

JESUS CHRIST SUPERSTAR

Final Revised
Second Draft Screenplay

by

Norman Jewison
and
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* * *

Based on the Music and Lyrics
of Andrew Lloyd Webber and
Tim Rice

Property of:
UNIVERSAL PICTURES
100 Universal City Plaza
Universal City
CALIF.

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ALBUM TIMINGS

		<u>ALBUM</u>	<u>SCRIPT</u>
SIDE ONE	(1) OVERTURE *	3:59	5:05
	(2) HEAVEN ON THEIR MINDS	4:23	4:32
	(3) WHAT'S THE BUZZ *	2:23	2:47
	(4) STRANGE THING MYSTIFYING *	1:50	1:44
	(4A) THEN WE ARE DECIDED	-	2:47
	(5) EVERYTHING'S ALRIGHT *	4:45	4:05
	(6) THIS JESUS MUST DIE *	3:36	3:41
SIDE TWO	(7) HOSANNA *	2:07	2:51
	(8) SIMON ZEALOTES *	3:13	4:54
	(9) POOR JERUSALEM *	1:36	1:38
	(10) PILATE'S DREAM	1:28	1:34
	(11) THE TEMPLE *	4:43	4:24
	(12) EVERYTHING'S ALRIGHT (REPRISE) (ALTERNATE PIANO VERSION = 0:37)	0:34	0:33
	(13) I DON'T KNOW HOW TO LOVE HIM *	3:36	3:39
	(14) DAMNED FOR ALL TIME *	} 5:11	} 5:06
	(15) BLOOD MONEY		

ALBUM TIMINGS (Continued)

	<u>ALBUM</u>	<u>SCRIPT</u>
SIDE THREE (16) THE LAST SUPPER	7:02	7:24
(17) GETHSEMANE (I Only Want to Say)	5:33	5:39
(18) THE ARREST *	3:24	3:09
(19) PETER'S DENIAL	1:27	1:27
(20) PILATE AND CHRIST	2:46	2:55
(21) KING HEROD'S SONG	3:02	3:07
(22) NEW SONG: COULD WE START AGAIN PLEASE	2:25	2:27
 SIDE FOUR (23) JUDAS' DEATH	 4:17	 4:45
(24) TRIAL BEFORE PILATE	5:13	) 6:49
NEW ADDITIONAL LYRICS	1:13	
(25) SUPERSTAR	4:16	4:43
(26) THE CRUCIFIXION *	4:04	2:04
(27) JOHN NINETEEN FORTY-ONE	<u>2:10</u>	<u>2:18</u>
 TOTAL ESTIMATED PLAYING TIME ALBUM	 86:38	
 TOTAL ESTIMATED PLAYING TIME SCRIPT		 96:07

RECORDING CAST
VOCALS ON ALBUM

<u>CHARACTER</u>	<u>NO. OF VOCALS</u>
1. JESUS CHRIST	12
2. JUDAS ISCARIOT	9
3. MARY MAGDALENE	6
4. PONTIUS PILATE	3
5. CAIAPHAS	7
6. KING HEROD	1
7. SIMON ZEALOTES	1
8. PETER	3
9. ANNAS	5
10. PRIEST 1	1
11. PRIEST 2	1
12. PRIEST 3	2
13. MAID BY FIRE	1
14. SOLDIER TEMPLE	1
15. SOLDIER ROMAN	1
16. OLD MAN	1
17. MAN	1
18. MEN APOSTLES	5
19. WOMEN APOSTLES	1
20. CROWD	5
21. MOB	3
22. WOMEN 1 - 4	3
23. MEN 1 - 4	3
24. MONEY LENDERS	1
25. MERCHANTS	1
26. CHOIR	7

RECORDING CAST

(1) OVERTURE

Choir

(2) HEAVEN ON THEIR MINDS

Judas

(3) WHAT'S THE BUZZ

Jesus

Mary Magdalene

Apostles

(4) STRANGE THINGS MYSTIFYING

Jesus

Judas

Apostles

(5) EVERYTHING'S ALRIGHT

Jesus

Judas

Mary Magdalene

Apostles' Women

Apostles' Men

(6) THIS JESUS MUST DIE

Caiaphas

Annas

Priest 1

Priest 2

Priest 3

Priest 4, 5, 6

Mob Outside

(Continued)

RECORDING CAST (Cont'd)

(7) HOSANNA

Jesus

Caiaphas

Crowd

(8) SIMON ZEALOTES

Simon Zealotes

Crowd

(9) POOR JERUSALEM

Jesus

(10) PILATE'S DREAM

Pilate

(11) THE TEMPLE

Jesus

Moneylenders

Merchants

Man 1 - 4

Woman 1 - 4

Crowd - Men

Crowd - Women

(12) EVERYTHING'S ALRIGHT (REPRISE)

Jesus

Mary Magdalene

(13) I DON'T KNOW HOW TO LOVE HIM

Mary Magdalene

(14) DAMNED FOR ALL TIME

Judas

Caiaphas

Annas

(Continued)

RECORDING CAST (Cont'd)

(15) BLOOD MONEY

Judas
Caiaphas
Annas
Choir

(16) THE LAST SUPPER

Jesus
Judas
Apostles

(17) GETHSEMANE

Jesus

(18) THE ARREST

Jesus
Judas
Caiaphas
Annas
Peter
Apostles
Man 1 - 4
Woman 1 - 4
Crowd
Man 1 - 4
Woman 1 - 4

(19) PETER'S DENIAL

Mary Magdalene
Peter
Maid by the Fire
Soldier Temple
Old Man

(Continued)

RECORDING CAST (Cont'd)

(20) PILATE AND CHRIST

Jesus
Pilate
Soldier Roman
Mob

(21) KING HEROD'S SONG

Herod

(22) COULD WE START AGAIN PLEASE

Mary
Peter
Choir

(23) JUDAS' DEATH

Judas
Caiaphas
Annas
Choir

(24) TRIAL BEFORE PILATE

Jesus
Pilate
Caiaphas
Mob
Choir

(25) SUPERSTAR

Voice of Judas
Choir

(26) THE CRUCIFIXION

Jesus
Crowd
Choir

(27) JOHN NINETEEN FORTY-ONE

' JESUS CHRIST SUPERSTAR '

A ROCK OPERA

by

ANDREW LLOYD WEBBER

and

TIM RICE

P/B NO. 1 OVERTURE FRIDAY DAY (3:59 ALBUM TIMING)
(5:05 SCRIPT TIMING)

(Added Intro) 0:00 - 0:38
0:38 - 1:20 (1:20 including Added Intro)
VARIATION OF THEME NO. 1
OF "TRIAL BEFORE PILATE"
(SLOW TEMPO)

1. EXT. DESERT. DAY. - AVDAT.

We FADE UP on the strange, supernatural mood of a heat-glazed desert. Effects of heat beat on the lens. CAMERA PANS OVER to:

2. EXT. RUINS. DESERT. DAY. - AVDAT.

Ancient guttered ruins in same location - enough to remind us of the shape of the old city and the strength of the past, but unroofed, wall-crumbling, empty. A place passed by:

CREDIT:

Fade on

JESUS CHRIST SUPERSTAR

CREDIT:

Fade out:

PAN BACK TO:

3. EXT. DESERT. DAY. - AVDAT.

Using a star-screen, we pick out a cross-shape which ought to glint brilliantly. The cross establishes itself and dissolves leaving a clear but momentary impression.

On the French horn Intro. after Guitar pick up, cut or Whip-pan to:

1:20 - 2:55(1:35 including 30 sec.
extension)

VARIATION OF THEME NO. 2
OF "TRIAL BEFORE PILATE"
(FAST TEMPO)

4. EXT. DESERT. DAY. - AVDAT.

One bus coming across the desert, kicking up sand, approaching the ruins. Ordinary second-hand bus - no "Hippie" decorations on it, though it has an attractively battered and overladen character. Way below the music track we hear the sound of the bus.

Perhaps we see a sign saying "Jerusalem 250 km" (or whatever the distance is) in three languages - Hebrew, Arabic and English.

5 EXT. DESERT. DAY. - AVDAT.

Cut to closer shot of the bus as it stops about fifty yards from the Ruins.

6. EXT. DESERT - AREA AROUND THE BUS. DAY. - AVDAT.

Fast Tempo during the rest of this cue 1'6". There is a SERIES OF SHOTS which must include the following twelve. All are mimed: No voice over: The sequence must feel choreographed.

The people, about 50 in all, who tumble out of the vehicle are a group of YOUNG ACTORS who are travelling with "SUPERSTAR" and have come to this location to give a definitive performance of the piece, both for themselves and for us, the movie audience. They are closely-knit, bright, catch-penny and inventive. This is the climax of their tour and they are excited and packed with energy. Their dress is casual - summer clothes for the heat, plain and simple, very like the costumes they will assemble for themselves when they step into 'character'. Some are bearded: All races and colours: sunglasses, hats, kerchiefs are almost universal.

The 12 shots:

- (a) BUS: Actors tumbling out: Stretching and yawning - loosening up after a long trip - looking excitedly at this place which will be their set, pointing out features.
- (b) More come out of that - girls stripped down to bras and pants and glistening with sweat - all grab deep breaths, one or two fling out their arms for air, etc.
- (c) Cut to THE STAGE MANAGER who supervises the unloading of props, trunks, costumes. The driver helps.
- (d) Some male actors are handing out weapons - swords, guns, daggers and holsters: And they hand out helmets, which those who take them try on.
- (e) Those who will be CAIAPHAS, ANNAS and THE PRIESTS take out heavily ornamented and buckled belts and chains of office and try them on.
- (f) APOSTLES' WOMEN AND PROSTITUTES take out their costumes - push bangles up their arms, put on anklets. Even their very flimsy costumes look too hot. PILATE'S WIFE will be among these women. She ought to be dressed in some distinguished manner.

Continued

- (g) The screen is filled with a purple velvet cape - PILATE's rather worn cloak of state. The ACTOR playing PILATE tries it on.
- (h) The STAGE MANAGER hands out a rope-type skull cap, like a yamaka - to each of the APOSTLES. Some of them put them on. Perhaps it is a rope belt that they wear.
- (i) A PLUMP YOUNG ACTOR, wearing yellow-tinted glasses (he will play HEROD) sits and nods. Throughout this activity there is a ripple of gentle teasing.
- (j) The ACTRESS playing MARY MAGDALENE takes out a gorgeous barbarically decorated mirror: TWO GIRLS hold it for her as she begins to make up.
- (k) The STAGE MANAGER - who has adopted something of the cheeky, 'snotty-nosed kid' character in order to ease his boss-function - finds the whip and cracks it - then throws it to the ACTOR who will eventually administer the 39 lashes.
- (l) The APOSTLES begin to unload the cross from the roof of the bus. It's wooden, heavy and difficult.

2:55 - 3:48 (53 seconds)

VARIATION OF THEME OF THE
THIRTY NINE LASHES
(ROCK TEMPO)

7. EXT. DESERT AREA: BUT SOME 30 YARDS FROM ACTIVITY: DAY-AVDAT.

C.U. ACTOR playing JUDAS who is already in character. He grabs his costume and throws it round him with a violent gesture. We can see the others are wary of him. Someone stumbles against him - JUDAS pushes him away and walks towards the desert.

8. EXT. DESERT AREA - AROUND THE BUS. DAY. - AVDAT.

THE APOSTLES lay the Cross gently on the ground and then go back to the bus for other stuff.

9. Cut to JESUS CHRIST (From now on written J.C. or indicated by H: As Him). We do not see His face.

- (A) He greets others who are happy to be so acknowledged.
- (B) He helps a very young actor unload a heavy trunk - it is too heavy for J.C.
- (C) The camera follows the back of His head as He walks: A YOUNG ACTOR, struggling to sort out some military equipment and pouring with sweat, is about to take a drink. He sees J.C. and offers the flask to Him. J.C. drinks, returns the flask. Touches the man's cheek tenderly.
- (D) He moves to MARY and THE GIRLS: They smile: MARY dabs his face with her kerchief. He touches her cheek in the same act of tender piety as (C). This touching is a continuing characteristic.

3:48 - 4:14 (26 seconds)

VARIATION OF THEME NO. 3
OF "TRIAL BEFORE PILATE"
(SLOW AND DELIBERATE)

10. EXT. DESERT - AREA ROUND THE BUS. DAY. - AVDAT.

2 APOSTLES come over with a rough white tunic-like kaftan. 2 of THE WOMEN pull of His shirt: To facilitate this He lifts up His arms and leaves them there. THE APOSTLES bring down the tunic over Christ - very slowly: He makes a peaceful gesture. He is one of the few actors simply but completely costumed.

11. EXT. DESERT - AREA AROUND THE BUS. DAY. - AVDAT.

The STAGE MANAGER, still playing his Ringmaster-parody role.

4:14 - 4:27 (13 seconds)

THEME FROM "JESUS CHRIST
SUPERSTAR".

12. EXT. DESERT. AREA AROUND THE BUS. DAY. - AVDAT.

Into camera: C.U. J.C. smiles, not a holy smile, a smile of amusement, and in return makes a peaceful gesture. Then others react - the APOSTLES - all are taking on their character now - the SOLDIERS stiffen and are aloof: HEROD keeps sitting: the PRIESTS turn away and form a small cabal: MARY, marvellously dressed now, is the final one to kneel.

Very slowly J.C. walks towards the Ruins. Some of those with him rub sun-tan lotion into their arms.

4:27 - 5:05 (38 seconds)

THEME FROM "THE CRUCIFIXION"
WITH CHOIR.

13. EXT. DESERT. FROM BUS TO RUINS. DAY. - AVDAT.

In a dignified way THE TROUPE follow Him to a place under and outside the city wall.

All move thoughtfully and slowly, as actors approaching the stage.

The camera follows them and then begins to pan across into the empty desert to find JUDAS.

P/B NO. 2. HEAVEN ON THEIR MINDS (4:32) FRIDAY. DAY.

14. EXT. DESERT. A HUMMOCK OF SAND IN THE DESERT SOME 100 YARDS DISTANCE FROM THE RUINS. DAY. - AVDAT. INTRO (:12) MEDIUM ROCK BUILDING IN TEMPO TO FAST
- JUDAS: Zoom in on Guitar Intro to close-up of JUDAS looking off. He is contemplating, a brooding figure, his tension revealed by his gouging the sand with his hand. JUDAS (Sings)
- My mind is clearer now -
at last all too well
- I can see where we all
soon will be
15. EXT. DESERT. SPOT OF JUDAS. DAY. - AVDAT. JUDAS (Sings)
- JUDAS continues his song. If you strip away the myth
from the man
- You will see where we all
soon will be.
16. EXT. DESERT. SPOT OF JUDAS. DAY. - AVDAT. JUDAS (Sings)
- JUDAS jumps to his feet. Accusingly. The others cannot hear him. Jesus! You've started to
believe
- The things they say of you
You really do believe
This talk of God is true
17. EXT. RUINS. - UNDER CITY WALL. DAY. - AVDAT. JUDAS (V.O.)
- SIX ADULTS and SIX CHILDREN, are running out of the city to hear Him, see Him, touch Him. J.C. talks on, passionately. And all the good you've done
Will soon get swept away
You've begun to matter more
Than the things you say.
18. EXT. FROM DESERT TO RUINS. DAY. - AVDAT. ORCH INTERLUDE :06
(SLOWER)
- JUDAS, having resolved to confront J.C., strides in.

HEAVEN ON THEIR MINDS (CONT'D)

7

19. EXT. FROM DESERT TO RUINS

DAY. - AVDAT.

JUDAS (Sings)

We are aware that it needs
much courage for him to
challenge J.C. and JUDAS
fears he may not have it.

Listen Jesus I don't like
what I see

All I ask is that you listen
to me

And remember - I've been your
right hand man all along

20. EXT. RUINS - UNDER CITY WALL.

DAY. - AVDAT.

JUDAS (V.O.)

Shot over CHILDREN scrambling
to get close.

You have set them all
on fire

Same shot lifts over the
CROWD and onto the calm,
seated J.C. On the left of frame,
at the edge of the Crowd, we see
PILATE'S WIFE and the CENTURION.
They also stop and listen intently.

They think they've found the
new Messiah

Camera tilts up the wall
where, on the parapet, CAIAPHAS
and ANNAS look down, perturbed
at the Crowd's excitement.

And they'll hurt you when
they find they're wrong

21. EXT. DESERT. NEAR RUINS. DAY.

- AVDAT.

JUDAS (V.O.)

C.U. JUDAS pauses. Watches.
Screws himself up. He cannot
bear to see this man he loves
succumb to a mass-craze. Yet
how can he stop Him?

I remember when this whole
thing began

No talk of God then - we
called you a man

And believe me - my admiration
for you hasn't died

22. EXT. RUINS - UNDER CITY WALL.

DAY. - AVDAT.

JUDAS (V.O.)

C.U. J.C., who is now intent.
Pan onto the faces of His lis-
teners who are rapt. End on the
face of an ADORING YOUNG WOMAN-
she suddenly breaks up into a
fanatical expression of ecstasy:
He has finished the Parable: This
is her intoxicated reaction.
Over-excessive, like Beatlemania.

But every word you say today

Gets twisted 'round some
other way

And they'll hurt you if they
think you've lied

HEAVEN ON THEIR MINDS (CONT'D)

23. J.C. stands up, sweating, smiling at the crazy enthusiasm of the crowd. Pleased with His popularity. JUDAS (V.O.)
Nazarath, your famous son should have stayed a great unknown.
Like his father carving wood - He'd have made good.
24. EDGE OF CROWD JUDAS (V.O.)
JUDAS throws himself into the swaying crowd (chanting "Je-sus, Je-sus") in a frantic attempt to reach J.C. The crowd is rough. He is banged and in turn pushes people aside. Tables, chairs and oaken chests would have suited Jesus best
He'd have caused nobody harm - no-one alarm.
25. EXT. DESERT - RUINS - CITY WALLS.
DAY. - AVDAT. JUDAS (V.O.)
P.O.V. JUDAS. Cut to top of walls. There are 4 or 5 SOLDIERS on a parapet, enjoying the 'rabble' (as they see them) below. One of the SOLDIERS pours a water jug over the crowd as if to cool them off. Listen Jesus do you care for your race?
Don't you see we must keep in our place?
We are occupied - have you forgotten how put down we are?
I am frightened by the crowd
For we are getting much too loud
And they'll crush us if we go too far
- Nearby an OFFICER watches - more seriously. He is the man whom JUDAS fears. JUDAS cannot get near J.C.
26. The crowd is getting rough. JUDAS (V.O.)
The APOSTLES, in an accustomed manoeuvre, link arms around J.C. - Himself safely in the circle formed by their backs. JUDAS is cut off from them - he turns to go away towards the desert - wretched at his failure. With muscle, THE APOSTLES begin to move through the crowd, towards the
If we go too far

ORCH INTERLUDE :13

Continued

HEAVEN ON THEIR MINDS (CONT'D)

26. CONTD.

entrance to the ruins.
Still more people come to
greet Him: Be near Him.
We follow them.

27. EXT. DESERT. NEAR HUMMOCK
OF SAND. DAY. - AVDAT.

JUDAS (Sings)

We track with the back of
JUDAS as he walks. He is
despairing.

Listen Jesus to the warning
I give

Please remember that I want
us to live

But it's sad to see our chances
weakening with every hour

28. EXT. DESERT. NEAR HUMMOCK
OF SAND. DAY. - AVDAT.

JUDAS (Sings)

C.U. as JUDAS turns - He
points, dramatically - now
we have his despairing
soliloquy which is coloured
by his anger with himself
for having failed to con-
front J.C.

Your followers are blind

Too much heaven on their minds

It was beautiful but now it's
sour

Yes, it's all gone sour.

(ad-lib)

He falls to the ground.

He continues to plead, a
mixture of fury and dis-
tress, - shouting to the
empty desert.

The camera pulls back
leaving JUDAS isolated
on the darkening sand.
A small, solitary figure.

Listen Jesus to the warning I
give ...

Please remember that I want us
to live ...

So come on - come on ...

He won't listen to me ...

Ahhhh - Ahhhh ...

Come on listen - listen to me...

Come on and listen to me ...

Ahhhh - Ahhhh ...

Come on and listen to me ...

Come on listen, listen to me...

Ahhhh - co-o-o-o-o-ome...

Come on listen to me ...

Listen to me - come on listen...

Picture FADES OUT as MUSIC FADES OUT.

P/B NO. 3 WHAT'S THE BUZZ. FRIDAY. LATE AFTERNOON (2:23 - ALBUM TMG.
(2:47 - SCRIPT TMG.)

