

# Anytime of the Year Dramas

**Below are the first few pages of the dramas in this section**

**All books are:**

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- **\$150.00 for a CD of EVERY book, play, sketch and writing of Fitly Spoken Ministry!**

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# The Quickening

There is a DVD available of this production

## Scene One – The Beats

### Guide, Ponder and Skeptic

*All three are sitting on the trunk. Skeptic is SR, Ponder is US, Guide is SL.*

Guide            He's coming.

Ponder          Who?

Skeptic         Right.

Guide           I can feel it.

Ponder          What?

Skeptic         Again?

Guide           He's coming soon.

Ponder          When?

Skeptic         I've heard it before.

Ponder          Heard what before?

Skeptic         He's coming soon.

Ponder          Who's coming soon?

Skeptic         Nobody is coming soon.

Guide           Christ is coming soon.

Skeptic         *(jumps up and turns to talk to Guide's back)* You've been saying that over and over for years. I'm sick of hearing it! Christ is coming soon! Christ is coming soon! I believe you believe it, but I don't believe you believe *in it* any more. You just like to mouth the words and shout the message. Christ is coming soon!

Guide           Christ is coming soon!

Skeptic         The message is in your mouth, but is it in your heart? You are proclaiming, declaiming, decrying without any claim to reality! God's a fairy tale. A story to bolster your loneliness and emptiness. He never was! And He's not coming soon! He's not coming later! He's not

coming at all! He came, He saw, he split! Veni, vedi, vamoose! (*accent this last phrase with three solid strikes to the box with fist*)

Guide (*jump up and turn around*) No! (*beat three times with the phrase in same rhythm as Skeptic*) Veni, vedi, vici! He came, He saw, He Conquered!

Ponder (*Slams fists on box on each 'who'*) Who came? Who saw? Who conquered?

*At same time:*

Skeptic No one!

Guide Jesus!

*As they speak they begin to intertwine a drumbeat with their words. Each beat is specific and becomes an identifier to the character. It is his rhythmic name. In Later scenes these beats are used as well.*

*Drum beats on a 2/4 tempo:*

*Skeptic – Triplet on 'can't, quarter note on 'be'. Defiant and assured.*

*Guide – Quarter note for 'he's', two half notes for 'coming'*

*Ponder – Double quarter strike during each key word.*

*They start stationary. As they increase intensity they begin to circle the box, picking up speed and volume. Eventually the words of each overlap into a single measure.*

Guide He's coming!

Ponder Who?

Skeptic Can't be!

Ponder What?

Guide He's coming!

Ponder Where?

Skeptic Can't be!

Ponder Why?

Guide He's coming!

Ponder How!

Skeptic Can't be!

*Continue as indicated until the intensity peaks. Try to have all three simultaneously stop, popping away from the box explosively. After a beat Skeptic and Guide meet USC, circle warily and stop, back to back. Ponder moves DS and sits on the box, facing audience.*

Ponder I have so many questions. I believe in God. At least I think I do. I mean, this can't be all there is ... can it? One the one hand I've never seen God. He's never talked to me out of a burning bush. Besides that story is just allegory right? Wasn't there a plant that really did burn?

Skeptic The herb Dictamnus albus, also known as false dittany, white dittany, or gas plant gets its name from comparison to the Bible account. The whole plant produces aromatic oils that can catch fire readily on hot days.

Guide Though not without injury to the plant.

- Ponder On the other hand if God is real He could make a bush burn without hurting it. But what about Noah's Ark? Come on! Could it really have happened?
- Skeptic The story is a myth based on other flood fables told by various ethnic groups who populated the Middle East at the time of Moses.
- Guide Which validates the existence of the event. Faith is required to decide which account of the event is true.
- Ponder Faith. I have little of that. Questions? I have lots of those. Like 'what is faith'?
- Guide "Faith is the ... "
- Ponder Shut up! I know that answer. But doesn't it take faith to believe in faith? How can I believe in something if it hasn't been proven to me? Oh, I know, it just takes faith. Right. I want to believe in God. I really do. But there are so many things I don't understand. Is heaven real? Is hell? Did God really become a man? How can God let little children die? Why is there so much suffering? Do angels exist? *(Stands, Skeptic and Guide move to the box, open it and begin to take out props for next scene)* Why did God not take Cain's sacrifice. What did he do that was so wrong? He gave his first fruits, but God rejected Cain. Isn't doing your best enough?

