R I O**

**BIBLE STORIES PHOTOGRAPHED IN COLOR**

**New Testament Series**

**Prepared**

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1. "For the kingdom of heaven is like unto a man..."

EXT. DAY. ROAD. Jesus is seen speaking to His disciples as they are grouped about Him.

2. "A man...went out early in the morning to hire laborers into his vineyard"

EXT. DAY. MARKET PLACE. A man is seen as he is hiring men to work in his vineyard. Shot catches the scene after he has succeeded in hiring one or two men and is now trying to persuade the third. The rays of the rising sun indicate that it is early in the day.

3. "He went out about the third...the sixth...and the ninth hour and said: "God ye also into the vineyard"

EXT. DAY. MARKET PLACE. The same man is seen in the market place as he is hiring men to work for him. He should be with other workers than in scene #3. The light should suggest later in the day, say at noon time.

4. "At about the eleventh hour he...found others...and said unto them 'God ye also into the vineyard and whatsoever is right that shall ye received"

EXT. DAY. MARKET PLACE. The same man is again seen hiring men. We notice that these are again different from the workers above. The time of day is late in the afternoon. The proper suggestion of time of day is important for this story.

5. "Call the laborers and give them their hire"

EXT. DAY. VINEYARD. The man and his steward are seen as the servants come and receive their pay for their days work. Some are carrying oriental baskets filled with grapes. Some have already received their pay and are looking at the money as they count it. We recognize the men who were hired during the day. This should be a general scene.

6. "These last have wrought but one hour and thou hast made them equal to us...Take that thine is, and go thy way"

EXT. DAY. VINEYARD. Those men who were hired first---we recognize them---are talking to the man complaining about their pay. We see the men and the man of the vineyard in a medium close-up. The shot should favor the man.

7. "The last shall be first, and the first last: for many be called, but few chosen"

EXT. DAY. ROAD. Jesus is again seen as He is speaking to His disciples. This shot should be different from that above, possibly the disciples and Jesus are now sitting as they listen to the story. Faces are serious, Jesus has taught them an important lesson.

JESUS HEALS BLIND BARTEMEUS

58  
Story 64  
U.G. 158

1. "Blind Bartimeus...sat by the highway side begging"

EXT. DAY. ROAD NEAR JERICHO. In a medium shot we see Bartimeus as he sits and begs on the road near Jericho. Jericho is seen in the background. The highway has people walking on it, the camera selects Jesus and His disciples as they approach Bartimeus

2. "Jesus, Thou Son of David, have mercy on me"

EXT. DAY. ROAD NEAR JERICHO. Jesus and His disciples have now reached Bartimeus and are about to walk past. Bartimeus has his hands stretched toward them as he cries.

3. "Many charged him that he should hold his peace"

EXT. DAY. ROAD NEAR JERICHO. Some people are trying to stop Bartimeus from crying. He resists and cries the more.

4. "Be of good comfort, rise; He calleth thee"

EXT. DAY. ROAD NEAR JERICHO. Jesus and His disciples have now stopped. Jesus has asked that the man be called to Him. The scene shows Bartimeus as he has received the good news. His face is lit up, he is in the act of getting up and throwing away his garment.

5. "Go thy way;...thy faith hath made thee whole"

EXT. DAY. ROAD NEAR JERICHO. Bartimeus is kneeling before Jesus. Jesus is looking down to Bartimeus, possibly has His hands over His eyes in blessing form. Bartimeus is "looking" up to Jesus as he answers His questions. The shot should be a close-up.

6. "He received his sight, and followed Jesus in the way"

EXT. DAY. ROAD. In a general shot we see Jesus with the people on the road as they are walking. Camera picks out Bartimeus who can now see--picture should suggest this--and is talking to the people about him telling them of what Jesus did for him.

Story 65  
U.G. 159

THE STORY OF ZACCHAEUS

1. "He sought to see Jesus...and could not...because he was little of stature"

EXT. DAY. STREET. Jesus and His disciples are going through Jericho. Zacchaeus, who is small, is trying to see Him, but cannot because of the people who are taller. Zacchaeus is well dressed.

2. "Zacchaeus, make haste, and come down; for today I must abide at thy house"

EXT. DAY. STREET. Zacchaeus is in a sycomore tree--really a fig-

## THE STORY OF ZACCHAEUS(cont.)

mulberry tree--which has many branches and is not very tall. Jesus is standing below the tree looking and calling up to Zacchaeus to come down. The face of Zacchaeus beams when he hears that Jesus will come to his house. Detail includes people who are looking on.

3. "And he made haste, and came down, and received Him joyfully"

INT. DAY. HOME. Jesus is now in the home of Zacchaeus enjoying his hospitality. Probably they are eating with Zacchaeus doing all he can to make the visit of Jesus pleasant. Camera is on Jesus and Zacchaeus as they are served by servants.

4. "They...murmured, saying, that He was gone to be a guest with a man that was a sinner"

INT. DAY. HOME. A shot from the inside of the room in which we see the Pharisees and Scribes outside as they point to Jesus because He is eating with the chief of publicans.

5. "Behold, Lord, the half of my goods I give to the poor"

INT. DAY. HOME. Zacchaeus is standing before Jesus as he says these words. He has his chest and is removing several sacks of money to emphasize his words. His action expresses his thankfulness for what Jesus had done for Him.

6. "This day salvation is come to this house"

INT. DAY. HOME. Jesus is now speaking. Zacchaeus is seated and has the bags removed from his chest in his hand as he listens to the words of Jesus. Zacchaeus' face reflects his happiness. Camera is centered on Jesus as He speaks.

7. "The Son of Man is come to seek and to save that which was lost"

SPECIAL SHOT: EXT. DAY. WILDERNESS. In a close-up we see Jesus as He untangles a sheep from the thorns on the side of a rocky cliff.

## JESUS ENTERS JERUSALEM

Story 66  
U.G. 163

1. "Go ye into the village"

EXT. DAY. ROAD NEAR BETHANY. Jesus is sending two of His disciples to bring a colt. Action is centered on Jesus as He instructs the two disciples. Detail includes other disciples.

2. "The Lord hath need of him"

EXT. DAY. CROSSROAD. The two disciples are loosening the colt and his mother. The owner is asking them why. Detail includes the wall of a house in the background.

3. "Hosanna in the highest"

JESUS ENTERS JERUSALEM(cont.)

63

EXT. DAY. ROAD. Jesus is riding upon the colt sitting on the garments. Palms and garments have been spread on the road for Him. Some of the people are waving palms. The crowd is singing "Hosanna in the highest".

4. "If these should hold their peace, the stones...cry out"

EXT. DAY. ROAD. The Pharisees have rebuked Jesus for the singing of the multitude. Jesus is answering them. The shot should be a medium close-up centering on the angry faces of the Pharisees as Jesus answers their rebuke.

5. "Thou knewest not the time of thy visitation"

EXT. DAY. ROAD OVERLOOKING JERUSALEM. Jesus is still on the donkey. He is on a ridge overlooking Jerusalem which lies before Him in the distance. Jesus is weeping over the city. Detail includes people with palms. To get this a color backdrop with "Jerusalem" painted on it may be needed.

6. "This is Jesus, the prophet of Nazareth of Galilee"

EXT. DAY. CITY GATE. Jesus on the donkey has entered the city. The background should include the city gate. People are still carrying their palms, some are pointing at Jesus, saying, "This is Jesus...", others are spreading palms and garments. Along the sides we also see a crowd of onlookers. (The conventional scene generally seen)

JESUS CLEANSSES THE TEMPLE

Story 67  
U.G. 165

1. "Jesus went into the temple...and cast out those that sold"

INT. DAY. TEMPLE. General shot of the temple court showing Jesus as He drives out the buyers and sellers. Camera is focused on Jesus as He overturns the table of a money changer. A number of tables and booths have already been overturned and the owners are trying to salvage. Jesus is filled with a righteous anger which is carried out in His action and appearance

2. "My house shall be called the house of prayer"

INT. DAY. TEMPLE. A close-up of Jesus as He stands and teaches the people. He is still filled with righteous anger. In the shot we see the buyers and sellers leaving with their goods. The multitude is coming in closer to hear what Jesus says, but these are only seen in the detail as the camera is focused on Jesus.

3. "He healed the blind and the lame"

INT. DAY. TEMPLE. Jesus is seen with blind and lame, some are healed others are waiting in turn. Detail includes the multitude as they are watching.

## THE TRIBUTE MONEY

Story 68

U.G. 171

1. "The Pharisees...took council how they might entangle Him in His talk"

INT. DAY. COUNCIL CHAMBER. The Pharisees are sitting in council as they plot how they might rid themselves of Jesus. Grouping should suggest that they are plotting, faces should carry deceitfulness.