(This set for Simon the Leper's House is a series of caves, which are like chambers)

29. EXT. CAVES. LATE AFTERNOON.
BET GUVRIN.

Camera tracks up a hillside.

NOTE: NO INTRO -- WE WILL NEED
ABOUT 20 SECONDS OF SEGUE
MUSIC PRE - "WHAT'S THE
BUZZ" TO COVER THE
FOLLOWING ACTION.

30. EXT. HILL NEAR CAVES. LATE
AFTERNOON. BET GUVRIN.

A group of ROMAN SOLDIERS are marching through a field and as they pass by an opening in ground a flock of pigeons fly up behind them. They are unaware of the birds.

31. INT. CAVES. LATE AFTERNOON.
BET GUVRIN.

(MED. FAST ROCK)

APOSTLES (V.O.)

Shot opens on another flock of pigeons, flying out of a large hole in the centre of a large cone-shaped cave. Camera slowly pans down to disclose:

What's the buzz? Tell me what's a-happenin'

What's the buzz? Tell me what's a-happenin'

What's the buzz? Tell me what's a-happenin'

What's the buzz? Tell me what's a-happenin'

32. INT. CAVES. LATE AFTERNOON
BET GUVVIN.

J.C., the APOSTLES and SIX APOSTLES' WOMEN having a meeting: Their usual evening campaign meeting. PETER, with slate and chalk, has drawn out their route along to Jerusalem, the distances and stopping places and so on. Other evidence of planning is around, but PETER is worried and the APOSTLES are rather thrown by J.C.'s refusal to make decisions about how and where he will lead them next. J.C. is exhausted and sucked into an inward pre-occupation which is beginning to consume him. He wants to be helpful to his friends but cannot contain his irritation at their failure to understand that at the moment he cannot make decisions. There is a jug of wine passing between the APOSTLES. The APOSTLES WOMEN are preparing food.

APOSTLES (Sing)

What's the buzz? Tell me
what's a-happenin'

What's the buzz? Tell me
what's a-happenin'

What's the buzz? Tell me
what's a-happenin'

What's the buzz? Tell me
what's a-happenin'

33. M.S. J.C. He keeps sitting.
As patiently as he can. He
is trying to explain a mood
which He Himself does not
understand clearly. JOHN
offers Him something to drink,
but He shakes His head and
JOHN turns away.

JESUS (Sings)
lower OCTAVE

Why should you want to know?

Don't you mind about the
future don't you try to
think ahead

Save tomorrow for tomorrow
think about today instead

34. Camera pushes in on J.C.
A sort of bemused impatience
is in His manner.

APOSTLES (Sing)

What's the buzz? Tell me
what's a-happenin'

What's the buzz?

On J.C. C.U. APOSTLES
(Sing)

JESUS (Sings)

Tell me what's
a-happenin'
What's the buzz?
Tell me what's
happening

I could give you facts
and figures

Stay on J.C. What's the buzz?
Tell me what's
happening

... Even given you plans
and forecasts ...

When do we ride
into Jerusalem?

When do we ride
into Jerusalem?

When do we ride
into Jerusalem?

... Even tell you where
I'm going

35. Cut to a Group Shot of
APOSTLES continuing to press
Him. They are revelling in
their own enthusiasm - as yet
unaware of the extent of His
withdrawal. Loosening up, they
close in, entering on a
rhythmic, choreographed movement
- wanting J.C. to catch their
mood and respond to them -

APOSTLES (Sing)

When do we ride into Jerusalem?

When do we ride into Jerusalem?

When do we ride into Jerusalem?

When do we ride into Jerusalem?

Continued

35. CONTD.

physically at least even if
He won't answer their questions.
Some of them begin to mime the
action of playing one of the
instruments, a guitar, a set
of drums, etc., as they loosen
up even further.

J.C. remains seated. PETER,
sensing J.C.'s real mood,
begins to pack his things away.

APOSTLES
(continued - sing)

When do we ride into Jerusalem?

36. J.C. shows a little of his
weary inchoate anger.

JESUS (Sings)

Why should you want to know?

Why are you obsessed with
fighting

37. Cut to Cross Shot. Past
J.C. to APOSTLES who are
checked - momentarily -
by his seriousness. We see
JOHN go across to PETER.
They are both troubled.

JESUS(continued-sings)

...times and fates you can't
defy

JESUS(continued-sings)

38. Move in on J.C. Side
angle.

If you knew the path we're
riding you'd understand
it less than I.

39. Wide angle cross shot. THE
APOSTLES - still on the
crest of their buoyant
feeling of incipient
victories - continue to
chant and mime it.

APOSTLES (Sing)

What's the buzz? Tell me
what's a-happenin'

What's the buzz? Tell me
what's a-happenin'

What's the buzz? Tell me
what's a-haopenin'

What's the buzz? Tell me
what's a-happenin'

MARY MAGDALENE comes past
them with a bowl and a cloth
She dances in to the rhythm
of the music.
She comes to J.C., puts down
the bowl, kneels beside Him,
a little shyly.
The camera moves in to
isolate them from THE GROUP:
J.C. takes the proffered
cloth and wipes His brow.

40. MARY rinses the cloth and then feels bold enough to wipe His brow herself. Isolate the two of them still.

Pull back. THE APOSTLES some of them eating from skewers and gnawing meat, drinking, feeding, press close again, even barging MARY and knocking into her bowl.

MARY MAGDALENE
(sings)

Let me try to
cool down your
face a bit.

Let me try to
cool down your
face a bit

Let me try to
cool down your
face a bit

Let me try to
cool down your
face

41. Cut to wide angle top shot looking down on scene as MARY physically pushes them away from herself and J.C. Musically, this is the point where she jumps an octave. Mary 'screams' here. Sings on.

MARY MAGDALENE
(sings)

Oh, let me try
let me try to
cool down your
face

When angry, she is formidable and THE APOSTLES give way. She concentrates on washing the heat-dirt off J.C. He is trying still to ease himself into a consideration in his ceaseless, draining inner pre-occupation.

Let me try to cool
down your face a bit

42. Cut to single shot of J.C., then pan round to include MARY and others. He touches her on the cheek, tenderly. She is very moved by this. We see how powerful is her love and gratitude to this man.

JESUS (sings)
lower OCTAVE

Mary - mm - that is good -

While you prattle through
your supper - where and when
and who and how

She alone has tried to give
me what I need right here
and now

43. EXT. ENTRANCE TO CAVES.
EVENING - BET GUVRIN.

M.S. JUDAS. Walking in time to the music toward Simon, the Leper's place. He is still greatly disturbed.

The camera tracks with him.

He approaches the small fire outside the cave entrance.

APOSTLES (V.O.)

(as from within an open building)

What's the buzz? Tell me
what's a-happenin'

What's the buzz? Tell me
what's a-happenin'

What's the buzz? Tell me
what's a-happenin'

What's the buzz? Tell me
what's a-happenin'

44. EXT. CAVE. EVENING -
BET GUVRIN.

3 or 4 CRIPPLES and BEGGARS played, of course, and clearly so, by the YOUNG ACTORS IN THE TROUPE - approach him for alms. They are hungry and in great need. He is bothered by them and impatient, but, a conscientious man, he opens his leather purse (he is the 'Treasurer' of the Apostles) and gives some coins.

APOSTLES (V.O.)

What's the buzz? Tell me
what's a-happenin'

What's the buzz? Tell me
what's a-happenin'

What's the buzz? Tell me
what's a-happenin'

What's the buzz? Tell me
what's a-happenin'

45. INT. CAVES. EVENING -
BET GUVRIN.

Cut: JUDAS enters. He takes in the sight of Mary most caressingly washing J.C.'s feet - her beads and baubles trailing over his aching flesh. A lamp has been lit.

JUDAS also takes in the eager excitement of THE APOSTLES whom he is cut off from. JOHN is gathering things together for PETER, who, of all the APOSTLES, register JUDAS' entry most keenly. He picks up a jug of water and pours himself some.

The camera follows him across the cave room and holds close as he turns on the GROUP.

APOSTLES (V.O.)

What's the buzz? Tell me
 what's a-happenin'

What's the buzz? Tell me
 what's a-happenin'

What's the buzz? Tell me
 what's a-happenin'

What's the buzz? Tell me
 what's a-happenin'

What's the buzz? Tell me
 what's a-happenin'

What's the buzz? Tell me
 what's a-happenin'

What's the buzz? Tell me
 what's a-happenin'

What's the buzz? Tell me
 what's a-happenin'

What's the buzz? Tell me
 what's a-happenin'

What's the buzz? Tell me
 what's a-happenin'

What's the buzz? Tell me
 what's a-happenin'

What's the buzz? Tell me
 what's a-happenin'

What's the buzz? Tell me
 what's a-happenin'

What's the buzz? Tell me
 what's a-happenin'

What's the buzz? Tell me
 what's a-happenin'

What's the buzz? Tell me
 what's a-happenin'

SEGUE to "STRANGE THING
MYSTIFYING"

P/B NO.4 STRANGE THING MYSTIFYING.FRIDAY.EVENING.(1:50 ALBUM TIMING)
(1:44 SCRIPT TIMING)

MEDIUM ROCK TEMPO

46. INT. CAVES. EVENING -
BET GUVRIN.

M.S. JUDAS
 Throughout this sequence we
 feel that Judas' anger at
 what is now before him has
 much to do with the failure
 of his previous anger to
 find its target.

JUDAS (sings)

It seems to me a strange thing
 mystifying

That a man like you can waste
 his time on women of her
 kind

47. Reaction shot on MARY who,
 confused, looks to J.C.
 for his reaction.

48. M.C.S. JUDAS he moves
 towards J.C. - he comes
 close and peers at J.C.
 accusingly.

JUDAS (sings)

(little laugh)

Yes I can understand that
 she amuses

But to let her kiss you, 'n'
stroke your hair, that's
hardly in your line

49. MARY'S HAND is in frame,
 stroking J.C.'s hair. J.C.'s
 expression hardens but he
 keeps his cool and his eyes
 on JUDAS.

50. Cross shot past J.C. and
 MARY to JUDAS he takes
 the floor to address them
 all. He is warming up.

JUDAS (sings)

It's not that I object to her
 profession

Come in closer on JUDAS.

But she doesn't fit in well
 with what you teach and say

It doesn't help us if you're
 inconsistent

They only need a small excuse
 to put us all away.

(PAUSE AND SEGUE)

TEMPO CHANGE MEDIUM 4/4

BUILDING SLIGHTLY IN TEMPO

51. M.C.U. J.C. He rises volcanically and strides across to JUDAS, who is shocked at this fury.

J.C. turns to MARY. JOHN moves towards her to support her.

Another angle - wider, as J.C. turns on JUDAS and goes for him. JUDAS backs off in rhythm to J.C.'s accusation.

52. Stay on JUDAS. He is subdued by the force of what he has unleashed: And wounded.

53. J.C. has been robbed of his chance to cool it, to relax, to think things through, and is now aroused to a fury of frustration. He walks around MARY and JOHN, as around an intruder in a cage and then bursts out at the APOSTLES - His arms outstretched in disappointed weariness. PETER is coming towards Him about to say something, when he is stunned by J.C.'s second line.

JESUS (sings)

Who are you to criticize her?
Who are you to despise her?

Leave her, leave her, let her
be now

Leave her, leave her, she's
with me now

If your slate is clean - then
you can throw stones

If your slate is not, then
leave her alone.

ORCH. INTERLUDE :10 SLOWER 4/4

JESUS (sings)

I'm amazed that men like you
can be so shallow thick
and slow

There is not a man among you
who knows or cares if I
come or go

54. Top shot on the instant and emphatic reaction of all but JUDAS.

The APOSTLES are stunned at this (to them) totally unexpected turn in events - all they can do at first is to deny it.

PETER looks from J.C. to JUDAS and then goes firmly across towards JUDAS as the others move forward.

The numbness wears off a little and they move forward to protest against this terrible charge.

ALL APOSTLES (EXCEPT JUDAS)
(Sing)

No you're wrong! You're very wrong

No you're wrong! You're very wrong

No you're wrong! You're very wrong

No you're wrong! You're very wrong

How can you say that?

How can you say that?

How can you say that?

How can you say that?

ORCH OUT

55. C.U. J.C.

He replies resolutely, quietly and finally.

JESUS (sings)

Not one - not one of you!

SCREEN GOES BLACK.

19A
P/B NO. 4A THEN WE ARE DECIDED. FRIDAY. TWILIGHT.(2:47)

INTRO :42

55A. EXT. HERODION - FRIDAY
D/E - MYSTIC HOUR.

ANNAS with torch running
up ramp enters. Proceeds
to interior of Herodion.

55B. EXT. INT. HERODION.
FRIDAY. NIGHT.

Camera pans off ANNAS to
disclose CAIAPHAS. As
number begins with CAIAPHAS
and ANNAS.

CAIAPHAS (sings)

We've been sitting on the
fence for far too long ...

ANNAS (Sings)

Why let him upset us?

Caiaphas - let him be

All those imbeciles will see

He really doesn't matter

CAIAPHAS (Sings)

Jesus is important

We've let him go his way
before

And while he starts a
major war

We theorise and chatter

ANNAS (Sings)

He's just another scripture-
thumping hack from Galilee

CAIAPHAS (Sings)

The difference is they call
him King - the difference
frightens me

19B.

CAIAPHAS (CONT'D)

What about the Romans

When they see King Jesus
crowned?

Do you think they'll stand
around

Cheering and applauding?

What about our people

If they see we've lost our
nerve?

Don't you think that they
deserve

Something more rewarding?

ANNAS (Sings)

They've got what they want -
they think so anyway

If he's what they want why
take their toy away?

He's a craze

CAIAPHAS (Sings)

Put yourself in my place

I can hardly step aside

Cannot let my hands be tied

I am law and order

What about our priesthood?

Don't you see that we could
fall?

If we are to last at all

We cannot be divided

ANNAS (Sings)

Then say so to the council

But don't rely on subtlety

Frighten them or they won't
see

CAIAPHAS (Sings)

Then we are decided?

ANNAS (Sings)

Then we are decided.

CUT TO:

F/B NO.5 EVERYTHING'S ALRIGHT.FRIDAY NIGHT.(4:45 ALBUM TIMING)
(4:05 SCRIPT TIMING)

56. INT. DIFFERENT CAVE CHAMBER
NIGHT. - BET GUVRIN.

Slow fade up in opening
 bars of an oil lamp being
 lit with a taper.
 As the flame strengthens,
 we see the face of MARY
 MAGDALENE and the camera
 follows her to J.C.,
 who is revealed lying on
 some sacking and straw,
 picking half-heartedly
 at a little food.

Mary places the lamp
 beside him and prepares
 her ointments, including
 myrrh.

This scene takes place in
 an adjoining inner cave a
 few minutes after the
 previous scene. The only
 source of light beside the
 oil lamp is a small wood
 fire.

Some of the women are
 starting to arrange
 sleeping places and
 cross shot shows them
 dimly, Rembrandtesque
 lighting, ululating in and
 out of the caves.
 As well as rugs, they are
 unrolling sleeping bags.

(* Soul girls only)

INTRO :09 MED. ROCK 5/4

MARY MAGDALENE(sings)

Try not to get worried, try
 not to turn on to

Problems that upset you oh*
 don't you know

Everything's alright yes
 everything's fine

And we want you to sleep
 well tonight

Let the world turn without
 you tonight

If we try we'll get APOSTLES'
 by so forget all WOMEN
 about us ...

... tonight Everything's
 alright yes,
 everything's
 alright yes

MARY MAGDALENE (Sings)

57. We see JUDAS and PETER
arguing beside the fire.
PETER is obviously trying
to stop JUDAS coming in again.

(* Soul girls only)

57a. MARY works to ease and soothe
Him. She really knows how
to do this for a man and he
begins to unwind.

58. CLOSE SHOT PAST J.C.
AND MARY.

Slowly panning past
 the quiet-footed WOMEN,
 finally to come to the
 cave entrance and rest on:

59. MS. JUDAS.

He has really come back
 to regain J.C.'s good-will
 so all this is much more
 in sorrow than in anger.
 Yet still there simmers
 within him his unquench-
 able sense of J.C.'s
 dangerous decline into
 popularity and self-
 indulgence. Over his shoulder
we see PETER very grim and
ready to haul JUDAS away.

60. 2-SHOT. - CLOSE.

Go to J.C. and MARY: Reaction.
 MARY is holding the jar of
 ointment: She looks at it,
 then at J.C., then at JUDAS
 J.C. remains expressionless.

Sleep and I shall soothe you,
 calm you and anoint you

Myrrh for your hot forehead
oh * then you'll feel

Everything's alright yes
 everything's fine

And it's cool and the ointment's
 sweet

For the fire in your head and
 feet

MARY MAGDALENE (Sings)

Close your eyes, close
 your eyes

And relax think of
 nothing...

...tonight

APOSTLES'
 WOMEN

Everything's
 alright yes
 everything's
 alright yes

JUDAS (sings)

Hey-hey, woman, your fine
 ointment - brand new and
 expensive

Should have been saved for
 the poor

JUDAS (V.O.)

Why has it been wasted? We
 could have raised maybe

Three hundred silver pieces
 or more.

61. M.S. JUDAS

Walking forward: trying
to whip himself up: He
throws his money pouch
at J.C.'s feet. It lands
there dully.

JUDAS (Sings)

People who are hungry, people
who are starving

They matter more than your
feet and hair

62. MARY addresses this to
JUDAS: She is perturbed
by his persistence. MARY
looks at JUDAS with fury that
he should be once more
disturbing J.C. and these two
lines she delivers with a
certain bite.

MARY MAGDALENE(Sings)

Try not to get worried, try
not to turn on to

Problems that upset you ...

63. Cut to JUDAS on "oh"
where an APOSTLES' WOMAN
comes into frame and
offers him wine. He
rejects it.

MARY MAGDALENE (Sings)

...oh* don't you know

Everything's alright yes
everything's fine

Camera follows her as she
passes behind J.C. and MARY:
She moves out of frame,
leaving J.C. and MARY.
The camera goes in on a
two-shot as MARY soothes
Him.

And we want you to sleep well
tonight

Let the world turn without
you tonight.

(* Soul Girls only)

64. J.C. picks up the pouch and
looks at it in his hand.
He smiles wryly and looks
up at JUDAS sceptically.

MARY MAGDALENE(Sings)

If we try we'll get by so
forget all about us ...

APOSTLES'
WOMEN(Sing)

...tonight Everything's
 alright yes
 Everything's
 alright yes

Continued

64. CONTD.

MOVE into J.C. He throws the pouch back to JUDAS - as if retrieving it for him - simply and without recrimination or ill-will.

JESUS (sings)

Surely you're not saying we have the resources

To save the poor from their lot?

65. JUDAS fumbles as he catches the pouch.

JESUS (V.O.)

There will be poor always pathetically struggling --

Look at the good things you've got!

66. Cut to J.C., already standing. His arms are extended lovingly. He has draped a blanket around His shoulders and it stretches out comfortingly. He moves towards JUDAS and embraces him.
On the last line we have a close shot of JUDAS in J.C.'s arms. He is overcome by J.C.'s compassion, but doubt and confusion still remain.

JESUS (sings)

Think! While you still have me

Move! While you still see me

You'll be lost and you'll be sorry when I'm gone.

67. WIDER ANGLE.

MARY MAGDALENE (sings)

MARY goes across to them both and gently takes J.C. from JUDAS and leads him back to his resting place.

Sleep and I shall soothe you, calm you and anoint you

The camera follows J.C. and MARY back.

Myrrh for your hot forehead
oh* then you'll feel

JUDAS starts as if to follow J.C., but PETER quite gently but firmly takes hold of his arm and draws him back.

Everything's alright yes everything's fine

And it's cool and the ointment's sweet

J.C. reclines: MARY kneels beside him.

(* Soul girls only)

68. WIDE ANGLE

MARY MAGDALENE(Sings)

Across J.C. and MARY. JUDAS
backs slowly towards the
entrance. He is confounded.
Finally, abruptly, he
shakes off PETER and
leaves.

For the fire in your head
and feet

Close your eyes close your
eyes

And relax think of nothing...

69. CLOSE SHOT

WOMEN (Sing)

MARY (Sings)

of MARY applying the
myrrh to J.C.'s forehead.

Close your eyes
close your eyes
and relax think
of nothing

...tonight

Close your...

ALL

Everything's
alright yes
everything's
alright

...eyes close your
eyes and relax

...yes

Close your ...

