

BY CORA ALLEY AND KEITH WARD

SCRIPT BY
CORA ALLEY

MUSIC BY
KEITH WARD

God's Masterpiece

FROM THE AUTHORS

I have “loved to tell the story of Jesus and His love” ever since I first heard it myself and experienced the incomprehensible love of Jesus and the depth of meaning He gave to my life. Throughout history, God has inspired artists to paint what have become religious masterpieces. With each brush stroke, they told His story. It is our privilege to join hands now with you, another generation of faithful artists, as we tell the story that countless believers have told before us: the story of Jesus, *God's Masterpiece*.

Cora Alley, Writer

I am grateful to our Lord Jesus Christ that I've been allowed the privilege of composing music to help tell the most important redemptive story of history – a story which continues as a real-life adventure with the living God, who has an inexplicable passion for broken people like us. To know Him is the greatest privilege of all. We trust that you, too, will know Him better as you produce *God's Masterpiece* for others to experience.

Keith Ward, Composer



You are in our prayers as you link hands and hearts with the artists in your community to shine the light on Jesus, God's Masterpiece.

God's Masterpiece

Visit easterscript.com for a complete overview of God's Masterpiece.

The website includes downloadable tools to help you produce *God's Masterpiece*:

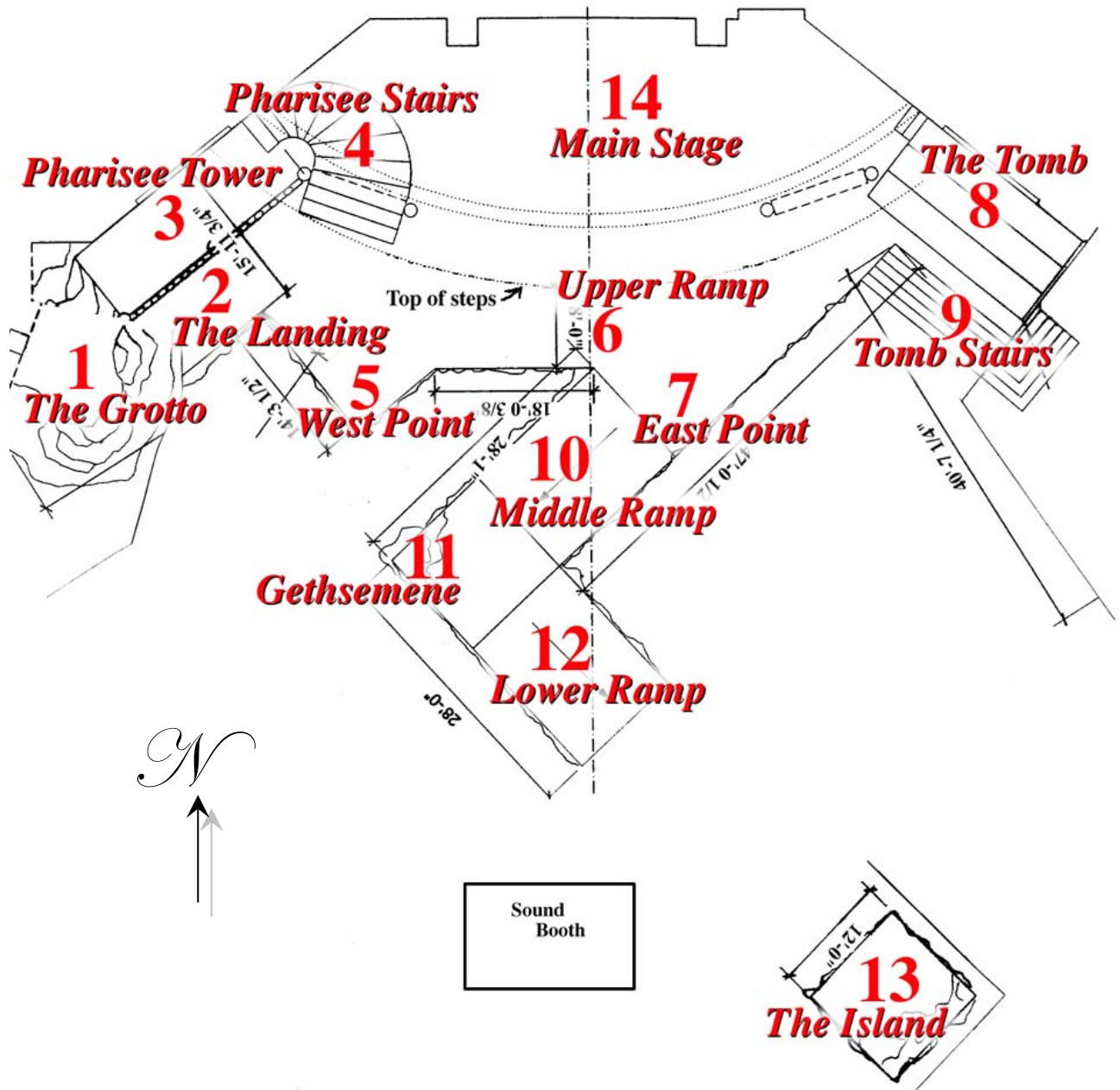
- **Cast List and Costume Descriptions**
- **Professional Photographs**
- **Title Logos and Quotes**
- **News Release**
- **Program Contents**
- **Production Team Flowchart and Job Descriptions**
- **Masterpiece Art**
- **Budget Template**
- **Development Calendar**
- **Rehearsal Calendar**
- **Props List**
- **Set Design**

The set diagram on the following page is only a suggested staging plan for *God's Masterpiece*. It is included in this script so that the staging directions and minimal light cues communicate the theatrical concept clearly. Please see "Set Variations" at the end of this script, which offers ways to simplify this set design while still capturing the "invasive theater" design of action that surrounds the audience.

God's Masterpiece

THE SET

NOTE: See the end of the script for a complete description of all 14 Set Areas, including suggestions for simple or elaborate configurations appropriate to your staging space and budget.



1 **THE CAST**

2 *80+ players, in Order of Appearance*

3 **Narrators** (*three women at the tomb*)

4 Mary Magdalene:

5 Salome:

6 Rebecca:

7 Jesus:

8 Faux Jesus (Jesus' double):

9 **Disciples** (*at the table, from left to right*)

10 Andrew:

11 James, the Lesser:

12 Nathaniel:

13 Peter:

14 Judas:

15 John:

16 James:

17 Thomas:

18 Philip:

19 Matthew:

20 Thaddaeus:

21 Simon, the Zealot:

22 **Dancers/Angelic Mourners** (*any number of male or female dancers.*
23 *The more you have, the greater the impact.*)

24

25

26

27 Water Jug Man:

28 **Pharisees and Scribes**

29 Pharisee 1:

30 Pharisee 2:

31 Scribe 1:

32 Scribe 2:

33 Caiaphas:

34 Mary – Sister of Lazarus:

35 Martha:

1 Lazarus:

2 **Witnesses**

3 Miriam:

4 Leah:

5 Sarah:

6 Lydia:

7 Tabitha:

8 Additional Witnesses:

9 **Townspeople**

10 Elizabeth:

11 Naomi:

12 Phoebe:

13 Caleb:

14 Elias:

15 Anna:

16 Priscilla:

17 Additional Townspeople:

18 **Villagers**

19 Esther:

20 Ruth:

21 Deborah:

22 Rachel:

23 Dan:

24 Marcus:

25 Additional Villagers:

26 Citizens of the Market Place:

27 **Crowd** (where used in stage directions) consists of Witnesses,
28 Townspeople, Citizens of the Marketplace, and any available
29 actors the director wishes to add to the scene.

30 Young Boy (*with the fish and loaves*):

31 Adulteress:

32 Children:

33 Straying Child:

34 Straying Child's Mother:

35 Running Child:

36

- 1 Running Child's Mother:
- 2 Demoniac:
- 3 Nicodemus:
- 4 **Soldiers** (*Suggest 8 men or more – enough to create a show of force*):
- 5 Malchus:
- 6 Pilate:
- 7 Thieves on the Cross:
- 8 Centurion:
- 9 Angels:

LEGEND

1

2

This is the legend for understanding symbols and
formatting in the script.

3

LIGHTING CUES
(general, minimal,
for concept only.)

4

CHARACTER NAME (*character cues*): **Spoken text of the script.**

5

Italics (indented): Stage directions.

6

❖ *SOUNDTRACK Cues: These are sequential cues indicating a need for the sound technician to start the indicated track from the Performance Music CD you are using for your particular performance option. However, if you are performing with full orchestra, these are cues for musical selections and sound effects instead of Music CD cues.*

7

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➤ **SOUNDTRACK Content:** These are cues explaining the content that is heard in the music soundtrack, music being performed, or sound effect, depending on your performance option.

God's Masterpiece

PRE-SHOW

	1	
HOUSE UP to 100%.	2	<i>All cast and crew are backstage, in places. Stage curtain is closed. Start house prelude music (of your own choosing.) Normal house lighting for audience to find their seats.</i>
	3	
	4	
HOUSE DOWN to 50% and UP to 100% two times.	5	<i>Open house doors.</i>
	6	<i>FIVE MINUTES PRIOR TO START, bring house lights down to 50% (or make some lighting change to get audience attention.) Return to normal level. Repeat.</i>
	7	
	8	
HOUSE DOWN to 50% and UP to 100% two times; then DOWN to 50%.	9	<i>TWO MINUTES PRIOR TO START, bring house lights down to 50% (or make some lighting change to get audience attention.) Return to normal level. Repeat. Bring down to 50%.</i>
	10	
	11	
	12	<i>ONE MINUTE PRIOR TO START:</i>
	13	❖ <i>SOUNDTRACK 1: "Pre-Show Announcement" (A general announcement to remind audience about flash photography, silencing electronic devices, safety issues, etc. You may have your own host/hostess, pastor, director, etc., make this announcement as part of their welcome.)</i>
	14	
	15	
	16	
	17	
	18	➤ <i>MASTER OF CEREMONIES: Ladies and gentlemen, in just a moment, our performance will begin. Please take this time to make certain all your electronic devices, such as cell phones, are silenced. Please do not use recording equipment of any type, including photography, out of respect for the actors' safety, the copyright law, and the enjoyment of those around you. Since the entire room is used as a stage, please remain in your seats throughout the performance for everyone's safety. And now ... it is our pleasure to present to you ... God's Masterpiece.</i>
	19	
	20	
	21	
	22	
	23	
	24	
	25	
	26	
	27	
HOUSE FADE TO BLACK.	28	<i>House lights down to blackout.</i>

1 **PROLOGUE**

2 **SCENE 1: THREE WOMEN REMEMBER**

3 *At Gethsemane the three women who went to the tomb on that*
4 *first Easter morning appear. Each one faces a different direction,*
5 *inviting the audience to go back in time as they tell the story of*
6 *what they have experienced with Jesus.*

UP slowly on cool
wash on AREA 11
when chimes are
heard in music.

7 ❖ **SOUNDTRACK 2: "Intro and Overture"**

8 ➤ *Five-note chime (Pharisee Theme.) (CD 00:08)*

9 ➤ *Bell. (CD 00:11)*

10 **SONG: I LOVE TO TELL THE STORY (CHORUS)**

11 **SALOME** (*singing*): **I love to tell the story,**

12 **MARY MAGDALENE** (*singing*): **'twill be my theme in glory**

13 **REBECCA** (*singing*): **to tell the old, old story**

14 **NARRATORS** (*together, singing*): **of Jesus and His love.**

15 *From "I Love to Tell the Story." Music by William G. Fischer. Lyrics by A. Catherine Hankey. Arranged by Keith Ward.*

16 ➤ *Music segues from Intro into Overture on the same track.*

ALL FADE TO
BLACK.

17 ➤ **SEGUE.**

1 **SCENE 2: OVERTURE – THE LIFE OF CHRIST IN STILL-LIFE**
 2 **POSES (TABLEAUS)**

3 OVERTURE: PURE PASSION

4 *Throughout the Overture, which includes voice-over narration,*
 5 *24 still-posed scenes (tableaus) are briefly lit with a tight*
 6 *spotlight, giving staged previews of the events in the life of*
 7 *Christ to be portrayed. These are synchronized with musical*
 8 *themes (CD reference times provided.)*

9 *It begins and ends with a startling silhouette of the resurrected*
 10 *Jesus in front of the tomb, synchronized with the thunderous bell*
 11 *toll of the music, a visual and musical theme to be repeated*
 12 *throughout the story.*

13 *LIGHTING NOTE: Carefully time the light cues to coincide*
 14 *with the timing of the music specified below. This should become*
 15 *an emotionally moving “light show,” with the audience focusing*
 16 *on pictures throughout the house as they follow the narration.*

17 *“FAUX JESUS” NOTE: Both FAUX JESUS and JESUS*
 18 *appear in these tableaus. The light pools move too quickly for one*
 19 *Jesus to make it to all the different areas on stage. Feature*
 20 *JESUS in all tableaus unless the directions specify that you*
 21 *feature FAUX JESUS. Plan the traffic patterns carefully.*

Sudden BURST of brilliant white light behind JESUS, creating silhouette, slowly fading to black.

22 Tableau 1: (At Tomb) “Resurrected Jesus at Tomb (Silhouette)”
 23 (CD 00:41)

AREA 7 UP quickly to 50% (not too light) and SLOW FADE OUT before the next cue. (Use same technique for Tableaus 3-23.)

24 Tableau 2: (At East Point) “Young Mary” (CD 00:49)

25 ➤ OVERTURE NARRATOR (*voice-over*): He was born the
 26 son of a virgin – a controversy even at birth.

AREA 6.

27 Tableau 3: (At Upper Ramp) “Young Family Flees” (CD 00:57)

AREA 4; leave UP.	1 2	➤ He was carried away to a distant country for fear of His life.
	3	➔ <u>Tableau 4: (At Pharisee Stairs) "Young Jesus" (CD 01:05)</u>
ADD AREA 3, then FADE AREAS 3 & 4 together.	4 5	➤ When He was twelve years old, He challenged the religious leaders of His day.
AREA 1.	6 7	➔ <u>Tableau 5: (ADD Pharisee Tower to Pharisee Stairs) "Religious Leaders Challenged" (CD 01:17)</u>
	8 9	➔ <u>Tableau 6: (At The Grotto) "Jesus Heals the Demoniac" (CD 01:25) (use FAUX JESUS)</u>
AREA 7.	10 11	➤ He brought healing where disease had brought only desolation. Thousands marveled at His endless mercy.
	12 13	➔ <u>Tableau 7: (At East Point) "Jesus Forgives the Adulteress" (CD 01:33)</u>
AREA 8.	14 15	➤ He forgave when all others condemned. Outcasts found a home in His presence.
	16	➔ <u>Tableau 8: (At the Tomb) "Lazarus Raised" (CD 01:41)</u>
AREA 3.	17 18 19	➤ He gave life to those whom death had already claimed. So great was the display of His power that it confounded the understanding of even the noblest minds.
AREA 13.	20 21	➔ <u>Tableau 9: (At Pharisee Tower) "Confused Pharisees" (CD 01:53)</u>
	22	➔ <u>Tableau 10: (At the Island) "Jesus Preaches" (CD 02:07)</u>

1 SONG: I LOVE TO TELL THE STORY (VERSE 1)

- 2 ➤ MEN'S CHORUS (deep reverb, echoes of history):
3 ➤ I love to tell the story ...
4 ➤ (continuing under following narration)
5 ➤ ... of unseen things above,
6 ➤ Of Jesus and His glory, of Jesus and His love;
7 ➤ I love to tell the story because I know 'tis true,
8 ➤ It satisfies my longing like nothing else can do.

9 From "I Love to Tell the Story." Music by William G. Fischer. Lyrics by A. Catherine Hankey. Arranged by Keith Ward.

- 10 ➤ OVERTURE NARRATOR (*voice-over*): He preached a new
11 message: He gathered the poor, the sick, the persecuted,
12 and called them profoundly blessed.

AREA 9.



13 Tableau 11: (At Tomb Stairs) "Jesus Holds Child" (CD 02:19)
14 (use FAUX JESUS)

- 15 ➤ He measured greatness by making a child the example.
16 No chains of race or status could bind Him. He preached
17 of a kingdom beyond this world,

AREA 4.



18 Tableau 12: (At Pharisee Stairs) "Angry Pharisees" (CD 02:29)

- 19 ➤ but the rulers of this world set their powers against Him.

AREA 1.