2. "Master...is it lawful to give tribute unto Caesar, or not?"

INT. DAY. TEMPLE. Some of the disciples of the Pharisees---these were seen in the above shot in the detail but not in active participation--and some Herodians--temple guards--have come to Jesus in the Temple and are asking Him about paying tribute. Their whole action should suggest deceit, facial expression should plainly show slyness. Detail includes the people who are standing around watching.

3. "Why tempt ye Me, ye hypocrites? Show me the tribute money"

INT. DAY. TEMPLE. Here in a close-up we see Jesus as He asks His temptors for a coin. Jesus has His hand stretched toward them as He asks for the tribute money. Jesus knows that they are trying to trap Him.

4. "Whose is this image and superscription?"

INT. DAY. TEMPLE. In a shot taken from above between the head of Jesus and the heads of the temptors we have a close-up of the Roman coin. Jesus is holding the coin and is pointing to it. The coin show should the image of Caesar.

5. "Render unto Caesar the things that are Caesar's; and unto God the things that are God's"

INT. DAY. TEMPLE. In a shot taken from above we again see Jesus as He answers His temptors. The camera is focused on Jesus but also gives prominence to the faces of the astounded temptors. The shot should show the victory of Jesus and the defeat of the temptors.

## THE WIDOW'S MITE

Story 69

U.G. 176

1. "And many that were rich cast in much"

INT. DAY. TEMPLE COURT. Jesus is sitting on the steps over against one of the trumpet-shaped treasuries of the Temple. He is watching as people cast in money. The shot is a general scene of the court, people are about, but the camera is centered on the line of richly-dressed people who are throwing in money, others are just walking away. Jesus is plainly seen as He sits with disciples watching.

2. "And there came a came a certain poor widow, and she threw in two mites which make a farthing"

## THE WIDOW'S MITE (cont.)

INT. DAY. TEMPLE COURT. Same scene as above, but instead of the rich we see a poor widow as she casts in her two small coins. Shot should show the contrast between rich and poor. If it does not crowd the picture too much the poor widow could be seen in the previous shot as she bashfully stands in back of the line of the rich. Jesus is again seen with His disciples as He watches.

3. "This poor widow hath cast more in, than they which have cast into the treasury"

INT. DAY. TEMPLE COURT. Jesus is speaking to His disciples--we saw these in the above shots in the detail--and is telling them about the gift of the poor widow whom we see leaving the treasury in the distance. Jesus may be pointing to the widow or His look may prove sufficient to indicate the content of His words.

4. "She of her want did cast in all that she had, even all her living"

SPECIAL SHOT. In a close up we see the contents of the treasury. On tope of large gold coins we see two very small coins given by the widow. Detail includes the wall of the treasury in order to locate the money with the above scenes.

## THE TEN VIRGINS

Story 70  
U.G. 181

1. "Then shall the kingdom of heaven be likened unto ten virgins"

EXT. EVENING STREET! At dusk we see ten virgins carrying lamps--for description see Reference Book p. 94--on their way to the house which we see in the background. All look alike, all have their lamps.

2. "Behold the bridegroom cometh; go forth to meet him"

INT. NIGHT. HOUSE. A messenger is awakening the ten virgins who have fallen asleep in the house. Actions of the awakened virgins should indicate the unexpected arrival of the bridegroom. Everybody is rushing to get ready.

3. "Give us of your oil, for our lamps are gone out"

INT. NIGHT HOUSE. The ten virgins have trimmed their lamps. Five of the lamps are burning brightly, five have gone out. Five of the virgins are pleading with the other five to give them oil for their lamps.

4. "Lord, Lord, open unto us"

EXT. NIGHT HOUSE. The five foolish virgins are knocking at the door of the house seeking entrance. We see light through a window near the door. The pleading and knocking of the five foolish virgins should be one of desperation--they want to get in.

5. "Verily, I say unto you, I know you not"

EXT. NIGHT HOUSE. A man is looking through the window next to the door. Light from the inside is streaming around his face into the darkness of the night. He is telling the five foolish virgins that he does not know them. The closed door is seen in the background plainly indicating that there is no entrance.

## CHRIST FORETELLS HIS COMING

Story 71  
U.G. 179

1. "Master, see what manner of stones and what buildings are here"

EXT. DAY. NEAR TEMPLE. Jesus and His disciples are just leaving the temple. As they look back they see the temple buildings lying before them in all their glory, a beautiful sight in the light of the setting sun. One of the disciples is pointing to the building group. This should be a general shot.

2. "There shall not be left one stone upon another that shall not be thrown down"

SPECIAL SHOT. EXT. DAY. TEMPLE. In a close-up we see part of the rough masonry work of the Temple wall. We see the large stones as they are lying one on top of the other to form the temple wall, in contrast to what Jesus is predicting. Jesus and a number of His disciples should be seen, camera centering on Jesus as He points to the wall.

3. "Take heed lest any man deceive you"

EXT. DUSK. ON THE MOUNT OF OLIVES. Jesus is talking to His disciples. Faces are all earnest as they listen to Jesus

4. "They shall deliver you up to councils"

INT. DAY. COUNCIL ROOM. We see one or the other of the disciples as he has been hailed before the council. The clothes are torn hair is unkempt, the disciples has plainly been mistreated. The picture should have a light halo to indicate that Jesus is predicting this for the future.

5. "Jerusalem shall be trodden down"

SPECIAL SHOT. Through ART WORK we see Jerusalem beleaguered by soldiers, sections of the wall are destroyed. THIS MAY BE DONE BY A PHOTOGRAPH AND ART OVERLAY, OR BY STRAIGHT ART WORK. YOU MAY HAVE TO FIND A SPECIAL WAY IN HANDLING THIS SHOT.

6. "There shall be signs in the sun and in the moon, and in the stars"

SPECIAL SHOT. Through ART WORK we see high-running waves tinted a heavy red by the setting sun. This may be a straight photo shot if proper scene can be gotten, or ART WORK to get effect of on-coming calamities.

## 7. "Watch and pray always"

EXT. DUSK ON THE MOUNT OF OLIVES. Jesus is talking to His disciples. The camera should catch the earnestness in the faces of Jesus and the disciples. The camera should hold Jesus and the disciples in close to get facial expressions.

## JUDGEMENT DAY

Story 72  
U. G. 183

## 1. "Then shall He sit upon the throne of His glory"

SPECIAL SHOT. Jesus is seen sitting on His throne of glory. Through ART WORK we see many angels about Him standing as if it were on clouds. This shot may be had through a photo shot of Jesus on a golden throne and then by ART WORK on an overlay fake in the angels and cloud effect.

## 2. "And before Him shall be gathered all nations"

SPECIAL SHOT: Before Jesus on His golden throne we see people of all nations, whites, blacks, Indians, etc. Through ART WORK we get effect and angels in the background.

## 3. "And He shall separate one from another"

SPECIAL SHOT. We see men of all races on both sides of Jesus as camera is head on Jesus sitting on His golden throne. Through ART WORK we get effect and angels in background.

## 4. "Come, ye blessed of my Father, inherit the kingdom prepared for you"

SPECIAL SHOT. Jesus sitting on His golden throne is speaking to those on His right. They are looking at Him with happy faces. Through ART WORK we get cloud effect and angels. Jesus has His hands outstretched.

## 5. "Depart from Me, ye cursed, into everlasting fire"

SPECIAL SHOT. Jesus sitting on His golden throne is speaking to those on His left. They are looking away from Him ashamed with guilty and sad faces. Jesus has His hands in protest against their coming to Him. Through ART WORK we get cloud effect and angels.

## 6. "And these shall go away into ever lasting punishment"

SPECIAL SHOT. We see a stream of dejected people going away from camera into the darkness. Through ART WORK we could get effect. If any people are recognized we should see those whom we saw on Jesus' left in previous shots.

## JUDGMENT DAY (cont.)

## 7. "But the righteous into life eternal"

SPECIAL SHOT. We see a stream of happy people coming into camera toward a bright light off to the side. We recognize the people we saw to Jesus' right in previous shots. They are dressed in white and are singing. Through ART WORK we get cloud effect.

N.B. We recognize the difficulty in getting the above shots. It may take some experimenting to get what is needed. However, by combining photo shots with ART WORK through overlay we should be able to get the composite originals needed. You may have some better way of expressing the thought of the text.

## THE INSTITUTION OF THE LORD'S SUPPER

Story 73  
U.G. 184 f.