Everything's
alright yes
everything's
alright

...eyes close your
eyes and relax

ALL (Sing)

MARY (Sings)

The camera moves
slowly and with the
music past MARY to
EXTREME C.U. of J.C.

...yes

Close your ...

Everything's
alright yes
everything's
alright

...eyes close your
eyes and relax

It continues to move
until J.C.'s open
eyes fill the frame.

... yes

Close your ...

Everything's
alright yes
Everything's
alright

...eyes close your
eyes and relax

... yes

Close your ...

70. EXT. SCAFFOLDING IN RUINS.

EARLY MORNING. - AVDAT. ALL (V.O.)

MARY (V.O.)

Over J.C.'s open eyes
we begin a long, slow
super-imposition.
This long effect will
be accompanied by the
slow audial fade of
MARY's song.

Everything's
alright yes
everything's
alright...

...eyes close your
eyes and relax

...yes

Close your ...

Over J.C.'s eyes we
see the first light
of day edging in
silhouette a gaunt,
skeletal, mysterious
structure which
gradually clarifies
itself as modern
scaffolding erected
against the sky: It
is placed in ruins
between two ends of
a broken wall, now
under repair.

Everything's
alright yes
everything's
alright...

...eyes close your
eyes and relax

...yes

Close your ...

Everything's
alright yes
everything's
alright...

...eyes close your
eyes and relax

...yes

Close your ...

Everything's
alright yes
everything's
alright

...eyes close your
eyes and relax

Perched on the
struts like black
vultures are the
shapes of those
playing THE PRIESTS.
Their hats at this
stage are their
most distinctive
feature.

...yes

Close your ...

Everything's
alright yes
everything's
alright ...

...eyes close your
eyes and relax

...yes

Close your ...

As the light
intensifies and
the rim of sun
moves up the
horizon, we
realise they have
chosen their
setting for their
TEMPLE.

Everything's
alright yes
everything's
alright...

...eyes close your
eyes and relax

...yes

Close your ...

Continued

70. CONTD.

They are waiting
for CALAPHAS to
begin their
Council Meeting.

ALL (V.O.)
Everything's
alright yes--

MARY (V.O.)
...eyes close
your eyes--

Clear super-imposition.

MUSIC FADES OUT

P/B NO. 6. THIS JESUS MUST DIE. SUNDAY. DAY. (3:36 - ALBUM TIMING)
(3:41 - SCRIPT TIMING)

71. EXT. SCAFFOLDING IN RUINS.
MORNING. - AVDAT.

INTRO :11

Wide shot - still they stand as silhouettes - the effect is of a cut-out Egyptian frieze - powerfully static. They drub, lightly, finger-tipped drubbing on the steel. THE PRIEST who sings moves to show his presence. They are dressed again indicatively. Various head-gear; belts of office and chains that denote their position. Besides CAIAPHAS and ANNAS there are 8 other PRIESTS.

PRIEST 1 (sings)

Good Caiaphas the Council waits for you

The Pharisees and priests are here for you.

72. The camera sinks down to reveal the back of CAIAPHAS. He is raised to face his PRIESTS as a conductor on a podium - and so he is level with the lowest range (scaffolding has 3 levels of planks). We see scaffold past him. He wears a magnificent cloak - one of the best in the film.

CAIAPHAS (sings)
 (Back to camera)

Ah gentlemen - you know why we are here

We've not much time and quite a problem here

73. The PRIESTS freeze. Then, in one rhythmic, choreographed movement, they turn to the left and listen: They turn into profile - and we see, in foreground, the face of CAIAPHAS.

MOB (outside) (V.O.)

Hosanna! Superstar!

Hosanna! Superstar!

Hosanna! Superstar!

Hosanna! Superstar!

(SLOW 4/4 TEMPO)

74. M.S. ANNAS.

ANNAS (sings)

Cut into ANNAS at the top of the scaffolding. He is CAIAPHAS' father-in-law, a mischievous and rather impish old man.

Listen to that howling mob of blockheads in the street!

A trick or two with lepers and the whole town's on its feet.

(FREELY)

75. Cut back to a different and new wide angle - still with CAIAPHAS in foreground - weight of the singing on him. THE CROWD is heard from another direction. On the scaffold, THE PRIESTS freeze and turn right.

ALL (sing)

MOB (OUTSIDE) (V.O.)

He is ...

Jesus Christ Super-
star -

...dangerous.

He is ...

...dangerous. - tell us that you're
who ...

(SLOW 4/4 TEMPO)

76. Cut into PRIEST on 2nd range.

PRIEST 2 (sings)

The man is in town ...they say you are
right now to whip
up some support

77. Pan down to PRIEST on bottom range

PRIEST 3 (sings)

A rabble rousing
mission that I
think we must
abort

78. Whip pan to CAIAPHAS full-face: isolate him - broodingly thoughtful.

ALL (sing)

MOB (OUTSIDE) (V.O.)

He is

... dangerous! Jesus Christ Super-
star!

79. Cut back to wide angle
as Sc. 75. THE PRIESTS
are now loosening up:
More agitated - less
'choreographed'.
Throughout there is a
minority of PRIESTS who
are more sympathetic
to J.C.'s position.
We cut to them as necessary.

ALL (sing)

He is dangerous!

(FREELY)

80. Wide angle: THE PRIEST
points over CAIAPHAS'
shoulder.

PRIEST 2 (sings)

Look Caiaphas - they're right
outside our yard.

81. CAIAPHAS turns into
camera so that he fills
foreground of wide shot.
We can see the scaffold-
ing and PRIESTS behind him.

PRIEST 4 (sings)

Quick Caiaphas - go call the
Roman guard.

82. With his face to the
camera and his back to
his PRIESTS, CAIAPHAS
makes a calming gesture:
Pause on his face.

CAIAPHAS (sings)

No wait - we need a more
permanent solution to our
problem.

(TEMPO CHANGE: FAST 4/4)

83. ANNAS wants action. He
lets loose and scrambles
down from the top of the
scaffolding: others
follow rapidly.

ANNAS (sings)

What then to do about Jesus of
Nazareth

Miracle wonderman - hero of
fools?

Sung to ANNAS as ANNAS
passes him down the
scaffolding.

PRIEST 5 (sings)

No riots, no army, no fighting,
no slogans

84. M.C.U. sung to himself -
a spoken 'thought'

CAIAPHAS (sings)

One thing I'll say for him -
Jesus is cool.

85. On the ground now, ANNAS turns to the descending PRIESTS and addresses them all - excitedly.

ANNAS (sings)

We dare not leave him to his own devices

Here pick up and fully establish the TWO PRIESTS who DO NOT see J.C. as a danger and are worried by ANNAS' policy. His half-witted fans will get out of control

86. THE PRIEST gets off the scaffolding and, dusting himself, comes across to ANNAS.

PRIEST 1 (sings)

How can we stop him? His glamour increases

By leaps every minute - he's top of the poll.

87. EXT. TOP OF WALL. RUINS MORNING. - AVDAT.

CAIAPHAS (sings)

CAIAPHAS moves swiftly away to the parapet on top of the wall. THE PRIESTS hasten to go with him as he moves away. The camera follows him.

I see bad things arising - the crowd crown him king

Which the Romans would ban

I see blood and destruction...

88. EXT. RUINS. - AVDAT.

CAIAPHAS (V.O.)

Low angle of top of wall from outside the ruins.

... our elimination because of one man.

89. CAIAPHAS and others come into frame.

CAIAPHAS (sings)

Blood and destruction because of one man

Slow zoom up and into CAIAPHAS and the central group of PRIESTS, including ANNAS.

ALL (sing)

Because, because, because of one man

CAIAPHAS (sings)

Our elimination because of one man

ALL (sing)

Because, because, because of one, 'cause of one, 'cause of one man.

90. EXT. RUINS. - AVDAT.

Cut to the PRIESTS' P.O.V. - a top shot of J.C. and his group winding their way towards the ruins. J.C., a small, distant figure is seated on a donkey led by PETER. A CROWD of about 40 people are around him, in front, at the sides, behind, a kindly, happy crowd, steadily progressing towards the ruins. FARMERS and SHEPHERD BOYS are coming across to join the crowd.

PRIEST 3 (V.O.)

What then to do about this Jesusmania?

ANNAS (V.O.)

How do we deal with the carpenter king?

91. EXT. WALL OF RUINS. - AVDAT.

Cut back to a tight group shot. They see now the source of the 'Hosannas' and wonder what is in store.

Isolate CAIAPHAS who is vigilantly concentrating his sight on J.C.

PRIEST 6 (sings)

Where do we start with a man who is bigger

Than John was when John did his Baptism thing?

CAIAPHAS (sings)

Fools you have no perception!

The stakes we are gambling are frighteningly high!

92. EXT. THE PATH OUTSIDE THE RUINS - AVDAT.

Cut to J.C. who is smiling and relaxed, much better than before. He is pleased with the reaction he provokes and touches those near him. He is moving and the camera moves with him, just holding the head of the donkey in foreground. The CROWD now numbers about 60 people.

CAIAPHAS (V.O.)

We must crush him completely -

So like John before him, this Jesus must die

For the sake of the nation this Jesus must die.

93. EXT. WALLS OF RUINS -
AVDAT.

Group shot of PRIESTS
transfixed by the sight
of this column remorse-
lessly and yet happily
approaching the ruins
which represent the
City of Jerusalem.

ALL (V.O.)

Must die, must die, this
Jesus must die.

CAIAPHAS (V.O.)

So like John before him,
this Jesus must die.

94. EXT. TOP OF THE WALL
OVERLOOKING THE ENTRANCE
- AVDAT.

Cut across the PRIESTS
and down to J.C. to tie
them back together - a
wide shot with CAIAPHAS
and ANNAS in foreground
and J.C. below moving
closer.

ALL (V.O.)

Must die, must die, this
Jesus must, Jesus must,
Jesus must die!

The CROWD now numbers about
80 people.

P/B NO. 7 HOSANNA. SUNDAY. DAY. (2:07 ALBUM TIMING)
(2:51 SCRIPT TIMING)

95. EXT. PATH OUTSIDE RUINS. DAY.
- AVDAT.

CROWD (sing)

Here we see the CROWD beginning to lay their cloaks, scarves etc., on the path ahead of J.C. LITTLE CHILDREN waving flowers, garlands on sticks, palm leaves are strewn before the donkey and J.C. A crowd of about 20 people come out to greet J.C. and his group, carrying palm branches. Total crowd now numbers about 100 people.

Hosanna Heysanna Sanna Sanna
 Ho

Sanna Hey Sanna Ho Sanna

Hey JC, JC won't you smile
 at me?

Sanna Ho Sanna Hey Superstar

95A. ANOTHER ANGLE.

CAIAPHAS (sings)

We isolate J.C. in f.g. and in the b.g. we centre CAIAPHAS who now, about 8-10 yards height above him on the wall - addresses him directly.

Tell the rabble to be quiet
 we anticipate a riot

This common crowd is much
 to loud

96. Cut into M.C.S. CAIAPHAS.

CAIAPHAS (sings)

Tell the mob who sing your
 song that they are fools
 and they are wrong.

97. EXT. OUTSIDE ENTRANCE TO RUINS. DAY. - AVDAT.

Cut back to M.C.S. of J.C., who smiles, looks around at the milling, insistent CROWD and then is pushed forward: They are 15 steps from the entrance.

CAIAPHAS (V.O.)

They are a curse, they should
 disperse

98. EXT. TOP OF THE WALL. DAY.
- AVDAT.

CROWD (V.O.)

The PRIESTS are now impressed by the force, though gentle still a force, of determined enthusiasm which comes up at them.

Hosanna Heysanna Sanna Sanna
 Ho

Sanna Hey Sanna Ho Sanna

99. EXT. OUTSIDE ENTRANCE TO
RUINS. DAY. - AVDAT.

Cut to the GROUP who have reached the entrance. J.C. has dismounted from the donkey. He reacts to this joyful and triumphant moment, deeply relaxed, and He can only shrug at the stern negative of CAIAPHAS: what can He do to stop them?

100. We isolate J.C., as rather tenderly he explains His position to CAIAPHAS.

The camera pulls back as J.C. moves through the CROWD, surrounded by His APOSTLES, - everyone is congratulating Him: He looks up at the sky and throws out His arms.

101. EXT. INSIDE RUINS. DAY. -
AVDAT.

Cut to long, wide, low angle from within the ruins at Avdat, revealing an empty place. J.C. is revealed with the ENTIRE COMPANY coming through the entrance. Some of the CROWD is in front of J.C. laying down the palms for his entrance.

CROWD (Sing)

Hey JC, JC you're alright
by me

Sanna Ho Sanna Hey Superstar

PAUSE AND SEQUE

(FREELY)

JESUS (Sings)

Why waste your breath moaning
at the crowd

Nothing can be done to stop
the shouting

If every tongue were still, the
noise would still continue

The rocks and stones themselves
would start to sing:

(A TEMPO)

ADD CROWD (Sing)

Hosanna Heysanna Sanna Sanna
Ho

Sanna Hey Sanna Ho Sanna

CROWD ONLY (Sings)

Hey JC, JC won't you fight
for me?

Sanna Ho Sanna Hey Superstar

AND NOW WE HAVE THE ENTRANCE
into Jerusalem as this young
troupe thinks it would have
been.

Children skipping, girls pacing
 it out, capes flying, chiffon
 and scarves, flowers and palms
 which some of them have brought:
 everyone moves in an immense
 entrance of triumph and joy.

JESUS (Sings)

Sing me your songs but not for
 me alone

Sing out for yourselves for you
 are blessed

There is not one of you who
 cannot win the kingdom

It is very important here not
to isolate J.C., but show Him
as part of the TROUPE, like
all the other young actors
and someone who can let himself
go.

The slow the suffering the
 quick the dead

ADD CROWD (Sing)

Hosanna Heysanna Sanna Sanna
 Ho

This is one of the few chances
we get of showing J.C., happy
and enjoying himself and it
would be nice to see him one
of the crowd here.

Sanna Hey Sanna Ho Sanna

CROWD ONLY (Sings)

Hey JC, JC would you die for
 me?

It would be useful, too, if the
APOSTLES were giving out hand-
bills about the evening meeting
and if some of the children
were throwing flowers, and so
on.

Sanna Ho Sanna Hey Superstar

P/B NO. 8 SIMON ZEALOTES. SUNDAY. DAY. (3:13 ALBUM TIMING)
(4:54 SCRIPT TIMING)

102. EXT. WADI CANYON. DAY.

INTRO (HORNS) :25

The Wadi is a dried-out
 water cause running from
 a canyon to the Dead Sea.

103. Cut to PETER alone on the
 ledge of a cliff, sitting
 casually, and at his mouth
 is a U.S. Cavalry-type bugle,
 on which he blows the first
 three notes.

104. Cut and whizz pan across the
 Canyon to a shot of JAMES
 with bugle. He plays three
 notes.

105. Cut to a close-up of JOHN
 high on a rock with bugle.
 He plays three notes.

106. Cut to close-up of THOMAS
 on a ledge with bugle. He
 plays three notes.

107. Cut to close-up of MATTHEW
 on a rock with bugle. He
 plays three notes.

108. Cut back to extreme wide
 shot of the empty canyon.
 Echoes of the bugle rever-
 berate along the empty
 canyon.

Cut to:

109. EXT. RUINS. DAY.
EXTREME WIDE SHOT.

We hear the dying echoes
 of the bugles under this
 shot.

109A.EXT. RUINS. DAY. TOP SHOT.

The CAST, APOSTLES, SUPPORTERS, FOLLOWERS, about 70 in number, make a vivid entrance. Over and down an enormous flight of steps into the square. They come waving their scarves and flowers led by SIMON and the other APOSTLES. MARY leads the APOSTLES' WOMEN. This entrance and the first chorus is choreographed. They are not dancing, but running and singing together. J.C. is still throughout. At no time during this musical number does anyone touch J.C. and perhaps no-one even gets within a couple of yards of Him.

PILATE's WIFE and THE CENTURION are watching from some raised wall.

ROCK TEMPO ORCH CHANGE FOR
:24 SECS

CROWD,WITH SIMON(sing)

Christ, you know I love you,
Did you see I waved?
I believe in you and God
So tell me that I'm saved
Christ you know I love you
Did you see I waved?
I believe in you and God
So tell me that I'm saved
Jesus, I am with you,
Touch me, touch me, Jesus
Jesus, I am on your side,
Kiss me, kiss me, Jesus.

SIMON ZEALOTES(sings)

Christ, what more do you need
to convince you?
That you've made it and you're
easily as strong

SIMON ZEALOTES(sings)

As the filth from Rome who
rape our country
And who've terrorized our
people for so long

110. Closer shot across J.C. as SIMON breaks from the CROWD and almost arrogantly points out what this demonstration signifies.
111. Cut into a tight shot of SIMON and we can see in his eyes the excessive devotion, the almost unhinged passion of a fanatic.

112. Cut to a wide angle as SIMON turns to lead and encourage the CROWD, which in a sense is his chorus. Everyone is moving individually in the real rock beat, but still their pattern is in a circular motion around the immobile J.C.

CROWD WITH SIMON (Sing)

Christ, you know I love you

Did you see I waved?

I believe in you and God

So tell me that I'm saved.

113. Cut to C.U. of JUDAS who is also immobile. People move past him. His worst fears for J.C. and the movement are being realised before his eyes and he cannot bear it.

CROWD WITH SIMON (Sing)

Christ, you know I love you

Did you see I waved?

I believe in you and God

So tell me that I'm saved.

114. Wide shot of the GROUP dancing and singing. They are loosening up fast. They blow kisses to J.C. A few of them are beginning to freak out. In the foreground we see two or three SOLDIERS standing together, keeping an eye on this wild crowd.

CROWD WITH SIMON (Sing)

Jesus, I am with you

Touch me, touch me, Jesus

Jesus, I am on your side

Kiss me, kiss me Jesus.

ORCH INTERLUDE(EXTENSION) 1:29

115. Cut to another angle through the swaying and ducking heads of the CROWD to SIMON, who is taking over the scene as his performance takes on the aspect of a man religiously possessed.

SIMON (Sings)

SOUL GIRLS (Sing)

There must be over
fifty thousand

Fifty thousand!

Screaming love and
more for you

Love! Love! Love!

And every one of
fifty thousand

Would do whatever
you asked them
to

Tell us, Simon!

116. Cut to a single of JUDAS backing away through the freely- gyrating bodies - bodies which ignore him even when they barge into him. He is moving towards PILATE's WIFE and the CENTURION and we see her looking at him curiously.

SIMON ZEALOTES (Sings)

Keep them yelling their devotion

But add a touch of hate at Rome

117. Wide angle top shot as SIMON continues his Performance (the word is deliberately reiterated). We are brushing against the idea of a pop gathering here.

SIMON ZEALOTES (Sings)

We will rise to a greater power

We will win ourselves a home.

118. The APOSTLES move towards J.C. to escort Him as he turns and begins to walk away from the centre. Everyone follows and He mounts a small, raised centre dais, almost like a lidded wall, which was once the centre of the old courtyard.

SIMON (Sings)

SOUL GIRLS (Sing)

You'll get the power and the glory

You'll get the glory

For ever and ever and ever

Ever and ever

You'll get the power and the glory

You'll get the power

119. Cut to shot close across the back of J.C.'s head. The camera begins to circle him in the opposite direction to the whirling crowd. His face remains calm, but the song and the camera movement, which is continuous (360° hand-held) is by now totally unrestrained and frenetic.

SIMON (Sings)

SOUL GIRLS (Sing)

For ever and ever and ever

Ever and ever

You'll get the power and the glory

You'll get the power

For ever and ever and ever

You'll get the glory

You'll get the power
you'll get the
glory you'll get
the power you'll
get the glory

You'll get
the power

You'll get the power
you'll get the
glory hey hey hey

You'll get
the glory

You-u-u-u-u-u-u!

You'll get the
power
Forever amen
Forever amen

120. High wide shot as the number is brought to an end by J.C. raising his hands in a gesture of peace on the line "Amen".

SIMON (Sings)

Ah-ah-ah-ah...

CHOIR

...men!

--- men!

SEGUE TO: "POOR JERUSALEM".

P/B NO.9 POOR JERUSALEM. SUNDAY. DAY. (1:36 ALBUM TIMING)
(1:38 SCRIPT TIMING)

121. On the MUSICAL SEGUE

GUITAR INTRO :05

JESUS (sings)

J.C. motions everyone to
the ground. They sit in
a huge circle and listen
to their Priest/Leader,
as to a star at a pop concert.
We hold this wide shot and
observe that the only
people standing at the
end of it, apart from
J.C., are a few SOLDIERS
observing the scene from
the edges of it.