20 Tableau 13: (At The Grotto) "Crucify Him!" (CD 02:39)

- 21 ➤ Many who cried out, "Hosanna!" were swept away into a
22 rage stirred up by envy and fear. "Crucify Him!" rang out,
23 deafening His song of hope.

AREA 7 *Special
Effect: CAMPFIRE.



24 Tableau 14: (At East Point w/campfire) "Peter's Denial" (CD
25 02:45)

- 26 ➤ He was betrayed by those who could not stand

AREA 5.

1 → Tableau 15: (At West Point) "Pharisees Question Jesus" (CD
2 02:49)

3 ➤ and judged by those who could not see.

AREA 10.

4 ➤ *MEN'S CHORUS ends. Music theme changes and continues.*

5 → Tableau 16: (At Middle Ramp) "Jesus Carries Cross" (CD
6 02:53) (use FAUX JESUS)

7 ➤ He died a criminal's death, but His last words were in
8 defense of His executioners.

AREA 7.

9 → Tableau 17: (At East Point) "Soldiers' Remorse" (CD 03:05)

10 ➤ Those who pierced His side later took His side.

AREA 8.

11 → Tableau 18: (At the Tomb) "Grave of God" (CD 03:09)

12 ➤ For three days, death struggled to claim this tender
13 outcast, this fierce rebel,

14 ➤ NARRATOR: CHOIR:

15 ➤ but lost its grip *His*

16 ➤ to the resurrected power *pure*

17 ➤ of His divine manhood. *passion!*

AREA 4.

18 → Tableau 19: (At Pharisee Stairs) "Pilate's Frustration" (CD
19 03:21)

AREA 9.

20 ➤ CHOIR: It was because of His passion!

21 → Tableau 20: (At Tomb Stairs) "Telling the Story" (CD 03:29)

	1	➤ OVERTURE NARRATOR (<i>voice-over</i>): History has been
	2	"His Story." For twenty centuries mankind has sought to
	3	tell it.
AREA 1.	4	➤ <u>Tableau 21: (At the Grotto) "Townspople Adore Jesus" (CD</u>
	5	<u>03:37)</u>
	6	➤ All the poets who ever penned a verse,
ADD AREA 13.	7	➤ <u>Tableau 22: (At the Island) "Villagers Adore Jesus" (CD</u>
	8	<u>03:41)</u>
	9	➤ all the musicians who ever composed a melody,
ADD AREA 9.	10	➤ <u>Tableau 23: (At Tomb Stairs) "Witnesses Adore Jesus" (CD</u>
	11	<u>03:45)</u>
	12	➤ and all the artists who ever formed an image have only
	13	captured glimpses of that decisive moment
INCREASE intensity of all AREAS as music swells.	14	➤ NARRATOR: CHOIR:
	15	➤ when God reached through time <i>Mas-</i>
	16	➤ to show the world <i>ter-</i>
	17	➤ His one, <i>piece</i>
	18	➤ true <i>of</i>
	19	➤ Masterpiece. <i>passion!</i>
BLACKOUT on word "Masterpiece."	20	➤ <i>Blackout on word "Masterpiece" (CD 04:01) until final beat (bell</i>
	21	<i>toll) of Overture, when resurrected Jesus is seen again in</i>
	22	<i>brilliant silhouette:</i>
Sudden BURST of brilliant white light behind JESUS, creating silhouette, slowly fading to black as music fades.	23	➤ <u>Tableau 24 : (At Tomb) (Same as Tableau 1): "Resurrected</u>
	24	<u>Jesus at Tomb (Silhouette)" (CD 04:05)</u>
	25	➤ <i>Music ends.</i>
	26	SCENE ENDS.

UP on AREA 13.

1 **SCENE 3: TRIUMPHAL ENTRY**

2 *At the Island, REBECCA, MARY MAGDALENE, and*
3 *SALOME are surrounded by VILLAGERS, who listen as they*
4 *continue to narrate the events leading up to the "Triumphal*
5 *Entry."*

6 **REBECCA: The Jewish Feast of Unleavened Bread, called the**
7 **Passover, was at hand, and many traveled to Jerusalem to**
8 **celebrate.**

9 **MARY MAGDALENE: Among those pilgrims journeying to**
10 **this holiest of sites were Jesus and His disciples.**

11 ❖ *SOUNDTRACK 3: "Triumphal Entry"*

12 **SALOME** *(over crowd noise and music intro): News traveled*
13 **throughout the countryside that Jesus, the Holy One of God,**
14 **was at the edge of the city, and crowds came to welcome Him.**

UP in all AREAS.

15 ➤ *Synthesizer & electric guitar fanfare. (CD 00:04)*

16 *CROWD begins pouring in from all sides of the auditorium and*
17 *joins in celebration at the arrival of JESUS. They interact with*
18 *the audience, making them part of the action, ad libbing lines*
19 *such as, "Do you see Him? Jesus is arriving in Jerusalem on a*
20 *donkey's colt! Hosanna! Could He be the Messiah? I can see*
21 *Him! Hosanna to the son of David! Have mercy on us, son of*
22 *David! Save us from the Romans! Blessed is He who comes in*
23 *the name of the Lord! These lines continue throughout the song.*

24 ➤ *Funky Bass solo & tambourine. (CD 00:17)*

25 ➤ *Drums with full rhythm section begins. (CD 00:20)*

26 *ANDREW bursts in, leading some of the DISCIPLES up the*
27 *Middle Ramp, proclaiming the arrival of JESUS.*

1 **ANDREW** (*shouting as he enters while intro music plays*): **Here He**
2 **comes! It's Jesus! He's coming! Hosanna! Jesus is coming!**
3 **Hosanna! Look! Blessed is He who comes in the name of the**
4 **Lord! The son of David is entering Jerusalem! Blessed be the**
5 **name of our God! Jesus!**

6 SONG: HERE HE COMES (TRIUMPHAL ENTRY VERSION,
7 VERSES 1 & 2)

8 *VERSE 1 (CD 00:51)*

9 ➤ **ANDREW** (*singing*):
10 ➤ See the children dancing in the street – Here He comes!
11 ➤ People lay their garments at His feet – Here He comes!
12 ➤ Fall down on your knees and make way for the King!
13 ➤ Let your praises ring!

14 *JESUS enters from behind the Island (as though He just stepped*
15 *off the donkey – that you don't have to use!) and leads the*
16 *procession up the Middle Ramp, then around to all sides of the*
17 *stage. PETER and a couple of others act almost as JESUS'*
18 *bodyguards. Some of the DISCIPLES marvel at the commotion*
19 *before joining in the celebration. All parts of the stage are now*
20 *filled with all available ACTORS as the stir created by the*
21 *entrance of JESUS spreads.*

22 *The DANCERS are featured, waving their palm branches and*
23 *creating a "carpet of palms" upon which JESUS and his*
24 *DISCIPLES walk as they enter the scene.*

25 *The PHARISEES AND SCRIBES look down at the commotion*
26 *from their tower, pointing at JESUS and whispering among*
27 *themselves.*

28 *CHILDREN wave excitedly; others try to get JESUS' attention*
29 *with shouts of blessing. As JESUS moves through the CROWD*
30 *all around the auditorium, he picks up, laughs with, and blesses*
31 *CHILDREN, touches and blesses ACTORS, and even engages*
32 *the audience and blesses them. ACTORS strain to see him from*

1 VERSE 2 (CD 01:35)

2 ➤ ANDREW (*singing*):

3 ➤ When the mighty voice of heaven cries, "Here He
4 comes!"

5 ➤ CHOIR (*singing*):

6 ➤ Here He comes! Here He comes!

7 ➤ ANDREW (*singing*):

8 ➤ Like a thunderstorm that fills the skies--Here He comes!

9 ➤ CHOIR (*singing*):

10 ➤ Here He comes! Here He comes!

11 ➤ ANDREW (*singing*):

12 ➤ Every mountain top will tremble at the sound

13 ➤ CHOIR (*singing*):

14 ➤ Here He comes! Make a way!

15 ➤ ANDREW (*singing*):

16 ➤ And bow down!

17 ➤ CHOIR (*singing*):

18 ➤ Here He comes! Today's the day!

1 CHORUS 2 (like Chorus 1) (CD 02:03)

2 ➤ ANDREW (singing) & CAST (shouting):

3 ➤ Here He comes!

4 ➤ CHOIR (singing):

5 ➤ Here He comes! Christ the King!

6 ➤ ANDREW (singing) & CAST (shouting):

7 ➤ Here He comes!

8 ➤ CHOIR (singing):

9 ➤ Here He comes! Let your praises ring!

10 ➤ ANDREW (singing) & CAST (shouting):

11 ➤ Here He comes!

12 ➤ CHOIR (singing):

13 ➤ Here He comes!

14 ➤ ALL (singing, shouting):

15 ➤ Here comes Jesus now!

16 BRIDGE (CD 02:19)

17 ➤ ANDREW (singing):

18 ➤ When He first took on the form of lowly man,

- 1 ➤ CHOIR (*singing*):
- 2 ➤ He came into the world as our own kind.
- 3 ➤ ANDREW (*singing*):
- 4 ➤ Many failed to recognize the Father's plan
- 5 ➤ CHOIR (*singing*):
- 6 ➤ Didn't know just what He had in mind.
- 7 ➤ ANDREW (*singing*):
- 8 ➤ for the blood of His own Son to hide our sin.
- 9 ➤ CHOIR (*singing*):
- 10 ➤ Washed away our sin! Made us holy!
- 11 ➤ ANDREW (*singing*):
- 12 ➤ And His voice cries out for all to let Him in!
- 13 ➤ CHOIR (*singing*):
- 14 ➤ He wants us all
- 15 ➤ ANDREW (*singing*):
- 16 ➤ So let Him in!
- 17 ➤ CHOIR (*singing*):
- 18 ➤ to live with Him!

1 (Key Change)

2 CHORUS 3 (like Chorus 1) (CD 02:55)

3 *At this point and during the remainder of the song, SOLDIERS*
4 *arrive in force to try to contain the riotous celebration. The*
5 *CENTURION interacts with the PHARISEES AND SCRIBES,*
6 *and CAIAPHAS issues pantomimed orders. The*
7 *CENTURION, in turn, barks orders and the SOLDIERS*
8 *respond.*

9 ➤ ANDREW (singing) & CAST (shouting):

10 ➤ Here He comes!

11 ➤ CHOIR (singing):

12 ➤ Here He comes! Christ the King!

13 ➤ ANDREW (singing) & CAST (shouting):

14 ➤ Here He comes!

15 ➤ CHOIR (singing):

16 ➤ Here He comes! Let your praises ring!

17 ➤ ANDREW (singing) & CAST (shouting):

18 ➤ Here He comes!

19 ➤ CHOIR (singing):

20 ➤ Here He comes!

21 ➤ ALL (singing, shouting):

22 ➤ Here comes Jesus now!

1 CHORUS 4 (*like Chorus 1*) (CD 03:11)

2 ➤ ANDREW (*singing*) & CAST (*shouting*):

3 ➤ Here He comes!

4 ➤ CHOIR (*singing*):

5 ➤ Here He comes! Christ the King!

6 ➤ ANDREW (*singing*) & CAST (*shouting*):

7 ➤ Here He comes!

8 ➤ CHOIR (*singing*):

9 ➤ Here He comes! Let your praises ring!

10 ➤ ANDREW (*singing*) & CAST (*shouting*):

11 ➤ Here He comes!

12 ➤ CHOIR (*singing*):

13 ➤ Here He comes!

14 ➤ ALL (*singing, shouting*):

15 ➤ Here comes Jesus now!

16 TAG (CD 03:24)

17 ➤ ANDREW (*singing*):

18 ➤ And we'll bow, but some may weep

19 ➤ when we meet Him in the air!

20 ➤ Will you be there

21 ➤ ANDREW & CHOIR (*singing*):

1 ➤ when He comes?

2 ➤ ANDREW & CHOIR (*singing*) & CAST (*shouting*):

3 ➤ Prepare the way of the Lord!

4
5 From "Here He Comes." Words by Patty Van Hoof and Keith Ward. Music by Keith Ward. Copyright ©1991 Patty Van Hoof and Keith Ward. All rights reserved. Used by permission.

6 ➤ *Music ends.*

7 *The entire CAST strikes a brief pose with the final note of the*
8 *song, immediately bursting into praise, ad libbing phrases*
9 *mentioned previously. They begin to exit quickly.*

Fade out all lights to
BLACK as the crowd
noise fades and CAST
exits.

10 *The SOLDIERS (with PHARISEES AND SCRIBES close*
11 *behind) forcefully drives the CROWD out of the auditorium.*

12 *Crowd noises slowly fade.*

13 SCENE ENDS.

1 SCENE 4: PASSOVER PREPARATIONS

Bring UP pools in AREAS 1, 13, and 9, respectively, as each woman speaks, until all three areas are lit.

2 **SALOME** (at the Grotto, to the TOWNSPEOPLE): **The disciples**
3 **were watchful. They knew the scribes and Pharisees and**
4 **teachers of the law opposed the ever-rising popularity of Jesus.**

5 **REBECCA** (at the Island, to the VILLAGERS): **So it was with**
6 **caution that they prepared the Passover feast for their Lord.**

7 **MARY MAGDALENE** (at the Tomb Stairs to the WITNESSES):
8 **"Where will You have us prepare it?" asked Peter and John.**

9 **SALOME** (at the Grotto, completing the "narrative circle" that gives
10 the audience the feeling that this story is coming from all around them):
11 **Then Jesus answered them, saying:**

12 *During the following voice-over, WATER JUG MAN enters*
13 *carrying a large water jug. PETER and JOHN, recognizing*
14 *him, engage him in pantomimed conversation and follow him*
15 *until they all exit in the direction of The Last Supper table.*
16 *(NOTE: It is ideal to have a closed curtain, behind which you*
17 *stage the painting of The Last Supper.)*

OUT on NARRATORS and UP on men on the Ramp.

18 ❖ *SOUNDTRACK 4: "Instructions" (Prerecorded voice-over of*
19 *Jesus' instructions. This may be performed live offstage or*
20 *prerecorded with your own actor as JESUS.)*

21 ➤ **JESUS** (voice-over): **Go into the city, and you will find a**
22 **man carrying a pitcher of water. Follow him, and**
23 **wherever he goes, go in and say to the man of the house,**
24 **"The Teacher says to you, 'My time is at hand. Where is**
25 **the guest room for me to eat the Passover at your house**
26 **with my disciples?'" And he will show you a large upper**
27 **room, furnished and ready. Prepare the Passover meal for**
28 **us there.**

29 ❖ *SOUNDTRACK 5: "Pharisees" (A short musical theme for*
30 *PHARISEES AND SCRIBES appearances throughout the*
31 *performance.)*

1 *Music continues into opening line of next scene.*

2 *SCENE ENDS.*

3 *SEGUE.*

OUT on Ramp and UP
on AREA 3.

1 SCENE 5: PHARISEES SEEK A TRAITOR

2 PHARISEES AND SCRIBES are seen at the Pharisee Tower.

3 PHARISEE 1 (*as music ends*): As Pharisees, we are appointed to
4 keep pure the faith of our fathers. We must arrest this Jesus of
5 Nazareth!

6 PHARISEE 2: We have lost all control to this man who accepts
7 the worship due only to God. He is a blasphemer!

8 SCRIBE 1: Arrest Him and you gain nothing. The whole world
9 has gone after Him!

10 PHARISEE 2: Arrest Him? Ha! He eludes us. One moment,
11 He is in the temple; the next, He has vanished.

12 PHARISEE 1: There is a way to capture Him: We make a
13 bargain with His disciples. One of them will betray His
14 whereabouts to us. Then we will arrest Him.

15 SCRIBE 2: Who will betray Him?

16 ❖ SOUNDTRACK 6 (*Segue to 7 – let this track and the next play*
17 *back-to-back without stopping between*): “Pharisee Tag” (A
18 *short musical theme punctuating the end of PHARISEES AND*
19 *SCRIBES appearances throughout the performance.*)

20 ➤ *Music ends.*

21 SCENE ENDS.

22 SEGUE.

Front light UP to 20%.

1 SONG: I LOVE TO TELL THE STORY (VERSE 1)

2 ➤ MEN'S CHORUS (deep reverb, echoes of history):

3 ➤ I love to tell the story of unseen things above,

4 ➤ Of Jesus and His glory, of Jesus and His love,

5 ➤ I love to tell the story because I know 'tis true,

Front light FADE OUT on AREA 14 (returns to silhouette) on word "satisfies."