1. "Ye know that after two days is the feast of the Passover, and the Son of Man is betrayed to be crucified"

EXT. DAY. MOUNT OF OLIVES. Jesus is sitting with His disciples around Him. Camera is focused on Jesus as He is speaking the above words. Detail includes the disciples.

2. "Not on the feast day, lest there be an up-roar among the people"

INT. DAY. PALACE OF THE HIGH PRIEST. Scribes, priests, and elders have gathered in the High Priest's Palace to discuss Jesus. In the scene Caiaphas, the High Priest, is prominent, with the other men around him. Faces and action and position should express deceit, cunning, guile.

3. "What will ye give me, and I will deliver Him unto you"

INT. DAY. PALACE OF THE HIGH PRIEST. Judas has now entered the palace and is speaking to them as he asks their price. Eyes are fixed upon Judas. He is uneasy, his look is bewildered, his money bag is plainly visible on his girdle. Scene should show the men bargaining as to the price.

4. "Go, prepare us the passover, that we may eat"

EXT. DAY. ROAD. Jesus is seen as He sends Peter and John ahead to Jerusalem to prepare the Passover feast. Detail may include the other disciples.

5. "The Master saith unto thee, where is the guestchamber, where I shall eat the Passover with my disciples"

EXT. DAY. HOUSE. Peter and John have followed the man with the pitcher on his shoulder to the house. The shot shows them as they are speaking to the man at the door of the house. Peter probably is doing the talking. Detail includes the water pot on the man's shoulder.

6. "And they made ready the Passover"

INT. AFTERNOON. GUESTCHAMBER. Oriental guestchamber with a large

## THE INSTITUTION OF THE LORD'S SUPPER (cont)

U-shaped table in the center. Cf. "Bible History Reference" by Rupprecht. Peter and John are putting the finishing touches to the Passover preparation. Peter and John could be shown handing the Paschal Lamb to a servant who is to roast it. On the table we see a few dishes, a large cup for the wine, and a dish with "herbs", as sort of salad.

7. "And there was also a strife among them, which of them should be the greatest"

INT. EVENING GUESTCHAMBER. In the act of sitting down a quarrel arose among the disciples as to who should sit where and naturally who was the greatest. The shot should catch the disciples striving among themselves. Jesus is seen observing the group.

8. "But he that is greatest among you, let him be as the younger"

INT. EVENING. GUESTCHAMBER. The same scene as above. Jesus is now reproaching the disciples for quarreling as they did. All eyes are on him as they stop their bickering. Camera is focused on Jesus.

9. "With desire I have desired to eat this Passover with you before I suffer"

INT. EVENING. GUESTCHAMBER. The disciples and Jesus are now sitting as outlined in the following sketch. All twelve disciples are with Jesus. Camera is on Jesus as He speaks the words, but shot is general showing the whole table and disciples.

10. "And He began to wash the disciples' feet, and to wipe them with the towel wherewith He was girded"

INT. EVENING. GUESTCHAMBER. After the first cup of wine--scene #9, Jesus begins to wash the feet of the disciples. They are lying on their couches, feet to the rear, as was oriental fashion. Detail may include Peter with a disapproving look.

11. "Thou shalt never wash my feet"

INT. EVENING GUESTCHAMBER. Jesus has now come to Peter. Peter is resisting, Jesus insists. Scene shows Peter sitting up on couch, protesting with his hands and his feet drawn away from the basin on the floor. Jesus is stooping before Peter. Action is between Jesus and Peter, other disciples in detail.

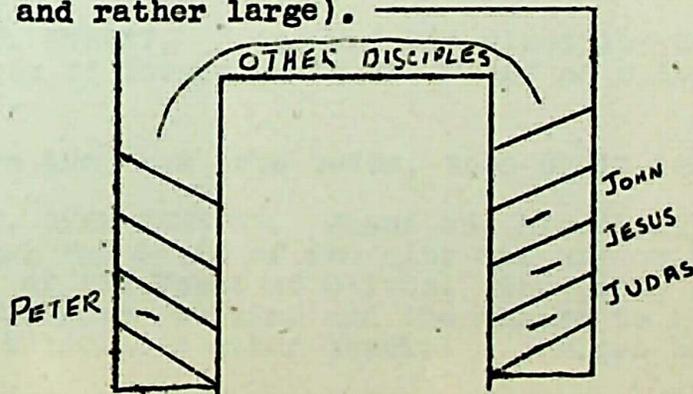
12. "I have given you an example that ye should do as I have done"

INT. EVENING. GUESTCHAMBER. Jesus has now finished washing the feet. He is seen as He talks to the disciples who have learned an important lesson on humility. Jesus is still holding the towel, camera catches Him just as He stands up from the last disciple.

13. "Verily, verily, I say unto you, that one of you shall betray Me"

## THE INSTITUTION OF THE LORD'S SUPPER (cont)

- INT. EVENING. GUESTCHAMBER. General shot of the disciples and Jesus sitting at the U shaped table. Watch seating arrangement. When we speak of sitting we mean the oriental way of sitting, really a lying at meal. Camera is focused on Jesus as He speaks, all disciples are looking at Jesus surprised. Shot should differ from that in #9.
14. "Lord, who is it?"
- INT. EVENING. GUESTCHAMBER. Medium shot of Jesus as John is asking Him who it is. In detail Peter is seen as he beckons to John. Cf. seating arrangement.
15. "Thou hast said it"
- INT. EVENING, GUESTCHAMBER. Jesus is giving the sop to Judas who is sitting at His left. cf. Seating arrangement. Jesus is speaking to Judas and is telling him that he is the traitor. John is seen in the picture and also looks at Judas.
16. "He then, having received the sop, went immediately out: and it was night"
- INT. EVENING. GUESTCHAMBER. Judas is seen as he is leaving the chamber. Camera catches his back against the darkness of the night into which he is going in contrast to the light from the chamber he is leaving. Detail shows Jesus and the other disciples looking on.
17. ("Yet a little while I am with you") "Love one another"
- INT. EVENING. GUESTCHAMBER. Of the two we should feature "Love on another". General shot of the group at the table, camera again focused on Jesus as He speaks. The place of Judas is prominently empty. All disciples are looking at Jesus.
18. "Jesus took the bread and blessed it"
- INT. EVENING. GUESTCHAMBER Close-up of Jesus as He blesses the bread. Jesus is looking up to heaven as he stands at His place and is holding the bread. (Bread is unleavened, flat, round and rather large).



SEE FAHLING P589

EDERSHEIM ON P.494 HAS THIS SAME ARRANGEMENT JUST SWITCHED ON OPPOSITE SIDES.

EITHER FAHLING'S OR EDERSHEIM'S WILL DO. IT'S IMPORTANT THAT WE HAVE U-TABLE AND PROPER SEATING ARRANGEMENT - NOT THE INCORRECT CONVENTIONAL PICTURE

## THE INSTITUTION OF THE LORD'S SUPPER (cont)

19. "Take, eat, this is my body"

INT. EVENING. GUESTCHAMBER. Jesus is standing in the center of the U-shaped table as He is distributing pieces from the large "loaf" of bread. Some disciples have received, others are still waiting for their piece. Camera catches the scene just as Jesus is handing a piece to one of the disciples.

20. "And He took the cup, and gave thanks"

INT. EVENING GUESTCHAMBER. Jesus is standing as He holds the cup and looks up to heaven. He should be shown at the entrance to the U-shaped table. THIS SHOULD NOT BE THE CATHOLIC IDEA OF HOLDING HIGH THE CUP. The looking up is on the part of Jesus' face, He merely holds the cup. Detail includes disciples looking at Jesus.

21 "Drink ye all of it, for this is the New Testament in my blood which is shed for you"

INT. EVENING. GUESTCHAMBER. The camera catches the scene just as Jesus is taking the cup and is bringing it to the next disciple. Here again some of the disciples have had a drink, others are still waiting. The camera should catch the action however, at some different point in the group. Jesus is holding the cup.

22. "This do ye, as oft as ye drink it, in remembrance of Me"

INT. EVENING. GUESTCHAMBER. Jesus is standing at the entrance of the U-shaped table. He is holding the cup and is speaking to the disciples seen in a general shot of the whole table and all of the disciples.

## CHRIST'S SUFFERING AND DEATH

Story 74  
U.G. 197 ff.

1. "When they had sung a hymn, Jesus...went forth...over the brook of Cedron"

EXT. NIGHT. STREET. Jesus and His disciples are walking along the streets of Jerusalem to the Mount of Olives. It is late at night.