Neither you, Simon, nor the
fifty thousand
Nor the Romans, nor the Jews,
nor Judas nor the Twelve
Nor the Priests, nor the
Scribes
Nor doomed Jerusalem itself.

122. Cut to reverse low angle
wide shot. ZOOM IN
slowly past a mass of
attentive heads to M.S.
of J.C. and hold it.

JESUS (sings)

Understand what power is
Understand what glory is
Understand at all...understand
at all

(FREE SLOW 4/4)

123. Dissolve to slowly moving
tight panning shot of
the Audience, the Congre-
gation, the Converted.
There will be three
different shots here using
the drum punctuations for
the dissolves. The faces
are intent, still sweating
from the big number.
Here we should get a very
clear feeling of the
raptness of young people
in the presence of one who
stands for JESUS CHRIST.

JESUS (sings)

If you knew all that I knew,
my poor Jerusalem,
You'd see the truth, but you
close your eyes
But you close your eyes
While you live your troubles
are many, poor Jerusalem
To conquer death you only
have to die.

Continued

123 CONTD.

Some of them are buttoning
up their clothes which have
come undone, stretching,
sinking into an appreciation
of what is before them.
Others, who have just come
for the happening, are
chewing gum, combing their
hair, relaxing.

124 Cut to Close-up of J.C.
This line is half-spoken.

JESUS (sings)

You only have to die.

P/B NO. 10 PILATE'S DREAM (1:34) MONDAY. DAY.

125. EXT. CLIFF TOP IN ZOHAR.
DAY.

ORCH INTRO :06

PILATE (sings)

Dissolve through on the
Guitar Intro. We see the
dark outline of a face
and PILATE begins the
song.

I dreamed I met a Galilean
A most amazing man

126. EXT. CLIFF TOP IN ZOHAR.
DAY.

We do not reveal the full
might of Zohar yet but just
show an edge of ruins and
the walls. This is the
west side of the location,
facing up the wadi.
PILATE's velvet cloak is
put on his shoulders and
he wraps it around him
against the early morning
air.

PILATE (sings)

He had that look you very
rarely find
The haunting, hunted kind.

127. On the beat a CENTURION
comes to attention - PILATE
ignores him. At various
intervals SOLDIERS acknowledge
his authority by this action
and, long used to it, he
makes no acknowledgment of
it. Here the camera follows
him around the cliff top.

PILATE (sings)

I asked him to say what had
happened
How it all began
I asked again - he never
said a word

As if he hadn't heard.

128. PILATE steps into the
full morning sun.
We super-impose over
his face:

PILATE (V.O.)

And next the room was full
of wild and angry men

128A. EXT. WADI DESERT. DAY.

J.C. and CROWD.

A shot of J.C., who is being
carried through waving arms -
carried aloft as a statue
at a religious festival - He
is borne through the crowds.
This mirage-like vision
establishes itself and then
disappears.

They seemed to hate this man -
they fell on him and then

Disappeared again

129. PILATE'S FACE is here,
but again we super-impose:

PILATE (V.O.)

Then I saw thousands of
millions

129A. EXT. WADI DESERT. DAY.

THE CROWD.

Crying for this man

In the same open, empty
desert location - we see
that everyone is lying
flat on the sand.

And then I heard them
mentioning my name

130. EXT. CLIFF TOP IN ZO HAR.
DAY.

PILATE (Sings)

The vision disappears abruptly
as PILATE's WIFE places the
laurel wreath of office on
PILATE's head on the word
"blame". He starts, pulled
out of his reverie, looks
at his wife and moves off.

And leaving me the blame.

CHOIR (Sings)

Pilate ... Pilate

P/B NO. 11. THE TEMPLE, MONDAY. DAY. (4:43 ALBUM TIMING)
 (4:24 SCRIPT TIMING)

131. EXT. SCAFFOLDING RUINS.
DAY - AVDAT.

On Guitar Intro

ORCH INTRO :13

the camera reveals a full back shot of the scaffolding - this is a shot that we have not seen in the previous sequence of the 8 PRIESTS at the Temple. The camera begins to move off and across the scaffolding and we see the backs and profiles of the PRIESTS who are writing and talking discussing the case of the new young prophet. The camera turns down and through the scaffolding, past the PRIESTS and we see the TROUPE in the final stages of opening the Market. There are MONEYLENDERS with adding machines and ancient coins and dollars, PIGEON SALESMEN, WINE SELLERS, CARPET SELLERS, a TRADER with two or three camels and some black goats, people making food and butter and silverware and brassware. The first TWO CHORUSES will serve as a montage, which will build up in intensity. All the props, including the clothes, are mixed in period - ancient and modern. We hold this full shot over the Introduction and the first four lines of the chorus. In the market itself about 70 PEOPLE are involved including about 12 CHILDREN plus some of the APOSTLES & PRIESTS. MARY is there with JOHN and PETER and JAMES and PHILIP, buying provisions.
We come to her when she is laughing at 3 young WHORES, who are using the lyrics for their own trade.

ALL (Sing)

Roll on up Jerusalem

Come on in Jerusalem

Sunday here we go again

Live in me Jerusalem

132. Cut to RUG SELLER, who moves past the stalls.
The camera follows him.
- ALL (Sing)
Here you live Jerusalem
Here you breathe Jerusalem
While your temple still survives
You at least are still alive.
133. CLOSE-UP OF MERCHANT or HAWKER.
- MEN (Sing)
I got things you won't believe.
134. CLOSE-UP of another MERCHANT or HAWKER.
- MEN (Sing)
Name your pleasure I will sell.
135. CLOSE-UP of another MERCHANT or HAWKER.
- MEN (Sing)
I can fix your wildest needs
136. CLOSE-UP of another MERCHANT or HAWKER.
- MEN (Sing)
I got heaven I got hell.
137. Low wide angle reverse shot to show full Market with scaffolding and THE PRIESTS in the background.
In the foreground a MAN enters with an open-caged crate of white doves, which we see.
- ALL (Sing)
Roll on up - for my price is down
Come on in - for the best in town
Take your pick of the finest wine
Lay your bets on this bird of mine.
- WOMEN (Sing)
What you see is what you get
No one's been disappointed yet
Don't be scared give me a try
There is nothing you can't buy.
- 137A. Suggest we keep these four lines for the interchange between MARY, PETER, JOHN, PHILIP and JAMES and the THREE WHORES with THEIR MEN.

138. CLOSE-UP of different
MERCHANT or HAWKER -
man or woman ALL (Sing)
Name your price I got everything
139. C.U. of different
MERCHANT or HAWKER -
Man or Woman ALL (Sing)
Hurry it's all going fast.
140. C.U. of different
MERCHANT or HAWKER -
man or woman. ALL (Sing)
Borrow cash on the finest terms
141. C.U. of different
MERCHANT or HAWKER -
man or woman ALL (Sing)
Hurry now while stocks still last.
142. Cut to J.C. and the
rest of the
APOSTLES. He is in
a particularly deserted
part of the Ruins and we
cut to Him as he is in
full stride towards the
camera (which is the
Market). He is striding
towards it purposefully
and fiercely in an
authoritative and single-
minded mood which we have
not seen before.
JUDAS and SIMON flank
him and they and the rest
of the APOSTLES are having
a hard time keeping up
with Him. At times He
has to come down steps
and levels, but the camera
always tracks with Him.
- (A TEMPO)
ALL (V.O.)
- This walking is covered
by 12 seconds of Orchestra
Interlude and by the first
16 bars of the Chorus.
- Roll on up Jerusalem
Come on in Jerusalem
Sunday here we go again
Live in me Jerusalem.

Continued:

142. CONTD.

ALL (CONT'D) (V.O.)

Here you live Jerusalem

Here you breathe Jerusalem

While your temple still survives

You at least are still alive.

I got things you won't believe.

Name your pleasure I will sell ---

143. JC. moves quickly in a semi-circle and clears the tables and stalls of their wares with his arm. He pulls down the rolls of fabric, scatters the pots and coins and finally he releases the doves. Cut in the startled expressions of PETER and JOHN and cut in MARY who is most impressed by this decisiveness.

TEMPO CHANGE AT 1:34

JESUS (Sings)

My temple should be a house of prayer

But you have made it a den of thieves

Get out! Get out!

Everyone is stunned at the swiftness and authority of his action. PRIESTS freeze on the scaffolding and the people at the Market look in astonishment. J.C., after the last "Get out" looks up at the last dove and the camera follows it into the sky.

PAUSE :08144. EXT. DEEP CANYON WADDI. DAY.

JESUS

The camera pans down slowly from the dove to close-up of JESUS in a totally different location.

My time is almost through

Little left to do

After all I've tried for three years, seems like thirty

Seems like thirty

(Note: There are 4 Men
and 4 Women in Number)

TEMPO CHANGE

145. The camera has pulled back on the String Passage to reveal J.C. in full figure. The first four lines are sung as 'voices over'-and His reaction to them is mainly facial - only slightly directing his body to the source of the voices.

WOMAN 1 (V.O.)
See my eyes I can hardly see

MAN 1 (V.O.)
See me stand I can hardly walk
(FASTER AND BUILDS TO A
STEADY TEMPO)

When we cut to the others we discover them on various ledges and huge strange stones which are in this Canyon.

WOMAN 2 (V.O.)
I believe you can make me whole.

MAN 2 (V.O.)
See my tongue I can hardly talk

146. Cut to WOMAN NO.3. She is a young member of the chorus and takes on the attitude of one of those afflicted. She reels up to J.C. and compassionately, though he is under strain at this point, He takes her hand.

WOMAN 3 (Sings)
See my skin I'm a mass of blood

147. Cut to another angle. Another young ACTOR portraying a CRIPPLE. He tugs at J.C., who turns from Woman No.3 and tries to lift him up.

MAN 3 (Sings)
See my legs I can hardly stand

148. Cut to WOMAN NO. 4 behind J.C. He turns at the sound of her voice, smiles at her, makes as if to move to her.

WOMAN 4 (Sings)
Oh I believe you can make me well.

149. J.C. is assailed by
a MAN from another
direction, reaching
out for alms.
J.C. begins to move
away from these people
and the feeling, and
the feeling should be
that he needs room to
deal with them singly.
150. There are TWO CROWD MEN
& 2 CROWD WOMEN at this
point. 2 MORE WOMEN
(3 & 4) block His way
as He moves. Again,
they impose their
afflictions on Him.
151. J.C. turns in despair to
find 2 MORE CRIPPLES
insisting on his attention.
(MEN 1 & 2)
152. TOP SHOT now reveals
the GROUP of 9 PEOPLE
(8 CRIPPLES PLUS J.C.)
in this strange desert
canyon. The scene is
un-realistic - almost
surrealistic - as first
THE WOMEN and then THE
MEN move around Him.
He is trying to help them
one by one but their
insistence and their
number makes this
impossible. Here we
choreograph what could
and must often have been
a natural scene in which
J.C. is rendered impotent
by the multiplicity of
the demands made on him.
- MAN 4 (Sings)
See my purse I'm a poor
poor man
- 2 CROWD MEN (Sing)
Will you touch, will you
mend me Christ
Won't you touch will you
heal me Christ
- ADD 2 CROWD MEN (Sing)
Will you kiss you can cure me
Christ
Won't you kiss won't you pay
me Christ
- 4 CROWD WOMEN (Sing)
(WOMEN singing "Ahhh")
See my eyes I can hardly see
See me stand I can hardly walk
I believe you can make me whole
See my tongue I can hardly talk
- 2 CROWD WOMEN
2 CROWD MEN (Sing)
(WOMEN singing "Ahhh")
See my skin I'm a mass of blood
See my legs I can hardly stand
I believe you can make me well
See my purse I'm a poor poor man

153. Closer angle as we see
 ** J.C. actually cure ONE
 WOMAN of a crippled arm.
 She reacts with devout
 gratitude.

2 CROWD MEN (Sing)
 (WOMEN Singing "Ahhh")

Will you touch will you mend me
 Christ

Won't you touch will you heal
 me Christ

154. Cut to another angle as
 He kisses a man who has
 ** leprosy. As JESUS' lips
 come away from the sores,
 THE MAN's face is cleansed.
 He throws his arms around
 J.C., and in the shudder
 of J.C.'s body we see the
 strain and the draining
 effect that this healing
 has on the man.

ADD 2 CROWD MEN

Will you kiss you can cure me
 Christ

Won't you kiss won't you pay me
 Christ

155. Cut to low angle L.S. of
 ridge of sand, unpeopled
 and featureless. Over
 this pour the rest of the
 company (excluding
 Disciples and Leads) -
 MEN, WOMEN, A FEW CHILDREN
 - about 30 people; all
 of these young people are
 taking on characteristics
 of the grotesquely maimed
 as they imagine them to
 have been in the ancient
 times in which Jesus lived.
 They all run towards Him,
 clamouring for help. A
 few - those who have no
 legs - (young actors, quite
 obviously their legs
 doubled up and bound by
 cord), are left behind,
 and must scramble their
 way through the sand.
 The camera lifts as they
 sweep down on J.C.

2 CROWD WOMEN (Sing)
 (WOMEN singing "Ahhh")
 See my eyes I can hardly see

See me stand I can hardly walk

ADD 2 CROWD WOMEN

I believe you can make me whole

See my tongue I can hardly talk

ADD 2 CROWD MEN

See my skin I'm a mass of blood

See my legs I can hardly stand

ADD 2 CROWD MEN

I believe you can make me well

See my purse I'm a poor poor man

**These two miracles might even be
 played as 'representational
 miracles' - that is to say, for
 example, when the man leper is
 kissed clean, he takes off a
 leprous mask, and reveals his own
 face and when the woman is held,
 she uncurls an arm which has been
 self-fashioned in a cripple
 posture.

156. TOP SHOT as they all crowd in and begin to pull at J.C.'s robe. The scene becomes more frantic as the effect of their pulling batters Him the more heavily.
- 3 CROWD MEN
(WOMEN singing "Ahhh")
- Will you touch will you mend me
Christ
- ADD 1 CROWD MAN
- Won't you touch will you heal me
Christ
- ADD 2 CROWD WOMEN
- Will you kiss you can cure me
Christ
- Won't you kiss won't you pay me
Christ
157. M.C.S. of J.C. on the line "There's too many of you". He tries to free himself from the entangling, clawing hands, but by now they are carried away by their own needs and by the passionate demands of their expectations from Him, and He is virtually being attacked by these people. However kindly admonitions are - "There's too little of me", etc. - He is unable to exert His authority by this kindness.
- 4 CROWD MEN
4 CROWD WOMEN
- See my eyes I can hardly see
See me stand I can hardly walk
I believe you can make me whole
See my tongue I can hardly talk
See my skin I'm a mass of blood
See my legs I can hardly stand
I believe you can make me well
See my purse I'm a poor poor man
- JESUS
- There's too many of you --
- Don't push me

Continued

157. CONTD.

4 CROWD MEN
4 CROWD WOMEN

JESUS

The camera then zooms
into a tight C.U. As
J.C. screams as he is
forced to throw them
off. As he shouts
"Leave me alone", they
all fall away and he is
left alone in their
midst.

Will you touch will
you mend me Christ

There's too
little of me--

Won't you touch will
you heal me Christ

Will you kiss you can
cure me Christ

Don't crowd
me --

Won't you kiss won't
you pay me Christ

(shouts)

See my tongue I can
hardly talk

Leave me...

See my skin ---

...alo-o-o-one!

P/B NO. 12 EVERYTHING'S ALRIGHT (REPRISE) (0:33) MONDAY. EVENING.

154. EXT. FLAT DESERT SAND.
EVENING.

Slow dissolve to evening
light with the sun setting.
The camera reveals a L.S.
of MARY standing beside
a small, open tent, - a
Bedouin tent which the
Group have picked up.
There are two or three
small trees in the dunes.
There is a wood fire
nearby, around which we
will later discover the
APOSTLES.

The camera moves in towards
MARY. It is J.C.'s P.O.V.
He is coming in from the
desert.

Here Mary's 3 lines of
lyrics become a choral
bridge.

CHOIR (humming melody only of
following 3 lines and
continuing to end)

Just before the end of
these three lines the
camera pauses and J.C.
walks into frame as MARY
walks towards him. We
see his back. She takes
his weight.

Try not to get worried
try not to turn onto

Problems that upset you oh
don't you know

Everything's alright yes
everything's fine

159. Cut to TWO SHOT of J.C.
and MARY walking towards
the tent. J.C. gratefully
looks up to her and quietly
sings these lines, sweetly
remembering the times
before when she has soothed
him with this song. These
two lines are almost a
little secret between them.

JESUS

I think I shall sleep
well tonight

Let the world turn without
me tonight

160. INT. BEDOUIN TENT.

MARY MAGDALENE (sings)

Cut to JESUS - He
lies down on the bed
in the tent - perhaps
it is a camp bed.
MARY, very swiftly seeing
his need, pulls a rug
over him, nods at him
as she sings the words
and turns to come out
of the tent, leaving
Him.

Close your eyes close your
eyes

And forget all about us to...
night

P/B NO. 13 I DON'T KNOW HOW TO LOVE HIM. MONDAY NIGHT(3:36 ALBUM TMG.)
(3:39 SCRIPT TMG.)

161. EXT. FLAT DESERT SAND. D/N.

The camera follows MARY as we segue to the guitar introduction. MARY moves away from J.C. The camera moves with her and shoots across her and across the fire where we see two of the Apostles - PETER and SIMON - playing guitars. They do not look at her - they are very casual and relaxed. This is the evening and there is the feeling among the Apostles of the end of the day, work well done, calm; throughout this number they do not impose on MARY and J.C., or the number itself whatsoever. MARY stops at the guy rope of the tent. She takes hold of the rope. On it, a shawl has been hung out and is now dry.

ORCH INTRO :07

MARY MAGDALENE (sings)

I don't know how to love him
What to do how to move him
I've been changed yes really
changed
In these past few days when
I've seen myself
I seem like someone else

162. MARY takes the shawl, puts it round her shoulders. It lifts and is ruffled slightly by the evening breeze.

MARY MAGDALENE (sings)

I don't know how to take this
I don't see why he moves me

163. Cut to a shot across her to J.C., sleeping there, lit only by moonlight and the flames of the fire.

MARY MAGDALENE(sings)

He's a man he's just a man
And I've had so many men before

164. Camera follows her as she steps towards him. She is greatly troubled by this feeling of hers, which is at once powerfully attractive and platonic.

MARY MAGDALENE (sings)

In very many ways
He's just one more

165. Closer shot. MARY begins to go down on to her knees.

MARY MAGDALENE (sings)

Should I bring him down should I
scream and shout

166. She is on her knees, close beside Him.

Should I speak of love, let
my feelings out.

I never thought I'd come to this--
what's it all about.

167. Cut to a broad basin or scone full of water. The reflection of her face comes into it - she looks at herself and smiles ruefully.

Don't you think it's rather
funny

I should be in this position

168. She breaks her image in the water with a rag. We pull back and see that she has taken a rag, now wrings it out and is about to clean Him after his trial in the desert. On the line "He scares me so", she pauses and hesitates. She cannot yet touch him.

I'm the one who's always been

So calm, so cool, no lover's
fool

Running every show

He scares me so.

169. Cut to J.C.'s face and MARY cleaning it. Her hand leaves frame and the newly washed cloth comes in again. She takes His hand, wipes it tenderly.

ORCH INTERLUDE :13

170. MARY presses His hand to her lips, and then puts it away from her. Throughout this time He is dead asleep and his limbs are entirely unaware of her touch.

MARY MAGDALENE (sings)

I never thought I'd come to this -
what's it all about

171. MARY rises up and begins to move away. On "I'd be lost" she turns and looks at him: but she cannot stay and she moves away, but we see the conflict and confusion in her expression. She has picked up a rug as she has left Him, and she lays it down some ten feet away from Him.
- MARY MAGDALENE (sings)
- Yet if He said he loved me
I'd be lost I'd be frightened
I couldn't cope just couldn't cope
I'd turn my head I'd back away
I wouldn't want to know.
172. She sinks down onto the rug and lies facing J.C.
- He scares me so.
173. She is lying looking across at J.C., a wide shot which also includes the fire and the APOSTLES in the background. A feeling of desert and of shadows.
- MARY MAGDALENE (sings)
- I want him so
I love him so
- 173A. The camera begins to pan out to the desert. This night pan is intercut to:
- 173B. Another pan moving in the same direction at first light, and then at dawn light and so on until the light brightens and at the end of a single movement we find JUDAS in full morning light in the same area.

NOTE: NEED TWO MORE BARS OF

A QUIET GUITAR ENDING

APPROX. 6 SECS.