## End Sample

# End Road

## *Act I, Scene I -- Living Room in the Williams' home.*

*Dan enters from another room of the house. His father, Bro. Williams immediately follows. Dan has a section of the newspaper in his hands. As he enters and speaks his first line he throws the section across the room.*

Dan                    I'm sick of the paper being shoved at me all the time!

Williams             Then make use of it and we won't have to.

Dan                    I don't have to! I've got a part time job and I don't want to go to college!

Williams             You're graduating from high school in two weeks, you'd better get a little more serious about your future.

Dan                    It's my future, what do you care?

Williams             'Cause we're family, 'cause you live here, 'cause you're part of us!

Dan                    Man, how I wish that would change!

Williams             And how's that?

Dan                    I'd love to become my own man, and stop being hassled by you and mom all the time.

Williams             How does one become 'ones own man'?

Dan                    By being independent and free.

Williams             Free of what and independent of what?

Dan                    I don't know ... school ... my job ...

Williams             Parents? Church?

Dan                    I suppose. Yeah, maybe those most of all. I'm tired of rules and regulations. Do this, don't do that. Fast, pray, read, tithe, Sunday morning, Sunday night, Tuesday, Thursday. We don't do anything but go to church. Is it a sin to want to live my life the way I want to live it? To be free of being ruled?

Williams             That's exactly what your mother and I want for you.

Dan                    It sure doesn't seem like it.

Williams Why do you think that your mother gave you the want ads today? Why is she so anxious for you to decide about a college career? Is that trying to rule you? No. You say that you want to become independent. Fine. But I don't see you doing anything about it.

Dan I've got a job.

Williams Great, are you going to make a career out of working at a grocery store? Now, don't get me wrong, if that's what you want to do, fine. Many people work there all their lives. Some become managers or owners. I'm not trying to make that job sound inferior to any other. All I'm saying is that it isn't one of the careers that you've been talking about for four years. You mentioned engineering, forestry service or missionary work. If you've changed your mind that's your choice, part of your independence. I only wish to know so that I can help if you want and that I can pray even if you don't want. Do you plan to make a career out of the Super-Valu?

Dan No.

Williams Have you decided against your other careers?

Dan I don't know! Don't pin me down You're starting to sound like mom again. I haven't decided 'cause I'm not ready to decide.

Williams I would appreciate it if you would modify your tone when you talk about your mother. When do you think that you will be ready to decide?

Dan Why? Are you in a hurry to get rid of me?

Williams Not at all, Dan. I'm only trying to do what I think a father should do.

Dan And what is that?

Williams To act as a human wall.

Dan Why? To give me something to beat my head on?

Williams I suppose that's been done on occasion. But no, I was thinking more along the lines of something to bounce ideas against. Like you bounce a ball against a wall. A wall can't play the game you're playing, nor can it feel your pain. But it's nice to have around when you need something to lean on.

Dan Yeah? Well, I'll lean on myself for a while.

*Starts to leave.*

Williams Then I guess you won't need this.

Dan What's that?

Williams Take a look.

Dan \$32,063.00? Mine? How?

Williams            On the day you were born I opened a savings account in your name. I started it with \$1000.00 and on each of your birthdays I have deposited an additional \$1,000.00. This Friday will be your 18<sup>th</sup> birthday and I will deposit a final \$1000.00. This is your graduation present.

Dan                    What am I suppose to do with it?

Williams            That's up to you. Use it for college, possibly start a business, put a down payment on a house.

Dan                    Buy a new car?

Williams            As long as you use it wisely it is yours to spend on your future as you see fit. You can also use a wall to sit upon. That savings account is one way I can support you as you begin to face life on your own.

Dan                    Whoa? \$33,000.00! That's wild! Why didn't you tell me before?