6 ➤ It satisfies my longing like nothing else can do.

7 *From "I Love to Tell the Story." Music by William G. Fischer. Lyrics by A. Catherine Hankey. Arranged by Keith Ward.*

8 *Before music ends, tableau fades again to silhouette. (CD 00:40)*

FADE OUT silhouette lighting; table goes to BLACK.

9 *When MEN'S CHORUS sings the word "do," JOHN rises from silhouette (CD 00:46) and walks into position at West Point.*

10 *Music ends as silhouette lighting at the table goes to black. As light comes up, he begins his monologue.*

11 ➤ *Each speaking DISCIPLE in this act will break from and return to tableau in silhouette.*

13 *SCENE ENDS.*

14 *SEGUE.*

1 **SCENE 2: JOHN REMEMBERS THE RAISING OF LAZARUS**
 2 **"I AM THE RESURRECTION AND THE LIFE"**

OUT on table and UP on AREA 5 as music fades.

Lighting follows the action.

3 ➤ *Music ends.*

4 **JOHN** *(to audience)*: **I am John.**

5 *Curtain closes as monologue continues.*

6 **My brother, James, and I followed Jesus and left our father,**
 7 **Zebedee to tend the fishing nets alone. Jesus calls us the "Sons**
 8 **of Thunder," James and me. I don't know why: No amount of**
 9 **power we could ever create between us could compare to the**
 10 **power I have seen come from Jesus, my Lord and my Master,**
 11 **for His power is the power over life and death.**

12 *(Moving across the set as he tells the story)* **We were in Jerusalem**
 13 **when we received word that Lazarus, the brother of Mary and**
 14 **Martha, was sick. Now, Jesus loved Lazarus and his sisters, so**
 15 **it surprised us that He did not hurry to them. Instead, He**
 16 **waited two days to go to Bethany. He told us that this sickness**
 17 **was not unto death, but that it was for the glory of God, that**
 18 **through it the Son of God might be glorified.**

19 **As we approached Bethany, Martha ran out to meet us. We had**
 20 **no idea what power we were about to behold.**

UP on AREAS 10 & 11.

21 *JESUS and JOHN encounter MARTHA and MARY – SISTER*
 22 *OF LAZARUS at Middle Ramp.*

23 **MARY – SISTER OF LAZARUS: "Lord, if You had been here,**
 24 **my brother would not have died!**

25 *JESUS consoles MARY – SISTER OF LAZARUS, moving to*
 26 *Gethsemane. MARTHA follows.*

1 **But even now, I know that anything You ask from God, God**
 2 **will give it to You."**

3 **JESUS: Your brother will rise again.**

4 **MARTHA: I know he will rise again in the resurrection at the**
 5 **last day.**

SPOTLIGHT UP on
 Jesus during "I AM"
 speeches.

SPOTLIGHT OUT
 after "I AM"
 speeches.

6 ❖ *SOUNDTRACK 8: "Hallmark" (A musical theme underlying*
 7 *each of Jesus' "I AM" discourses.)*

8 **JESUS (over music): "I am the Resurrection and the Life. He**
 9 **who believes in Me will live, even though he dies, and whoever**
 10 **lives and believes in me will never die.**

11 ➤ *Music ends.*

12 **Do you believe this?"**

13 **MARTHA: Yes, Lord. I believe that You are the Christ, the**
 14 **Son of God who has come into this world.**

15 **JESUS (moving toward the Tomb area which is still dark and not seen):**
 16 **Take the stone away!**

17 ❖ *SOUNDTRACK 9: "Stone" (The sound of a huge boulder*
 18 *rolling and settling is heard.)*

19 **MARTHA: But Lord! By this time there is a bad odor; he has**
 20 **been dead four days!**

21 **JESUS (lifting His hands): Father, I thank You that You have**
 22 **heard Me. I know that You always hear Me, but I said this for**
 23 **the benefit of the people standing here that they may believe**
 24 **that You sent Me.**

25 *(In a loud voice)* **Lazarus, come forth!**

UP on AREA 8.

- 1 ❖ SOUNDTRACK 10 : "Lazarus"
- 2 ➤ Sparse drum (timpani) notes, building tension.
- 3 ➤ Solo drum roll (timpani.)
- 4 ➤ Full, bold orchestra (Resurrection Theme.) (CD 00:08)
- 5 LAZARUS appears at opening; ACTORS erupt in celebration
6 and wonder.
- 7 ➤ Music suddenly fades to drum roll on timpani. (CD 00:26)
- 8 **JESUS** (over drum roll): **Take off the grave clothes, and let him**
9 **go!**
- 10 ➤ Full, bold orchestra (Resurrection Theme.) (CD 00:30)
- 11 Wrappings are removed; celebration continues. LAZARUS is
12 helped offstage; ALL exit as music fades.
- 13 ➤ Music ends.
- 14 CROWD NOTE: Throughout the play, during and after the
15 DISCIPLE remembrances, the CROWD chimes in with their
16 commentary on the miraculous things they have seen. Place the
17 CROWD all around the audience. Then light them one group at
18 a time as they respond to JESUS, building the excitement until
19 all groups are lit. The audience should feel like they are "caught
20 up" in the frenzy of curiosity and adoration that surrounded
21 Jesus. Be careful to gauge the volume levels of each group so that
22 the principal dialogue can be heard.
- 23 The CROWD should be antagonistic to the condescending
24 accusations of the PHARISEES AND SCRIBES. These
25 interchanges should build tension, and the audience should feel
26 it.

UP on AREA 9.

God's Masterpiece

ACT I, Scene 2

1 *WITNESSES at the Tomb Stairs respond, ad lib, overlapping:*

2 **SARAH: How can this be?**

3 **MIRIAM: He has been dead four days!**

4 **LEAH: This must be his ghost!**

5 **LYDIA: No, this is Lazarus.**

6 **TABITHA: We have seen a miracle!**

ADD AREA 1

7 *While the WITNESSES are still talking among themselves, the*
8 *TOWNSPEOPLE at the Grotto also respond, ad lib,*
9 *overlapping:*

10 **ELIAS: He was dead!**

11 **PRISCILLA: But now he lives!**

12 **PHOEBE: By the word of Jesus, Lazarus lives!**

13 **CALEB: Jesus has power over death!**

14 **NAOMI: Did you see what I saw?**

ADD AREA 13.

15 **ELIZABETH: Jesus is life!**

16 *While the WITNESSES and the TOWNSPEOPLE are still*
17 *talking among themselves, the VILLAGERS at the Island also*
18 *respond, ad lib, overlapping:*

19 **ESTHER: He's been dead for days!**

1 **RUTH:** How can this be?

2 **DEBORAH:** It's a miracle!

3 **RACHEL:** Jesus is a miracle worker!

4 **MARCUS:** We must tell everyone what we have seen.

5 **DAN:** I will worship this man called Jesus.

6 ❖ *SOUNDTRACK 11: "Pharisees"*

7 *PHARISEES respond as music ends. The CROWD is stunned*
8 *by the music and stop talking as the PHARISEES AND*
9 *SCRIBES enter the Tomb Stairs and push back the*
10 *WITNESSES. The CROWD shouts back to the PHARISEES*
11 *AND SCRIBES and ad lib their defense of Jesus throughout the*
12 *following dialogue.*

13 **SCRIBE 1** (*over fading music*): **This man is performing many**
14 **miraculous signs.** (*CROWD agrees.*)

15 **PHARISEE 1:** What are we accomplishing?

16 **CAIAPHAS:** If we let Him go on like this, all will believe in
17 **Him, and the Romans will come and take away both our place**
18 **and our nation.** (*CROWD exalts Jesus.*)

19 **PHARISEE 1:** We must put an end to this man. (*CROWD is*
20 *shocked.*)

21 **CAIAPHAS:** Where is He?

22 **SCRIBE 2:** We'll find Him. (*CROWD defends Jesus.*)

23 ❖ *SOUNDTRACK 12: "Pharisee Tag"*

OUT on ALL AREAS;
UP on JOHN at AREA
5.

1 ➤ *Music ends.*

2 ➤ **JOHN** (*at West Point, to audience*): **Word of Jesus having power**
3 **over death spread like a brushfire across the land. Jesus**
4 **withdrew into the desert after that. Now we are in Jerusalem,**
5 **hiding in this upper room, safe for the moment, but for how**
6 **long?**

7 ❖ *SOUNDTRACK 13: "Short Tableau" (Reprise of "I Love to Tell*
8 *the Story," starting with soft instrumental under actor's lines.)*

9 *Curtain opens at start of music.*

10 (*Over music, starting towards table*) **Tonight He told us one of us**
11 **would betray Him. It could not be me – not after the power I**
12 **have seen.**

OUT on AREA 5;
UP on silhouette
of AREA 14 as
curtain opens.

13 ➤ *Musical phrase (instrumental) "... of Jesus and His glory ..."*
14 (*CD 00:10*)

15 **But He said it.**

16 ➤ *Turns to take his place at the table.*

17 **So I cannot help but ask ...**

18 *Takes his place at the table, in silhouette.*

19 ➤ *Musical phrase (instrumental) "... of Jesus and His love ..."* (*CD*
20 *00:14*)

ADD 20% front light
during tableau &
music.

21 **"Is it I?"** (*CD 00:19*)

22 ➤ *Tableau 26 – Da Vinci's "The Last Supper" (CD 00:20)*

23 *Tableau of "The Last Supper" is illuminated again, briefly*
24 *reprising the opening tableau.*

1 SONG: I LOVE TO TELL THE STORY (END OF VERSE 1)

2 ➤ MEN'S CHORUS (deep reverb, echoes of history):

3 ➤ I love to tell the story because I know 'tis true,

Front light FADE OUT on AREA 14 (returns to silhouette) on word "satisfies."

4 ➤ It satisfies my longing like nothing else can do.

5 *From "I Love to Tell the Story." Music by William G. Fischer. Lyrics by A. Catherine Hankey. Arranged by Keith Ward.*

6 *Before music ends, tableau fades again to silhouette (CD 00:31.)*

FADE OUT silhouette lighting; table goes to BLACK.

7 *When MEN'S CHORUS sings the word "do," ANDREW rises*
8 *from silhouette (CD 00:37) and walks into position at West*
9 *Point. Music ends as silhouette lighting at the table goes to*
10 *black. As light comes up, he begins his monologue.*

11 SCENE ENDS.

12 SEGUE.

1 **They had discovered our destination, and thousands were there**
2 **to meet us. Though we tried to discourage Him, Jesus went**
3 **ashore.**

4 *JESUS leaves the boat and joins the CROWD, pantomiming*
5 *conversations with people while praying for them and blessing*
6 *them.*

7 **His compassion drove Him. He looked at the broken men,**
8 **women, and children and called them “sheep in need of a**
9 **shepherd.” He ministered to their needs all day long. Evening**
10 **approached. It was the evening of the Passover Feast, just as it**
11 **is tonight.**

12 **And then it happened: Jesus told us to feed the people. We**
13 **were stunned. Two hundred denarii would not buy enough**
14 **bread for what we counted to be 5,000 men, let alone all the**
15 **women and children. “Feed the people,” Jesus insisted. So I**
16 **began my search.**

17 ❖ *SOUNDTRACK 14: “Food Search”*

18 *ANDREW searches through the CROWD, finds the YOUNG*
19 *BOY, and takes him by the hand to JESUS, arriving as music*
20 *ends. (CD 00:18)*

21 **ANDREW (as music ends, to JESUS): I found a young boy who**
22 **has brought some food.**

23 **JESUS (to YOUNG BOY, picking him up): How many loaves do**
24 **you have?**

25 **YOUNG BOY: Just five loaves and two fishes.**

26 **JESUS: Give them to me.**

27 ❖ *SOUNDTRACK 15 (under monologue): “Multiplying Bread”*

1 As the narration continues, the ACTORS pantomime.

2 **ANDREW** (*over music*): **Then Jesus took the five loaves and the**
 3 **two fish, and looking up toward heaven, He blessed them, and**
 4 **having given thanks, He distributed the food to the disciples to**
 5 **set before the multitude, and all of them ate and were satisfied.**

6 *ANDREW joins in the excitement as music fills the air.*
 7 *CROWD excitedly distribute the bread, ad-libbing comments*
 8 *about the miracle. Be sure baskets have been hidden everywhere*
 9 *so that it looks like they are miraculously appearing. NOTE: As*
 10 *a special touch, you can have the DANCERS distribute baskets*
 11 *of bread bits down the aisles of the audience.*

FADE TO BLACK; UP
on AREA 5 as music
ends.

12 ➤ *Music ends.*
 13 ➔ *The lights fade to black as music ends. CROWD exits;*
 14 *VILLAGERS remain at the Middle Ramp, TOWNSPEOPLE at*
 15 *the Grotto, and WITNESSES at the Tomb Steps. JESUS, in*
 16 *darkness, moves to Gethsemane.*

17 **ANDREW** (*at West Point*): **The crowds were so excited that they**
 18 **wanted to make Jesus king! We were all in awe of Him, and as**
 19 **so often happened, we strained to understand all that His signs**
 20 **and wonders meant.**

Spotlight UP on
AREAS 10 and 11.

21 **The next day, in Capernaum, we understood what this**
 22 **miraculous feeding of heavenly food truly meant.**
 23 ❖ *SOUNDTRACK 16 (under monologue): "Short Hallmark"*
 24 **JESUS** (*over music, surrounded by people at Gethsemane*): **I am the**
 25 **Bread of Life. He who comes to me will never go hungry. He**
 26 **who believes in me will never be thirsty.**
 27 ➤ *Music ends.*

1 As JESUS exits down the Lower Ramp, VILLAGERS move
2 toward the Island, responding as they go, ad lib, overlapping:

3 **DAN:** How can a man be bread?

4 **ESTHER:** Will He always feed us?

5 **RUTH:** How can I never thirst again?

6 **DEBORAH:** I have never seen so much food in all my life!

7 **RACHEL:** How did this happen?

UP on AREA 1.



8 **MARCUS:** This man is a miracle from God!

9 While the VILLAGERS are still talking among themselves and
10 walking out of the light toward the Island, the TOWNSPEOPLE
11 respond from the Grotto, ad lib, overlapping:

12 **ELIZABETH:** If I follow Him, I won't have to work again!

13 **NAOMI:** Will He provide all our food?

14 **PHOEBE:** I don't think that is what He means.

15 **CALEB:** I know that's not what He means.

16 **PRISCILLA:** What does He mean then?

UP on AREA 13.



17 **ELIAS:** He's talking about spiritual food.

18 ❖ *SOUNDTRACK 17: "Pharisees"*

19 *PHARISEES AND SCRIBES* respond from the Island as music
20 ends. The VILLAGERS stop at the base of the Island and

1 *respond strongly in defense of Jesus during this exchange of*
2 *dialogue.*

3 **SCRIBE 1** (*over fading music*): **The crowds want to make Him**
4 **King.**

5 **PHARISEE 1:** **He calls Himself “the Bread of Life.”**

6 **CAIAPHAS:** **And those who “feed on Him” will live forever?**

7 **PHARISEE 2:** **What does this murderous speech mean?**

8 **SCRIBE 2:** **We must silence Him.**

9 **CAIAPHAS:** **Where is He?**

10 **PHARISEE 1:** **We’ll find Him.**

11 ❖ *SOUNDTRACK 18: “Pharisee Tag”*

12 ➤ *Music ends.*

13 **ANDREW** (*at West Point, to audience*): **Tonight is another**
14 **Passover, but this one we will eat in hiding without the**
15 **multitudes to exhaust Him and then exalt Him. We did not**
16 **steal away by night or sail away across the sea to escape those**
17 **who would put Him to death. But, they are out there ...**
18 **somewhere.**

19 ❖ *SOUNDTRACK 19: “Short Tableau”*

20 *Curtain opens at start of music.*

21 (*Over music, starting towards table*): **Jesus told us that one of us**
22 **would betray Him. It could not be me – not after the miracles I**
23 **have seen.**

BLACKOUT except
AREA 5.

1 ➤ Musical phrase (instrumental) "... of Jesus and His glory ..."
2 (CD 00:10)

OUT on AREA 5; UP on silhouette of AREA 14 as curtain opens.

3 **But He said it.**
4 Turns to take his place at the table.

5 **So I cannot help but ask ...**

6 Takes his place at the table, in silhouette.

7 ➤ Musical phrase (instrumental) "... of Jesus and His love ..." (CD
8 00:14)

ADD 20% front light during tableau & music.