2. "Before the cock crow twice, thou shalt deny me thrice"

EXT. NIGHT. OPEN COUNTRY. Jesus and His disciples have now passed through the gates of the city and are on their way up to the slope of the Mount of Olives. The group has stopped, Jesus and Peter are talking and the camera is centered on them. Detail includes other disciples. Peter has determined look on face.

3. "Sit ye here while I go and pray yonder"

EXT. NIGHT. GARDEN OF GETHSEMANE. Jesus at the entrance to the

## CHRIST'S SUFFERING AND DEATH (cont)

garden asks eight of the disciples to wait there for Him. Shot shows some already sitting down, others standing.

4. "Tarry ye here and watch with Me"

EXT. NIGHT. GETHESEMANE. Jesus with Peter, James and John has now reached the center of the garden. He is seen as He asks the three disciples to wait here for Him. Detail may include an Olive tree.

5. "Abba, Father, all things are possible unto Thee; take away this cup from Me; nevertheless, not what I will but what Thou wilt"

EXT. NIGHT. GETHESEMANE. Here take the conventional picture with Jesus kneeling. The face and position of hands should show the agony that now was His. Jesus may be kneeling against the conventional boulder or some olive stump.

6. "Simon, sleepest thou? Couldst not thou watch with Me one hour?"

EXT. NIGHT. GETHESEMANE. In a close-up we see Jesus as He is talking to Peter who has been sleeping on the ground. Camera catches the scene just as Peter looks up and Jesus speaks to him. Peter's face is very sleepy, he may be but half awake. Detail may include the other two disciples as they are sleeping.

7. "O My Father, if this cup may not pass away from me except I drink it, Thy will be done"

EXT. NIGHT. GETHESEMANE. In this picture we see Jesus as He is kneeling in the open with His hands outspread and raised toward heaven. Agony is clearly visible on His face. The suggestion is a medium shot, the suffering Savior surrounded by the darkness of the night. Detail may include olive trees and sleeping disciples in the distance.

8. "He found them asleep again"

EXT. NIGHT GETHESEMANE. Jesus is bending over His sleeping disciples. His face is full of agony.

9. "Father, if Thou be willing, remove this cup from Me; nevertheless not My will but Thine be done"

EXT. NIGHT. GETHESEMANE. Here a close-up of the pain-torn face of Jesus as He is kneeling in prayer. Anguish and reddish sweat cover His features, hands and body show pain.

10. "And there appeared an angel unto Him from heaven strengthening Him"

EXT. NIGHT. GETHESEMANE. In a medium shot we see Jesus at prayer with an angel beside Him. ART SHOT. The angel may be had by art work overlay and with the picture taken with this in view. OR the angel may be suggested by a bright light bearing down upon Jesus. The latter may be the better plan.

## CHRIST'S SUFFERING AND DEATH (cont)

11. "Why sleep ye?...Rise up and let us be going"
- EXT. NIGHT. GETHSEMANE. Jesus has now come again to the sleeping disciples. He has roused them and the shot shows Him speaking to them. The disciples are sitting up, rubbing their eyes. A suggestion of lights may be seen in the distance.
12. "Judas...went before the multitude"
- EXT. NIGHT. GETHSEMANE. Judas is seen leading a band of men carrying torches and lights, swords and staves. In the group we also see some soldiers. The shot should be a long shot introducing the traitor and his men and should be taken from where Jesus is standing over His disciples.
13. "Whom seek ye"
- EXT. NIGHT. GETHSEMANE. The band of men has now reached Jesus and His disciples and are standing before Him. Jesus is asking them whom they are seeing. In the front row of the crowd we notice Judas, the traitor.
14. "I am He"
- EXT. NIGHT. GETHSEMANE. Jesus has now identified Himself. The crowd is lying prostrate on the ground before Jesus.
15. "I have told you that I am He. If therefore ye seek me, let these go their way"
- EXT. NIGHT. GETHSEMANE. Jesus is again speaking to the crowd which is now again standing. As He speaks He is pointing to His disciples.
16. "Judas, betrayest thou the Son of Man with a kiss"
- EXT. NIGHT. GETHSEMANE. Judas has kissed Jesus and is standing close before Jesus and He speaks the above words. The band of men is crowding closer to take Jesus now completely surrounded by the men. The kiss of Judas was their signal to take Jesus.
17. "Put up thy sword into the sheath"
- EXT. NIGHT. GETHSEMANE. Peter has just cut off the ear of Malchus. The camera catches the scene as Jesus is rebuking Peter who is still holding his sword. Detail includes Malchus, a servant of a priest as he holds his bleeding ear.. In the background we see the crowd looking on.
18. "And He touched his ear and healed him"
- EXT. NIGHT. GETHSEMANE. Jesus is touching the ear of Malchus. Peter is standing close by putting up his sword. The crowd is looking on.
19. "Are ye come out as against a thief with swords and staves for to take Me"

## CHRIST'S SUFFERING AND DEATH (cont)

- EXT. NIGHT. GETHSEMANE. General shot of the crowd with their lights and swords and staves as Jesus speaks to them. Leaders of the crowd are standing with Judas in front. Shot is from the side and although focused on Jesus also includes the crowd.
20. "Then all His disciples forsook Him and fled"
- EXT. NIGHT. GETHSEMANE. Camera from the back of the crowd catches the disciples just as they are fleeing from Jesus. Some of the band of men are tying Jesus ready to lead Him away. The shot should not too long.
21. "Then the band bound Jesus and led Him away to Annas first"
- INT. NIGHT. PALACE OF ANNAS. The band of men has now led Jesus into the palace of Annas, the former High Priest. This should be a general shot of Annas, Jesus and the group.
22. "Why askest thou Me? Ask them which heard mee...they know what I said"
- INT. NIGHT. PALACE OF ANNAS. Jesus is speaking and answering the questions of Annas. Camera in medium shot is focused on Jesus but also holds Annas. Detail includes group of men who brought in Jesus.
23. "If I have spoken evil, bear witness of the evil"
- INT. NIGHT. PALACE OF ANNAS. Jesus has just been struck by one of the men who is standing to His side very angry, his hand still in the motion of striking. Jesus quietly is asking him the question listed above.
24. "Annas sent Him bound to Caiaphas"
- EXT. NIGHT. COURTYARD. Jesus still bound and led and followed by the soldiers is led across the courtyard to Caiaphas' side of the double Palace. In the detail of the general shot we notice a small coal fire with a number of men hovering about it. If possible we recognize Peter to be one of them.
25. "Answerest Thou nothing? What is it which these witness against Thee"
- INT. NIGHT PALACE OF CAIAPHAS. Jesus is now before the High Priest Caiaphas and the Sanhedrin which has been quickly called together. The 70 men and Caiaphas are trying to get something against Jesus. A number of men have witnessed. Caiaphas in this picture is shown angry. He has risen from his elevated chair and is talking to Jesus Who is silently and quietly standing before Him. Detail includes soldiers, etc. Picture is from the side and holds both Jesus and Caiaphas.
26. "I am"
- INT. NIGHT. PALACE OF CAIAPHAS. Similar scene as before with camera focused on Jesus. Everybody is looking at Jesus as He speaks.

27. "He is guilty of death"

INT. NIGHT. PALACE OF CALIPHAS. Caiaphas still standing has torn his garments in his anger at the words of Jesus. Some men of the Sanhedrin have likewise stood up and are gesticulating at the "blasphemy". Jesus is quiet. Detail includes soldiers with Jesus.

28. "Prophecy unto us, Thou Christ, Who is he that smote Thee?"

INT. NIGHT. ANOTHER ROOM IN PALACE OF CALIPHAS. The soldiers have now led Jesus into another room where they are mocking Him by spitting in His face, buffeting Him, and blindfolding Him and striking Him. Jesus is standing. One of the men is on his knees, another has just struck him, others are getting ready to mock Him. The men are rough soldiers and temple guards.

29. "Simon Peter followed Jesus afar off...and so did another disciple"

EXT. NIGHT. OPEN COUNTRY. In a long shot we see Peter and another disciple (John Mark) following the band which is leading Jesus away. Peter and the other disciple are in the foreground as they stealthily follow. The band with their lights are seen in the distance in the darkness of the night.

30. "That other disciple was known unto the high priest and went into the Palace.., but Peter stood at the door."

EXT. NIGHT. DOOR. Peter and the other disciple have now come to the door leading to the courtyard of the High Priest's Palace. The other disciple is seen entering while Peter stands on the outside, since he does not know the doorkeeper.

31. "Then went out that other disciple...and brought in Peter. And Peter sat down among them"

EXT. NIGHT COURTYARD. The other disciple has now brought Peter into the courtyard where he stands next to the fire among servants. The shot shows Peter spreading out his hands over the fire to get warm. The other disciple is seen in the background talking to the doorkeeper, a woman servant.