(RECORDED, BUT NOT USED)

P/B NO.14 DAMNED FOR ALL TIME.} TUESDAY.DAY. (5:11 ALBUM TIMING)
NO.15 BLOOD MONEY } (5:06 SCRIPT TIMING)

174. EXT. FLAT DESERT SAND.
LONG SHOT. EARLY MORNING.

Free Guitar lead-in for
 34 seconds.
 L.S. of JUDAS sitting motion-
 less and alone in the Desert
 location, sitting exactly in
 the physical position in
 which we encountered him at
 the beginning of the film
 (Sc.14). During this Guitar
 intro we establish the
 torment of JUDAS, who is
 coming to his profoundly
 fateful decision. The
 camera comes closer to him
 from the same angle in
 successive cuts (about 6).
 The last is a closeup which
 reveals his personal anguish.

FREE - GUITAR ORCH LEAD IN
FOR :34 SECS

175. At the beginning of the
 woodwind and flute section
 of 38 seconds, JUDAS turns,
 having heard something.
 On a wider angle we see,
 about 300 or 400 yards away,
 a line of 6 tanks with no
 markings and no people about
 them. They appear up over a
 ridge and continue in silhouette
 ominously through the sand.
 Utterly detached from the
 anguish of JUDAS and yet as such
 concrete digressions do, serving
 to resolve his torment into
 action. As he turns from looking
 at them we see that his mind has
 been clarified. Behind him the
 tanks roll on, here representing
the betrayal of Christ's
fundamental and revolutionary
teaching - love thy neighbour.

ORCH LEAD-IN FOR :38 SECS

176. EXT. SCAFFOLDING. AVDAT
RUINS. DAY.

From a top shot we have
 a shock cut to JUDAS
 climbing hand over hand.
 First up a ladder and then
 up a skeletal and totally
 unoccupied scaffolding,
 which is the Temple. His
 movement in time with the
 music has the character-
 istics of one repeatedly and
 determinedly heaving himself
 up a ladder. When he reaches
 the top platform he turns to
 look down. Below him we see
 ANNAS, the first of the
 PRIESTS to arrive. One or two
 other PRIESTS run in and join
 ANNAS and gaze up at the
 intruder. (It would be help-
 ful to humanise ANNAS by making
 him truly friendly, although a
 touch malicious, towards JUDAS).

ROCK TEMPO CHANGE FOR :26 SECS

177. Cut to M.S. of JUDAS on the
 scaffolding, the empty sky
 behind him.

JUDAS (sings)

Now if I help you it matters
 that you see

These sordid kind of things
 are comin' hard to me

It's taken me some time to
 work out what to do

I weighed the whole thing up
 before I came to you.

178. From JUDAS' p.o.v. we see
 THE PRIESTS assembling far
 below on the ground. They
 listen and react to one
 another. So far he has been
 singing to himself.

JUDAS (V.O.)

I have no thought at all about
 my own reward

I really didn't come here of
 my own accord

179. Cut to close-up of JUDAS.

JUDAS (sings)

Just don't say I'm

180. EXT. RUINS. DAY.

Cut to C.U. of J.C.,
gently turning to camera
with a loving smile. This
is the most dreadful and
confusing image in Judas'
mind.

JUDAS (V.O.)

Damned for all time.

181. EXT. SCAFFOLDING. RUINS.
DAY. AVDAT.

Low angle across the PRIESTS
and up to JUDAS, who is now
addressing the PRIESTS, who
are all assembled.

JUDAS (sings)

I came because I had to I'm
the one who saw

Jesus can't control it like
he did before

And furthermore I know that
Jesus thinks so too

Jesus wouldn't mind that I
was here with you.

182. Judas' p.o.v. of THE
PRIESTS. All but
CAIAPHAS are there.

JUDAS (V.O.)

I have no thought at all about
my own reward.

I really didn't come here of
my own accord

183. C.U. JUDAS.

JUDAS (sings)

Just don't say I'm

184. EXT. RUINS. DAY.

JUDAS (V.O.)

C.U. J.C., as in Sc.180

Damned for all time.

185. EXT. SCAFFOLDING. RUINS. DAY.
AVDAT.ORCH INTERLUDE :19

During this orchestral punctu-
ation, JUDAS, seeing that the
PRIESTS will not come to him

Continued

185. CONTD.

and determined to be close to them, scrambles down the scaffolding to confront them.

This is inter-cut with CAIAPHAS entering the scene. THE PRIESTS (there are about 8 of them altogether) rush over to CAIAPHAS to describe what has been happening in their Temple and to look to him for a lead. At the end of the Interlude, JUDAS is on the ground.

186. JUDAS grasps the arm of ANNAS and then rather nervously lets it go and appeals to CAIAPHAS.

JUDAS (sings)

Annas you're a friend a worldly man and wise

Caiaphas, my friend, I know you sympathize

187. Cut to another angle. JUDAS turns to the rest of THE PRIESTS as he seeks support. THE FOUR SCRIBES appear.

Why are we the prophets?
Why are we the ones?

Who see the sad solution --
know what must be done.

188. Cut to THE PRIESTS who smile at one another and express uncertainty about the demonic man before them.

JUDAS (V.O.)

I have no thought at all about my own reward

I really didn't come here of my own accord

189. Cut to JUDAS in front of CAIAPHAS (he has sunk down onto his knees).

JUDAS (sings)

Just don't say I'm

190. EXT. RUINS. DAY.

JUDAS (V.O.)

Cut to C.U. of J.C., as in Scene 184.

Damned for all time.

TEMPO CHANGE - SLOWER

191. EXT. SCAFFOLDING. RUINS.
DAY. AVDAT.

Cut to ANNAS as he moves
towards JUDAS.

ANNAS (sings)

Cut the protesting, forget
the excuses

We want information, get up
off the floor.

192. Cut to low angle of
CAIAPHAS looking down
This is JUDAS' p.o.v.

CAIAPHAS

We have the papers we need to
arrest him

You know his movements -- we
know the law

193. Another angle as ANNAS
helps JUDAS to his feet.

ANNAS (sings)

Your help in this matter won't
go unrewarded.

194. CAIAPHAS leans into frame
close to JUDAS, speaks
confidentially to him.
THE PRIESTS are crowding
JUDAS around.

CAIAPHAS (sings)

We'll pay you in silver -- cash
on the nail

We just need to know where the
soldiers can find him.

195. Cut to ANNAS - an
isolated shot.

ANNAS (sings)

With no crowd 'round him.

196. Cut to isolated shot of
CAIAPHAS.

CAIAPHAS (sings)

Then we can't fail.

197. JUDAS throws out
his arms to clear some
space for himself.

JUDAS (sings)

I don't want your blood money!

198. Reverse angle across
JUDAS to CAIAPHAS,
ANNAS and the rest of
THE PRIESTS.
CAIAPHAS and ANNAS now
bore in with unaggressive but unweakening
determination.

CAIAPHAS (Sings)

Oh that doesn't matter our
expenses are good.

JUDAS (Sings)

I don't need your blood money!

ANNAS (Sings)

But you might as well take it --
we think that you should

199. C.S. of JUDAS over
the first line of
Caiaphas', as he
reacts to Caiaphas'
logical proposal.
The camera (as
Caiaphas) moves in
close to JUDAS and
stops. CAIAPHAS
comes into frame on
"noted your feelings"
and puts his arm round
JUDAS' shoulders, but
cannot prevent JUDAS,
who is almost sick,
with fear at the portent
of his act, from crumbling
to the ground.

CAIAPHAS (V.O.)

Think of the things you can do
with that money

Choose any charity -- give to
the poor

We've noted your motives --

CAIAPHAS (Sings)

... we've noted your feelings

This isn't blood money -- it's
a --

ANNAS (whispers)

A fee!

CAIAPHAS (Sings)

-- a fee nothing more.

3 SEC. PAUSE (EXTENSION)

200. Top shot across encircling PRIESTS to JUDAS. Deliberately and almost detachedly he gives the vital information.

TEMPO CHANGE - SLOW FREE

JUDAS

On Thursday night you'll find him where you want him

Far from the crowds in the Garden of Gethsemane

201. After the word "Gethsemane" a pouch of silver pieces is slung across at him by A PRIEST.

201A. EXT. FLAT DESERT SAND. DAY.

The pouch of silver lands with a metallic "thunk" in the sand in front of JUDAS. The camera pulls back from JUDAS as he picks up the blood money and we see he is back alone in the desert as he was at the beginning of the sequence. (Sc.174).

CHOIR (V.O.)

The camera continues to zoom back wide as the choir sings. At the end JUDAS is left alone and very small.

Well done Judas

Good old Judas

2 fighter jets, again unmarked, break the silence as they roar from the camera low over JUDAS' head. As they reach the horizon they split up and spin off into an ever-widening "V". Small soft explosions are heard from the horizon almost like whispers, as the camera fades to black.

P/B NO. 16 THE LAST SUPPER (7:24) THURSDAY, AFTERNOON.202. EXT. AQUA BELLA. AFTERNOON.INTRO :08

APOSTLES (sing)

Into an empty wide frame
beneath a hillside with
sheep tended by a shepherd,
come the APOSTLES one by
one, piously in step to the
music. They are in Aqua Bella,
a lush, green picnic place
with a little stream and
some ruins. 11 of the
APOSTLES come into frame
until they are stretched
across the screen.

Look at all my trials and
tribulations

Sinking in a gentle pool of
wine

Don't disturb me now I can
see the answers

Till this evening is this
morning life is fine

203. EXT. AQUA BELLA. AFTERNOON.

APOSTLES (sing)

Cut back to different
angle. We see THE 12
APOSTLES are going along
the grass, past some
ruins. JUDAS is detached
from the GROUP, being a
good few yards behind the
penultimate APOSTLE.

Always hoped that I'd be an
Apostle

Knew that I would make it
if I tried

204. CLOSEUP of the heads of
the APOSTLES as they walk
one after another. Again
in time with the music,
again both emphasising the
irony in a stylised way
and giving us a strong
feeling of the texture of
the faces and characters
of THE APOSTLES.

APOSTLES (sing)

Then when we retire we can
write the gospels

So they'll still talk about
us when we've died

TEMPO CHANGE - VERY SLOW AND FREE

205. Cut to C.U. of JESUS,
who is sitting in almost
a Guru position beside the
wall. The end ...
Pull out and we discover Is just a little harder when
THE APOSTLES sitting on brought about by friends
the ground around him.
On a simple rush mat is For all you care this wine
spread a substantial could be my blood
but plain meal and a
few jugs of wine and For all you care this bread
unleavened bread. could be my body
206. From a different angle JESUS (sings)
we cut back to J.C. The end!
This is the most holy
moment in the entire
film, when he intimates This is my blood you drink
his belief in his eternal
life on earth, if not in
heaven. He pours the
wine and breaks the bread This is my body you eat
and THE APOSTLES, those
we see as the camera
faces them, are entranced
by his power. We dwell with
PETER and JOHN who are
sitting together and most
happy. If you would remember me when
you eat and drink
207. J.C. jumps up as if JESUS (sings)
snapping out of a
dangerous delusion. He I must be mad thinking I'll be
is torn by the power He remembered - yes
does not understand,
which sucks away His
strength and attention I must be out of my head
and on top of that
annoyed with Himself
for even hinting at
these enormous possi-
bilities in Himself.
208. Cut to the APOSTLES, JESUS (V.O.)
who are disconcerted
by his violent change
of mood. Look at your blank faces! My
name will mean nothing
Ten minutes after I'm dead!

TEMPO CHANGE MODERATE

209. Cut to PETER. JESUS (V.O.)
One of you denies me.
210. Cut to JUDAS. One of you betrays me --
211. Cut to wide angle of THE APOSTLES from J.C.'s P.O.V. They are all agitated and distressed that He should turn on them like this at such a moment of 'togetherness' and potential triumph. VARIOUS APOSTLES
How can you say that?
Not I!
Who would?
Impossible!
No! Don't say that! Etc.
212. To attempt to control Himself, J.C. walks a few yards away. ORCH INTERLUDE :07
- 212A. We cut into closeup of the bewildered and disbelieving APOSTLES, who argue strongly among themselves as to what has driven Him to say this. They do not really believe that He means it. They want to run over to him, but PETER pushes them back.
- 212B. We cut to JUDAS who is tense and alert.
- 212C. Cut to J.C., who turns at the end of the 7 sec. Interlude and comes back to fling his prophesy at them.

213. Accusingly J.C. points
at PETER.

JESUS (sings)

(*)
Peter will deny me in just
a few hours

Three times will deny me --
and that's not all I see

(*)
213A. Cut to reaction shot
C.U. PETER who objects
violently, and says
"No, not me".

213B. Back to J.C., who swings
around and points to the
other end of the group -
to JUDAS.

JESUS (sings)

One of you here dining, one
of my Twelve chosen

Will leave to betray me --

213C. Cut to JUDAS from J.C.'s
p.o.v. As soon as he is
picked out he instantly
gets to his feet and
comes determinedly to
J.C.

NOTE: Throughout the
following argument between
J.C. and JUDAS, the APOSTLES
continue their own internal
reactions and debates.
We cut away to this as needed.
The overall end effect must
be that the APOSTLES decide
that J.C. has spoken thought-
lessly, out of exhaustion,
i.e., they cannot believe it.
Therefore they think that
the matter can be settled
and set right by a few
brotherly, consoling words
by repeating a chorus of
their benign and jovial song.
PETER and JOHN, of course,
realise that this is not
enough, but in the circumstances
it is the best they can do.

214. JUDAS comes into C.U.
Stops. He is both afraid
of J.C.'s prophetic power
and disgusted by the
mystical presumption as
he understands it which
J.C. has just demonstrated.
JUDAS takes refuge in his
former fury against J.C.
- JUDAS (Sings)
Cut out the dramatics! You
know very well who ---
215. Cut to J.C. We see
anger at his deceiver.
- JESUS (Sings)
Why don't you go do it?
216. Cut to C.U. of JUDAS.
Probing.
- JUDAS (Sings)
You want me to do it!
- JESUS (Sings)
Hurry they are waiting.
217. Two shot. The Men are
all but at each others'
throats.
- JUDAS (Sings)
If you knew why I do it.
218. Cut back to closeup of
J.C.
- JESUS (Sings)
I don't care why you do it!
219. Across J.C.'s shoulder,
M.S. of JUDAS.
- JUDAS (Sings)
To think I admired you
Well now I despise you
220. Extreme close-up of
J.C.
- JESUS (Sings)
You liar -- you Judas
221. C.U. JUDAS.
- JUDAS (Sings)
You wanted me to do it!

222. Two shot from APOSTLES'
p.o.v. TWO or THREE of
THE APOSTLES' HEADS in
frame as they move
towards the TWO MEN,
who they can see but not
hear arguing virulently
at a distance.

223. M.S. J.C. who has
noticed the APOSTLES.

224. Top shot. THE APOSTLES,
led by PETER, come up
with their arms out-
stretched, and make what
is almost a formal circle
around their two comrades,
using the jovial song to
win them back into the
brotherly fold. This is
an attempt to calm things
down and repair the damage.
JOHN touches J.C.'s arm,
but J.C. shakes him off.

225. Close on the heads as
THE APOSTLES pass through
frame becoming disappointed
and hurt by their failure
to break down the resolve
of either J.C. or JUDAS.

226. JUDAS breaks through ring
and goes across some
distance. THE APOSTLES
close on J.C. and wait
for their Leader - their
Superstar - to illuminate
them.

JUDAS (sings)

What if I just stayed here
And ruined your ambition?
Christ you deserve it.

JESUS (sings)

Hurry you fool, hurry and go
Save me your speeches, I don't
want to know - Go! Go!

A TEMPO CHANGE SLIGHTLY SLOWER

APOSTLES (sing)

Look at all my trials and
tribulations
Sinking in a gentle pool of
wine
What's that in the bread it's
gone to my head
Till this morning is this
evening life is fine

APOSTLES (sing)

Always hoped that I'd be an
apostle
Knew that I would make it if
I tried

APOSTLES (sing)

Then when we retire we can
write the gospels
So they'll all talk about us
when we've died.

227. M.S. JUDAS. He has
now decided that he
will pursue the path
he has already adopted.
Confusion is no use to
him. Contempt is his
best ally.

228. The camera pans round
the astounded APOSTLES
who are met with this
shattering piece of
information for the
first time.
PETER makes a move
as if to go over to
JUDAS, but J.C. checks
him.

229. C.U. JUDAS, his face
transformed by
hatred.

230. J.C. replies with a
very fine and proud
scorn.

231. JUDAS turns and almost
declaims to the heavens
his final rage at this
man who could have done
so much.
On each beat, cut to a
different angle of JUDAS
Make these shock cuts
not only different angles
but different distances,
so that we see JUDAS
isolated from every pov.,
raging against failure.

TEMPO CHANGE FAST

JUDAS (Sings)

You sad pathetic man -- see
where you've brought us to

Our ideals die around us and
all because of you

JUDAS (Sings)

But now the saddest cut of all

Someone had to turn you in

Like a common criminal, like
a wounded animal

A jaded mandarin.

JUDAS (Sings)

A jaded mandarin.

Like a jaded faded faded jaded
jaded mandarin

JESUS (Sings)

Get out! They're waiting!

Oh! They're waiting for you

JUDAS (Sings)

Everytime I look at you I
don't understand

Why you let the things you
did get so out of hand

You'd have managed better if
you'd had it planned --

A-a-a-aw!

232. JUDAS rushes past the sheep, scattering them all as he races to expedite his act of betrayal.
After Orch. Interlude
CUT TO:

ORCH INTERLUDE :12 SLOW 4/4

233. EXT. GARDEN OF GETHSEMANE.
- AQUA BELLA - EVENING.

TEMPO CHANGE SLOW 4/4

APOSTLES (V.O.)

Led by J.C., the troubled APOSTLES are walking thru the GARDEN of GETHSEMANE
The chorus of their previous song of their brotherly kindness to each other and contentment follows them hauntingly and almost mockingly.

Look at all my trials and tribulations
Sinking in a gentle pool of wine (pool of wine)

Don't disturb me now I can see the answers

Till this evening is this morning life is fine.

APOSTLES (V.O.)

234. They reach the place which will be the resting place in the Garden of Gethsemane and exhausted, they sink down and sleep. J.C. is a few paces ahead of them and he alone remains standing.

Always hoped that I'd be an apostle

Knew that I would make it if I tried

Then when we retire we can write the gospels

So they'll still talk about us when we've died.

235. C.U. of J.C. He turns with a gentle appeal.

TEMPO CHANGE FREE

JESUS (sings)

Will no-one stay awake with me?

236. Cut to A FEW OF THE APOSTLES - asleep.

Peter? John? James?

237. Close up of J.C. as He turns away sorrowfully.

Will none of you wait with me?

Peter? John? James?

P/B NO. 17 GETHSEMANE (I ONLY WANT TO SAY) (5:39) THURSDAY. NIGHT.238. EXT. MOUNT OF OLIVES. NIGHT. ORCH INTRO :07 SLOW ROCK.
DIFFERENT LOCATION.

JESUS (sings)

Dissolve to top shot of
J.C. walking. This is a
moonlit scene and later
we will see that there
is a full moon and fast,
thin clouds scudding
past it.

As J.C. slowly climbs up
the slope we see he is
deep in prayer: He looks
up into the sky.

(Here we begin a short
montage of earlier scenes)

I only want to say

If there is a way

Take this cup away from me for I
don't want to taste its poison

Feel it burn me, I have changed.
I'm not as sure

As when we started

239. EXT. RUINS. DAY. - AVDAT.

Cut to J.C. on a donkey
(as in Sc. 90) surrounded
by the adoring crowd and
children.

JESUS (V.O.)

Then I was inspired

Now I'm sad and tired

240. EXT. PATH OUTSIDE RUINS -
DAY. - AVDAT.

Cut to 'Hosanna' triumphant
entry into Jerusalem.
(Scenes 95, etc.)

JESUS (V.O.)

Listen, surely I've exceeded
expectations

Tried for three years, seems
like thirty

241. EXT. DEEP CANYON WADDI. DAY.

Cut to J.C. healing and
helping cripples and
lepers (Scenes 153 and
154, etc.)

JESUS (V.O.)

Could you ask as much from
any other man?

242. EXT. MOUNT OF OLIVES. NIGHT.

JESUS (Sings)

Cut to C.S. J.C., who
turns and looks down the
slope through the trees.
From his p.o.v. we see a
line of torches far below
in the valley.