9 **"Is it I?"** (CD 00:19)
10 Tableau 27 – Da Vinci's "The Last Supper" (CD 00:20)

11 Tableau of "The Last Supper" is illuminated again, briefly
12 reprising the opening tableau.

13 SONG: I LOVE TO TELL THE STORY (END OF VERSE 1)

Front light FADE OUT on AREA 14 (returns to silhouette) on word "satisfies."

14 ➤ MEN'S CHORUS (deep reverb, echoes of history):
15 ➤ I love to tell the story because I know 'tis true,
16 ➤ It satisfies my longing like nothing else can do.

17 From "I Love to Tell the Story." Music by William G. Fischer. Lyrics by A. Catherine Hankey. Arranged by Keith Ward.

1 *Before music ends, tableau fades again to silhouette (CD 00:31.)*

FADE OUT silhouette
lighting; table goes to
BLACK.

2 *When MEN'S CHORUS sings the word "do," MATTHEW*
3 *rises from silhouette (CD 00:37) and walks into position at East*
4 *Point. Music ends as silhouette lighting at the table goes to*
5 *black. As light comes up, he begins his monologue.*

6 *SCENE ENDS.*

7 *SEGUE.*

1 SCENE 4: MATTHEW REMEMBERS THE ADULTERESS AND
 2 THE CHILDREN
 3 "I AM THE LIGHT OF THE WORLD"

UP on AREA 7 as music fades.

4 ➤ *Music ends.*

5 **MATTHEW** (*at East Point, to audience*): **I am Matthew ... the tax**
 6 **collector.**

7 *Curtain closes as monologue continues.*

8 **Before I followed Jesus, it was my job to see to it that every tax**
 9 **was levied and every debt was paid in full; I was the "righteous**
 10 **judge." I knew how to measure the value of a man: a simple**
 11 **calculation could tell me that. But calculations didn't mean**
 12 **anything to Jesus. He showed us all that the value of one soul**
 13 **cannot be measured by wealth or status, or for that matter, by**
 14 **age.**

UP on AREAS 1, 8, 9, 13, and all areas that will light a path for children to run to Jesus from the Grotto and the Island.

15 *JESUS is seen seated among WITNESSES, some CHILDREN,*
 16 *NATHANIEL, SIMON THE ZEALOT, JAMES THE LESSER,*
 17 *and THADDAEUS. VILLAGERS and TOWNSPEOPLE listen*
 18 *from the Grotto and the Island, with remaining CHILDREN*
 19 *among them.*

20 *MATTHEW exits and moves to Gethsemane in darkness during*
 21 *the scene.*

22 **JESUS: What do you think? If a man has a hundred sheep, and**
 23 **one of them goes astray,**

24 *A small STRAYING CHILD begins to wander off within reach*
 25 *of JESUS, who snatches him/her up into his arms, chuckling.*

26 **does he not leave the ninety-nine and go to the mountains to**
 27 **seek the one that is straying? And if he should find it, he**
 28 **rejoices more over that one sheep than over the ninety-nine that**

1 **did not go astray. Even so, it is not the will of your Father who**
 2 **is in heaven that one of these little ones should perish.** (*He puts*
 3 *the child down and he/she quickly runs to the STRAYING CHILD'S*
 4 *MOTHER.*)

5 ❖ *SOUNDTRACK 20: "Children"*

6 *JESUS gestures a welcome to the CHILDREN who run to Him*
 7 *along the Ramp from the Grotto and from the Island as music is*
 8 *heard. The DISCIPLES try to keep them from bothering JESUS,*
 9 *but JESUS catches one of them (RUNNING CHILD) in his*
 10 *arms as they run up to Him.*

OUT on ALL AREAS
EXCEPT #8 & 9.



11 **JESUS** (*rebuking DISCIPLES*): **Let the little children come to Me,**
 12 **and do not forbid them, for of such is the kingdom of heaven.**

13 ➤ *Music ends.*

14 *As music ends, the CHILDREN sit around JESUS.*

15 **NATHANIEL** (*puzzled*): **Lord, who then is the greatest in the**
 16 **kingdom of heaven?**

17 **JESUS** (*pointing to RUNNING CHILD in his arms*): **Unless you are**
 18 **converted and become as one of these little children, you will**
 19 **by no means enter the kingdom of heaven.**

20 *The DISCIPLES still act puzzled.*

21 **Whoever humbles himself as this little child is the greatest in**
 22 **the kingdom of heaven.**

23 *JESUS hands RUNNING CHILD to RUNNING CHILD'S*
 24 *MOTHER.*

25 **Whoever receives one little child like this in My name receives**
 26 **Me.**

OUT on ALL AREAS. UP on AREA 11.

1 → **MATTHEW** (*at Gethsemane, to audience*): **None of us knew quite**
 2 **what to think of His method of placing value on people. To**
 3 **think that a child could be an example to a man – well, it was**
 4 **unheard of. He turned the scales of value upside down more**
 5 **than once. He found value even in sinners – even in a woman.**
 6 **Jesus taught that all of us owe a debt of sin that is greater than**
 7 **any of us can pay – and only God is the Righteous Judge.**

8 **We learned that lesson one early morning just after the Feast of**
 9 **Tabernacles. The sun had barely lit the sky when the crowds**
 10 **began to huddle around Him, when suddenly, (*exiting*) out of**
 11 **nowhere –**

Simultaneously OUT on AREA 11, UP on AREAS 4, 6, 7 & 9.

12 → **ADULTERESS** (*screaming, crying*): **No! Please! Help Me!**

13 *PHARISEE 1 and SCRIBE 1 come down the Pharisee Stairs and*
 14 *join the CROWD. They are followed by the WITNESSES*
 15 *carrying stones, as they drag the ADULTERESS and throw her*
 16 *to the ground at JESUS' feet. JESUS, seated among the*
 17 *TOWNSPEOPLE, rises to intervene. She kneels before JESUS.*

18 *MATTHEW moves to East Point in darkness during the scene.*

19 **SCRIBE 1** (*to Jesus*): **Teacher, this woman was taken in**
 20 **adultery – in the very act.**

21 **MIRIAM:** **This woman is a harlot!**

22 **LEAH:** **We must be rid of her!**

23 **SARAH:** **It is shameful what she does.**

24 **LYDIA:** **She makes our city foul.**

25 **PHARISEE 1:** **Now, in the law, Moses commanded us that such**
 26 **should be stoned. What do You say?**

1 The ACTORS echo the question, and stand poised to stone the
2 ADULTERESS. JESUS moves in and stoops down among
3 them, writing on the ground with his finger as they quiet down.

4 **JESUS (standing up): He that is without sin – let him cast the**
5 **first stone at her.**

6 JESUS stoops again and continues writing on the ground.
7 Gradually each one puts down his stone and walks away, some
8 more reluctantly than others. The PHARISEES slowly walk
9 away, leaving the ADULTERESS alone with JESUS.

10 **JESUS: Woman, where are those who accused you? Is there no**
11 **one to condemn you?**

12 **ADULTERESS: No one, Sir.**

13 **JESUS: Neither do I condemn you. Go your way, and sin no**
14 **more.**

ADD AREAS 10, 11,
12 as
ADULTERESS exits
& light AREAS 1
and 13.

15 The ADULTERESS, astonished and grateful, walks carefully
16 away from the remaining WITNESSES and TOWNSPEOPLE
17 and then quickly exits, running down the Ramp and out past the
18 people on the Island, who follow her with their condemning
19 stares.

20 ❖ SOUNDTRACK 21 (under monologue): "Short Hallmark"

BLACK OUT;
Spotlight UP on
JESUS at AREA 7.

21 **JESUS (at East Point, over music): I am the Light of the World.**
22 **He who follows Me shall not walk in the darkness but shall**
23 **have the light of life.**

OUT on AREA 7, UP
on AREA 13.

24 ➤ Music ends.

25 VILLAGERS respond, ad lib, overlapping:

26 **DAN: Did you see that?**

1 ESTHER: Of course, I saw that.

2 DEBORAH: It is shameful. She deserves to die.

3 RACHEL: How could He forgive her?

4 MARCUS: His point was not judgment.

5 RUTH: What was His point, then?

6 MARCUS: Forgiveness.

ADD AREA 1.

7 TOWNSPEOPLE respond, ad lib, overlapping, while
8 VILLAGERS continue to comment in awe, quietly in the
9 background.

10 ELIZABETH: Can a man be the light of the world?

11 NAOMI: What does this mean?

12 CALEB: He is speaking of a spiritual light.

13 PHOEBE: A spiritual light?

14 ELIAS: He is the light of love and forgiveness.

15 PRISCILLA: Shining in a dark world.

BLACKOUT, then UP
on AREAS 2, 3, and 4.

16 ❖ SOUNDTRACK 22: "Pharisees"

17 PHARISEES respond as music ends by coming down from the
18 Pharisee Tower via the Pharisee Stairs and continuing their
19 dialogue at the Landing.

20 SCRIBE 1 (over fading music): No man ever spoke like this one.

1 PHARISEE 1: He spoke as one having authority over the Law
2 of Moses.

3 PHARISEE 2: He has no authority to judge or to forgive.

4 SCRIBE 1: He called Himself the "Light of the World." He
5 gave this testimony concerning Himself!

6 CAIAPHAS: Such testimony is not valid.

7 PHARISEE 1: He said it was, that two men bore witness.

8 PHARISEE 2 (*interrupting*): According to our law, when two
9 men bear witness, the testimony is valid. (*To PHARISEE 1*)
10 Who are these two men?

11 PHARISEE 1 (*looking to SCRIBE 1 for support*): Jesus is one, and
12 the Father who sent Him is the other.

13 CAIAPHAS: Who is His Father?

14 SCRIBE 1: He said we did not know Him or His Father, for if
15 we had known His Father, we would have known Him.

16 PHARISEE 2: This man speaks like the accursed rabble who
17 believes in Him. He has no knowledge of the Law.

18 SCRIBE 2: Still, more and more of the rabble believe.

19 PHARISEE 2: They must be stopped.

20 PHARISEE 1: He must be stopped!

21 SCRIBE 2: How?

1 CAIAPHAS: We will arrest Him.

2 SCRIBE 1: When?

3 CAIAPHAS: Soon.

4 ❖ SOUNDTRACK 23: "Pharisee Tag"

5 ➤ Music ends.

BLACKOUT, then UP
on AREA 7.

6 MATTHEW (*at East Point, to audience*): Jesus caused quite a stir
7 in setting the adulteress free. He did not enslave her to the
8 Law. He went on to say that if we believed in Him we would
9 know the truth, and the truth would make us all free. He spoke
10 of being the "Light of the World." He spoke of freedom. He
11 spoke of the value of one believer, be that a child, a man, or a
12 woman. He spoke of truth. He is all of those. Yet, the sadness
13 that hangs over Him tonight is like a shroud.

14 ❖ SOUNDTRACK 24: "Short Tableau"

15 *Curtain opens at start of music.*

16 (*Over music, starting towards table*): I do not understand it. He
17 told us that one of us would betray Him. It could not be me, not
18 after the compassion I have seen.

19 ➤ Musical phrase (instrumental) "... of Jesus and His glory ..."
20 (CD 00:10)

OUT on AREA 7;
UP on silhouette
of AREA 14 as
curtain opens.

21 **But He said it.**

22 *Turns to take his place at the table.*

23 **So I cannot help but ask ...**

24 *Takes his place at the table, in silhouette.*

1 ➤ Musical phrase (instrumental) "... of Jesus and His love ..." (CD
2 00:14)

ADD 20% front light during tableau & music.

3 "Is it I?" (CD 00:19)

4 Tableau 28 – Da Vinci's "The Last Supper" (CD 00:20)

5 Tableau of "The Last Supper" is illuminated again, briefly
6 reprising the opening tableau.

7 SONG: I LOVE TO TELL THE STORY (END OF VERSE 1)

8 ➤ MEN'S CHORUS (deep reverb, echoes of history):

9 ➤ I love to tell the story because I know 'tis true,

Front light FADE OUT on AREA 14 (returns to silhouette) on word "satisfies."

10 ➤ It satisfies my longing like nothing else can do.

11 *From "I Love to Tell the Story." Music by William G. Fischer. Lyrics by A. Catherine Hankey. Arranged by Keith Ward.*

12 *Before music ends, tableau fades again to silhouette (CD 00:31.)*

FADE OUT silhouette lighting; table goes to BLACK.

13 *When MEN'S CHORUS sings the word "do," JAMES rises*
14 *from silhouette (CD 00:37) and walks into position at East*
15 *Point. Music ends as silhouette lighting at the table goes to*
16 *black. As light comes up, he begins his monologue.*

17 SCENE ENDS.

18 SEGUE.

1 SCENE 5: JAMES REMEMBERS THE HEALING OF THE
 2 DEMONIAC
 3 "I AM THE GOOD SHEPHERD"

UP on AREA 5 as music fades.

4 ➤ *Music ends.*

5 **JAMES** (*at East Point, to audience*): **I am James,**

6 *Curtain closes as monologue continues.*

7 **brother to John, and thus I am the other "Son of Thunder," or so**
 8 **we are called because of the thunderous energy between us.**
 9 **We are different men now that we follow Jesus; the thunder has**
 10 **subsided in our spirits, and we are calm. I have seen Jesus calm**
 11 **the storm with His hand, and even the water obeys Him and**
 12 **becomes a solid place for Him to walk. But, the greatest storm I**
 13 **have ever seen Him calm was the storm in the human spirit**
 14 **caused by the power of evil let loose in this world.**

ADD AREAS 1, 2, 5, 6, and 7, the path from the Tomb Stairs across the stage to the Grotto.

15 **We had sailed down to the country of the Gerasenes which is**
 16 **across from the Sea of Galilee. We had barely stepped off the**
 17 **boat when two madmen possessed by demons raced toward us.**
 18 **The demons knew the power of Jesus, so one ran off, and the**
 19 **other fell before Him.**

20 *The DEMONIAC enters explosively – filthy, tattered, injured,*
 21 *and in chains – spastically making his way towards JESUS and*
 22 *the TOWNSPEOPLE at the Grotto. JAMES steps back and*
 23 *blends in with the frightened TOWNSPEOPLE who step away*
 24 *from the invading DEMONIAC.*

SPOTLIGHT UP on JESUS and DEMONIAC at AREA 1; BLACKOUT all other AREAS.

25 **DEMONIAC** (*yelling at Jesus as he crosses from the tomb to the*
 26 *Grotto*): **What are You doing to us, Jesus, Son of the Most High**
 27 **God? Did You come here to torment us before the time? Before**
 28 **God, I implore You, torment me not!**

29 **JESUS** (*grabbing the DEMONIAC by the head and restraining him*):
 30 **What is your name?**

1 **DEMONIAC: My name is Legion, for we are many. Do not**
 2 **send us away into the abyss, we beg You.**

3 *JESUS raises His hand. The DEMONIAC cowers as the*
 4 *demons panic within him.*

5 **Send us into the heard of swine.**

6 **JESUS: Be gone, I command you. Go!**

7 ❖ *SOUNDTRACK 25 (Segue to 26): "Demons"*

8 *The DEMONIAC screams and writhes in sync with the*
 9 *soundtrack, then falls lifeless at JESUS' feet.*

10 ➤ *Soundtrack ends.*

11 ➤ *SOUNDTRACK 26 (Segue from 25): "Short Resurrection"*

SPOTLIGHT FADES
with music.

12 *JESUS helps the man to his feet as music climaxes, then motions*
 13 *for people to come help. They put a robe on him, wipe his mouth,*
 14 *etc.*

15 ➤ *Music ends.*

ADD AREA 5.

16 *JAMES steps into West Point as the action of restoring the*
 17 *DEMONIAC continues at the Grotto.*

18 **JAMES (to audience): One word from Jesus, and the demons**
 19 **fled. I have heard Jesus say, "I am the Good Shepherd, and my**
 20 **sheep know my voice." The man lay like a sheep before the**
 21 **Shepherd of his soul. (JAMES motions over to the Grotto where the**
 22 **restored DEMONIAC kneels before JESUS.)**

23 **Word spread in what seemed like an instant, and people came**
 24 **to see for themselves if Jesus truly had power over the evil**
 25 **spirits of this world. The man was restored to his right mind,**

1 and he begged to be allowed to go with Jesus, but Jesus
2 answered him:

3 **JESUS:** Go home to your own kinsfolk, and tell them the things
4 the Lord God has done for you, and how He pitied you.

BLACKOUT;
UP on AREA 13.