Williams            I didn't want it to be a stumbling block in your life. I wanted you to grow up in the church first.

Dan                    You mean if I wasn't in the church you wouldn't give this to me?

Williams            I had never given that possibility a thought ... before.

Dan                    I mean ... this changes things. I can go to just about any college I want. Forget about that rinky-dink state college! Here I come New York or Boston! England. Paris! Hey, why be in such a hurry to go to school? I could travel for a year, see the sights! Before I'm too old and settled down to enjoy it. I'm going to the library and check into some colleges and travel books. Tell mom not to fix me a plate for supper!

Williams            Not on your life! You tell your mother that you won't be here for supper.

Dan                    Okay. Bu they way this isn't a check is it? How do I cash it?

Williams            That's just the bank statement with the amount on deposit. You'll get the check on Friday.

Dan                    Great!

*Exits*

Williams            Thanks dad. You're welcome, son.

*End Scene I*

**End Sample**

# A Few Good Men

*Songs may be added even though only two are suggested. The piece can survive with no songs at all.*

## Scene I

*Julie Hart runs into the room, crying, with husband, James, storming after her. James' first line is heard while he is still off stage.*

James                    Don't start bawling your head off! (*enters*) We wouldn't be in this mess if you hadn't betrayed me!

Julie                    I didn't betray you!

James                    No!?! You've been wanting a baby so badly that you had to do something about it, didn't you? I told you, Julie, we can't afford to start our family now, but do you ever listen to me? What I want doesn't ever seem to matter, does it?

Julie                    But I didn't plan this!

James                    Right.

Julie                    I didn't!

James                    Then do something about it! Abort it!

Julie                    No!

James                    It's no big deal.

Julie                    It's a life, James! A tiny, tiny life. Can't you see that?

James                    All I see is that we're not ready for a family. Emotionally or financially.

Julie                    You forgot spiritually.

James                    Don't be throwing that into my face.

Julie                    That's the real problem. You've turned your back on everything you believed. You're not close to God and you don't care. Five years ago you never would have suggested an abortion.

James                    Maybe I grew up.

Julie                    Not up; cold.

James                    Okay, that's enough. I've got to get to work and I don't have the patience to listen to one of your pathetic sermons. But I'm telling you, Julie, you're not having this baby. No way.

*James exits, slamming the door behind him. Julie cries silently. After a short time a soft knocking is heard at the door – near Box #1. Julie straightens up, quickly freshens up and goes to answer it. Her friend and neighbor, Carla.*

Carla Everything, okay?

Julie These apartment walls are pretty thin, huh?

Carla What was it this time?

Julie This time? Great! The whole complex must know we're always at each other's throats.

Carla Julie ...

Julie I'm tired of it, Carla! He's so different than when we first married. James would send me flowers, write little notes. He'd call me all the time. Now he doesn't even speak to me unless he's putting me down.

Carla He's not that bad of a guy. Everybody likes him at work.

Julie To you, sure! He charms everybody at church, too. "He's so sweet, so nice. Julie is so lucky to have him." They don't know that I have to drag him to even go to church.

Carla He's changed that much?

Julie I'm going to have a baby.

Carla What? You are? That's wonderful!

Julie Yeah, wonderful.

Carla It's great! Just what you and James need! A little baby will bring you together again.

Julie I thought so to, when I first felt I was pregnant, but not anymore. James wants me to get an abortion.

Carla What!?

Julie Yeah, great isn't it? My loving, supposedly Christian husband wants me to kill his child. That's what we were fighting about. He was upset because it doesn't fit into his 'plans'. What a joke! I didn't even know he had plans!

Carla You can't, Julie, you can't.

Julie Of course not! This is my child. Nothing is going to hurt it. I just don't know what to do about James. I can't live with a man, knowing he's going to resent my baby all his life.

Carla Do you really think he would?

Julie I don't know anymore. James is so far from God right now that anything is possible.

Carla You need to talk to someone, Julie. You can't go on like this.

Julie Talk to who? Everybody thinks that James is so wonderful they'd never believe me.

Carla What about your dad?

Julie I can't.