32. "Woman, I know Him not"

EXT. NIGHT. COURTYARD. Peter is sitting with the servants at the fire. The doorkeeper whom we noticed in the previous picture has now joined the group. She has accused Peter of being a member of Jesus' disciples. Peter is answering her. Action is between Peter and the doorkeeper, detail includes the fire and servants.

33. "I do not know the Man"

EXT. NIGHT. COURTYARD PORTICO. Peter has now stepped away from the fire into the portico surrounding the courtyard. Here another maid steps up to him and again he is accused of being a dis-

ciple of Jesus. Action here again is one Peter and the maid as Peter denies Jesus. Detail may include a cock crowing in the distance if this is possible.

34. "I know not this Man of Whom ye speak"

EXT. NIGHT. COURTYARD. Peter has now returned to the fire where he is again accused of being a disciple of Jesus. This time several of the men join in and Peter is angry, gesticulates, and denies His Lord. Action here again on Peter as he answers his accusers. If cock can be feature here, then this would be desirable, although not absolutely necessary.

35. "And the Lord turned and looked upon Peter"

EXT. NIGHT. COURTYARD. See scene #24. This shot catches the scene after the group has gone across the courtyard in the portico. Jesus has turned around and is looking back at Peter who has just finished denying Him. Picture should be so taken that it is quite evident that Jesus saw Peter, and Peter saw Jesus. Action is between the two, detail includes the soldiers with Jesus and the servants around the fire with Peter.

36. "And he went out weeping bitterly"

EXT. NIGHT. PALACE WALL. Near the doorway--we recognize it from the previous picture #30--on the outside of the palace courtyard we see Peter by himself weeping bitterly. The shot is a close-up.

37. "And as soon as it was day they led Him into their Council"

EARLY MORNING. STREET IN JERUSALEM. Jesus is led through the streets to the Council room in or near the Temple. He is still bound and in the company of soldiers. Detail includes Judas as he stealthily watches the procession from a doorway.

38. "What need we any further witness"

INT. MORNING. COUNCIL ROOM. Jesus is now before the Sanhedrin. It is a short meeting called merely to make the verdict of the previous night legal before Jewish law. Caiaphas is chairman, other members are ringed about in a semi-circle. Caiaphas is standing asking for the opinion of the Sanhedrin. All but two--Joseph of Arimathea and Nicodemus--we recognize Nicodemus from Story #16--agree with Caiaphas. This may be shown by a show of hands or gestures in keeping with what Caiaphas says.

39. "I have sinned in that I have betrayed innocent blood"

INT. DAY. ROOM IN TEMPLE. Judas has come to the priests and elders and is trying to return the money. He is seen offering the money to the elders but they refuse to accept. Judas' face carries despair. The Jews are contemptuous and do not want anything to do with the traitor.

## CHRIST'S SUFFERING AND DEATH (cont)

PLEASE NOTE CHANGE IN SCENE SEQUENCE.

41. "And he cast down the pieces of silver in the Temple"

INT. DAY. TEMPLE. Judas has gone into one of the Temple courts and has cast the pieces on the floor where the priests were sitting. The shot shows him holding the empty bag. The face of Judas again shows despair.

42. "And went and hanged himself.

EXT. DAY. RUGGED COUNTRY. Judas is seen with rope in hand under a gnarled tree looking for a solid limb. His face shows complete despair.

43. "It is the price of blood"

INT. DAY. TEMPLE. Priests and elders are seen picking up the pieces of silver--they may have just finished picking them up. They are holding the money and talking among them. Disdain is in their face and actions.

40. "And the multitude...delivered Him to Pontius Pilate"

EXT. DAY. STREET. Jesus is being led by a growing crowd from the Temple--Sanhedrin meeting--to the Palace of Pilate. Detail shows Judas as he with remorse and hopelessness looks around some corner and watches the people lead Jesus to trial.

44. "What accusation bring ye against this man"

EXT. MORNING. JUDGMENT HALL. The Jews with Jesus have reached the judgment hall of Pilate. The Jews do not enter. Pilate is standing before the hall possibly on some steps with the Jews before and below him, Jesus is to His side. Pilate is speaking to the Jews and is pointing to Jesus who stands quietly with the men guarding Him. The shot is from the side and holds both Pilate and the Jews.

45. "It is not lawful for us to put any man to death"

EXT. MORNING. JUDGMENT HALL. Pilate does not want to take the case but the Jews insist. The shot shows Pilate with his hands suggesting refusal as he says "no". Camera is on the insisting Jews, but shot includes Pilate and also Jesus to the side.

46. "Art Thou the King of the Jews"

INT. DAY. JUDGMENT HALL. Pilate has now returned into the hall. He is sitting with Jesus standing before him, probably with a guard or two. Jesus is bound. Camera is on Pilate as he asks the question. Jesus is seen from the side in the foreground.

47. "My kingdom is not of this world"

INT. DAY. JUDGMENT HALL. Jesus now answers the questions of Pilate. Action here is on both Pilate and Jesus with a side shot holding both. Jesus is quiet and calm, Pilate surprised.

## CHRIST'S SUFFERING AND DEATH (cont)

48. "I am a King...everyone that is of the truth heareth My voice"

INT. DAY. JUDGMENT HALL. Here action is again between Jesus and Pilate. In this shot camera is focused on Jesus with Pilate in foreground taken from the side. Pilate is plainly aggravated, Jesus calm.

49. "I find in Him no fault at all"

EXT. DAY. JUDGMENT HALL. Pilate is standing in front of the judgment hall reporting his findings to the Jews. Pilate is speaking, the Jews are plainly very angry showing this by gestures, facial expressions, etc. Jesus is standing on one side with His guard, Pilate is pointing to Him.

50. "Answerest Thou nothing? Behold how many things they witness against Thee"

EXT. DAY. JUDGMENT HALL. Medium shot of Pilate as he turns to Jesus and asks Him about His defense. Detail includes angry Jews who are standing and accusing Jesus and gesticulating. As he speaks Pilate points to the Jews.

51. "Pilate...sent Him to Herod"

EXT. DAY. JUDGMENT HALL. Scene shows Pilate still standing upon the terrace of the Judgment Hall pointing to the group of soldiers who are leading Jesus down the steps through the angry Jews to Herod.

52. "Herod with his men of war...mocked Him"

INT. DAY. HEROD'S PALACE. Some of the soldiers are bowing before Jesus, others are offering "gifts", while Herod and his court stand by laughing and enjoying the scene.

53. "Arrayed Him in a gorgeous robe, and sent Him again to Pilate"

INT. DAY. HEROD'S PALACE. Jesus arrayed in a gorgeous robe, it is very white to mock the innocence of Jesus--is just being led by the soldiers away from Herod who is seen in the background. Detail shows Jewish leaders following.

54. "I will chastise...and release Him"

INT. DAY. JUDGMENT HALL. Pilate has called together the leaders of the Jews and is now consulting with them. We see Pilate standing on the steps of the palace with the Jews before him. He is excited, the Jews are plainly hostile, Pilate is trying to persuade them to his point of view.

55. "Who will ye have that I release unto you"

EXT. DAY. JUDGMENT HALL. Pilate is standing before the mob of angry Jews below him. To his sides stand Jesus and Barabas, one on each side. Pilate is making the offer and his hands are outstretched pointing to both men. Jesus is calm and quietly standing with His guard, Barabas in dirty and torn clothes is

## CHRIST'S SUFFERING AND DEATH (cont)

held by several guards. There is a definite contrast between Jesus and Barabas. Jewish leaders are seen trying to persuade the mob to vote for Barabas. Some of the mob are already calling for Barabas, gesticulating with their hands.

56. "Have you nothing to do with that just Man"

EXT. DAY. JUDGMENT HALL. Pilate is sitting on his judgment seat. Messengers from his wife have just arrived with word that he should have nothing to do with Jesus. The messengers are seen delivering the message orally. Jesus with guard and the angry Jews are seen in detail.

57. "Away with this Man and release unto us Barabbas"

EXT. DAY. JUDGMENT HALL. In the foreground we see Jesus and Barabas standing with their guards. Pilate has now turned from the messengers to the crowd which is angrily demanding Barabbas over against Jesus. This thought is carried out by gestures on the part of the Jews.

58. "What then shall I do with Jesus"

EXT. DAY. JUDGMENT HALL. In this scene we see Pilate distressed as he tries to free Jesus. The shot is from the back over the crowd and camera is focused on Pilate. Detail shows angry Jews before Pilate and Jesus at his side.