5 *VILLAGERS respond, ad lib, overlapping:*

6 **DEBORAH:** He quieted the madman.

7 **RACHEL:** For years He has wandered in those tombs.

8 **MARCUS:** I've heard him cry in the night.

9 **DAN:** I have seen him wound himself.

10 **ESTHER:** This is a miracle!

11 **RUTH:** Look, the man is at peace.

ADD AREAS 9 & 13.



12 *TOWNSPEOPLE respond, ad lib, overlapping as VILLAGERS*
13 *and WITNESSES continue commenting quietly.*

14 **ELIZABETH:** His mind is made whole.

15 **NAOMI:** Who is this Jesus?

16 **PHOEBE:** Even the spirits obey Him.

17 **PRISCILLA:** He has power over the spirit world.

18 **CALEB:** Over the entire world, I believe.

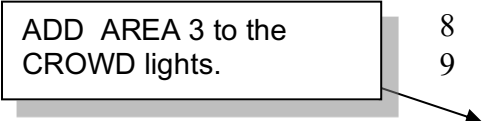
19 **ELIAS:** This man is from God!

1 WITNESSES *respond with ad lib dialogue as they point and*
2 *murmur among themselves. All three areas –*
3 TOWNSPEOPLE, VILLAGERS, and WITNESSES *are in a*
4 *frenzy, as they focus on what they have just seen. JESUS exits*
5 *from the Grotto and leads the DEMONIAK away.*

6 ❖ SOUNDTRACK 27: “Pharisees”

7 *As music ends, PHARISEES AND SCRIBES respond, looking*
8 *down on the CROWD that is overwhelmed and talking (now*
9 *silently) among themselves.*

ADD AREA 3 to the
CROWD lights.



10 **SCRIBE 1** *(over fading music): The news of His power is*
11 **spreading like a plague over the people.**

12 **PHARISEE 1:** **He is a devil; that is why the spirits of the Devil**
13 **obey Him.**

14 **PHARISEE 2:** **I have seen Him raise the dead and restore the**
15 **sight of the blind!**

16 **SCRIBE 1:** **He has healed people – even on the Sabbath.**

17 **PHARISEE 1:** **What an abomination to work on the Sabbath!**

18 **SCRIBE 1:** **What disobedience to the will of God!**

19 **PHARISEE 2:** **It won't be too much longer, now. I know how to**
20 **find Him.**

21 **SCRIBE 1:** **We can all find Him, but never when He is alone.**

22 **PHARISEE 2:** **I know of a way.**

23 ❖ SOUNDTRACK 28: “Pharisee Tag”

24 ➤ *Music ends.*

BLACKOUT;
UP on AREA 5.

1 → **JAMES** (to audience): **Jesus restored the man's spirit and cast out**
2 **the power of darkness. The testimony of this man-made-whole-**
3 **again was heard throughout all the Decapolis. He sang the**
4 **praises of Jesus and declared all that had been done for Him.**
5 **We all sing His praises still. Just days before today, the streets**
6 **were ablaze with "Hallelujahs" and "Hosannas," but tonight it**
7 **is quiet. He is quiet – strangely quiet.**

8 ❖ *SOUNDTRACK 29: "Short Tableau"*

9 *Curtain opens at start of music.*

10 *(Over music, starting towards table):* **He told us that one of us**
11 **would betray Him. It could not be me, not after the dominion I**
12 **know Jesus has over the world of the spirit.**

13 ➤ *Musical phrase (instrumental) "... of Jesus and His glory ..."*
14 *(CD 00:10)*

OUT on AREA 5;
UP on silhouette
of AREA 14 as
curtain opens.

15 **But He said it.**

16 *Turns to take his place at the table.*

17 **So I cannot help but ask ...**

18 *Takes his place at the table, in silhouette.*

19 ➤ *Musical phrase (instrumental) "... of Jesus and His love ..."* (CD
20 00:14)

ADD 20% front light
during tableau &
music.

21 **"Is it I?"** (CD 00:19)

22 *Tableau 29 – Da Vinci's "The Last Supper" (CD 00:20)*

23 *Tableau of "The Last Supper" is illuminated again, briefly*
24 *reprising the opening tableau.*

1 SONG: I LOVE TO TELL THE STORY (END OF VERSE 1)

2 ➤ MEN'S CHORUS (deep reverb, echoes of history):

3 ➤ I love to tell the story because I know 'tis true,

Front light FADE OUT
on AREA 14 (returns
to silhouette) on word
"satisfies."

4 ➤ It satisfies my longing like nothing else can do.

5 *From "I Love to Tell the Story." Music by William G. Fischer. Lyrics by A. Catherine Hankey. Arranged by Keith Ward.*

6 *Before music ends, tableau fades again to silhouette (CD 00:31.)*

FADE OUT silhouette
lighting; table goes to
BLACK.

7 *When MEN'S CHORUS sings the word "do," PETER rises*
8 *from silhouette (CD 00:37) and walks into position at East*
9 *Point. Music ends as silhouette lighting at the table goes to*
10 *black. As light comes up, he begins his monologue.*

11 SCENE ENDS.

12 SEGUE.

13 *NOTE: During PETER'S walk to East Point, the Ramp fills up*
14 *with the CROWD, or a subset. They are frozen in tableau and*
15 *sit on both sides of the Ramp, with their legs dangling down as*
16 *though they were sitting on a fisherman's wharf. JESUS sits*
17 *among them in the dark during PETER'S opening remarks.*

1 SCENE 6: PETER REMEMBERS THE MIRACULOUS CATCH
 2 OF FISH
 3 "I AM THE SON OF GOD"

UP on AREA 7 as music fades.

4 ➤ *Music ends.*

5 **PETER** (*at East Point, to audience*): **I am Peter.**

6 *Curtain closes as monologue continues.*

7 **Andrew is my brother and my "gentler side." I know how to**
 8 **get things done. I can see through any scheme, and none of my**
 9 **brothers will come to any harm as long as I live. I speak my**
 10 **mind, and that is honest. No pretense or mystery in me; just the**
 11 **honest words of a hard-working man, or so I was – hard-**
 12 **working, that is. I still work hard, but now my work is**
 13 **different.**

ADD AREAS 10, 11, & 12 (the Ramp) as PETER walks past each group.

14 *PETER walks among the TOWNSPEOPLE, VILLAGERS, and*
 15 *WITNESSES who are all frozen in groups, coming to life as he*
 16 *passes them and light comes up on them. Some cook fish, others*
 17 *mend nets, some sell fish, some eat, etc. JESUS is among them.*

18 **It is harder to "fish for men" than it is to merely fish for fish.**
 19 **Fish are simpler creatures. Men are more slippery.** (*Pausing to*
 20 *think to himself as he walks among those seated on the Ramp.*) **"Fish**
 21 **for men." He said many amazing things from "floating**
 22 **pulpits" – boats, that is. One day He called to me from the**
 23 **shore, and He said:**

ADD AREA 13.
 *Special Effect: Add special blue "water" effects (two lamps with "wavy" gobos, blue gels, cross fading alternately in half-second intervals.)

24 ➤ *PETER crosses from the end of the Ramp to the Island, which*
 25 *becomes his "boat," and he begins rowing (in pantomime.)*
 26 *JESUS steps out of the CROWD, where He has been seated, and*
 27 *shouts to PETER.*

28 **JESUS** (*shouting*): **Peter, launch out to where it is deep, and let**
 29 **down your nets for a catch.**

1 **PETER** (*getting up and shouting back*): **Master, we have toiled all**
2 **night and have taken nothing. Nevertheless, at Your command,**
3 **I will let down the net.**

4 ❖ *SOUNDTRACK 30: "Multiplying Fish"*

5 *PETER lets down his net over the side of the Island (out of sight*
6 *of audience.) As music increases in intensity, he finds his net*
7 *"full of fish" (unseen by audience) and strains to pull it up. The*
8 *onlooking ACTORS jump to their feet and point at the great*
9 *catch of fish. PETER lets the net go, crosses from the Island back*
10 *to the base of the Ramp, and heads back to JESUS, kneeling*
11 *before Him.)*

12 ➤ *Music ends.*

13 **PETER: Lord, depart from me, for I am a sinful man.**

14 **JESUS** (*helping PETER to his feet*): **Fear not, for you will**
15 **henceforth be a catcher of men.**

16 *JESUS exits down the Ramp and exits past the Island. During*
17 *PETER'S continued monologue, JESUS moves over to the Tomb*
18 *Stairs.*

19 *PETER continues his monologue as he walks among the*
20 *ACTORS, who are frozen in tableau, up the Ramp as before.*

21 **PETER** (*to audience, standing in the CROWD on the Ramp*): **We**
22 **have been fishing for men for several years now, and our nets**
23 **have been full of many kinds: some who believe**

24 *Half of the CROWD turns its head toward PETER in a quick*
25 *snap, representing those who "believe."*

26 **and some who call Him the Devil of hell.**

1 *The other half of the CROWD turns its head away from PETER*
2 *in a quick snap, representing those who "do not believe."*

3 **I didn't always know who Jesus was.**

4 *PETER motions up to the Tomb Stairs where JESUS, SIMON*
5 *THE ZEALOT, JAMES THE LESSER, JOHN and*
6 *THADDAEUS are gathered. In the darkness, PETER steps into*
7 *East Point and waits.*

BLACKOUT;
UP on AREAS 7 and 9.



8 **JESUS (to DISCIPLES): Who do you say that I am?**

9 **SIMON THE ZEALOT: Some say John the Baptist.**

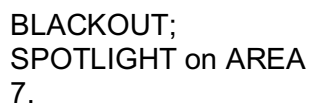
10 **JAMES THE LESSER: Others say Elijah.**

11 **JOHN: Others say Jeremiah.**

12 **THADDAEUS: Or some say You are a prophet of old, who has**
13 **risen.**

14 **JESUS (motioning to PETER who stands away from the others at East**
15 **Point): But you – who do you say that I am?**

BLACKOUT;
SPOTLIGHT on AREA
7.



16 ❖ *SOUNDTRACK 31 (Segue to 32, under monologue):*
17 *"Hallmark"*

18 *JESUS moves over to PETER at East Point.*

19 **PETER (over music): You are the Christ, the Son of the Living**
20 **God.**

21 **JESUS (over music): Blessed are you Simon Barjona! For flesh**
22 **and blood did not reveal this to you, but my Father who is in**
23 **heaven. And this also I say to you, that you are Petros – a piece**
24 **of rock; and on this kind of bedrock I will build My church, and**
25 **the gates of hell will not prevail against it.**

BLACKOUT;
UP on AREA 1.

1 ➤ *Music ends.*

2 ➤ *SOUNDTRACK 32 (Segue from 31): "Pharisees"*

3 *PHARISEES AND SCRIBES respond as music ends:*

4 **PHARISEE 2** (*over fading music*): **Who do the people say that He**
5 **is?**

6 **SCRIBE 2:** **He says He and God are one.**

7 **PHARISEE 1:** **True. I heard Him say, "My Father is continuing**
8 **to work; and I too, am working."**

9 **SCRIBE 1:** **Blasphemer!**

10 **PHARISEE 2:** **He breaks the Law of God.**

11 **PHARISEE 1:** **And we will break Him.**

12 **SCRIBE 2:** **How?**

13 **SCRIBE 1:** **He will break; and we will do it.**

14 ❖ *SOUNDTRACK 33: "Pharisee Tag"*

BLACKOUT;
UP on AREA 7.

15 ➤ *Music ends.*

16 **PETER** (*to audience*): **When Jesus declared, "I am the Son of**
17 **God," he made the teachers of the Law tremble. Those who sat**
18 **in judgment now stood before the righteous Judge of heaven**
19 **and earth. (He pauses to react to the magnitude of these words.)**

20 **It was a mystery to us all. But tonight, He talks of another**
21 **mystery: His death. This troubles all of us. It seems that only**
22 **I am bold enough to declare war on anyone who would bring**

1 **harm to my Lord. He told us that where He is going we cannot**
 2 **follow. I told Him, "Lord, I am ready to go with You both to**
 3 **prison and to death! But He said, "Truly I say to you, Peter, the**
 4 **cock will not crow this day until you have denied three times**
 5 **that you know me!"**

6 ❖ *SOUNDTRACK 34: "Short Tableau"*

7 *Curtain opens at start of music.*

8 *(Over music, starting towards table)* **How can that be? I could**
 9 **never deny my Lord. He must have been speaking of someone**
 10 **else when He said that one of us would betray Him.**

11 ➤ *Musical phrase (instrumental) "... of Jesus and His glory ..."*
 12 *(CD 00:10)*

OUT on AREA 7;
 UP on silhouette
 of AREA 14 as
 curtain opens.

13 **But He said it.**

14 *Turns to take his place at the table.*

15 **So I cannot help but ask ...**

16 *Takes his place at the table, in silhouette.*

17 ➤ *Musical phrase (instrumental) "... of Jesus and His love ..."* (CD
 18 *00:14)*

ADD 20% front light
 during tableau &
 music.

19 **"Is it I?"** (CD 00:19)

20 *Tableau 30 – Da Vinci's "The Last Supper" (CD 00:20)*

21 *Tableau of "The Last Supper" is illuminated again, briefly*
 22 *reprising the opening tableau.*

Front light FADE OUT on AREA 14 (returns to silhouette) on word "satisfies."

1 SONG: I LOVE TO TELL THE STORY (END OF VERSE 1)

2 ➤ MEN'S CHORUS (deep reverb, echoes of history):

3 ➤ I love to tell the story because I know 'tis true,

4 ➤ It satisfies my longing like nothing else can do.

5 *From "I Love to Tell the Story." Music by William G. Fischer. Lyrics by A. Catherine Hankey. Arranged by Keith Ward.*

6 *Before music ends, tableau fades again to silhouette (CD 00:31.)*

FADE OUT silhouette lighting; table goes to BLACK.

7 *When MEN'S CHORUS sings the word "do," THOMAS rises*
8 *from silhouette (CD 00:37) and walks into position at East*
9 *Point. Music ends as silhouette lighting at the table goes to*
10 *black. As light comes up, he begins his monologue.*

11 SCENE ENDS.

12 SEGUE.

1 **SCENE 7: THOMAS REMEMBERS NICODEMUS**
 2 **"I AM NOT OF THIS WORLD"**

Up on AREA 7 as music fades.

3 ➤ *Music ends.*

4 **THOMAS** (*at East Point, to audience*): **I am Thomas,**

5 *Curtain closes as monologue continues.*

6 **a skeptic, some say. I want proof before I believe; is that such**
 7 **an unfair request?**

UP on Ramp, AREAS 10, 11, 12 and 13.

8 *THOMAS walks down the Ramp during his monologue. JESUS is seen seated alone on the rocks at Gethsemane. THOMAS refers to Him as he passes by, but JESUS does not respond.*

11 **I do believe in Jesus ... with all that I have in me. I would die**
 12 **for this man if it came to it. Sometimes, when He speaks in**
 13 **mysteries and parables, I see Him glance at me with a knowing**
 14 **look. He sees that I am thinking, questioning – trying to see the**
 15 **truth behind what seems like just a story.**

16 *THOMAS walks over to the Island and points to JESUS, still seated, praying at Gethsemane.*

18 **I am not alone in my quest for the meaning behind what my**
 19 **Master says. Often, He baffles even the wisest of the Pharisees.**
 20 **Such was the case with Nicodemus, a ruling Pharisee among the**
 21 **Jews. This man came to Jesus by night.**

OUT on AREAS 7 and 13 (Leave AREAS 10, 11, and 12.)