Carla Why?

Julie I would be too embarrassed.

Carla Why would you be embarrassed?

Julie He warned me not to marry James when I did. He didn't feel James was ready spiritually. Too true.

Carla Your dad loves you, Julie. He'll still help.

Julie I know he would, but ...

Carla I'll drive you over there. Give me a minute to grab my coat..

*Carla exits. Julie sings Lullaby For The Unborn. Midway through she wraps a scarf around her head and creates the image of Mary.*

Julie Blessings upon you my baby unborn. Safely inside me asleep and so warm. Sleep must come easy to those who're unborn as the Maker so silently fashions your form. Sleep while you can now so watery and warm, for outside this world is a terrible storm. Soon you'll discover the taste of your tears, so sleep now, my loved one, my baby, my dear.

## End Sample

# Sunday Morning Hypocrite

There is a DVD available on Mime Technique

## INTRODUCTION

*Sunday Morning Hypocrite* a collection of mime sketches for the church. Most of them can be presented anywhere with little space and no special effects necessary.

Mime is an excellent way to get young people to witness to others. They need not memorize lines, yet they can say something simply and powerfully.

Use this volume as a starting point. Creating mime sketches of their own is fun and exciting. It requires an understanding of bible concepts and a desire to reveal God's plan to others.

Isn't that what we want our youth to desire?

Don't limit the players to youth! Adults can be very effective performers. An evening of mime sketches presented by a combination of youth and adults is not only fun and provides variety, but brings the church together in unified effort. Youth and adult working together, learning and appreciating each other.

It's another way to be in ONE MIND AND ONE ACCORD!

## ***A Few Notes About MIME***

Mime takes place in the NOW. There is no future or past. These are word concepts and have no place in mime. Gestures that indicate "over there" and "come here" need to be done away with. Events need to happen NOW. You cannot indicate 2 seconds ago or 3 seconds from NOW. Everything happens NOW. Time does not exist.

Gestures should be limited if not eliminated. A wave good-by is acceptable, but not too often. Pointing is common, but try to get away from it. Mime is active. Gestures are inactive.

Be careful of events taking place away from you. For example: a person walks in and sees a horrible monster. The mimist may have a picture in his brain of the horrible monster and he may react fearfully to the horrible monster, but the audience will never see the horrible monster! If the horrible monster comes and bites off his arm, then something is happening that the audience can see.

When first creating and doing mimes -- especially solo mimes -- be wary of including illusionary people. They often confuse the audience. The sketch "Let US Make Man" has illusionary figures, but you will notice that the angel doing the work has the action.

There are fun illusions like walking in place, pulling ropes, climbing stairs and riding bicycles that every mimist adds in his performance. All this is well and good, but do not over do it! Apple pie is great, but when we have it with every meal it gets boring. 90% of your allusions will be of objects and character. Use the special ones sparingly. They can become a distraction. As with any art form you are trying to send a message or evince a feeling, and the techniques used can sometimes distract from the message itself.

In this collection of sketches I refer to 'he' or 'him.' I do this intentionally. You will find that most of the characters can be male or female. I do not want you to limit yourself. In the rare occasion I believe a specific gender is necessary I state so. In the sketch "Thoughts" all four characters can be male, all four female or any combination.

MAKE-UP K.I.S.S! Some churches will definitely oppose make-up. If so, do not use make-up. In the close quarters of a church setting there is no need. Make-up has three functions:

1. To identify a mime as a mime.
2. To mask the player's true identity and allow him to take on another character.
3. To highlight certain facial features and allow audience members that are far away to see the expressions.

If the performers are speaking during the sketch (as they might in "Temptation") then make-up should not be applied. It is disconcerting to see a mimist talk.

In this volume there is no attempt to tell you how to apply make-up but I will say -- KEEP IT SIMPLE, SAINT!. Simple lines and lightly colored lips are preferred. You are a mime, not a clown. Be sure the edge of the white face is distinctive. Again, a clown covers all of the flesh with either costume or make-up. A mime does not. A mime wears a make-up MASK. It should look like a mask.