59. "Crucify Him, Crucify Him"

EXT. DAY. JUDGMENT HALL. Camera is focused on Jesus as He stands quietly with the angry and snarling Jews demanding His crucifixion. Pilate is seen on the side. Among the Jews we see the Chief Priests and Scribes in prominent positions.

60. "Then Pilate took Jesus and scourged Him"

INT. DAY. JUDGMENT HALL ROOM. Jesus is being scourged, His back and neck are bleeding as He stands half stooping tied to the center low post. One of the soldiers, he should be a hefty man, is caught just as he is about to beat Jesus Who is quietly suffering. Detail includes other soldiers standing about.

61. "Hail, King of the Jews"

INT. DAY. JUDGMENT HALL ROOM. Jesus with a crown of thorns on His bleeding head is sitting dressed in a scarlet robe as the soldiers are mocking Him. Jesus has a reed in His right hand. Soldiers are bowing before Him as if He were their King.

62. "They smote Him...and spit upon Him"

INT. DAY. JUDGMENT HALL ROOM. One of the soldiers has taken the reed which Jesus held above and is striking the crown on His head to drive it in deeper. Other soldiers are spitting on His face. Jesus is bleeding with blood streaming down His face.

## CHRIST'S SUFFERING AND DEATH (cont)

63. "Behold the Man"

EXT. DAY. JUDGMENT HALL. Pilate has now brought Jesus out to the angry Jews. Jesus is bleeding, thorns on His head, wearing the scarlet robe, quietly suffering. Pilate is speaking to the Jews as He points to Jesus. Jews are angry. Pilate is hoping that the Jews will have pity.

64. "He made Himself the Son of God"

EXT. DAY. JUDGMENT HALL. Here the camera is centered on the angry and snarling Jews who with gestures emphasize their words that Jesus is to be crucified. Pilate does not know what to say or do. Jesus is quiet suffering figure.

65. "Whence are Thou"

INT. DAY. JUDGMENT HALL. Pilate manifests anxiety as he asks Jesus who stands before him from where He was. The shot is in close and holds both Jesus and Pilate.

66. "If thou let this Man go, thou art not Caesar's friend"

EXT. DAY. JUDGMENT HALL. Pilate has again gone out of the hall and is here seen as he speaks to the chief priests and scribes trying to persuade them. Camera is on the priests and scribes as they forcefully tell Pilate that the only way out is to crucify Jesus. Detail includes the mob in the background gesticulating and calling for the crucifixion of Jesus.

67. "We have no King but Caesar"

EXT. DAY. JUDGMENT HALL. Pilate has now taken his seat on the judgment seat. Jesus has been brought out of the hall and is standing before him. The Jews are still calling for the crucifixion of Jesus. The scribes and priests seen above are in the foreground as they answer Pilate and again demand the death of Jesus.

68. "I am innocent of the blood of this just person"

EXT. DAY. JUDGMENT HALL. Pilate is washing his hands in a basin brought to him by one of his slaves. As he washes he is speaking to the Jews. Jesus is seen in the background standing and suffering quietly. In the distance beyond Jesus we see the angry mob. Action is centered on Pilate and holds both him and the Scribes and Priests in the foreground.

69. "Then released he Barabbas unto them"

EXT. DAY. JUDGMENT HALL. This shot is to contrast the condemnation of innocent Jesus and the release of guilty Barabbas. It shows how Barabbas is welcomed by the Jews as he is released, while Jesus is lead away under heavy guard. Pilate may be seen in the background as he confirms the procedure.

70. "The soldiers...led Him away to crucify Him"

EXT. DAY. STREET. Jesus under heavy guard is seen as He is led

## CHRIST'S SUFFERING AND DEATH (cont)

through the streets of Jerusalem carrying His own heavy cross. He is again wearing His own garments, His face is still bleeding and plainly shows pain. Jesus should also be wearing the crown since this is the conventional conception although a number of authors differ on this. In this general shot we see a group of women following with a general mob in the background.

71. "And they compelled...Simon of Cyrene...to bear His cross"

EXT. DAY. STREET. Jesus has now broken down under the weight of the heavy and rough cross. The shot catches Jesus as He is on His knees, His face plainly shows His pain, soldiers are bringing Simon to carry the cross. Detail includes crowd gathered about cross. We also see group of women who are timidly standing in the background.

72. "Weep not for Me, but for yourselves and for your children"

EXT. DAY. STREET. The crowd has now moved on a bit. Simon is carrying the cross. Jesus is being led in front of Simon. The camera catches the scene just as Jesus turns and speaks to the group of women following Him. Jesus is bound and led by a soldier.

73. "He would not drink"

EXT. DAY. CALVARY. The procession has now reached Calvary. The three crosses are lying on the ground. To the left and to the right of Jesus soldiers are nailing the two malefactors to the crosses. One of the soldiers is offering Jesus a drink to help kill the pain. Jesus stripped to the waist refuses. Holes have been dug for the crosses.

74. "Father, forgive them, for they know not what they do"

EXT. DAY. CALVARY. The three crosses have finally been set upright. The bottoms of the crosses have been placed in holes and soldiers are filling in the dirt and stones. Other soldiers are removing the ropes used in pulling up the crosses. The camera is focused on Jesus as He looks heaven ward. Detail includes the crowd of people standing around in the background. (The crosses are short, the feet of the men are from one to two feet from the ground, NOT MORE.)

75. "Jesus of Nazareth, the King of the Jews"

EXT. DAY. CALVARY. A medium shot of the center cross with the camera focused on the sign above the head of Jesus on which we find the superscription written in Hebrew, Greek, and Latin. (If you do not have this we can furnish actual words) The shot should show people looking at the sign, possibly pointing to it and reading it. We see Jesus' head, bleeding with the crown of thorns.

76. "What I have written, I have written"

EXT. DAY. JUDGMENT HALL OF PILATE. The Chief Priests and Scribes

are standing before Pilate having just completed their plea to change the sign over the head of Jesus. Pilate is disgusted with the begging Jews and is seen as he denies their request.

77. "Let us not rend it but cast lots for it"

EXT. DAY. CALVARY. The soldiers are dividing the garments of Jesus under His cross. Each soldier has a part. They have now come to the coat of Jesus without seam, and are casting lots to see whose it is to be as the camera catches the scene. The coat of Jesus is plainly seen in the picture as it lies in a heap in the foreground--no seams or needlework should be showing. There are four soldiers. The Centurion in charge of the squad is seen in the background. Detail also includes crowd.

78. "Behold thy son...behold thy mother"  
(These shot could be broken into two scenes so that we would have all seven words separately. While we are at it we might do this, take one featuring the mother, another featuring the son, and a third a composite as suggested below)

EXT. DAY. CALVARY. To one side of the cross we see a small group of women standing with Joyn as they sorrowfully watch. We see the four soldiers still casting lots on the other side. Jesus is looking and speaking to His mother and John who are standing together, somewhat apart.

79. "Ah, Thou that destroyest the Temple and buildest it in three days, save Thyself"

EXT. DAY. CALVARY. People are now passing by the center cross railing and mocking Jesus. Gestures plainly show that they despise Jesus. Some are wagging their heads.

80. "Let Him come down from the cross that we may see and believe"

EXT. DAY. CALVARY. Camera selects a group of chief priests and scribes as they mock Jesus challenging Him to come down from the cross.

81. "If Thou be the King of the Jews, save Theyself"

EXT. DAY. CALVARY. The soldiers have now completed casting their lots. One of them is holding a cup containing vinegar toward Jesus as he challenges Jesus to prove that He was the King of the Jews. The other soldiers likewise are mocking Jesus.

82. "If Thou be Christ, save Theyself and us"

EXT. DAY. CALVARY. A close shot holding both Jesus and the malefactor on His left as the malefactor mocks Jesus. Facial expression on the malefactor should be in keeping with his pain and at the same time his mockery. Jesus does not pay any attention to his words.