22 *NICODEMUS walks past the Island and mounts the Ramp, where he cautiously approaches JESUS.*

24 **NICODEMUS** (*starting from offstage in darkness*): **Rabbi? Rabbi?**
 25 **Rabbi, we know that You are a Teacher come from God; for no**
 26 **one can do these miraculous signs which You are doing, unless**
 27 **God is with him.**

1 **JESUS: Unless a man is born again, he cannot see the kingdom**
2 **of God.**

3 **NICODEMUS: How can a man be born when he is old? Can he**
4 **enter a second time into his mother's womb, and be born?**

5 **JESUS: Unless a man is born of water and the Spirit, he cannot**
6 **enter the kingdom of God. That which is born of flesh is flesh,**
7 **and that which is born of the Spirit is spirit.**

8 *NICODEMUS looks confused.*

9 **Do not marvel that I said you must be born again. The wind**
10 **blows where it will, and you listen to its sound, but you do not**
11 **know where it is coming from or where it is going. So it is with**
12 **everyone who has been born of the Spirit.**

13 **NICODEMUS: How can these things be?**

14 **JESUS: You are a teacher of Israel, yet you do not know these**
15 **things? As Moses lifted up the serpent in the wilderness, even**
16 **so must the Son of man be lifted up, that whoever believes in**
17 **Him will not perish, but have everlasting life.**

18 *NICODEMUS tries to answer, but cannot find the words.*

19 ❖ *SOUNDTRACK 35: "Short Hallmark"*

20 **JESUS (Over music): For God so loved the world that He gave**
21 **His only begotten Son, that whoever believes in Him will not**
22 **perish but have everlasting life. God did not send His Son into**
23 **the world that He should condemn the world, but that the**
24 **world might be saved through Him.**

25 ➤ *Music ends.*

26 *NICODEMUS embraces JESUS, then exits down the Ramp, the*
27 *same way he came. JESUS exits in the darkness, up the Ramp so*

UP on AREA 13, then
OUT as THOMAS
crosses onto the
Ramp.

1 *that he does not cross in front of THOMAS who mounts the*
2 *Ramp from the Island to continue his monologue.*

3 **THOMAS (to audience): Nicodemus was more confused when**
4 **he left that meeting with Jesus than he was when he arrived.**
5 **None of us knew, either, what it meant to be “born again.” But**
6 **slowly, we began to realize what Jesus meant: He was talking**
7 **about a spiritual birth; not a birth of flesh and bones, but a**
8 **rebirth of our spirits into the kingdom of heaven.**

9 **It’s a mystery to be born again; that much we all know. But in**
10 **this mystery is the key to life itself: to be reborn into a spiritual**
11 **reunion with God. That’s what Jesus meant when He said, “I**
12 **am not of this world.” We left our homes and our families and**
13 **our trades to preach of His heavenly kingdom and to follow**
14 **Him who brings us new life through our rebirth.**

OUT on AREAS 10,
11, and 12; UP on
AREA 7.

15 *THOMAS ponders as he continues to walk up the Ramp toward*
16 *East Point.*

17 **We follow Him, but tonight we don’t know where He is**
18 **leading, because He speaks so often of His death. I would**
19 **follow Him there, as well. He knows I would. So why did He**
20 **say that one of us would betray Him?**

21 ❖ *SOUNDTRACK 36 (Segue to 37): “Short Tableau”*

22 *Curtain opens at start of music.*

23 *(Over music, starting towards table)* **It could not be me, not after**
24 **what I have seen with my own eyes and touched with my own**
25 **hands.**

26 ➤ *Musical phrase (instrumental) “... of Jesus and His glory ...”*
27 *(CD 00:10)*

28 **But He said it.**

OUT on AREA 7;
UP on silhouette
of AREA 14 as
curtain opens.

God's Masterpiece

ACT I, Scene 7

1 → Turns to take his place at the table.

2 **So I cannot help but ask ...**

3 Takes his place at the table, in silhouette.

4 ➤ Musical phrase (instrumental) "... of Jesus and His love ..." (CD
5 00:14)

ADD 20% front light
during tableau &
music.

6 **"Is it I?"** (CD 00:19)

7 → Tableau 31 – Da Vinci's "The Last Supper" (CD 00:20)

8 Tableau of "The Last Supper" is illuminated again, briefly
9 reprising the opening tableau.

10 SONG: I LOVE TO TELL THE STORY (END OF VERSE 1)

11 ➤ MEN'S CHORUS (deep reverb, echoes of history):

12 ➤ I love to tell the story because I know 'tis true,

13 ➤ It satisfies my longing like nothing else can do.

Front light FADE OUT
on AREA 14 (returns
to silhouette.)

14 From "I Love to Tell the Story." Music by William G. Fischer. Lyrics by A. Catherine Hankey. Arranged by Keith Ward.

15 → Before music ends, tableau fades again to silhouette (CD 00:31.)

16 However, no DISCIPLE rises this time. The silhouette fades to

17 black and the DISCIPLES remain frozen in tableau.

Table Goes to BLACK
in AREA 14; UP on
AREAS 2 and 4.

18 → SOUNDTRACK 37 (Segue from 36): "Pharisees"

19 CAIAPHAS listens intently to PHARISEE 1 and SCRIBE as
20 NICODEMUS comes to meet with them at the Landing
21 underneath the Pharisee Tower.

22 **SCRIBE 1** (coming down the Pharisee Stairs to NICODEMUS, as
23 music ends): **Why did you go to Him by night?**

1 **PHARISEE 1:** Were you hoping not to be seen with Him?
2 You're not being taken in by this man, are you?

3 **SCRIBE 1** (*surprised by his silence*): What did He say to you?

4 **NICODEMUS:** He spoke in riddles.

5 **PHARISEE 1:** What did He say?

6 **NICODEMUS:** He said we must be born again – of water and
7 the Spirit – if we are to inherit the kingdom of God.

8 **PHARISEE 1:** He has set out to confound this kingdom and vex
9 our spirits; and that is all He will achieve.

10 **NICODEMUS:** I do not think you judge Him fairly. He is not
11 the evil man (*to PHARISEE 1*) you think Him to be. He speaks
12 in words that are beyond our understanding, but the challenge
13 is ours to become large enough in our spiritual maturity to
14 understand Him.

15 *NICODEMUS exits, frustrated at his colleagues.*

16 **SCRIBE 1:** There has to be a way to silence this Jesus of
17 Nazareth. You see that He already has the respect of some of
18 our most learned teachers. This cannot go unstopped!

19 *JUDAS takes his place at West Point in darkness, ready for light*
20 *to come up on him to start the next scene.*

21 **PHARISEE 1:** He will be stopped. I have already made a deal
22 with one of His disciples. He comes this very night to tell us
23 where we can find Jesus unprotected by His adoring crowds.

BLACKOUT.



24 ❖ *SOUNDTRACK 38 (Segue to 39): "Pharisee Tag"*

25 ➤ *Music ends.*

1 *The PHARISEES AND SCRIBES wait in the dark for Judas at*
2 *the the Landing.*

3 *SCENE ENDS.*

4 *SEGUE.*

UP on AREA 5.

1 **SCENE 8: JUDAS REMEMBERS ANOTHER AGENDA**

2 ➤ *SOUNDTRACK 39 (segue from 38): "Judas"*

3 *Judas' monologue is synchronized with the music. Drumbeats*
 4 *punctuate his discourse throughout.*

5 **JUDAS (at West Point, to audience): I am Judas. I am alone in this**
 6 **group for many reasons. I alone am a Judean.**

7 ➤ *Two drum beats. (CD 00:10)*

8 **All the others come from Galilee. I alone complained when**
 9 **Mary washed His feet and wasted that expensive perfume in**
 10 **doing so.**

11 ➤ *Two drum beats. (CD 00:22)*

12 **The others marveled at her worship. I alone give one moment's**
 13 **thought about how this movement of His is going to survive. It**
 14 **takes money!**

15 ➤ *Two drum beats. (CD 00:34)*

16 **The others blindly follow, figuring God will provide one day at**
 17 **a time. I alone have grown impatient with Him. When will He**
 18 **take over His kingdom and usher in His reign as Messiah?**

19 ➤ *Two drum beats. (CD 00:50)*

20 **The others believe Him when He says His kingdom is not of**
 21 **this world. I alone have the courage to arrange a confrontation.**
 22 **If the leaders of Israel will hear Him out, they will see that He**
 23 **is the Messiah.**

24 ➤ *Two drum beats. (CD 01:06)*

Fade out on AREA 5;
UP on AREA 2 (red
gel.)

1 **The others would likely wait forever. Their faith numbs their**
2 **courage, but I—I have the courage to change the course of these**
3 **events.**

4 ➤ *Drums crescendo. (CD 01:18)*

5 *During song, JUDAS moves to the Landing, where all*
6 *PHARISEES AND SCRIBES are meeting. He pantomimes the*
7 *making of a deal. A bag of coins is handed to JUDAS by*
8 *PHARISEE 1. Once the deal is made, the PHARISEES exit,*
9 *leaving JUDAS alone by the time the music ends.*

10 SONG: JUDAS (CD 01:18)

11 ➤ **CHOIR:**

12 ➤ Judas! Judas! Do you truly know Me?

13 ➤ Judas! Judas! Will you overthrow Me?

14 ➤ Judas! Judas! You, who share my table,

15 ➤ Judas! Judas! If I don't meet your goal,

16 ➤ Judas! Will you betray Me?

17 ➤ *Music ends.*

18 **JUDAS** *(to audience, still standing in red light at the Landing):*
19 **There, the deal is made. There will be a meeting, and this time**
20 **it will follow my agenda. Jesus is the Messiah. I know that.**
21 **But now He will be forced to assert Himself, and all of us will**
22 **take our positions in the new kingdom that is due to us. No**
23 **more hiding, no more riddles, only an open declaration of**
24 **power.**

OUT on AREA 2; UP
on AREA 5 following
JUDAS.

25 ❖ *SOUNDTRACK 40 (Segue to 41): "Judas Concludes"*

26 ➤ *Curtain opens at start of music.*

27 *(Returning to West Point, over music)* **Tonight He said that one of**
28 **us would betray Him. To betray Him would mean I am**
29 **working against His purposes. On the contrary, I am speeding**
30 **up His purposes.**

1 ➤ *Sound effect of coins dropping in a pile ends. (CD 00:16)*

2 **Still, He said it.**

OUT on AREA 5; UP on silhouette of AREA 14 as curtain opens.

3 ➤ *Turns to take his place at the table.*

4 **So I cannot help but ask ...**

5 *Takes his place at the table, in silhouette.*

6 ➤ *Two loud drum beats (like during opening monologue.) (CD 00:23)*

8 **“Is it I?”**

UP FULL on FRONT AREA 14; OUT on silhouette lighting.

9 ➤ *Music ends abruptly.*

10 ➤ *Table suddenly comes alive with full light and action with the following words of JESUS:*

12 **JESUS (to JUDAS): The words are yours. Do what you must do quickly.**

14 ➤ *SOUNDTRACK 41 (Segue from 40): “Judas Tag”*

15 *JUDAS stares at JESUS, their eyes fixed on one another.*

16 ➤ *Drums crescendo into instrumental reprise of “Judas” (Betrayal Theme.) (CD 00:03)*

18 *JUDAS breaks and looks at the others, puzzled, and exits running. DISCIPLES are confused about JUDAS’ sudden departure.*

21 ➤ *Music ends.*

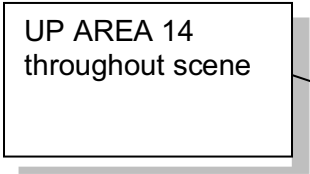
1 *SCENE ENDS.*

2 *SEGUE.*

1 **ACT II: THE BETRAYAL AND THE**
2 **PERSECUTION**

3 **SCENE 1: COMMUNION**
4 **"I AM THE WAY, THE TRUTH, AND THE LIFE"**

UP AREA 14
throughout scene



5 **JESUS: I have eagerly desired to eat this Passover with you**
6 **before I suffer.**

7 *JESUS takes the bread, blesses it, breaks it, and passes it down*
8 *both sides of the table. The DISCIPLES take it solemnly, but do*
9 *not eat until He speaks again.*

10 **Take, eat. This is my body,**

11 *The DISCIPLES hesitate.*

12 **which is given for you. Do this in remembrance of me.**

13 *The DISCIPLES eat, pondering. JESUS pours wine into two*
14 *cups.*

15 **This cup is the new covenant in my blood,**

16 *The DISCIPLES are startled.*

17 **which is poured out for many for the forgiveness of sins.**

18 *The DISCIPLES pass it down both sides of the table, bewildered,*
19 *questioning each other, while JESUS continues.*

20 **I tell you, I will not drink of this fruit of the vine from now on**
21 **until that day when I drink it anew with you in my Father's**
22 **kingdom.**

1 (Pausing to reflect) **I will not be with you much longer.**

2 *JESUS begins to walk away toward the stage left edge of the*
3 *table. The disciples reach out to stop him.*

4 **PETER: Lord, where are You going?**

5 **JESUS: Where I am going, you cannot follow Me now, but you**
6 **will follow Me afterward.**

ADD AREA 7.

7 *JESUS leads the DISCIPLES into East Point. They gather*
8 *around JESUS in a tight group, worried and protective.*

9 **Let not your hearts be troubled. You believe in God, believe**
10 **also in Me. In My Father's house are many mansions. If it were**
11 **not so, I would have told you. I go to prepare a place for you,**
12 **and if I go and prepare a place for you, I will come again, and I**
13 **will receive you to Myself, so that where I am, you may be also.**

14 **THOMAS: Lord, we do not know where You are going; how**
15 **can we know the way?**

16 **JESUS: Have I been with you this long, and you still do not**
17 **recognize Me?**

ADD spotlight to
JESUS at AREA
7 during the
soundtrack.

18 ❖ *SOUNDTRACK 42 (under monologue): "Shorter Hallmark"*

19 *(Over music)* **I am the Way, the Truth, and the Life. No one**
20 **comes to the Father but through Me.**

21 ➤ *Music ends.*

22 **PHILIP: Lord, show us the Father, and we will be satisfied.**

23 **JESUS: Have I been with you so long, Philip, and yet you do**
24 **not recognize Me? He who has seen Me has seen the Father, for**
25 **the Father and I are one.**

1 **Come, let us go from here.**

2 *They set out in the direction of the Tomb.*

3 **PETER** (*catching up with JESUS, and taking His arm*): **Lord, I am**
4 **ready to go with You both to prison and to death!**

5 **JESUS: Peter, the cock will not crow this day until you have**
6 **denied three times that you even know Me!**

AREA 14 & 7 FADES
OUT as ACTORS
move toward Tomb
Stairs.

7 *JESUS leads DISCIPLES toward Tomb Stairs as light fades.*

8 **SCENE ENDS.**

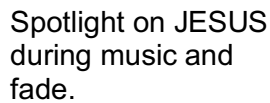
1 **NATHANIEL:** What does He mean, “I am going away to the
2 **Father”?**

3 **THADDAEUS:** What is this “little while” of which He speaks?

4 *JESUS silences their murmuring.*

5 **JESUS** (*calming them*): **Peace! Peace ... I leave with you; My**
6 **peace am I giving you; not as the world gives, do I give you. Let**
7 **not your hearts be troubled, do not be afraid. These things I**
8 **have told you while I am with you, but the Helper – the Holy**
9 **Spirit, whom the Father will send in My name – He will teach**
10 **you everything and help you remember everything I have told**
11 **you.**

Spotlight on JESUS
during music and
fade.



12 ❖ *SOUNDTRACK 44 (under monologue): “Short Hallmark”*

13 (*Over music*) **I am the Vine, and you are the branches. If you**
14 **remain in Me, and I in you, you will bear much fruit, for apart**
15 **from Me you can do nothing.**

16 ➤ *Music ends.*

17 *JESUS kneels down beside the DISCIPLES as he speaks to them.*

18 **This is My commandment, that you love one another just as I**
19 **have loved you. Greater love has no one than this: that he lay**
20 **down his life for his friends.**

21 **You are My friends if you do what I command. No longer do I**
22 **call you servants, because a servant does not know his master’s**
23 **business. Instead, I have called you friends, for everything I**
24 **have learned from My Father I have made known to you.**

25 **In this world you will have tribulation, but take courage: I have**
26 **overcome the world.**

1 *JESUS lifts up His face and hands to pray for the DISCIPLES.*
2 *The DISCIPLES strike various poses of prayer in tableau.*

3 *(To heaven)* **Father, the time has come. Glorify Your Son, that**
4 **Your Son may glorify You. I have brought You glory on earth**
5 **by completing the work You gave Me to do, and now, Father,**
6 **glorify Me in Your presence with the glory I had with You**
7 **before the world began.**

8 **I have revealed You to those whom You gave Me. They were**
9 **Yours; You gave them to Me and they have obeyed Your word.**
10 **Holy Father, protect them by the power of Your name – the**
11 **name You gave Me – so that they may be one as We are one.**

12 **My prayer is not for them alone.** *(Turning to audience)* **I pray**
13 **also for those who will believe in Me through their message,**
14 **that all of them may be one, Father, just as You are in Me, and I**
15 **am in You.**

16 *(To heaven)* **Righteous Father, though the world does not know**
17 **You, I know You, and they know that You have sent Me.**

18 ❖ *SOUNDTRACK 45 (Segue to 46): "Farewell"*

19 *During song, JESUS, in pantomime, bids each DISCIPLE*
20 *farewell briefly and uniquely.*

21 *SONG: A PLACE FOR YOU (FAREWELL VERSION)*

22 *VERSE 1 (CD 00:12)*

23 ➤ *JESUS (voice-over, singing):*

24 ➤ Let not your heart be troubled,

25 ➤ Though I must leave you now.