COSTUMING K.I.S.S! In most of the sketches the costuming should be very basic. Black slacks or skirt and a black turtleneck are very common. White shirt and black suspenders? A touch of red is good. Too many bright colors can be a distraction.

Although most of your character should come from your body, a suggestion can be a help or for fun. In "Let us Make Man" I can picture a small set of angel's wings on his back. In "Thoughts" the child could have a beanie, a bow tie or a baseball cap askew on his head.

Big flowing costumes, baggy pants and billowing shirts not only distract the audience, but hinder the performance by hiding the silhouette. K.I.S.S! (KEEP IT SIMPLE SAINT!)

I do not favor music during the sketch unless it serves a specific purpose. My feelings arise from the misuse of music more than what it is or what it can do. Music can be a powerful force behind a piece if used properly.

I usually hear music playing behind a piece that does not need it. The mimist is so uncomfortable with the silence that he throws the sound in to fill the gap. To me this says that the piece is not ready for performance. Mime, as in music, requires timing, accents, crescendos, rests, cadence and all the tempo attributes. Performing a piece with no regard to these elements ensures a bored audience. Mime becomes plodding. The audience stares unfocused and loses interest.

My suggestion is to perform without music as much as possible when first exploring mime. Learn to appreciate the silence. Learn to use silence. Music does!

Now I am going to contradict myself.

A sketch that joins with music can be very powerful. The operative word is 'joins.' The piece must use the music, not have it simply playing in the background. It must be choreographed to the music. Not necessarily note by note as in a dance, but the rhythm and flow of the mime must match the rhythm and flow of the music.

There are two sources of music. You can hear a piece of music and create a sketch based on it or you can have music written specifically for your piece. This, of course, is the ideal.

In this book there are two sketches that I think may be ripe for music.

"Temptation" could have the voice recorded with music. The performer is then free to use white face. He performs with the music and his timing is assisted.

"Jonah" may someday have music written for it. I doubt that you will find a piece of music written that will serve.

Care has been given to allow as much freedom for the director as possible. If you want the mimist to enter from the left or right, to use this hand or that, to pause or speed up it, is up to you.

In the creation of certain sketches very specific movements are necessary and these are outlined. "Temptation" and "All Good Things" are like this. Even these have flexibility.

You need to work with the personality of the performer to make these pieces exciting. As with any script, the written actions are only an outline. It is the character that is most important. The audience must see a viable personality for these sketches to become interesting.

The use of cue cards are the most common way to introduce the pieces. A 22 by 28 inch poster board with the name of the piece printed on it is very acceptable. Some pieces warrant a bit of artistry with the words -- although this is never a requirement. The more serious the piece the more simple the cue card should be.

Often scripture references are included on the cards. Of course we do not want audience members looking up these scriptures during the sketch! These are there to remind the audience that the inspiration of all of these pieces is the word of God.

If you are doing an evening of mime then a program with the titles and performers would be nice. Credit is given to the performers and people who assisted in the production. In the program you could show the titles, the scripture references and even a 5 to 6 word summary of the piece. The purpose of the summary is not to explain the piece (if that is necessary, then the piece is not ready for performance)! It is serve as a refresher for the audience member as they look over the program days later.

Another way introduction of pieces is through verbal announcements. These can be taped or live, the person speaking can be seen or back stage. This is my least favorite method simply because the voice becomes an intrusion to the silence.

In mime we live in silence. The audience should not notice the silence, they simply exist with us in it.

# Sunday Morning Hypocrite

## *a mime for one player*

Overview: A 'Christian' wakes up, reluctantly gets ready for church, does the minimal necessary for worship and runs home to turn on the TV.

A man is seen sleeping. (He is standing or sitting, bent over at the waist, arms folded and his head on his arms.)

He snores gently. An alarm clock goes off.

He awakens abruptly and slams his hand on it to shut it off.

He stretches and yawns.

He stumbles to the bathroom and looks in the mirror.

This scares him.

He goes through the morning routine of brushing his teeth (the toothpaste gives him trouble), washing his face (he gets soap in his eyes), and combing his hair (the cowlick won't stay in place).