But if I die

See the saga through and do the
things you ask of me

Let them hate me hit me hurt me
nail me to their tree

243. EXT. BOTTOM OF VALLEY. NIGHT.

JESUS (V.O.)

Cut to JUDAS with a
torch moving through the
trees.

I'd want to know, I'd want to
know my God

Want to know, I'd want to know
my God

244. Cut to a CENTURION and TEMPLE

JESUS (V.O.)

GUARDS, also with torches,
bullrushes which have been
dipped in paraffin. They
are on a search mission
for J.C., moving quickly.
These are Temple Guards
and have a different
costume (probably
helmet) from the Roman
soldiers.

Want to see, I'd want to see
my God

Want to see, I'd want to see
my God.

245. EXT. TOP OF MOUNT OF OLIVES.
NIGHT.

JESUS (Sings)

Cut back to J.C. on a
top shot as he turns
his back to the danger
and raises his face to
the sky.

Why I should die?

Would I be more noticed than I
ever was before?

Would the things I've said and
done matter any more?

246. EXT. BOTTOM OF VALLEY. NIGHT.

JESUS (V.O.)

Cut back to CENTURION and
TEMPLE GUARDS. We are
still tracking with them.

I'd have to know, I'd have to
know, my Lord.

Have to know, I'd have to
know, my Lord.

247. EXT. GARDEN OF GETHSEMANE
NIGHT.

JESUS (V.O.)

Cut to camera still moving, but this time it is tracking around the sleeping and unaware APOSTLES.

Have to see, I'd have to see my Lord

Have to see, I'd have to see my Lord

248. EXT. BOTTOM OF VALLEY. NIGHT.

JESUS (V.O.)

Cut to JUDAS looking around as the intent TEMPLE GUARDS and CENTURION rush past him on their mission.

If I die what will be my reward?

If I die what will be my reward?

249. EXT. TOP OF MOUNT OF OLIVES.
NIGHT.

JESUS (Sings)

M.S. J.C., who is building up in intensity.

Have to know, I'd have to know my Lord

Have to know, I'd have to know my Lord.

250. INT. ROOM. NIGHT.

JESUS (V.O.)

Cut to MARY in an empty room in the ruins. She is on her knees in the middle of the room, her hands clasped in prayer, her eyes raised. This is the first time we have seen her in any posture of piety - in other words here we see that she has changed.

Why why should I die?

Oh why should I die?

251. OMIT.

252. OMIT.

253. EXT. TOP OF MOUNT OF OLIVES.
NIGHT.

Top shot of J.C. from
very wide angle - might
be even helicopter shot -
which zooms in and ends
as a close shot.

JESUS (Sings)

Can you show me now that I would
not be killed in vain?

Show me just a little of your
omnipresent brain

Show me there's a reason for
your wanting me to die

You're far too keen on where and
how but not so hot on why

254. Low angle from ground
level looking up at
J.C.

JESUS (Sings)

Alright I'll die.

255. Sideshot - closeup
of J.C.

JESUS (Sings)

Oh, oh, just watch me die!

256. CLOSEUP of J.C. from
other side of his
face.

JESUS (Sings)

See how, see how I'll die!

257. Start wide and cut into
J.C. as he writhes and
whips himself up.
On the last line 'see
how I die', he falls
almost exhausted to
his knees.

JESUS (Sings)

Oh, just watch me die!

258 CRUCIFIXION MONTAGE.
to

ORCH INTERLUDE FOR :26

280. On the heavy brass
instrumental bridge,
we cut to a rapid montage
of about 23 shock cuts of
full figure and details
from the most powerful
master-pieces, painted and
sculpted, on the theme of
The Crucifixion.

Continued

258 CONTD.

to

280. Cut for impact of expression,
nailed hand, wounds, thorns;
for this 26 seconds we see
how Christ was to die -
both then and ever since.
This is the agony of the
cross.
It ends perhaps with a
very modern Crucifixion in
modern materials.

281. VERY SLOW DISSOLVE on
TEMPO CHANGE from last
shot of montage to

VERY SLOW 4/4 TEMPO CHANGE FOR :07

281A. EXT. TOP OF MOUNT OF OLIVES.
PRE-DAWN.

JESUS (Sings)

Medium close shot of J.C.'s
head. He is on his knees as
we left him in Sc. 257. He
slowly lifts His face to the
pre-dawn sky: During the pre-
ceding montage there has been
a time change and it is now
pre-dawn.

Then I was inspired

Now I'm sad and tired

After all I've tried for three
years seems like ninety

Why then am I scared to finish
what I started

What you started -- I

282. J.C. rises to His full
height. On this line the
sun also rises and J.C.
seems to conduct the
levitation, to make the
moment happen with His arms
and bring up the sun over
the edge of the horizon.

JESUS (sings)

..... didn't start it

God, thy will is hard

But you hold every card

283. Cut to full shot from behind
J.C. He is now completely
silhouetted against the sky
with the rim of sun before
Him as if at His feet. His
body seems to shudder as He
releases Himself into the
posture of one suspended
upon a cross.

JESUS (sings)

I will drink your cup of poison
nail me to your cross and
break me

Bleed me, beat me, kill me,
take me now ----

284. We push past Him and zoom
towards the sun; and then
near the end of the string
cue we dissolve to:

JESUS (sings)

..... before I change my mind.

EXT. GARDEN OF GETHSEMANE.
DAWN.

P/B NO. 18. THE ARREST. FRIDAY. DAWN. (3:24 ALBUM TIMING)
(3:09 SCRIPT TIMING)

285. EXT. GARDEN OF GETHSEMANE
- DAWN.

A C.U. of JUDAS gently
 leaning over J.C.'s
 shoulder from behind,
 pressing the traitor's
 kiss onto His cheek.

285A. OMIT.

286. Cut to CLOSE SHOT of
 J.C. with the APOSTLES
 asleep in the background.
 He smiles gently as He
 says these lines but He
 does not turn to look
 at JUDAS.

(FREE TEMPO)

JESUS (sings)

Judas -- must you betray me
 with a kiss?

287. Cut to M.C.S. PETER,
 waking up and looking
 round with sleepy be-
 wilderment. Pull back
 from him as he stands
 up and we see JAMES
 and JOHN beside him.

(ROCK TEMPO)

PETER (Sings)

What's the buzz? Tell me
 what's happenin'

What's the buzz? Tell me
 what's happenin'

(ADD SIMON)

-- what's happenin'

288. Cut to wide shot of
 THE APOSTLES rising up
 and realising the
 danger they are in
 they begin to move
 towards J.C. in order
 to surround him in
 their usual arm-locked
 protective fashion.

(ADD APOSTLES - 1 ON
 EACH PHASE)

What's the buzz? Tell me
 what's happenin'

What's the buzz? Tell me
 what's a-happenin'

What's the buzz? Tell me
 what's a-happenin'

289. PETER encourages the others to move around J.C. and now we see from His p.o.v. the CENTURION & TEMPLE GUARDS standing in a menacing group beside JUDAS, waiting for the signal to move in.

The line 'we're gonna fight for you' is taken up most enthusiastically by SIMON ZEALOTES.

290. PETER moves across towards the TEMPLE GUARDS threateningly. One of them takes out a sword and comes towards him. He is about to strike the unarmed PETER.

291. Cut to C.U. of TEMPLE GUARD as J.C. addresses these words to him. He does as he is bid.

292. Cut to wide shot of J.C. and the APOSTLES. He addresses them all at first, but on the last line we isolate PETER, JAMES and JOHN.

PETER AND ALL APOSTLES (Sing)

What's the buzz? Tell me
what's a-happenin'

Hang on Lord we're gonna
fight for you

Hang on Lord we're gonna
fight for you

APOSTLES

PETER(Ad-lib)

Hang on Lord we're gonna fight for
you

Hang on Lord we're gonna fight for
you. We're gonna fight for
you

JESUS (V.O.)

Put away your sword.

JESUS (Sings)

Don't you know that it's all
over

It was nice but now it's gone

Why are you obsessed with
fighting?

Stick to fishing from now on.

(SLOW ROCK BUILDING TO FAST)

293. High wide shot as we see J.C. being led swiftly and purposefully by the CENTURION and TEMPLE GUARDS through the trees. They are pushing J.C. ahead of them. JUDAS is lagging behind and even further behind are the APOSTLES.

1st WOMAN (V.O.)

Tell me Christ how you feel tonight

1st MAN (V.O.)

Do you plan to put up a fight?

294. EXT. HERODION DIRT ROAD. EARLY MORNING.

2nd WOMAN (V.O.)

Cut to a different angle and different location. J.C. and the CENTURION and TEMPLE GUARDS come down a road. They pass two people who join the crowd. We see PETER and JOHN and SIMON near J.C. following him, although averting their faces.

Do you feel that you've had the breaks?

2nd MAN (V.O.)

What would you say were your big mistakes?

295. C.S. of J.C. with the camera following Him as He moves between the CENTURION and TEMPLE GUARDS. ANNAS joins the CROWD here and smiles triumphantly at JUDAS.

3rd WOMAN (V.O.)

Do you think that you may retire?

3rd MAN (V.O.)

Did you think you would get much higher?

4th WOMAN (V.O.)

How do you view your coming trial?

4th MAN (V.O.)

Have your men proved it's all worthwhile?

296. EXT. RAMP HERODION RUINS.
EARLY MORNING.

CROWD

Wide shot of ruins. J.C. and GROUP begin to climb the ramp. The number has by now swollen to about 40 people, including one or two more PRIESTS and still the frightened JUDAS.

Come with us to see Caiaphas.

The crowd is now beginning to sing and dance in their excitement.

CROWD(Cont'd) (Sing)

SYMON follows them up the ramp but JOHN takes hold of PETER and these two let the crowd sweep past them.

You'll just love the High Priest's house

You'll just love seeing Caiaphas

You'll just die in the High Priest's house

297. Cut into the CROWD. C.U. of A WOMAN who pushes through to J.C. This, and the following cuts in the crowd are hand-held, and should have a newsreel footage feel to them.

1ST WOMAN

CROWD
(under)

Come on God this is not like you.

Ahhh.etc..

298. Cut to A MAN in the CROWD.

1ST MAN

"

Let us know what you're gonna do

299. Cut to A WOMAN, again in the middle of an excited, moving crowd.

2ND WOMAN

"

You know what your supporters feel

300. Back to closeup of 2ND MAN.

2ND MAN

"

You'll escape in the final reel.

301. Cut to 3RD WOMAN. She is above J.C.'s head.

3RD WOMAN

"

Tell me Christ how you feel tonight.

302. Whizz pan across to the
3RD MAN, who is a young
boy perched on a ledge.
Above the ramp.

3RD MAN CROWD
(under)
Do you plan to put Ahhh..etc.
up a fight?

303. Cut to 4TH WOMAN who is
earnest and troubled and
grabs at J.C.'s robe.

4TH WOMAN "
Do you feel that
you've had the
breaks?

304. Cut to 4TH MAN, who has
a still camera around his
neck and after his
question snaps a quick
shot.

4TH MAN "
What would you say
were your big
mistakes?

305. EXT. INSIDE HERODION
RUINS. MORNING.

Alone in the very pit
of the Ruins stands
CAIAPHAS. Onto the
walk around the top of
the Ruins comes the
CROWD with THE CENTURION
and TEMPLE GUARDS and
J.C.

CROWD (Sing) Lyrics & Ahhh's
Come with us to see Caiaphas
You'll just love the High
Priest's house
You'll just love seeing
Caiaphas
You'll just die in the High
Priest's house

306. The CENTURION and TEMPLE
GUARDS bring J.C. to the
foot of some steps which
stand above the floor of
the Ruins. Therefore
CAIAPHAS will always be
looking up to J.C.

CROWD (lyrics only)
Now we have him! Now we've
got him!
Now we have him! Now we've
got him!
Now we have him! Now we've
got him!
Now we have him! Now we've
got him!
Now we have him. Now! We
have got him now!

307. As the urgent CROWD settles we see that the CENTURION & TEMPLE GUARDS have isolated J.C. on the top of the steps. We see that JUDAS is at the front of the CROWD, but out of J.C.'s eyeline and we see ANNAS coming to stand beside J.C.

(SLOWER)

When CAIAPHAS begins to sing, we cut to:

307A. J.C.'s p.o.v. of CAIAPHAS, who is very grave.

CAIAPHAS (sings)

Jesus, you must realize the serious charges facing you

You say you're the Son of God in all your handouts -- well, is it true?

308. Cut to 3-shot of J.C., flanked by ANNAS and a TEMPLE GUARD. Behind them we can see the pressing throng.

JESUS (sings)

That's what you say -- you say that I am

309. A single shot of ANNAS who turns and addresses the CROWD. As he addresses them, we stay on his profile.

ANNAS (sings)

There you have it gentlemen -- what more evidence do we need?

Judas, thank you for the victim-- stay awhile you'll see it bleed!

(FASTER AND BUILD)

310. Cut to C.U. of JUDAS as the CROWD respond to him ("Good old Judas") Here we see JUDAS really frightened for the first time.

CROWD (V.O.)

Now we have him! Now we've got him!

Now we have him! Now we've got him!

311. M.S. as JUDAS turns
Pull back and we find
him vainly trying to
break his way through
the CROWD, who are
oblivious to his fear
and only concerned to
congratulate JUDAS.
312. Wide shot of the CROWD.
313. Close shot of impassive
CAIAPHAS.
314. Wide shot of CROWD.
315. Close shot of terrified
JUDAS.
316. Close up of J.C. over a
new and shorter musical
ending (about 3 seconds)
which must serve to
provide a dramatic
period to this con-
frontation.

CROWD (sing)

Now we have him! Now we've
got him!

Now we have him! Now we've
got him!

CROWD (sing)

Take him to Pilate!

CROWD (V.O.)

Take him to Pilate!

CROWD (sing)

Take him to Pilate!

CROWD (V.O.)

Take him to Pilate!

ORCH ENDING :05

P/B NO. 19 PETER'S DENIAL (1:27) FRIDAY. MORNING.

317. EXT. HERODION - DIRT ROAD.
MORNING.

(MED ROCK)

The scene is now morning.
We are on the dirt road
below and near Herodion in
the dull, cold grey of early
morning a low brazier fire,
which has been there from
the night before, still
smoulders. A YOUNG GIRL and
HER GRANDFATHER hover near
the fire; seeking warmth
from it, too, is the slouched
figure of A ROMAN SOLDIER.

Also around are TWO BEDOUINS
with a herd of blackgoats.

As this wide shot crabs to
the right, MARY and PETER
and JOHN approach in left of
frame. MARY observes the scene
throughout. Here she stops
and PETER goes forward to
the fire, while she keeps
her distance. The YOUNG
GIRL looks closely at PETER.

MAID BY THE FIRE (sings)

I think I've seen you somewhere
I remember

You were with that man they
took away I recognise your
face

318. Cut to M.C.S. of PETER as
he looks around, startled.

PETER (sings)

You've got the wrong man lady
I don't know him

And I wasn't where he was
tonight - never near
the place

319. Having heard this exchange,
the SOLDIER, on a low angle
three-shot which includes
THE YOUNG GIRL and PETER,
moves in and taps PETER
peremptorily on the shoulder.
PETER whirls around.

SOLDIER (sings)

That's strange for I am sure
I saw you with him

You were right by his side
and yet you denied ---

320. Shot across the
SOLDIER down to
PETER.

PETER (sings)

I tell you I was never ever
with him

321. C.S. of the OLD MAN
as he tugs at PETER's
robe from his squatting
position.

OLD MAN (sings)

But I saw you too -- it looked
just like you.

(PAUSE AND SEGUE)

322. C.U. of PETER. He
panics, jumps up and
backs away in an
effort to conceal
his face.

(FREE)

PETER (spoken)

I don't know him!

(TEMPO CHANGE SLOW 4/4)

323. He backs into the arms of
MARY MAGDALENE. He starts
and then turns to her.
She puts her hands sooth-
ingly on his shoulders
and studies his face.
JOHN cannot look at PETER
- he is too embarrassed.

MARY MAGDALENE (sings)

Peter -- don't you know what
you have said

You've gone and cut him dead.

324. Shot across MARY to PETER.
He pulls away in shame
from MARY and moves off.
He pauses to glance a
last time at MARY.

PETER (sings)

I had to do it don't you see?

Or else they'd go for me.

325. From Peter's p.o.v. we
see MARY as camera moves
in on her questioning
face.

MARY MAGDALENE (sings)

It's what he told us you would
do ---

I wonder how he knew

P/B NO. 20. PILATE AND CHRIST (2:55) FRIDAY. DAY.

326. EXT. ZOHAR RUINS. DAY.

ORCH LEAD-IN FOR :37

Zoom back from down the wadi showing ROMAN SOLDIERS stationed on prominent outcrops of rock, their arms raised in a salute.

We see in the bottom half of frame a small group which is J.C., THE CENTURION and FOUR OTHER ROMAN SOLDIERS marching towards camera. (Now SMALL CROWD in background).

327. Reverse wide angle up to Zohar. We see the ruins on the top of the pillar in the centre of the wadi. The place looks immensely powerful from this low angle. J.C. and HIS ESCORT come into frame and march on.

328. Cut to south facing patio as the ESCORT come through an archway and present J.C. to PILATE. In recesses of the rock are his GUARDS and in the recess at ground level are PILATE's WIFE and TWO WOMEN who wait on her.

329. On this tempo change PILATE comes down the steps to J.C. level. THE CENTURION and THE SOLDIERS give an arm salute as he steps down to confront J.C., who has been pushed forward and pressed onto his knees.

SLOW 4/4 TEMPO CHANGE FOR :06

330. M.S. of PILATE. He is in his purple velvet robe and laurel wreath, which denote his office. He also wears a sword and boots. He is curious, superior and very much in command. Pull back and on the line 'Someone Christ King of the Jews', a CENTURION moves into shot and hands PILATE a scroll, which is the document authorising the arrest of J.C.
- PILATE (Sings)
Who is this broken man
cluttering up my hallway
Who is this unfortunate?
- ROMAN SOLDIER (Sings)
Someone Christ - King of the
Jews
- 330A. PILATE looks at his wife. PILATE (Sings)
- 330B. She glances back at him timidly. Oh so this is Jesus Christ,
I am really quite surprised
- 330C. PILATE takes scroll casually and moves forward towards J.C., pleasantly intrigued at this meeting. You look so small --
331. On the line 'not a king at all', C.U. of J.C., looking gently at PILATE. PILATE (Sings)
--- not a king at all
We all know that you are news --
but are you king? ... King
of the Jews?
- Another angle as PILATE comes close and bends down to J.C. This becomes a TWO SHOT.
332. Tight cross shot to J.C., who steadily looks at PILATE as he delivers his only line during this meeting. JESUS (Spoken)
Your words -- not mine
333. Another angle from behind J.C. to PILATE who is stung and annoyed by this man's parry. He jumps up and moves away, turning his back on J.C. We see PILATE's WIFE in the background, waiting desperately for the outcome of this confrontation. PILATE (Sings)
What do you mean by that?
That is not an answer

334. He whirls around and points at J.C. with a warning gesture.
- PILATE (Sings)
You're deep in trouble friend --
335. Closer angle as PILATE shakes open the scroll and glances at it. He sits on the edge of the stone parapet.
- PILATE (Sings)
Someone Christ -- King of the Jews
How can someone in your state be so cool about his fate?
336. Wider angle. PILATE plays this line to his SOLDIERS, who smile appreciatively.
- PILATE (Sings)
An amazing thing -- this silent king.
337. Another angle. Seeing a way out, PILATE chuckles, stands up and dismisses J.C. with a wave of his hand. His SOLDIERS lift J.C. from the ground and hustle him back the way they brought him.
- PILATE (Sings)
Since you come from Galilee then you need not come to me
You're Herod's race! (laughs)
You're Herod's case!
- As the chorus begins camera pushes in to a C.S. of PILATE, who looks down thoughtfully.
- MOB (V.O.)
Ho-ho Sanna Hey Sanna Sanna Sanna Ho
Sanna Hey Sanna Ho and how
338. Cut to a top shot - PILATE's p.o.v. of A SMALL CROWD below taunting J.C. as the SOLDIERS push him through.
- MOB (Sing)
Hey JC, JC please explain to me
You had everything where is it now?

P/B NO. 21 KING HEROD'S SONG (3:07) FRIDAY. DAY.339. EXT. DESERT. DEAD SEA. DAY.(VERY SLOW)

On the string transition there is a slow dissolve to a closeup of yellow tinted sun-glasses. They are almost menacing as they reflect the hot desert sun. The camera pulls back to reveal a smooth-skinned, young, plump HEROD. He tilts his shades down to get a better look. We do not reveal the setting or J.C. yet.