1 ➤ Where I am going, you cannot come

2 ➤ Until there's a place for you.

3
4

From "A Place for You," Words and music by Keith Ward. Copyright ©1990 Keith Ward. All rights reserved. Used by permission.

FADE OUT
AREAS 8 and 9.

5 ➤ *Music ends.*

6 *JESUS leads DISCIPLES toward East Point.*

7 *SCENE ENDS.*

8 *SEGUE.*

1 SCENE 3: GETHSEMANE

FADE IN blue lights on AREA 7, 10, 11 simulating nighttime.

2 ➤ SOUNDTRACK 46 (Segue from 45, under monologue):
3 "Gethsemane"

4 PETER, JAMES, and JOHN follow JESUS closely as He leads
5 the DISCIPLES from the Tomb Stairs across to East Point then
6 down the Ramp toward Gethsemane. JESUS motions to the
7 DISCIPLES to stop and wait.

8 JESUS (over music): **Sit here while I go over there and pray.**

9 They are reluctant, concerned for his now obvious inner
10 struggle. He takes PETER, JAMES, and JOHN with Him a
11 little further.

12 **My soul is overwhelmed with sorrow to the point of death.**
13 **Stay here and keep watch with Me.**

14 JESUS goes to the rock at Gethsemane and kneels to pray.

Spotlight UP on AREA 11, then FADE with music.

15 JESUS (over music, weeping): **My Father, if it is possible, may this**
16 **cup be taken from Me.** (Gaining composure) **Yet, not as I will,**
17 **but as You will** (assuming position for tableau, looking to heaven, on
18 final piano chord of music.) (CD 01:08)

19 Tableau 32 – Depiction of Heinrich Hofmann’s "Christ In The
20 Garden of Gethsemane" (CD 01:08)

21 ➤ Music ends.

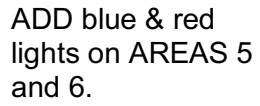
22 JESUS gets up and returns to find PETER, JAMES, and JOHN
23 sleeping, just as the others are also.

24 **JESUS: Could you men not keep watch with Me for one hour?**
25 **Watch and pray so that you will not fall into temptation. The**

1 **spirit is willing, but the body is weak. Look! The hour is near,**
2 **and the Son of Man is betrayed into the hands of sinners.**

3 *JESUS points in the direction of the oncoming crowd.*

ADD blue & red
lights on AREAS 5
and 6.



4 **Look!**

5 ❖ *SOUNDTRACK 47 (loudly): "Betrayal Tag"*

6 *(Over drum intro music)* **My betrayer comes!**

7 *END OF SCENE.*

8 *SEGUE.*

1 *ALL fall back and to the ground as dead men, except JESUS and*
2 *the DISCIPLES. The DISCIPLES are left standing in*
3 *amazement, trying to gain composure.*

4 *The echo of "I AM He" fades and becomes "I AM," which moves*
5 *through the auditorium (if stereo is used) while it gradually fades*
6 *along with the thunder, followed by a gentle blowing of wind.*
7 *(Let at least 27 seconds of this 28-second track play for the full*
8 *eerie effect before action continues.)*

9 ➤ *Gentle blowing of wind sound effect ends.*

10 *When they realize what has happened, they step over and around*
11 *those on the ground, trying to join JESUS. Only a few make it*
12 *before the SOLDIERS, PHARISEES AND SCRIBES, and*
13 *MALCHUS start to awake and rise, dazed. The remaining*
14 *DISCIPLES, afraid, scamper back into a group.*

15 **JESUS** *(stepping forward, calmly):* **Whom do you seek?**

16 **SCRIBE 1** *(hesitantly):* **Jesus of Nazareth.**

17 *ALL but JESUS look ready for another cataclysm to occur.*

18 **JESUS** *(calmly, in complete control):* **I AM He. If you are seeking**
19 **Me, let these others go away.**

20 *A SOLDIER moves in closer; PETER snatches his sword away*
21 *from him,*

22 **PETER** *(shouting, moving toward MALCHUS):* **Lord, shall we**
23 **strike with the sword?**

FADE ALL AREAS
TO BLACK slowly
as actors exit.

- 1
 - 2
 - 3
 - 4
 - 5
 - 6
 - 7
- SOLDIERS move in to take JESUS and escort him out roughly, along with PHARISEES AND SCRIBES and MALCHUS.*
- Bolder DISCIPLES are resisting and shouting, others are running away and urging others to do the same. ALL exit.*
- SCENE ENDS.*
- SEGUE. Music continues, starting loudly, but volume must decrease enough to allow for narration.*

1 **SCENE 5: TRIAL BEFORE THE SANHEDRIN**

2 *The three NARRATORS address the audience from the Island.*

3 **SALOME** *(over music):* **Now it begins. (Pause) The long-awaited**
 4 **fulfillment of the law declared by the prophets of old had, at**
 5 **last, begun.**

6 **MARY MAGDALENE** *(over music):* **Jewish law declared that**
 7 **only the blood of a spotless lamb could atone for the sins of the**
 8 **people.**

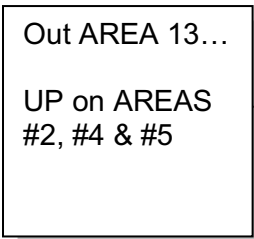
9 **REBECCA** *(over music):* **When John the Baptist first saw Jesus,**
 10 **he declared, "Behold, the Lamb of God who takes away the sin**
 11 **of the world!"**

12 **SALOME** *(over music):* **On this, the eve of the Passover, the**
 13 **Lamb of God would be sacrificed, so that even now, as in ages**
 14 **past, the Angel of Death would "pass over" all who dwell in the**
 15 **safety of the blood of the lamb.**

16 ➤ *Music ends with a crescendo.*

17 **REBECCA:** **Jesus was brought first to Annas, then before**
 18 **Caiaphas, the high priest. Caiaphas brought Jesus before the**
 19 **Scribes and the Pharisees, and finally, before the entire**
 20 **Sanhedrin. All the elders of Israel were assembled to hear the**
 21 **charges against Jesus. (She motions in the direction of West Point.)**

Out AREA 13...
UP on AREAS
#2, #4 & #5



22 *CAIAPHAS, PHARISEES, and SCRIBES are interrogating*
 23 *JESUS at West Point. A SOLDIER is standing by.*

24 **SCRIBE 2** *(to peers):* **We heard this man say, "I will destroy this**
 25 **temple of God that is made with hands, and in three days I will**
 26 **build another, not made with hands."**

1 **CAIAPHAS** (to *JESUS*): **Do You answer nothing? Are You the**
2 **Messiah, the Son of the Blessed? I implore You by the living**
3 **God, tell us whether You are the Messiah, the Son of God!**

4 **JESUS**: **It is as you have said: I AM. Furthermore, I say to all**
5 **of you, hereafter will you see the Son of Man sitting at the right**
6 **hand of power and coming upon the clouds of Heaven.**

7 **CAIAPHAS**: **He has spoken it!**

8 **PHARISEE 1**: **Why do we need any more witnesses?**

9 **SCRIBE 1**: **You have heard His blasphemy. What do you**
10 **think?**

11 **PHARISEE 2**: **He deserves death!**

12 **SCRIBE 2**: **Kill the blasphemers!**

BLACKOUT all
AREAS.

13 ❖ *SOUNDTRACK 51: "Pharisee Tag"*

14 ➤ *Music ends.*

15 *SCENE ENDS, but JESUS and a SOLDIER take positions in*
16 *the dark, ready for a brief, faint light to illuminate JESUS*
17 *looking at PETER when the rooster crows in the next scene as*
18 *part of the "St. Peter's Denial" tableau.*

SCENE 6: PETER'S DENIAL

UP on
AREA 7. *Special
effect: campfire.

1

2

3

PETER is seated among others who wait outside the place of the trial. They warm their hands around a fire.

4

MIRIAM (to PETER): You are not one of His disciples, are you?

5

PETER: I am not.

6

7

CALEB (to those around the fire): I tell you truly, this man was also with the man they call Jesus. For He, too, is a Galilean.

8

9

PHOEBE (to PETER): Surely you are one of them. You are a Galilean; your speech confirms it.

10

PETER (agitated): I do not know Him.

11

SOLDIER 1: Did I not see you in the garden with Him?

12

PETER panics and begins to run away.

13

14

PETER: I do not know this man. I don't know who you are talking about!

15

16

❖ *SOUNDTRACK 52: "Rooster" (The sound of a distant rooster crowing. Allow full decay of echo to play before stopping track.)*

17

18

19

Tableau 33: Depiction of Rembrandt's "St. Peter's Denial" PETER freezes in tableau, looking at JESUS, while spotlight comes up on JESUS looking back at him from the trial scene.

20

Sound effect decays while spotlights fade on tableau.

21

SCENE ENDS.

FADE in a spotlight briefly on AREA 5 (JESUS and SOLDIER) and AREA 6 (PETER) while echo of rooster fades. All FADE TO BLACK.

SCENE 7: JUDAS' REMORSE

UP on AREA 13

1

2

3

MARY MAGDALENE continues to narrate the events alone from the Island.

4

5

6

7

MARY MAGDALENE: The disciples were filled with confusion and fear as they saw what was to happen to their Lord. Peter was overcome with cowardice, and Judas, with remorse. (She motions to West Point.)

Up on AREAS 1 & #2
*Special Effect: Blue & Red mix

8

9

10

CAIAPHAS walks across the Grotto, to the Landing with the other PHARISEES AND SCRIBES. JUDAS, following at a distance, sneaks up to him and gets CAIAPHAS' attention.

11

12

JUDAS (trying to hand CAIAPHAS the bag of coins): I have sinned by betraying innocent blood!

13

CAIAPHAS: What is that to us? You see to that.

BLACKOUT.
Then UP on AREA 13.

14

JUDAS throws the bag and exits running and crying.

15

16

17

❖ *SOUNDTRACK 53 (under monologue): "Remorse" (A stark reprise of the Betrayal Theme mixed with a sound of coins dropping in a pile, under narration.)*

18

19

20

21

22

23

MARY MAGDALENE (at Island, over music – a steady bass drum beat, synchronized as noted): The chief priests determined that it was not lawful to put the money into the treasury because it was the "price of blood." So they bought a burial ground for the poor and called it "Potter's Field." Judas, convicted by his act of betrayal, hung himself.

24

➤ *Drum accent (two loud drum beats.) (CD 00:23)*

25

26

The Sanhedrin took Jesus to the Roman Judgment Hall to see Pontius Pilate, the governor.

27

➤ *Music ends.*

1 *SCENE ENDS.*

1 **SCRIBE 1:** But He is stirring up the people, teaching
 2 throughout all Judea, starting from Galilee and even to this
 3 place!

BLACKOUT.
 Up on AREA 9.

4 ❖ *SOUNDTRACK 55: "Pharisee Tag"*

5 ➤ *Music ends.*

6 *From the Tomb Stairs, NARRATORS continue to narrate the*
 7 *events leading up to the crucifixion.*

8 **REBECCA:** When Pilate heard that Jesus was a Galilean, he
 9 ordered Him to be taken to Herod, who had jurisdiction over
 10 Galilee. Herod, too, found no guilt in Jesus, but he allowed his
 11 soldiers to mock Jesus and ridicule Him amidst the Sanhedrin,
 12 who continued to accuse Him. Herod sent Jesus back to Pilate.

13 **MARY MAGDALENE:** Pilate knew that it was out of envy that
 14 the chief priests and elders had delivered Jesus up for death, so
 15 Pilate took very seriously his wife's warning to have nothing to
 16 do with this righteous man, Jesus.

17 Once back at the court of Pilate, Jesus stood once again before
 18 the people, who demanded that Pilate issue the order to crucify
 19 Him.

20 **SALOME:** Pilate, thinking he could appease the people by
 21 having his soldiers beat Jesus, brought Him before the crowd
 22 wearing a crown of thorns.

23 He could find no guilt in this man. So he looked for an avenue
 24 of mercy to release Jesus. Every year, at Passover, it was a
 25 custom for Pilate to release one prisoner, whomever the people
 26 wanted. He had planned to release Jesus with this act of mercy.
 27 He also had in his prison Barabbas, a thief and a murderer.

28 ❖ *SOUNDTRACK 56 (Segue to 57): "Trial Crowd" (Crowd noise*
 29 *sound effects.)*

1 *The sound effects and music of the next several scenes are*
2 *continuous and provide the cues for the action through the end of*
3 *the "Burial." CD timings are provided.*

4 *The crowd noise sound effects for this scene reinforce the lines*
5 *and shouts of the CROWD and provide cues for all ACTORS.*
6 *The sound effects consist of two types: (1) general crowd noise*
7 *(called "crowd noise" throughout) and (2) repeating unison*
8 *shouts (called "shouts" throughout.) The action is synchronized*
9 *with these sound effects, which rise and fall in volume and type*
10 *as cues to the ACTORS, as noted.*

11 *The CROWD is spread throughout the audience, making the*
12 *audience feel as though they are in the crowd themselves,*
13 *participating in the condemnation of Jesus.*

14 ➤ *Crowd noise begins.*

15 **SALOME** (*Over crowd noise*): **So, Pilate set the question before**
16 **the crowd:**

17 ➤ *Shouts begin; crowd noise rises. (CD 00:03)*

18 **CROWD** (*shouting with soundtrack, ad lib, overlapping, throughout*
19 *scene*): **He is not our king! Blasphemer! Crucify Him!**

20 *PILATE raises his arms for silence.*

21 ➤ *Shouts end; crowd noise lowers. (CD 00:12)*

22 **PILATE: Who do you want me to release for you? Barabbas or**
23 **Jesus, who is called "Messiah"?**

24 ➤ *Shouts begin; crowd noise rises. (CD 00:19)*

25 **CROWD: We want Barabbas! Release Barabbas! Give us**
26 **Barabbas!**

1 *PILATE raises his arms for silence.*

2 ➤ *Shouts end; crowd noise lowers. (CD 00:26)*

3 **PILATE: What, then, shall I do with Jesus, whom you call “the**
4 **King of the Jews”?**

5 ➤ *Shouts begin; crowd noise rises. (CD 00:31)*

6 **CROWD: Crucify Him! Crucify Him!**

7 *PILATE raises his arms for silence.*

8 ➤ *Shouts end; crowd noise lowers. (CD 00:37)*

9 **PILATE: Why? What evil has He done? I found in Him no**
10 **guilt deserving death.**

11 ➤ *Crowd noise rises slightly. (CD 00:42)*

12 **MARCUS (shouting): We have a law!** *(CROWD shouts in*
13 *agreement.)*

14 **MIRIAM (shouting): By our law He ought to die!** *(CROWD*
15 *shouts in agreement.)*

16 **PHOEBE (shouting): He made Himself the Son of God!**
17 *(CROWD shouts in agreement.)*

18 **SARAH (shouting): Crucify Him!** *(CROWD shouts in agreement.)*

19 ➤ *Shouts begin; crowd noise rises. (CD 00:48)*

20 *PILATE pauses, incredulous at the reaction.*

1 ➤ *Shouts and crowd noise lowers. (CD 00:51)*

2 **PILATE** (*frustrated, shouting over din*): **Shall I crucify your king?**

3 **DAN: We have no king but Caesar!** (*CROWD shouts in*
4 *agreement.*)

5 ➤ *Shouts become loud; crowd noise rises. (CD 00:57)*

6 *PILATE takes a bowl of water, in view of the people, and begins*
7 *to wash his hands.*

8 ➤ *Shouts and crowd noise lower. (CD 1:04)*

9 **PILATE** (*shouting*): **I am innocent of the blood of this righteous**
10 **man! You will bear witness to it!**

11 **TIMOTHY** (*shouting*): **His blood be on us!** (*CROWD shouts in*
12 *agreement.*)

13 **ELIAS** (*shouting*): **And on our children!** (*CROWD shouts in*
14 *frenzied agreement.*)

15 ➤ *Shouts and crowd noise volume gradually increase in volume to*
16 *the end of scene. ACTORS increase shouting until music of next*
17 *scene starts. Sound technician increases sound effect volume to*
18 *the maximum tolerable level. Music of the next scene explodes*
19 *out of the shouting. (CD 01:28)*

20 **SEGUE.**

1 **ACT III: THE PASSION AND THE TRIUMPH**

2 **SCENE 1: CRUCIFIXION**

Sudden
BLACKOUT with
downbeat of music.