83. "Dost not thou fear God, seeing thou art in the same condemnation"

## CHRIST'S SUFFERING AND DEATH (cont)

- EXT. DAY. CALVARY. A medium shot holding both Jesus and the two malefactors. Action is between the two malefactors as the one on the right is speaking to the one on the left.
84. "Verily I say unto thee, today shalt thou be with Me in Paradise
- EXT. DAY. CALVARY. A close shot of Jesus and the malefactor on the right. Jesus has now turned to the man---in the previous two shots Jesus looked neither to the left or to the right--and is talking to the malefactor. The malefactor plainly shows joy over the words of Jesus, his face despite the pain is peaceful in sharp contrast to that of the picture of the other malefactor. For greater effect the other malefactor on the left may be included in detail to heighten the contrast.
85. "Eli, Eli, lama Sabachthani"
- EXT. DAY. CALVARY. The skies are darkened. In a general shot we see Jesus as He cries out "My God, My God" Detail includes two other crosses and crowd in background. Soldiers sitting and standing under the cross are looking up at the cry. Centurion is also seen as he looks at Jesus.
86. "I Thirst"
- EXT. DAY. CALVARY. The skies are still darkened. Jesus is calling for a drink. One of the soldiers had dipped a sponge into a bowl of vinegar and is holding this to the lips of Jesus. Other soldiers and people are watching. Action is centered on Jesus.
87. "Father into Thy hands I commend My spirit"
- EXT. DAY. CALVARY. The skies are still darkened. In a medium shot we see Jesus looking up to heaven and He cries with a loud voice "Father...." Detail includes the malefactors which are in sharp contrast to Jesus.
88. "He bowed His head and gave up the ghost"
- EXT. DAY. CALVARY. The skies are still darkened. In a close-up shot we see Jesus with His head bowed. He is dead. We plainly see His blood-matted hair and blood-streaked face, the crown, and above all the sign with the inscription in three languages.
89. "And, behold, the veil in the Temple was rent in twain"
- INT. DAY. TEMPLE. We see the thick veil between the Holy and Holy of Holies torn from top to bottom. The Most Holy Place was empty at this time. An indefinite darkness should meet the eye.
90. "The earth did quake, and the rocks rent; and the graves were opened"
- EXT. DAY. GRAVE YARD. In a medium shot of a burial cave we see a group of people still in grave clothes. They are at the entrance to one of the tombs. They did not come out till after the resurrection of Christ. On the ground lie boulders and stones as if cast there by an earth quake.

## CHRIST'S SUFFERING AND DEATH(cont)

91. "Certainly, this was a righteous Man and the Son of God"
- EXT. DAY. CALVARY. The skies are still gray. Below the cross we see the centurion as he looks up toward the dead Jesus and makes his confession. Detail includes the soldiers cleaning up around the crosses ready to go back to town. In the background we see a small group of women as they watch. And of course the crowd as it moves about.
92. "All the people...smote on their breast"
- EXT. DAY. CALVARY. The skies are still gray. People are now leaving for the city, others have come to see. As they pass the cross they are seen smitting their breasts looking down in shame, some are on their knees. Camera should be centered on action but detail should include the dead Jesus on the cross.
93. "And all His acquaintance...stood afar off, beholding these things."
- EXT. DAY. CALVARY. The skies are still gray. The camera is now focused on the group of wmen who stand watching the cross. The cross with the dead Jesus is seen in the detail. The shot may be taken from the back or side of the group,
94. "The Jews...besought Pilate that their legs might be broken"
- INT. EVENING. PILATE'S HALL. The Jews are again before Pilate asking another favor. The shot should show the hypocritical Jews as they flatteringly seek Pilate's favor.
95. "Then came the soldiers and brake the legs of the first and of the other which was crucified with Him"
- EXT. DAY. CALVARY. It is getting close to six o'clock. In a general shot soldiers are seen as they with large mallets are breaking the legs of the two malefactors. The shot should significantly show that Jesus was passed by in fulfillment of Scripture.
96. "One of the soldiers...pierced His side and forthwith there came out water and blood"
- EXT. DAY. CALVARY. One of the soldiers has just pierced the side of Jesus. From the wound blood and water is running. His spear still held up, the soldier stands in amazement, other soldiers who are just finishing with the legs of the malefactors also look on. In the background we see John who has remained to watch the cross. cf. Text,
97. "Pilate..gave the body to Joseph of Arimathea"
- INT. EVENING. PILATE'S HALL. Joseph, a good man with a noble bearing, his clothes showing that he was a man of means, is standing before Pilate. The shot catches the scene just as Pilate is giving his permission after he has asked the Centurion who is also present about the death of Jesus. Pilate is happy that he can get rid so easily of Jesus"

## CHRIST'S SUFFERING AND DEATH (CONT)

98. "He took the body" cf. John 19,38
- EXT. EVENING. CALVARY. Joseph with his servants have lowered the center cross and have removed the nails. The camera catches the scene as they are lifting the body of Jesus wrapped in a large linen cloth to carry it away to the tomb. The sun is about to set, the Sabbath Day is near, therefore they hurry.
99. "There came also Nicodemus and brought a mixture of myrrh and aloes"
- EXT. EVENING. ON THE WAY FROM CALVARY TO THE TOMB. Joseph and his servants are carrying the body of Jesus to the tomb. On the way they are met by Nicodemus and his servants who is bringing with him spices. The shot shows the meeting of the two groups, both interested in taking care of their dead Lord. Detail includes group of women who are watching from the distance.
100. "They took the body and wound it in linen clothes with the spices"
- INT. EVENING. "COURT" OF THE TOMB. In the "court" of the tomb--cf. Reference Notes--Joseph and Nicodemus have placed the body of Jesus and are now wrapping the wounded limbs in fine linens and spices. The camera catches the scene as they are at work with half of the body wrapped ready for burial. Servants are helping them. Through the opening of the tomb we see a group of women who are anxiously watching what is happening.
101. "There laid they Jesus"
- INT. EVENING. TOMB. In a rock niche of the tomb laid they Jesus. The shot shows Jesus as He lies wrapped up in the white grave clothes. Joseph and Nicodemus are just putting the finishing touches to it before leaving. Care should be taken that the niche will work out for the Easter picture to follow.
102. "And rolled a stone unto the door of the sepulchre"
- EXT. EVENING. TOMB. The servants have just finished rolling the large stone in front of the tomb as Joseph and Nicodemus watch. One or two of the servants are bringing up a smaller stone to brace the larger stone. The group of women we saw before are again included in the detail as they watch what is going on.
103. "And they returned and prepared spices and ointments"
- EXT. EVENING. HOUSE. The group of women are just returning to their homes in Jerusalem. They are carrying bundles and jars which contain spices and ointments. The camera catches them just as they are at the door. One of them is about to enter, others are in a hurry to leave. They are talking making arrangements for meeting early Easter morning.
104. "Ye have a watch; go your way, make it as sure as ye can"
- INT. EVENING. PILATES HALL. The chief priests and scribes are again

## CHRIST'S SUFFERING AND DEATH (CONT)

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- INT. EVENING. PALATINE HALL. The chief priests and scribes are again

## CHRIST'S SUFFERING AND DEATH (cont)

before Pilate. They have asked for a special guard of the tomb. Pilate is completely disgusted and the camera shows him in the act of sending the "pests" away with permission to get a guard for the tomb. Faces of the priests and scribes are happy, because they feel they now have "insurance" against the resurrection of Jesus.

105. "So they made the sepulcher sure, sealing the stone and setting a watch"

EXT. EVENING. TOMB. A Roman guard has now been placed at the tomb. The stone in front of the tomb has been sealed by a cord drawn across the stone and fastened with sealing-clay imprinted with the high-priest's signet ring. The soldiers are sitting around a small fire, one of them is standing guard at the stone, the others are taking it easy. There should not be more than three soldiers, some think it was only two.

CHRIST'S RESURRECTION AND FIRST APPEARANCES Story 75  
U. G. 225 ff.

1. "The angel of the Lord descended from heaven, and came and rolled back the stone from the door and sat upon it".

EXT. EARLY MORNING. GRAVE. This is a difficult shot to get. We suggest that the camera captures the scene after the grave has been opened with the stone rolled to one side. In the foreground lie the two Roman guards--cf. Scene #105 from Story 74--stunned by the bright light which is coming from the angel on the stone. The angel is to be pictured by a bright light. If this does not work it will be necessary to make use of ART WORK (this would not be very desirable since it would take 6-8 weeks to get a Kotavachrome print made and would delay completion by at least three months).

2. "Who shall roll us away the stone from the door of the sepulcher"

EXT. EARLY MORNING. ON WAY TO GRAVE. A group of 4-5 women including Mary Magdalene--should be the same character pictured before--are on the way to the grave. They are carrying spices for anointing the body of Jesus. The medium shot shows them as they talk excitedly wondering who will roll away the heavy stone. The skies show that it is still very early in the morning.

3. "And when the women looked they saw that the stone was rolled away; for it was great".

EXT. EARLY MORNING. ON THE WAY TO GRAVE. The women have now looked up and see that the large stone had been rolled away leaving the grave open. The shot is from the back and side of the group of women. One or two may be pointing to the open grave which we see in the distance. The angel is no longer on the stone and the guards have fled. Mary Magdalene has turned and is just seen leaving the group for the city.