He checks his watch and panics.

He quickly throws on a tie, throws on a Sport Coat (the sleeves seem to be inside out) and runs out the door.

He goes down the outside steps and starts to run to church (he runs in one place, the illusion is that he is moving).

He spies a neighbor and stops running. He walks quietly past the neighbor, shaking the neighbor's hand. After he passes the neighbor he runs again.

He arrives at church and runs up the stairs. He tries to open the door, but it won't budge. He realizes that in his haste he forgot that the door opens inwardly, not outwardly. He enters the church.

He is greeted by several people and he briefly shakes hands with each and nods. The last member is a talker. This member doesn't let go of his hand. Each time he tries to pull away the member jerks him back and resumes talking. Each time he tries to get away he is more forceful, until finally he pull his hand free and moves into the main sanctuary.

He goes to a pew (represented by one chair or box) and scoots past several people to get to an open spot. One member is very large and he has difficulty getting by. He steps on the foot of another member. He trips over a third. Finally, he gets to his spot and sits.

He picks up a hymn book to sing. When he looks up he finds that he cannot see past the large hairdo of the lady in front of him. He leans to one side. He leans to the other side. He nudges the person beside him and makes a comic gesture about the large hairdo in front of him. He puts his hand on top of the lady's 'do' and pushes it down. He lets go and the 'do' springs back into place. (Indicate this by the head following the 'boing' of the hair springing back.) He stands up and gently pulls one little hair pin out. The 'do' totally comes apart and he tries to catch all of it in his hands. Now, he panics. What is he going to do with all of this hair? He puts the hair pin in his mouth and tries to pile it back on top but it keeps falling. At this point the lady turns around (We see him seeing her turn around. At the same time his hands, which are holding this mass of hair, move in the direction of the lady's head as she turns.) and glares at him. He smiles forlornly. He lets go of some of the hair, takes the pin out of his mouth and offers it to the lady. She grabs the pins and storms out (we see him let go of the pin as she grabs it and he watches her go). He turns to the member next to him and smiles with an 'I don't know why she's so upset' smile.

He returns to his songbook. He picks it up and starts to sing (no specific words should be mouthed. Nothing the congregation should try to lip read. Just use nonsense mouthing) He is paying more attention to his surroundings than to the singing. After looking around a while he glances down at the songbook. He does a double-take. He quickly spins the book around - it has been upside down all the time!

It is now offering time. He stands up with the rest of the congregation. He reaches for his billfold. He opens it and looks to find the smallest bill in it. The smallest is a five. He takes this out and puts his wallet away. He looks to see where the offering plate is at. It's getting closer. He looks at his five dollar bill. He's getting bummed. He watches the plate come down the row to him. He sadly puts his five into it and passes it on. He gets a thought and quickly reaches for the plate again. He takes it back and collects all the coins, puts them in his pocket, then passes the plate on again.

The sermon begins. He tries to pay attention, but he is tired. He raises his hands a couple of times and gives a few lazy 'hallelujahs'. Soon, sleep over comes him and he nods off. (He is slouched down, his head is back with his mouth agape.)

He jerks awake, stands straight up, raises his hands and shouts 'hallelujah'. (We don't hear it, but we see the word formed.) He then realizes that he has been sleeping and that the entire congregation is looking at him. He sits down very sheepishly.

Now the service is over and everyone stands. He is getting very antsy. He keeps looking at his watch, making circular movements with his hand and trying to hurry the pastor along.

The final 'Amen' is given. He rushes down the pew, apologizing all the way. He hurries to the back of the church and shakes a few hands. He runs into the same talker as before, but is only pulled back once this time before he jerks away.

He opens the door and hurries down the steps. He runs down the sidewalk to his home. He runs up his steps, into his house. He takes off his sport coat, throws his tie into the air, runs to the refrigerator, pulls out a can of beverage, runs to his easy chair (the same block or chair used as the church pew), leans forward, turns on the TV, sighs and settles down to enjoy his Sunday.