HEROD (Sings)

Jesus, I am overjoyed to meet
you face to face

You've been getting quite a
name all around the place.

340. The camera slowly pulls back - a long movement which lasts for five lines, including the tempo change. A deliberately strong reveal shot, first we see that HEROD is seated on his throne with the Dead Sea behind him. Its seductively blue water sparkles in vivid contrast to the dry desert heat. We see now that Herod's throne is surmounted by a blowsy silk canopy -- this is his court. Members of his entourage are oiling his body, popping delicacies into his mouth and basking around. They are a decadent lot. Near a TALL MAN who holds a sun parasol over HEROD is a white mini piano sitting in the sand,

HEROD (Sings)

Healing cripples, raising from
the dead - Huh!

Now I understand you're God -
well - at least that's what
you've said.

(TEMPO CHANGE RAG TIME)

HEROD (Sings)

So you are the Christ; you're
the great Jesus Christ

Prove to me that you're divine
-- change my water into wine

That's all you need to do then
I'll know it's all true.

Continued

340. Continued

At the end of the reveal we see the solitary figure of J.C. He is facing HEROD (Camera). Behind Him, but at some distance away from Him are TWO ROMAN GUARDS on either side. The camera stops. Past J.C.'s head we see HEROD jump down from his throne. Herod's mood is insidiously satirical. He addresses both J.C. and his court, which act as a responsive and sycophantic audience throughout.

341. Cut to single of J.C. He is stoical and dignified.

HEROD (V.O.)

C'mon, King of the Jews.

342. Cut to HEROD on a tracking shot as he begins to prance and mince down towards J.C. He is accompanied by his tall slave with the silk parasol.

TEMPO CHANGE ROCK

HEROD (Sings)

Jesus, you just won't believe
the hit you've made around
here

You are all we talk about, you
are the wonder of the year.

Oh what a pity if it's all
a lie

Still I'm sure that you can
rock the cynics if you try.

TEMPO CHANGE RAGTIME

HEROD (Sings)

So if you are the Christ, yes
the great Jesus Christ

343. Another angle to include J.C. HEROD now circles around the still, almost sculpted figure of J.C.

344. Cut in tight as HEROD
leans close to J.C.

HEROD (Sings)

Prove to me that you're no fool
walk across my swimming pool

345. Cut to another angle as
HEROD minces away again
and "plays" to his
entourage. Here he is
really enjoying his own
performance.

HEROD (Sings)

If you do that for me then
I'll let you go free

C'mon, King of the Jews

346. At the beginning of the
orchestral break of 16
bars we have a wide angle
shot. The entire group
start to back up Herod's
movement and join in his
dance. In the b.g. we
see that somebody is at
the piano.

ORCH INTERLUDE :17

347. On the 2 bar piano break,
cut into a close shot of
the pianist.

348. Cut to another and different
angle for the remaining bars.

349. Single on HEROD as he again
turns on J.C.

TEMPO CHANGE ROCK

HEROD (Sings)

I only ask what I'd ask
any superstar

350. C.U. of J.C., who is calm
and totally unresponsive.

HEROD (V.O.)

What is it that you have got
that puts you where you are?

351. Cut to HEROD as he genuflects mockingly to J.C. He is just the tiniest bit uneasy at the power of J.C.'s silence and his frustration at not being able to tease out this man begins to work up as from here.

HEROD (Sings)

Oh, ho, ho -- I am waiting, yes
I'm a captive fan

I'm dying to be shown that
you are not just any man

TEMPO CHANGE RAGTIME

352. Another angle as HEROD moves to a side table. He tears off a piece of bread from a loaf and throws it at J.C. Members of his court join in delightedly.

HEROD (Sings)

So if you are the Christ, yes
the great Jesus Christ

Feed my household with this
bread -- you can do it
on your head

353. Cut to M.S. of J.C. as the pieces of bread hit him. He remains cool and impassive.

HEROD (Sings)

Or has something gone wrong?
Jesus, why do you take so
long?

Aw c'mon, King of the Jews.

TEMPO CHANGE 4/4 LISTESSO

354. Wide shot from behind J.C., as, led by HEROD, the entire GROUP kicks its way towards the immobile figure, feet thrusting to camera in a gigantic cake walk.

HEROD (Sings)

Hey! Aren't you scared of me
Christ? Mr. Wonderful Christ!

Aah, you're a joke, you're not
the Lord --

355. HEROD leans close into J.C. for a tight two shot. HEROD is sweating and vicious now.

HEROD (Sings)

-- you are nothing but a fraud

356. C.S. J.C. - unafraid HEROD backs away. He seems more frightened than J.C.

HEROD (Sings)

Take him away -- he's got
nothing to say!

357. Another angle - wider. HEROD now becomes almost hysterical in his frustration. He begins to gesture wildly as THE SOLDIERS step forward, spin J.C. round and remove him. A few of HEROD's RETAINERS are forced to hold him back as he struggles to follow and physically attack the retreating figure.

358. C.U. HEROD, his face aglow with fear and hatred, ending the number on a serious and dramatic note.

CUT TO:

HEROD (Sings)

Get out you King of the --
Get out! ... King of the --

Oh, get out you King of the
Jews!

Get out of here! Get --

You're not the King of the
Jews -- I am!

Get out of here, you!

HEROD (Sings)

Get out of my life!

P/B NO. 22 COULD WE START AGAIN, PLEASE (2:27) FRIDAY. DAY.358A. EXT. DESERT. DAY.

JUDAS watches J.C.
being dragged toward
the pit (separate
location)

359. EXT. DESERT PIT. DAY.INTRODUCTION : 14

On the INTRO, we have a
shot of a very crude
pit. THE SOLDIERS are
roughly dragging J.C.
towards it.

360. EXT. DESERT PIT. DAY.

Cut to another angle
as they lead J.C. into
the pit.

361. Cut to SOLDIERS at top
of pit.362. Cut into J.C. as He
looks up at the camera.

MARY (V.O.)

I'd been living to see you.

363. EXT. GARDEN OF GETHSEMANE. DAY.

MARY (Sings)

Dissolve through to a single
wide shot of MARY. She is
alone. Although we cannot
see her face she is, in fact,
looking at the cameras as
if seeing J.C., in his
captivity. She is on her
knees and seems as lost as
a few sheep, unattended on
the hillside below her.

Dying to see you
But it shouldn't be like this
This was unexpected
What do I do now?

364. EXT. FLAT DESERT. DAY.

MARY (V.O.)

Super-impose a cut of J.C.,
looking at camera. Could we start again, please.

365. EXT. GARDEN OF GETHSEMANE. DAY

MARY (Sings)

Another closer shot of
MARY, who is looking at
the camera beseechingly.

I'd been very hopeful so far

Now for the first time

I think we're going wrong

Hurry up and tell me

This is just a dream

366. EXT. FLAT DESERT. DAY.

MARY (V.O.)

Superimpose a cut of
J.C. looking at camera.

Or could we start again please.

367. EXT. GARDEN OF GETHSEMANE.

PETER (Sings)

PETER enters the frame.
He, too, is looking at
the camera and sinks to
his knees, taking MARY's
hand. The whole of this
scene is a dreamlike
feeling which is emphasised
by the dissolves and the
balletic rhythm which must
be underlined by the way
the actors move.

I think you've made your point
now

You've even gone a bit too far

To get the message home

368. The TEN APOSTLES come
into frame as a group
and singing.
They also sink to their
knees and take each
other's hands and look
into camera.

PETER (V.O.)

Before it gets too frightening

We ought to call a halt

So could we start again please.

369. We build up the sound as
the camera slowly begins
to pull back. This camera
movement is continued and
constant for the rest of
the song. The camera
pulls back to reveal the
whole group.

CHORUS (led by PETER &
MARY)

I'd been living to see you

Dying to see you

But it shouldn't be like this

369A. EXT. DEEP CANYON WADDI. DAY.

CHORUS (led by PETER & MARY)

Add Chorus on the echo
and dissolve to a slow
helicopter shot moving
down the deserted canyon
 where we saw J.C. with the
 cripples and lepers
 (Scene 145, etc.)

This was unexpected

What do I do now?

Could we start again please

CHORUS WOMEN

Could we start again please

370. EXT. MOON DESERT NEAR WADDI.
DAY.

CHORUS (led by PETER & MARY)

Dissolve to helicopter
shot continuing the same
forward movement. The
 camera is going across an
 empty desert, almost lunar
 in feeling, towards the
 Dead Sea. We add more
 voices and the chorus
 continues to swell, with
 perhaps MARY's voice on
 top.

I think you've made your
point now

You've even gone a bit too far

To get the message home

MARY & CHORUS WOMEN

Before it gets too frightening

We ought to call a halt

371. EXT. EMPTY RUINS. AVDAT. DAY.

MARY & CHORUS WOMEN

Dissolve to wide top shot
of the ruins at Avdat,
from helicopter again
 deserted as the camera
 moves over them on the same
 slow speed. Yet more
 voices are added and fill
 the screen.

So could we start again please

CHORUS MEN

So could we start again please

372. EXT. EMPTY RUINS. HERODION.
DAY.

CHORUS WOMEN

Dissolve to final wide top
shot of the ruins of Herodion
from helicopter, as the
 camera passes above it and
 we see the empty, ruined
 fortress on the hill.

So could we start again please

CHORUS MEN

So could we start again

373. EXT. GARDEN OF GETHSEMANE. DAY.

MARY (V.O.)

Extreme C.U. MARY. The
faces of J.C. and MARY
emerge slowly leaving
His finally alone in the
frame.

Could we start again.

373A. EXT. DESERT PIT. DAY.

From C.U. of J.C. lying on
the ground looking at
Camera, DISSOLVE TO:

P/B NO. 23. JUDAS' DEATH. (4:45) FRIDAY. DAY.374. EXT. INSIDE RUINS AT
HERODION. DAY.(FAST ROCK)

C.U. of JUDAS looking at camera. He is in the pit of the ruins which served as the setting for the house of Caiaphas.

JUDAS (Sings)

My God! I saw him -- he looked three-quarters dead.

375. Wide shot as JUDAS turns to reveal CAIAPHAS and ANNAS. They are listening to JUDAS' protestations with some concern for his state of mind.

JUDAS (Sings)

And he was so bad I had to turn my head

You beat him so hard that he was bent and lame

376. Cut to two shot - reaction of CAIAPHAS and ANNAS.

JUDAS (V.O.)

And I know who everybody's gonna blame,

377. M.S. of JUDAS across the PRIESTS. Pull back as he approaches them and clutches at each in turn before falling at their feet. They lift him up, embarrassed at the violence of his guilt.

JUDAS (Sings)

I don't believe he knows I acted for our good

I'd save him all this suffering if I could

Don't believe...our good...
And I'd save him... if I could

TEMPO CHANGE SLOWER ROCK

378. Cut to cross shot on ANNAS, who is trying to put some steel into JUDAS and make him pull himself together.

ANNAS

Cut the confessions, forget the excuses

I don't understand why you're filled with remorse.

379. Cut back to JUDAS, who
is inconsolable.

ANNAS (V.O.)

All that you've said has come
true with a vengeance

The mob turned against him --

380. Cut to ANNAS, who
smiles encouragingly.

ANNAS (Sings)

... you backed the right horse.

381. Cut across JUDAS to
CAIAPHAS.

CAIAPHAS (sings)

What you have done will be the
saving of Israel

You'll be remembered forever
for this

382. Closeup JUDAS

CAIAPHAS(V.O.)

And not only that, you've been
paid for your efforts

Pretty good wages for one
little kiss

383. Another angle as
THE PRIESTS turn
and leave.

384. The camera follows JUDAS
as he moves around the
broken pillars like an
animal in a cage.

JUDAS (sings)

Christ! I know you can't hear me

But I only did what you wanted
me to

Christ! I'd sell out the nation

For I have been saddled with the
murder of you

385. C.S. of JUDAS as he throws
his arms around a pillar,
maddened now by his
remorse.

JUDAS (sings)

I have been spattered with
innocent blood

I shall be dragged through the
slime and the mud!

386. Another angle as JUDAS berates himself. He pours the silver from his pouch into his hand and flings it in the direction of the departed Priests.

JUDAS (sings)

I have been spattered with innocent blood

I shall be dragged through the..

387. C.U. of the coins as they scatter and bounce over the stony floor.

JUDAS (V.O.)

... slime and the slime and the slime and the mud!

TEMPO CHANGE SLOWER

388. High wide angle as JUDAS, sobbing in self-pity, sinks to his knees. Slowly the camera moves down as he goes from his knees on to his face and agonisingly prostrates himself on the ground.

JUDAS (sings)

I don't know how to love him

I don't know why he moves me

He's a man - he's just a man

He is not a king -- he's just the same

As anyone I know

He scares me so

389. CLOSEUP as JUDAS slowly lifts his head from the ground and looks up.

JUDAS (sings)

When he's cold and dead will he let me be

Does he love -- Does he love me too? Does he care for me?!

390. EXT. WOODED HILLSIDE. DAY.

Shock cut on a long lens to JUDAS as he runs very fast, the camera tracking or panning with him. Bushes and trees flash by as he goes on running and running.

SLOW 4/4 ORCH INTERLUDE FOR :17

391. Cut to JUDAS' p.o.v.
The camera is still
moving quickly. We
see 2 SLAVES, super-
vised by a ROMAN SOLDIER,
chopping down a tree.
ANOTHER SLAVE is adzeing
a log into a rough beam.
The camera hesitates for
a few moments and then
rushes on.

FAST ROCK TEMPO CHANGE

FOR :06

392. C.S. - long lens - JUDAS
running towards camera.
He is looking back and
reacting to what he has
seen.

JUDAS (V.O.)

My mind is--it's in darkness--
God, God I'm sick --I've
been used

JUDAS (V.O.)

And you knew all the time, God

God! I'll never know why
you chose me for your crime

For your foul bloody crime

ORCH INTERLUDE (EXTENSION) :11

393. Closer shot as JUDAS
scrambles up the hillside
to an isolated, bare-
branched tree. Frantically,
but with unmistakable
purpose, he pulls off his
belt and money pouch and
begins to climb the tree.

394. JUDAS quickly buckles the belt around a strong branch and twists the other end in a loop through which he pushes his head. The pouch is now dangling onto his chest. Without hesitating, he jumps from the frame. The camera zooms in onto the belt as it jerks and shudders around the branch. We remain there for a moment.
- | | |
|-----------------------|----------------|
| JUDAS (V.O.) | CHOIR (V.O.) |
| You have murdered me! | So long Judas |
| Mur-murdered me! | |
| Murdered me! | Poor old Judas |
| Murdered me! | |
| Murdered me! | So long Judas |
| Murdered me! | |
| Murdered me! | Poor old Judas |
| Murdered-- | |
| | So long Judas |
395. EXT. HILL ABOVE THEATRE.
DAY. - BET SHEAN.
- | | |
|--|--------------------------|
| Dissolve slowly to a full figure shot of JUDAS hanging from the tree as the chorus takes over. The camera slowly begins a long zoom back, leaving the dangling figure etched against the sky. It continues to zoom until the very end of the chorus. | CHOIR (V.O.)
(cont'd) |
| | Poor old Judas |
| | So long Judas |
| | Poor old Judas |
| | So long Judas |
| | Poor old Judas |
| | So long Judas |

P/B NO. 24. TRIAL BEFORE PILATE. (6:49) FRIDAY. DAY.

396. EXT. THEATRE. DAY.
BET SHEAN.

(FREE)

On the single orchestral choral introduction, the camera tilts down to discover the ruins of a Roman theatre. Inside the ruins all is set out and ready for the trial of Christ. All the participants are in position. Centre stage is J.C. His hands are now bound. To one side and up stage is PILATE on a raised stone pedestal. Some feet away is CAIAPHAS. There are solitary ROMAN SOLDIERS standing at various levels on the stage. The rest of the cast are playing an active part in the trial. Behind them are 300 YOUNG PEOPLE who have come along to act as spectators and take the part of the MOB.

MARY and PILATE's WIFE are both at the trial and we must intercut them as necessary. PILATE is quite definitely giving J.C. every possible chance because of his wife, while MARY is both bewildered and utterly overcome that J.C. will not defend himself.

397. Close shot PILATE.

PILATE (sings)

And so the king is once again
 my guest

And why is this? Was Herod
 unimpressed?

398. Cross shot past CAIAPHAS
in f.g. to J.C. in centre
and PILATE in b.g.

CAIAPHAS (sings)

We turn to Rome to sentence
 Nazareth

We have no law to put a man
 to death

399. Cut to C.U. of J.C.

CAIAPHAS (V.O.)

We need him crucified -----

400. Cut to C.U. of PILATE.

CAIAPHAS (V.O.)

-- it's all you have to do.

401. Cut to C.U. of CAIAPHAS.

CAIAPHAS (sings)

We need him crucified -- it's
 all you have to do

402. Two shot across J.C.
 to PILATE who, even
 at this stage would rather
 not take up his duty in
 the matter.

TEMPO CHANGE FAST ROCK

PILATE (sings)

Talk to me Jesus Christ

(402A. CUT TO MARY.)

You have been brought here --
 manacled, beaten

By your own people -- do you
 have the first idea why
 you deserve it?

403. C.U. of J.C.

PILATE (V.O.)

Listen, King of the Jews

Where is your kingdom?

404. C.U. of PILATE.

PILATE (sings)

Look at me -- am I a Jew?

(FREE BUILDING FASTER)

405. Wide top shot. We see the mob already beginning what will be a remorseless advance on PILATE and his captive. In this top shot we see CALAPHAS walking steadily away to take up a position on the edge of the arena.

JESUS (sings)

I have got no kingdom in this world -- I'm through

MOB (sing)

Talk to me Jesus Christ

JESUS

There may be a kingdom for me somewhere -- if you only knew

406. C.U. of PILATE.

PILATE (sings)

Then you're a king

407. C.U. of J.C.

JESUS (sings)

It's you that say I am

I look for the truth and find that I get damned

408. A different angle as PILATE walks to one side of J.C. and looks at the MOB, who he now realises is his real opponent at this trial. These lines are a way of showing the mob his problem.

PILATE (sings)

But what is truth? Is truth unchanging law?

We both have truths -- are mine the same as yours?

409. C.S. on long lens of a compact mass of faces.

MOB (sing)

Crucify him! Crucify him!

410. Wide shot behind CROWD, who are now advancing to the stage. The camera goes up and over them and past J.C. to come in towards PILATE, finally resting on a C.U. as he takes on the challenge of the mob.

PILATE (sings)

What do you mean? You'd crucify your king?

MOB (sing)

We have no king but Caesar!

Continued

410. CONTD.

While the shot is still
wide, we see PILATE'S WIFE,
who is now scarcely able to
restrain herself. Her
hatred of the mob is
intense.

PILATE (sings)

He's done no wrong -- no, not
 the slightest thing

MOB (sing)

We have no king but Caesar!
 Crucify him!

PILATE (sings)

Well, this is new respect for
 Caesar

Till now this has been
 noticeably lacking.

411. C.U. of J.C., who is under
 enormous strain and has to
 close his eyes to steady
 himself.

PILATE (V.O.)

Who is this Jesus? Why is he
 different?

You Jews produce Messiahs by
 the sackful.

412. The MOB are now at the stage
 and hammering at it with
 their hands. Some of them are
 trying to heave themselves on
 to the stage and grab at J.C.
 The ROMAN SOLDIERS push them
 off.

CHORUS (sing)

We need him crucified
 It is all you have to do
 We need him crucified

412A. MARY is trying to pull back
 the CROWD herself. She is
 screaming. JOHN and PHILIP
 push their way through the
 crowd and take hold of her
 She collapses on John's
 shoulder.

It's all you have to do

TEMPO CHANGE

413. Shot across J.C. to PILATE.

PILATE (sings)

Talk to me Jesus Christ.

413. CONTD.

During the theme music, he strides towards J.C. and shakes him by the shoulder, roughly, then turns and walks away to gather himself for the mob.

DREAM THEME MUSIC FOR :08

414 PILATE whirls into M.S. with all his authority now and gestures first at Christ and then at the MOB.

PILATE (sings)

Look at your Jesus Christ

I'll agree he's mad

414A. PILATE's WIFE moves towards J.C.

Ought to be locked up

But that is not a reason to destroy him.

415. Wide shot of the CROWD, who are now unappeasable. Their hands are waving in the air as they did in Pilate's dream and because of the stage J.C. is above them as He was in Pilate's dream.

PILATE (V.O.)

He's a sad little man

Not a king or God

Not a thief - I need a crime.