4. "He is risen; He is not here"

INT. DAY. GRAVE. The women have now entered or are standing at the entrance to the empty grave. On the left and right side in the tombwe see two angels. The Bible speaks of them as "young men" so we can use a character dressed in long and shining white robes. Bright light should be so spotted that the features of the characters are not clear. The angels are speaking to the four women--Mary Magdalene has left--who are frightened and amazed. Cf. Conventional shot.

5. "They have taken away the Lord out of the Sepulchre, and we know not where they have laid Him"

EXT. DAY. HOUSE. Mary Magdalene whom we saw leaving the group of women in scene 3 has now reached the house where the disciples are. She is seen talking to Peter and John at the door. Mary is excited, Peter and John amazed at what she tells them. Peter and John should be the same characters we had before, IMPORTANT

6. "So they ran both together; and the other disciple did outrun Peter, and came first to the sepulchre"

EXT. DAY. GRAVE. Peter and John are running to the grave with Mary following as fast as she can. The camera catches the scene as John has arrived at the tomb and is waiting for Peter who is just coming up with Mary seen in the distance. The shot is from the side of the tomb toward Mary, John and Peter are in the foreground. Picture should show action on the part of the running disciples.

7. "They knew not the Scripture, that He must rise again from the dead"

INT. DAY. GRAVE. Peter and John have now entered the grave. They see the "linen clothes lie, and the napkin, that was about His head, not lying with the linen clothes, but wrapped together in a place by itself". Camera shows them as they look at the linens in amazement. Peter should be shown impulsive, John with restraint.

8. "Then the disciples went away again unto their own home"

EXT. DAY. NEAR GRAVE. Peter and John are seen walking away from the grave in conversation. Mary Magdalene in the meantime has come up and camera shows her standing at the entrance to the grave.

9. "Because they have taken away my Lord, and I know not where they have laid Him"

EXT. DAY GRAVE. Mary, weeping, has stooped down and is looking into the grave from which there is coming a bright light. Mary is answering the questions of the two angels in the grave--angels here shown by bright lights--Mary's face is tear-stained and worried. Shot is from the side holding both Mary and the bright lights in the grave.

10. "Woman, why weepest thou?"

EXT. DAY. GRAVE. Jesus has now come and is standing behind Mary. He is asking her why she is weeping. Mary has half turned her head, she is still weeping, with her head down. The camera is on Jesus, with Mary in the foreground, the grave forming the background on the side.

11. "Master"

EXT. DAY. GRAVE. Mary has now recognized the Lord when He said "Mary". She is on her knees before Him. Her grief has changed into joy which her face plainly shows in contrast. Mary is talking.

12. "Touch Me not, for I am not yet ascended to My Father"

EXT. DAY GRAVE. Same scene as above with action centered on Jesus who is talking to Mary. Mary wants to touch Him, but Jesus is gently restraining her--gesture. This picture should plainly show that Jesus is talking. Care should be taken that this is not merely a repetition of the above scene.

13. "All Hail"

EXT. DAY. ON ROAD TO CITY. The 3-4 women which we last saw at the

grave (Scene 4) are on their way back to the city. The camera catches the scene as Jesus has stepped in front of them and greeted them with "All Hail". The women surprised and amazed are "holding Him by the feet and whorshipped Him". This "holding by the feet should not be overdone, picture might merely show one or two on their knees, with the other one or two standing.

14. "And their words seemed to them as idle tales, and they believed them not"

INT. DAY. HOUSE. The 3-4 women have now reached the city with their news and are telling of their experiences to the eleven disciples Mary Magdalene is also in the scene and in a somewhat prominent position. The women are excited and happy, the disciples dejected and unbelieving.

15. "Some of the watch came into the city and showed unto the chief priests all the things that were done"

INT. DAY. CHIEF PRIEST'S PALACE. The two Roman guards have now likewise reached the city and are reporting back to the chief pries The soldiers are excitedly telling of their experiences, making gestures with their hands as they tell their story. The priests are listening to their tale.

16. "Say he His disciples came by night and stole Him away while we selpt"

INT. DAY. ASSEMBLY ROOM. The elders have gathered and are seen as they extend a bribe to the guards to keep the story silent. One of the priests, the leader, is shown handing a bag to the soldiers completing the deal. All of the leders show their interest in keeping the story quiet, some may even be shown with their fingers to their mouths to indicate that they should not tell the story.

#### THE EMMAUS DISCIPLES

Story 76  
U. G. 231

1. "Behold two of them went that same day to a village called Emmaus"

EXT. DAY. ROAD. Two disciples are on the way to Emmaus. They are talking together about the events that happened in Jerusalem. Shot is from the side and the front so that we see both disciples.

2. "What communications are these that ye have one to another as ye walk and are sad"

EXT. DAY. ROAD. Jesus has now drawn near to the two disciples. As the camera catches the scene we see Jesus in the center as He is talking with both disciples looking at Him--their eyes are being held in a supernatural manner so that they do not recognize Jesus. Jesus is dressed as usual without anything extra. Shot is from the front focusted on Jesus in a three-shot.

3. "Concerning Jesus of Nazareth...."

EXT. DAY. ROAD. All three are now walking on, Jesus in the center. The two disciples are telling their story gesticulating to show they are talking. We see all three faces in a shot taken from the side.

4. "O fools, and slow of heart"

EXT. DAY. ROAD. The little group of three has stopped. Jesus is talking. The two disciples are "taking it" looking at Jesus as He tells them they should have believed the prophets.

5. "Abide with us, for it is toward evening, and the day is far spent"

EXT. DAY. NEAR VILLAGE. The little group has now reached Emmaus. In the background we see buildings. The disciples have arrived at their house and are asking Jesus to stay. Jesus makes as if He will go on--is shown a step or two ahead on the road--. Here shoot the conventional scene.

6. "And their eyes were opened and they knew Him"

INT. EVENING. HOUSE. The three are at meal, Jesus sitting (cf. Greek text Luke 24,30) is blessing the bread, the disciples are seated on either side. In the picture we see the nail marks in the hands of Jesus. The disciples see them also and recognize their Lord. Camera focused on the nail-marked hands of Jesus and also His face, disciples seen in the foreground to either side.

7. "Did not our heart burn within us"

INT. EVENING. HOUSE. Same scene as above only with Jesus absent. The disciples are talking to each other, surprised at the happenings. Jesus is conspicuously absent in comparison with the above scene. Disciples should be in the same position as above only now talking to each other excitedly.

8. "The Lord is risen indeed, and hath appeared to Simon"

INT. EVENING. HOUSE IN THE CITY. The two disciples have rushed back to Jerusalem and are seen telling the good news to the eleven dejected disciples. Peter is prominent.

#### JESUS APPEARS TO THE ELEVEN

Story 77  
U. G. 232f

1. "Peace be unto you"

INT. EVENING. HOUSE IN JERUSALEM. Jesus has stepped in on the ten disciples--Thomas is absent--as they sit excited behind locked doors. Jesus stands bathed in light, the room and the disciples are in comparative darkness, only a candle or two is burning. Jesus is speaking to the surprised disciples. Some show their surprise by sitting upright, others by facial expression.

2. "Behold My hands and My feet, that it is I Myself"

INT. EVENING. HOUSE. Jesus is now showing His hands marked with the nail prints to His terrified and affrighted disciples. The disciples are leaning closer, some over the backs of others to see. Camera is focused on Jesus and His hands, and if possible we also see His nail-marked feet.

3. "And He took it, and did eat before them"

INT. EVENING. HOUSE. Jesus is seen eating with the disciples crowding around Him hardly believing their eyes. Camera is focused on Jesus.

4. "Receive ye the Holy Ghost...."

INT. EVENING. HOUSE. Jesus is seen blessing His disciples who are standing and sitting before Him, all faces resting on Jesus. Shot is from the side holding both Jesus and the disciples.

5. "Except I shall see in His hands the print of the nails..!"

INT. EVENING. HOUSE. Thomas who was absent, is being told by his fellow disciples that Jesus had appeared to them. Thomas does not believe and he is seen telling them that he wants to see the nail prints. The camera shows the other disciples crowding about Thomas with camera focused on Thomas as he speaks. The room is the same as above.

6. "Peace be unto you"

INT. EVENING. HOUSE. A week later, Jesus again appears to the disciples, this time to all eleven. All of the disciples are looking up at Jesus. We notice particularly Thomas who does not know what to make of it.

7. "My Lord and my God"

INT. EVENING. HOUSE. Thomas is on his knees before Jesus as he convinces himself that the nail prints and the open side are really the proof that Christ is standing before Him. In the background we notice the other disciples looking on although the camera is focused on Jesus and Thomas.