**THE END.**

# Temptation

## *a mime for one player*

Overview: Several scriptures about temptation are illustrated through illusion. The spoken parts are read by another player (on or off stage) or can be said by the Mimist. If the Mimist is doing the speaking, then it is preferable for him to NOT be in white face.

A man walks across the stage. He notices something on the ground at center stage. He bends over for a better view. He looks around to see if anyone is watching. He picks up what appears to be a rope. He looks out toward the congregation with a devilish grin on his face.

“Temptation!”

He pulls gently on the rope.

“Put it down!”

He drops the rope like a hot potato.

He looks around for the voice. Seeing no one, he returns to the rope and picks it up. He feels the rope.

“The Lust of the Flesh”

“Put it down!”

He drops it and looks around. Seeing no one, again, he goes to the rope and picks it up. He holds it up to his eyes and examines it lustfully.

“The Lust of the Eyes”

“Put it down!”

He drops the rope and looks around. Seeing no one, he returns to the rope, picks it up and holds it to himself.

“The Pride of Life”

“PUT IT DOWN!”

He starts to pull on the rope. He pulls harder and harder until, much to his surprise, a wall appears in front of him. He begins to examine this wall.

“Let no man say when he is tempted, I am tempted of God:”

He sees other rope in front of him. This rope leads away from him toward the audience. He picks it up and pulls this one until he pulls the wall to him. He examines this wall and the first one.

“... for God cannot be tempted with evil neither tempteth he any man. ...”

He sees a third rope leading to his left. He picks it up and pulls on it until he pulls the wall to him. He examines all three walls.

“... But every man is tempted when is drawn away of his own lust and enticed ...”

He sees a fourth rope behind him. This leads away to the back. He picks it up and pulls on it until the wall appears. He is now surrounded by his sin. He examines all four walls and gets a little panicky.

“... Then, when lust hath conceived, it bringeth forth sin: ...”

He sees a rope hanging from above. He reaches up and pulls on it. This makes the wall above him come down slowly.

“... and when sin is finished, bringeth forth death;”

The ceiling has lowered to the point of forcing him to his knees. As he looks around in fear he hears (or says),

“There hath no temptation taken you but such as is common to man: but God is faithful, who will not suffer you to be tempted above that ye are able; but will with the temptation also make a way to escape, that ye may be able to bear it.”

He bows in pray, rocking in earnestness.

“ASK, and ye shall receive.”

He slaps his hands together and prays. He opens one eye, then the other, wondering what’s to happen.

“SEEK, and ye shall find,”

He starts to examine the walls, looking for an escape. He locates a door, but it won’t open.

“KNOCK, and it shall be opened unto you.”

He knocks and, as he holds onto the handle, the door swings outward by itself. He crawls out and stands, leans against the illusionary wall breathing hard.

“My little Children, flee from evil!”

**THE END.**

## **End Sample**

# It's Time for the Saints to Come Home

A Collection of Three Choral Readings

## What makes an interesting Choral Reading?

We tend to think of choral reading as a group of people standing in a line reading from Psalms. As we yawning our way through the event we titter as they stumble over each other and act out of sync. We applaud politely and smile at them as they take their seats. Chalk up five more minutes of service time!

Bad choral reading is like listening to the first concert of a fifth grade orchestra. Good choral reading is like listening to the Philharmonic Orchestra. In fact comparing choral reading to an orchestra piece is not out of line. The harmony and variety of different instruments, the dynamics of tempo and rhythm, the unity of spirit – all of these have their place in a choral reading.

Take a simple scripture – Psalms 23, Chose six people. Have them sitting in chairs and three standing behind them. Label them from left to right 1, 2, 3, sitting and 4, 5, 6 standing.

!	A Psalm of David	2	Thou preparest a table before me in the presence of mine
2	The Lord is my shepherd	All	enemies
4,5,6	I shall not want	5	Thou anointest my head with oil;
3	He maketh me to lie down in green pasture.	1,2,3	my cup
4	He leadeth me beside the still waters	4,5,6	runneth over
5	He restoreth my soul	4	Surely goodness
6	He leadeth me the paths of righteousness	1	And mercy
1,2,3	for His name's sake	5	shall follow me
All	Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me.	2	all the days of my life
3	Thy rod	6	and I will dwell
4,5,6	And thy staff	3	in the house of the LORD
1	They comfort me.	ALL	for ever!