416. C.U. of J.C.

RANDOM SHOUTS FROM MOB (V.O.)

417. C.U. of PILATE, who shakes his head as if to shake the memory of the dream out of it.

MOB (V.O.)

Crucify him! Crucify him!

Again PILATE attempts to reason with them about J.C.

PILATE (sings)

Behold a man - behold your shattered king

418. Cut to ROMAN SOLDIERS
struggling to hold
back the MOB.

CHORUS (sing)

We have no king but Caesar

PILATE (V.O.)

You hypocrites. You hate us
more than him.

419. Full back to show that
JOHN and PHILIP are
leading MARY away.

MOB (.V.O.)

We have no king but Caesar
Crucify Him!

420. Cross shot past J.C.
to PILATE who comes
towards camera until
we have a frame with
the back of J.C.'s head
and the full front of
PILATE's face.
As PILATE has come down, he
has gestured to his wife to
move away and the CENTURION
comes and leads her back
towards her original spot.

PILATE (sings)

I see no reason - I find no
evil

This man is harmless so why
does he upset you?

He's just misguided -- thinks
he's important

But to keep you vultures happy
I shall flog him

421. Repeat cuts of about
to 18 closeups of ones,
438. twos and threes from
the CROWD.
Intercut in time to
the chant.

MOB (sing)

Crucify him! Crucify him!
Crucify! Crucify!
Crucify! Crucify!

Crucify him! Crucify him!
Crucify! Crucify!
Crucify! Crucify!

Crucify him! Crucify him!
Crucify! Crucify!
Crucify! Crucify!

439. Wide cross shot.
 to TWO SOLDIERS slip the
 444. thong from J.C.'s
 wrists, pull out his
 arms, rip off his robe
 and bend him over an
 upright wooden bar --
 the flogging post.
 We hold this shot as
 the first few lashes
 land on J.C.'s back.
 We see His reaction and
 hear the steady counting
 of a small, completely
 unprepossessing ROMAN
 OFFICIAL, whose job it
 is to see that the
 number of strokes is
 correctly administered.
 After three lashes the
 camera begins to move.
 It moves steadily past
 J.C. and steadily,
 steadily into a closeup
 of THE OFFICIAL whose
 unimpassioned counting
 out of the regulation
 strokes carries us
 through the rest of
 the flogging. We bring
 up the sound, we hear
 the lashes, we hear the
 mob and we, the audience,
 may react, but what we see
 on the screen is the man
 counting, as he counts
 every day.

THE 39 LASHES 1:19 ROCK

MAN

One!
 Two!
 Three!
 Four!
 Five!
 Six!
 Seven!
 Eight!
 Nine!
 Ten!
 Eleven!
 Twelve!
 Thirteen!
 Fourteen!
 Fifteen!
 Sixteen!
 Seventeen!
 Eighteen!
 Nineteen!

439. CONTD.
to
444.

MAN (Cont'd)

Twenty!

Twenty-one!

Twenty-two!

Twenty-three!

Twenty-four!

Twenty-five!

Twenty-six!

Twenty-seven!

Twenty-eight!

Twenty-nine!

Thirty!

Thirty-one!

Thirty-two!

Thirty-three!

Thirty-four!

Thirty-five!

Thirty-six!

Thirty-seven!

Thirty-eight!

Thirty-nine!

445. C.S. on PILATE as he
comes down to J.C.
and tenderly lifts up
His head.

445A. Close up of PILATE's WIFE
drained, but still upright
and strong in her bearing.

446. PILATE cannot bear
J.C.'s lack of concern
with him and backs
away before this
terrible indifference.
There is blood on his
hands from J.C.'s skin.

447. C.U. of J.C. - very
strong.

448. C.U. of PILATE.

TEMPO CHANGE SLOWER

PILATE (sings)

Where are you from Jesus?
What do you want Jesus?
Tell me

You've got to be careful --
you could be dead soon --
could well be

PILATE (sings)

Why do you not speak when I
hold your life in my hands?

How can you stay quiet? I
don't believe you understand

(FREE)

JESUS (sings)

You have nothing in your hands

Any power you have comes to
you from far beyond

Everything is fixed and you
can't change it

PILATE (sings)

You're a fool Jesus Christ --
how can I help you?

449. Slow zoom in from
wide angle to middle
of THE CROWD, which
must have its victim
now.

MOB (sing)

Pilate! Crucify him!
Crucify him!

Remember Caesar -- you have
a duty

To keep the peace so crucify
him!

Remember Caesar -- you'll be
demoted, you'll be deported

Crucify him!

450. C.U. PILATE.

MOB (V.O.)

Remember Caesar -- you have a
duty

451. C.U. J.C.

MOB (V.O.)

To keep the peace so crucify
him!

452. Cut to ROMAN SOLDIERS
struggling with the
crowd.

MOB (sing)

Remember Caesar -- you'll be
demoted, you'll be deported

453. Wide shot of THE CROWD

MOB (sing)

Crucify him!

454. C.S. PILATE's WIFE.
She is alone. The CENTURION
has gone to help his
Soldiers.

MOB (V.O.)

Remember Caesar -- you have
a duty.

455. C.S. J.C.

MOB (V.O.)

To keep the peace so crucify him

456. C.S. THE SOLDIERS.

MOB (V.O.)

Remember Caesar -- you'll be
demoted, you'll be deported.

457. Wide shot of the
MOB.

MOB (sing)

Crucify him!

458. C.U. of PILATE.

(FREE)

PILATE (sings)

Don't let me stop your great
self-destruction

459. Cross shot past PILATE.
to J.C. as the SOLDIERS
move in on Him to take
Him away. J.C. lifts
His face.

PILATE (V.O.)

Die if you want to, you
misguided martyr

460. Cross shot of PILATE
past J.C. A bowl is
brought to him and he
washes his hands.

PILATE (sings)

I wash my hands of your
demolition

461. Top shot. The MOB
now all around J.C.,
who is only kept from
them by a tight circle
of SOLDIERS who link
arms as the Apostles
did at the very beginn-
ing of the film.

PILATE (V.O.)

Die if you want to, you
innocent puppet!

P/B NO. 25 SUPERSTAR (4:43) FRIDAY. NIGHT.

462. EXT. THEATRE. NIGHT.
 to BET SHEAN.

SUPERSTAR ORCH INTRO FOR :34

469.

Cut to C.U. of J.C.
He is calm and smiling.
This is his moment of
inner triumph. He has
carried out His destiny
as He has understood it
and is victorious. He
 turns and we see that He
 is alone in the theatre
 with the spotlight on Him
 and it is NIGHT.
 From the close-up we have
 seen that his face is no
 longer in the attitude of
 agony which followed the
 lashings: Now we see that
 His clothes are untorn, His
 hair is smoothed down, His
 tunic is new, white and
 gleaming. As the SUPERSTAR
 theme swells up, we cut to
one spot after another (five
in all), perhaps in different
colours, red, green, yellow,
blue, picking out the
theatre, shooting across the
ancient stones as the place
becomes the set for a Fantasy.
The last spot of all picks
out JUDAS, who is descending
on the hook from above the frame
to the top centre of the
theatre, dressed in a different
costume from before - perhaps
a costume which is identical
or precisely the opposite of
J.C.'s.
We cut back to J.C., who
lifts up his arms halfway
towards bringing them level
with his shoulders.
We cut back to JUDAS, who
points accusingly.

ORCH EXTENSION :16

(TEMPO CHANGE TO MEDIUM ROCK)

470. CLOSE-UP of JUDAS.

JUDAS (sings)

Every time I look at you I don't
understand

Why you let the things you did
get so out of hand

471. C.U. of J.C. He
smiles gently. He is
to be the eternal
enigma.

JUDAS (V.O.)

You'd have managed better if
you'd had it planned

Now why'd you choose such a
backward time and such a
strange land?

472. Wide shot - relating
the serene J.C. and
the furiously troubled
JUDAS.

JUDAS (sings)

If you'd come today you could
have reached a whole nation

Israel in 4 BC had no mass
communication

473. Cut to shot of JUDAS
to from J.C.'s p.o.v.
478.

SOUL GIRLS (sing)

Don't you get me wrong

3 black 'Supremes' -type
girls come out of the
three tunnels and work
behind him as JUDAS
gets going.

JUDAS (sings)

Don't you get me wrong.

We cut into and out of
close-ups as required
on the beat and flash
in close-ups of J.C.

SOUL GIRLS (sing)

Don't you get me wrong now

JUDAS (sings)

Don't you get me wrong

(Perhaps a closeup of
J.C. to be flashed in
subliminally on the
blood pulse rhythm).

SOUL GIRLS (sing)

Don't you get me wrong.

Continued

473. CONTD.
to
478.

JUDAS (sings)

Don't you get me wrong

SOUL GIRLS (sing)

Don't you get me wrong now

JUDAS (sings)

Don't you get me wrong

SOUL GIRLS (sing)

Only want to know

JUDAS (sings)

Only want to know

SOUL GIRLS (sing)

Only want to know now

JUDAS (sings)

Only want to know

SOUL GIRLS (sing)

Only want to know

JUDAS (sings)

Only want to know

SOUL GIRLS (sing)

Only want to know now

JUDAS (sings)

I only want to know

CHOIR (sing)

Jesus Christ, Jesus Christ,

Who are you? What have you
sacrificed?

479. Cut to a GROUP OF FIVE
GIRLS on the top rim of
the theatre. They stand
in a mock-Sunday-school
ensemble, chastely
interrogative.

480. Whizz pan to an EXACTLY
SIMILAR GROUP on the
other side of the theatre.

CHOIR (sing)

Jesus Christ, Jesus Christ

Who are you? What have you
sacrificed?

481. Cut across J.C. to THIRD
AND FINAL SIMILAR
GROUP.

CHOIR (sing)

Jesus Christ, Superstar,

Do you think you're what they
say you are?

482. Another and wider angle
across J.C. between THE
GROUPS. The rest of the
CHORUS begin to move
down towards him.

CHOIR (sing)

Jesus Christ Superstar

Do you think you're what they
say you are?

483. M.S. J.C. once more raises
484. his arms and smiles and this
485. time - for the only time in
the film - he is both J.C.
and Superstar.
Cut back to wide shot across
Him to THE CHORUS advancing
Close-up of J.C., giving
them the Peace sign.
(This is the last time we
see J.C. in this set. From
now on THE CAMERA represents
J.C.)

ORCH INTERLUDE :08

486. JUDAS is now 'on the stage'
and working close to the
camera, looking directly
at it as if it were J.C.,
and the audience must
believe it is J.C.
Perhaps we do a 360° pan
here.

JUDAS (sings)

Tell me what you think about
your friends at the top

Now who d'you think besides your
self was the pick of the crop?

Buddha was he where it's at?
Is he where you are?

Could Mahomet move a mountain
or was that just PR?

487. The THREE 'SUPREMES'
come into frame and we
shoot JUDAS among them
as they all press in
on the camera..

488. From this rapid build
to we take a variety of
499. wide shots and closeups
of the whole CHORUS
freaking out now as the
theatre turns into a
great arena for rock.
Here we have both the
immensely vital pleasure
of a rock number and the
insistence of the demand
that J.C. declare Himself.
All of it, though, is in
the context of the really
under-the-skin of this
exciting chant and music.

JUDAS (sings)

Did you mean to die like that?
Was that a mistake or

Did you know your messy death
would be a record-breaker?

SOUL GIRLS (sing)

Don't you get me wrong

JUDAS (sings)

Don't you get me wrong

SOUL GIRLS (sing)

Don't you get me wrong now

JUDAS (sings)

Don't you get me wrong

SOUL GIRLS (sing)

Don't you get me wrong

JUDAS (sings)

Don't you get me wrong

SOUL GIRLS (sing)

Don't you get me wrong now

JUDAS (sings)

Don't you get me wrong

SOUL GIRLS (sing)

Only want to know

JUDAS (sings)

Only want to know

Continued

488. CONTD.
to
499.

SOUL GIRLS (sing)

Only want to know now

JUDAS (sings)

Only want to know

SOUL GIRLS (sing)

Only want to know

JUDAS (sings)

Only want to know

SOUL GIRLS (sing)

Only want to know now

JUDAS (sings)

I only want to know

(BUILDING TO FADE OUT AT END)

500. GROUP ONE OF THE FIVE
GIRLS IN WHITE come
on to 'the stage'
looking straight into
camera.

CHOIR(sings)
(SOUL GIRLS ad-lib)

Jesus Christ,
Jesus Christ

Who are you? What
have you sacrificed?

501. GROUP TWO come in from
the other side, looking
straight into camera.

Jesus Christ,
Jesus Christ

Who are you? What
have you sacrificed?

JUDAS (V.O.)
(ad-lib)

502. GROUP THREE in white
leads the rest of THE
CHORUS straight at
camera over the bridge
from the arena.

Jesus Christ
Superstar?

Jesus!

Do you think you're
what they say you
are?

I only wanna
know

Jesus Christ
Superstar

Tell me tell me
tell me

Do you think you're
what they say you
are?

Tell me don't you
get me wrong
I only wanna know

(END OF NIGHT SEQUENCE)

503. EXT. RUINS. OUTSIDE THE CITY WALL. DAY. - AVDAT.

We are just outside the city wall -- the set that we saw in the very first sequence. In close-up, the Cross is placed on J.C.'s shoulders. The crown of thorns is already on His head. This is the beginning of the journey to Calvary.

CHOIR (V.O.)
(SOUL GIRLS ad-lib)
Jesus Christ
Jesus Christ

JUDAS (V.O.)
(ad-lib)
Jesus!

Who are you what have you sacrificed?

I only wanna know

504. J.C. carries the Cross through the narrow, ruined streets. The people are standing stunned and still while the music and orchestra beats up behind them.

CHOIR (V.O.)
(SOUL GIRLS ad-lib)
Jesus Christ
Jesus Christ

JUDAS (V.O.)
(ad-lib)
Tell me tell me tell me
Tell me don't you get me wrong
I only wanna know

Who are you what have you sacrificed?

505. C.U. of J.C. as He looks into the camera. He stumbles with the weight of the cross.

Jesus Christ
Superstar

Jesus!

Do you think you're what they say you are?

I only wanna know

506. Wide shot of the scene. A ROMAN SOLDIER beckons to a strong YOUNG MAN who takes the cross for J.C.

Jesus Christ
Superstar

Tell me tell me tell me
Tell me don't you get me wrong
I only wanna know

Do you think you're what they say you are?

507. EXT. HILL. DAY. AVDAT.

The PROCESSION moves up a hill. The CROWD, sober and sorrowful heads bowed in submission and mourning, in the very greatest contrast to the music which is building bigger and louder and higher on the sound track.

Jesus Christ
Jesus Christ
Who are you what have you sacrificed?

C'mon Jesus - Jesus!

I only - I only wanna know

Jesus Christ
Jesus Christ
Who are you what have you sacrificed?

Tell me tell me tell me
Tell me don't you get me wrong
I only wanna know

At the end of this shot, THE CROWD should be on the ridge in silhouette.

508. On the strong entry of the French Horns, we lift up and see Calvary. Two crosses are already there with the thieves on them and as the trumpets ring out J.C. walks into foreground of the frame, and behind him is his cross. On this shot they reach Calvary.

CHOIR (V.O.)
(SOUL GIRLS ad-lib)

JUDAS (V.O.)
(ad-lib)

Jesus Christ
Superstar

C'mon Jesus -
Jesus!

Do you think you're
what they say you
are?

I only wanna
know

Jesus Christ
Superstar

Tell me tell me
tell me
Tell me don't you
get me wrong
I only wanna
know

Do you think you're
what they say you
are?

509. Cut to top shot. We see J.C.'s shift pulled off. We see His bloody back. All He has on now is his the crown of thorns and a loin cloth. We see the cross laid on the ground and J.C. stretched on to it.

Jesus Christ
Jesus Christ

Jesus! Je-----
sus!

Who are you what
have you sacri-
ficed?

I only wanna
know

Jesus Christ
Jesus Christ

Tell me tell me
tell me
Tell me don't you
get me wrong
I only wanna
know

Who are you what
have you sacri-
ficed?

MUSIC FADES OUT

P/B NO. 26. THE CRUCIFIXION. FRIDAY. DAY. (4:04 ALBUM TIMING)
(2:04 SCRIPT TIMING)

NOTE: The album track here lasts for 4:04. We have at
this point written it to last for approximately 2:04

Some re-writing of the music and re-positioning of
the lines will be necessary.

510. EXT. HILL NEAR RUINS. AVDAT.

to

520. We HEAR hammering and (510 - 520 - 1:24 Seconds)

SEE the CROWD moving
 around, but we do not
 see the actual nails
 going through flesh.

NAILING SOUND

CROWD TAUNTING SOUNDS

Fast action cuts between
 the efficient SOLDIERS
 and the sorrowful and
 curious CROWD.

We cut to a top shot.
 The cross is swiftly
 and efficiently hoisted
 upright with rough ropes.
 It shudders into its slot
 on the ground, sways
 minimally and then is
 still.

A ladder is leant against
 it and a MAN goes up the
 ladder.

We cut to the soldiers
 looking up at Him.
 We cut to the CROWD
 looking up at Him.
 We cut to the SOLDIERS and
 the CROWD from J.C.'s p.o.v.
 Cut to two shot of J.C. and
 the man at the top of the
 ladder, who bangs in the
 plaque with INRI written
 on it.

Continued

510. CONTD.

to

520. Cut back to a full shot beneath the cross to the CROWD which is large and dignified, in contrast to the laughter and taunting on the sound track. We can pick out some of the APOSTLES and their WOMEN among the CROWD

JESUS (V.O.)

God forgive them -- they don't know what they're doing

ABOUT ONE SECOND PAUSE

(About 40 seconds to cover all the shots until the end of the sequence)

THE MUSIC IS THE FREE PIANO MUSIC AND THE WAILING.

521. The camera holds on a full shot of J.C. This is the great, classic Crucifixion shot and we hold on it for a moment before beginning what will be a relentless push in to the body of Christ.

The camera goes in past an extreme close-up and into the forehead of Christ.

522. Dissolve to camera with magnified lens continuing to push into the forehead of Christ. Here, under this lens, the skin is seen to be lunar and strange.

523. Slow dissolve to microscopic lens shot, still moving in at exactly the same pace on a cell of skin. A single cell, a beautiful, tranquil blue-gray cell, rather like an abstract painting.

524. Mix to microscopic lens shot, still moving in, of a single blood corpuscle, again a beautiful, tranquil image on the screen - a mobile, abstract painting which is also slightly psychedelic in its effect.

These two simple shots show us the substance of J.C. as a MAN.

525. With the camera still moving forward at exactly the same pace, we mix through from the blood corpuscle to a full shot of the sun.

526. Super-impose close-up of J.C. on top of the sun which now irradiates behind his head making a spiked effect like the golden crown in an ikon.

JESUS

Father, into your hands I
commend my spirit

Cut to black.

P/B No. 27 JOHN NINETEEN FORTY-ONE (2:18) CONCLUSION

527. EXT. RUINS. OUTSIDE THE
to CITY WALLS. EVENING. -AVDAT.
537.

In the dusk outside the city wall we see OUR GROUP packing to leave the place where they have given their performance of this Opera. They are tired and fulfilled and sad that it is all over. They work swiftly though, and silently. The STAGE MANAGER ties a rope around a trunk, someone stands on the top of a bus while helmets are thrown up at him. A man (perhaps PETER) hands over the donkey to a couple of small Arab boys who have haunted the picture. Various shots of packing and settlement for a long journey back. All are in the buses, except for MARY, who comes and turns around for a last look. We cut to her point of view.

538. MARY sees the cross, alone now to and empty, of course (although
550. we have not seen J.C. among the departing troupe). The young actors have left this there as a gift, a symbol, a token of their presence.
The sun is going down.
We cut back and see the buses retreating along the dirt road, which brought them to the Ruins in the first shot.
Back once more to a different shot of the cross and in the f.g. we see an Arab shepherd, pulled by curiosity, leading his sheep up the hill towards

Continued

538. CONTD.

to

550. it. We see the two Arab boys pulling their donkey towards this striking landmark. Perhaps we see TWO OLD MEN with camels moving there and a few more children scurrying towards it.

As the camera pulls back, lights come on the cross, carving out its illuminated shape against the sunset. The lights pulse on and off to a heart-beat rhythm, and the camera pulls back to a succession of other, wider shots which take us high above the desert and then above the clouds until we see the earth itself and finally we turn and push through the stars as the music ends.

We fade to black and bring up the theme JESUS CHRIST SUPERSTAR as we run the titles.