Through the combination of solo, and group reading the piece becomes more interesting. The next step is to add dynamics. What do you get louder or softer? Do you gradually build or sometimes burst out with sound? Experimentation is necessary. Another aspect is tempo? Fast? Slow? When to change up. Staccato? Lyrical? And a good director, as with a good orchestra director, will lead the group to an exciting presentation.

Even movement is possible. If it isn't too distracting a gesture or two in appropriate places is great. As long as it adds to the overall effect of the piece.

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# Oneness

This is designed for four players. Although sections are labeled, the labels are more for the players than for the congregation. The sections describe attitudes or events that mark the presentation. One section should flow smoothly into the next.

The first section brings the players onto the platform. They enter speaking the three works over and over as they march to the front. They speak softly at first, but increase in volume as they take position. The normal position is player one stage left, two to his left, etc.

Section two is a round. Each player says the scripture once. Boldly, loudly. But player two says his first word as player one says his second, etc. At the end you hear each player speaking the last word of the line – which is “One!” – very strongly. The audience then hears the emphasized last word “one – one – one – one!”

In section three players 2 and 3 are soft, Players 1 and 4 are strong.

In section four all the players say the **alone** when it is in bold face. Section five is lively, section six is comic.

Section 8 is very strong and brings out the worship in the congregation.

Section 9 brings it back down for a moment so you can build again through and to the end!

Exit the same way you entered.

This can be a very powerful piece and you need good, strong voices as the preaching sections begin.

# Oneness

## Section 1 The Entrance

ALL Hear, O Israel, Hear, O Israel...

## Section 2 The Round

ALL Hear O Israel The Lord Our God the Lord is One!

## Section 3 Counterpoint

1 I, the Lord thy God am a jealous God!

2,3 You shall love the Lord your God with all your heart,

1 Visiting the iniquity of the father upon the children,

2,3 with all your soul,

1 but showing mercy unto those that love me,

2,3 with all your strength.

1 and keep my commandments.

4 Thou shalt have no other Gods before me!

#### Section 4 - Alone

- 4 You are God, you **alone**,  
You **alone** have made heaven and earth.  
Thou, even thou, art Lord **alone**.  
You, whose name **alone** is Jehovah.  
The Lord **alone** shall be exalted  
You are God, you **alone**!
- 4 Who can forgive sins but God - alone.

#### Section 5 - Trinity?

- 1 Who is God?
- 2 What is God?
- 1,2 Where is God?
- 1 Is God a trinity of persons with a father?
- 2 A son?
- 1 And a Holy Spirit?
- 4 Or is God a duality of beings?
- 3 Featuring 'The Father' . Almighty god ... Jehovah ... Yahweh
- 4 And the 'sonship' Jesus ... Mighty God ... A god.
- 1 Or is God singular?
- 2 One Spirit.
- 3 Everywhere!
- 4 Everywhere!
- All ...Everywhere!
- 1 Taking on flesh ...
- 2 A son!
- 3 A man!
- 4 A lamb!
- ALL Jesus!

#### Section 6 - He's Everywhere

- 1 What does the bible say?
- 2 The what?
- 3 The what?
- 4 The what?

1 The bible! You know, God's word?

2 Oh!

3 Of course!

4 Pardon us!

1 God is a spirit!

2 Who said that?

1 John.

2 John who?

3 Disciple John?

1 Apostle John.

4 Then God must be everywhere!

ALL He's everywhere, he's everywhere ...

3 David says we cannot hide from God.

2 Moses says He's in heaven above and earth below, there is no other.

4 Solomon says the eyes of the Lord are everywhere.

1 Jeremiah says you cannot hide from God, He fills the heaven and earth.

ALL (whisper) No one has seen God at any time. You have neither heard His voice at any time, nor seen His form. The only begotten son, **He** has declared Him. **He** is the image of the invisible God, the firstborn over all creation.

## End Sample