3 ➤ *SOUNDTRACK 57 (Segue from 56): "Crucifixion-Cross*
4 *Medley-Lament" (Music explodes out of shouting.) (CD 01:28)*

5 *Sudden blackout with downbeat of music.*

6 *ACTORS immediately stop shouting at downbeat of music, but*
7 *continue pantomiming in character until light is completely out*
8 *before exiting. ALL exit.*

9 *The tableaux of this scene must fade out soon enough for*
10 *ACTORS to move into each position in darkness before next*
11 *tableau. Each tableau is progressively closer to the location of the*
12 *staged crucifixion.*

13 **SONG: PURE PASSION**

14 ➤ **CHOIR:**

15 ➤ **Basses: Aah!**

16 ➤ **CHOIR:**

17 ➤ **Ooo-ooo,**

Quick FADE UP
and DOWN at
AREA 5.

18 ➤ *Tableau 34: "Soldier Whips Kneeling Jesus" (CD 00:14 - 2nd*
19 *whipping sound) (At West Point) SOLDIER whipping JESUS;*
20 *JESUS is kneeling, hands bound behind back.*

21 ➤ **CHOIR:**

22 ➤ **Ooo-ooo-ooo-ooo,**

Quick FADE UP
and DOWN at
AREA 5.

1 → *Tableau 35: "Soldier Whips Doubled-Over Jesus" (CD 00:30 –*
2 *6th whipping sound effect) (At West Point) SOLDIER whipping*
3 *JESUS; JESUS is still kneeling, now doubled-over in pain.*

4 ➤ CHOIR:

5 ➤ Ooo-ooo,

6 ➤ His pure passion! It was because of His passion!

7 ➤ *Music crescendos, theme changes (Resurrection Theme.) (CD*
8 *00:44)*

9 ➤ CHOIR:

Quick FADE UP
and DOWN at
AREA 12.

10 ➤ Aah-aah! Aah-aah!

11 → *Tableau 36: "Jesus Carries Cross" (CD 00:44) (at Lower Ramp)*
12 *Two SOLDIERS driving FAUX JESUS carrying cross (or*
13 *crossbeam) up the Ramp.*

14 ➤ CHOIR:

15 ➤ Aah-aah!

Quick FADE UP
and DOWN at
AREA 10.

16 → *Tableau 37: "Jesus Falls Under Cross" (CD 01:00) (at Middle*
17 *Ramp) FAUX JESUS farther up Ramp on ground (knees or*
18 *otherwise) having fallen under weight of cross as SOLDIERS*
19 *drive and taunt.*

20 ➤ CHOIR:

21 ➤ His pure passion! It was because of His passion!

22 ➤ *(3 hammer-on-spike sound effects between 4 whispers)*
23 *Passion! (hammer) Passion! (hammer) Passion!*
24 *(hammer) Passion!*

Quick FADE UP
and DOWN at
AREA 7.

1 → Tableau 38: "Soldiers Nail Jesus' Hands" (CD 01:25 – 3rd
2 hammer sound effect) (at Upper Ramp) Farther up Ramp,
3 SOLDIERS nail FAUX JESUS' hands to cross.

4 ➤ CHOIR:
5 ➤ (singing) Passion! (CD 01:28)

Quick FADE UP
and DOWN at
AREA 7.

6 ➤ 3 more hammering sound effects alternating with 3 whispers.

7 → Tableau 39: "Soldiers Nail Jesus' Feet" (CD 01:36 – on Choir's
8 "ooo") (at Upper Ramp) In same position on Ramp, SOLDIERS
9 nail FAUX JESUS' feet to cross.

10 ➤ CHOIR:
11 ➤ Ooo-ooo, Ooo-ooo-ooo-ooo,

12 ➤ Ooo-ooo,

13 ➤ "Thud" sound effect is heard representing the cross being
14 dropped into the ground. (CD 01:52)

*Special Effect:
subdued
blue/reds w/
amber spots to
accent.

15 → Curtain opens.

*Special Effect:
Lightning gobos.

16 → Golgotha is silhouetted against eerie, dark clouds, punctuated by
17 lightning flashes. Three crosses are in place with JESUS on the
18 middle cross and two THIEVES placed on the outer crosses. A
19 crowd of selected CAST members and SOLDIERS are scattered
20 around the area below the crosses, wailing, and mourning while
21 SOLDIERS pantomime casting lots for JESUS' clothing.

22 ➤ CHOIR:
23 ➤ His pure passion!

24 ➤ JESUS (voice-over): Father, forgive them;

- 1 ➤ CHOIR:
- 2 ➤ It was because of His passion!
- 3 ➤ JESUS (*voice-over*): they know not what they do.
- 4 ➤ CHOIR & JESUS (*voice-over, overlapping*):
- 5 ➤ BASSES: Behold! The Lamb
- 6 ➤ CHOIR: Behold! The Ho - ly Lamb
- 7 ➤ JESUS: My God, my God!
- 8 ➤ BASSES: be -came a man.
- 9 ➤ CHOIR: be - came the sin of man.
- 10 ➤ JESUS: Why have You forsaken Me?
- 11 ➤ BASSES: Behold God's Mas - ter-
- 12 ➤ CHOIR: He is God's perfect Master-
- 13 ➤ JESUS: Into Your hands I commit my spirit!
- 14 ➤ BASSES: piece of pas - sion!
- 15 ➤ CHOIR: piece of pas - sion!

- 16 ➤ JESUS: It is fin - i - - - - - shed!
- 17 ➤ *Thunderclap 1 is heard in sync with final note of music;*
- 18 *lightning accompanies. JESUS drops His head in sync with this*
- 19 *cue. (CD 02:44)*
- 20 ➤ *Earthquake and wind continue. ACTORS shake with and react*
- 21 *to sound effects (do not overact.) JESUS and THIEVES, though*
- 22 *remaining as if dead (of course) subtly shake their crosses as well.*
- 23 ➤ *Lightning cue slightly before Thunderclap 2. (CD 03:00)*
- 24 ➤ *The sound effects die down to a driving wind sound effect.*

**Special Effect:
Lightning.*

**Special Effect:
Wind in the
audience.*

**Special Effect:
Lightning.*

1 O SACRED HEAD NOW WOUNDED

2 ➤ (Unison melody) Ooo-ooo-ooo-ooo-ooo-ooo-ooo,

3 ➤ Bell Toll 4. (CD 05:09)

4 ➤ Ooo-ooo-ooo-ooo-ooo-ooo-ooo.

5 ➤ Bell Toll 5. (CD 05:16)

6 ➤ Thy grief and bitter passion

7 ➤ Bell Toll 6. (CD 05:24)

8 ➤ Were all for sinners' gain;

9 ➤ Bell Toll 7. (CD 05:31)

10 ➤ Mine, mine was the transgression,

11 ➤ Bell Toll 8. (CD 05:39)

12 ➤ But Thine the deadly pain.

13 From "O Sacred Head, Now Wounded." Music by Hans Leo Hassler (1564-1612.) Lyrics ascribed to Bernard of Clairvaux
14 (1091-1153) and Paul Gerhardt (1607-1676.) Translated by James W. Alexander (1804-1859.) Arranged by Keith Ward.

15 ➤ Bell Toll 9. (CD 05:46)

16 ➤ Offstage lightning flash. (CD 05:47)

17 ➤ Distant Earthquake sound effect and wind. (CD 05:48)

18 Tableau returns to silhouette and becomes live action again.

1 *The CENTURION removes the spear from JESUS' side and*
2 *steps away from the cross.*

3 **CENTURION** *(to audience): Truly, this man was the Son of God.*

4 *SCENE ENDS.*

5 *SEGUE.*

1 **SCENE 2: MARY MOURNS**

2 SONG: LAMENT (HOW COULD THIS HAPPEN TO YOU?)
 3 (CD 06:04)

UP on AREA 14
to pick up Mary's
entrance (or
AREAS 5 & 6.)

4 ➤ *Intro music for "Lament" begins. (CD 06:04)*

5 *All ACTORS except SOLDIERS exit slowly. Light comes up on*
 6 *MARY – MOTHER OF JESUS, supported by JOHN, appearing*
 7 *at stage right as she takes in the sight before her.*

8 *During MARY – MOTHER OF JESUS' singing of Verse 1, two*
 9 *SOLDIERS are taking JESUS down from the cross.*

10 ➤ *MARY – MOTHER OF JESUS (voice-over, singing):*

11 *VERSE 1 (CD 06:14)*

12 ➤ *As was foretold, haunting me all these years,*
 13 ➤ *That which I've prayed I'd not live to see,*
 14 ➤ *Now has come true, piercing my very soul –*
 15 ➤ *How could this happen to You?*

16 *As MARY – MOTHER OF JESUS finishes verse, she sits at the*
 17 *front of the middle cross just in time for the SOLDIERS to drape*
 18 *JESUS in her lap and pose for the tableau.*

Spotlight on MARY &
JESUS.

19 *A single overhead light illuminates the scene.*

20 ➤ *Tableau 41: Depiction of Michelangelo's "The Pieta" (CD*
 21 *06:55)"*

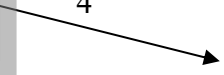
22 ➤ *Music continues under narration.*

23 *During the following narration, PETER, JAMES, and other*
 24 *DISCIPLES who are able-bodied (enough men to carry JESUS)*
 25 *remove JESUS from MARY – MOTHER OF JESUS' lap.*
 26 *MARY – MOTHER OF JESUS stands and begins to follow, but*

1 *JOHN stops her. Her knees buckle. JOHN steadies her. They*
2 *carry JESUS to the Middle Ramp.*

UP on AREAS 10 &
#11.

3 *The curtain closes behind MARY – MOTHER OF JESUS and*
4 *JOHN.*



5 ➤ *Music continues.*

6 *END OF SCENE.*

7 *SEGUE.*

1 **SCENE 3: BURIAL**
 2 **"ISAIAH 53"**

- 3 ➤ *Music continues as narration begins. (CD 06:57)*
- 4 ➤ **ISAIAH** (*voice-over, Part I, Isaiah 53:4-5, NIV*): "Surely He
 5 took up our infirmities and carried our sorrows, yet we
 6 considered Him stricken by God, smitten by Him, and
 7 afflicted. But He was pierced for our transgressions, He
 8 was crushed for our iniquities; the punishment that
 9 brought us peace was upon Him, and by His wounds we
 10 are healed."

11 }
 12 } Scripture taken from the HOLY BIBLE, NEW INTERNATIONAL VERSION®. Copyright © 1973, 1978, 1984 by the International Bible Society. Used by permission of Zondervan Publishing House. All rights reserved.

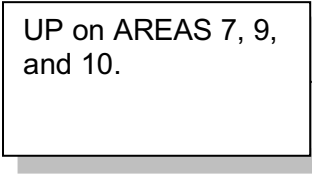
- 13 ➤ *Music continues and swells. (CD 07:28)*
- 14 *The able-bodied DISCIPLES carry JESUS to the Middle Ramp*
 15 *and lay him on an outstretched sheet to be used as a shroud.*
 16 *Other MOURNERS (MARY MAGDALENE, REBECCA,*
 17 *SALOME, MARTHA, and MARY – SISTER OF LAZARUS)*
 18 *attend Him with spices, blot his wounds (hands, feet, side), clean*
 19 *his face, groom his hair, etc.*

Subdued in AREAS
 13, #1, #5, #7, #8,
 & #9 on Angelic
 Mourners during
 funeral procession

20 → *ANGELIC MOURNERS (DANCERS in flowing, ethereal,*
 21 *white costumes) are spread throughout the Stage areas to*
 22 *surround the action of the funeral procession: Island, Grotto,*
 23 *West Point, Tomb Stairs and Tomb. They perform very fluid and*
 24 *mournful choreography to the music, directing attention to the*
 25 *principal action: the funeral procession.*

- 26 ➤ *Music continues under narration. (CD 08:14)*
- 27 ➤ **ISAIAH** (*voice-over, Part II, Isaiah 53:11, NIV*): "After the
 28 suffering of His soul, He will see the light of life and be
 29 satisfied; by His knowledge My righteous servant will
 30 justify many, and He will bear their iniquities."

UP on AREAS 7, 9,
and 10.



- 1 ➤ *Music continues (CD 08:34) and begins to crescendo.*

- 2 *JESUS' body is wrapped. DISCIPLES move in, making ready to*
- 3 *lift JESUS' body to the shoulders of the DISCIPLES, timed so*
- 4 *that the height of the lift occurs exactly at the peak of the*
- 5 *crescendo (CD 08:51, cymbal crash) for the most effective impact.*

- 6 ➤ *JESUS is carried to the Tomb accompanied by the rest, as*
- 7 *MOURNERS. NICODEMUS (representing Joseph of*
- 8 *Arimathea) meets up with them prior to their arrival at the Tomb*
- 9 *and guides them the rest of the way. MARY follows the*
- 10 *DISCIPLES at a distance, supported by JOHN.*

- 11 ➤ *MARY – MOTHER OF JESUS (voice-over, singing):*
- 12 ➤ *Light of the World, Spark of the Universe,*
- 13 ➤ *Passion as pure as man's ever seen,*
- 14 ➤ *Shrouded by death, silenced by sinful man,*
- 15 ➤ *How could this happen to You?*

- 16 ➤ *Music continues under narration. (CD 09:36)*

- 17 ➤ *ISAIAH (voice-over, Part III, Isaiah 53:12, NIV): "Therefore I*
- 18 *will give Him a portion among the great, and He will*
- 19 *divide the spoils with the strong, because He poured out*
- 20 *His life unto death, and was numbered with the*
- 21 *transgressors. For He bore the sin of many, and made*
- 22 *intercession for the transgressors."*

- 23 ➤ *Music continues. (CD 09:59)*

- 24 *JESUS is placed into the Tomb. ACTORS share their grief with*
- 25 *one another.*

- 26 ➤ *Music continues as singing begins. (CD 10:13)*

1 ➤ MARY – MOTHER OF JESUS (*voice-over, singing*):

2 ➤ How could this happen to You?

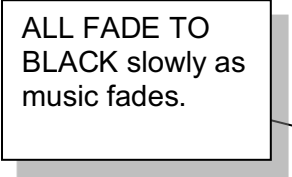
3 *ACTORS mournfully walk offstage as music ends. ANGELIC*

4 *MOURNERS finish their choreography in a slow bow towards*

5 *the TOMB as all lights fade to black in sync with end of music.*

6 *(MOURNERS exit after the stage is dark.)*

ALL FADE TO
BLACK slowly as
music fades.



7 ➤ *Music ends.*

8 *SCENE ENDS.*

Up on AREA 13.

1 SCENE 4: DISCIPLES MOURN

2 *The NARRATORS appear on the Island. The DISCIPLES take*
 3 *their places in the dark (as noted below) at West Point, Center*
 4 *Stage, East Point, Middle Ramp, Grotto, Tomb, and Gethsemane*
 5 *in preparation for "A Place for You."*

6 **REBECCA:** In accordance with Jewish law, Jesus was laid in
 7 the tomb before the sun set on the Sabbath. This Passover
 8 Sabbath, however, was unlike any God's chosen people had
 9 ever celebrated. In keeping with the tradition of the Passover,
 10 they served the ceremonial lamb at their candlelit, sanctified
 11 tables, while Jesus, the true Lamb of God was lying cold and
 12 lifeless in a borrowed grave.

13 **SALOME:** They feasted. Those who had shouted "Crucify
 14 Him!" just hours before – they feasted. Those who had stood at
 15 His feet and watched Him die – they feasted. Those who had
 16 been healed, set free, and forgiven; those who called Him Lord
 17 (*pause*) began to forget Him.

18 **MARY MAGDALENE:** Except those who knew Him best: His
 19 disciples.

20 ❖ *SOUNDTRACK 58 "Disciples Mourn"*

21 ➤ *Music intro begins under narration.*

OUT on AREA 13.

22 (*over music*) **Those men who had left their lives to find their**
 23 **lives could not forget Him.**

24 *During the song, one spotlight at a time comes up for a few*
 25 *seconds on the following DISCIPLES and then slowly goes black*
 26 *in sync with phrases of the music in the style of the Overture*
 27 *tableaus (CD times indicated.) ALL are in positions of*
 28 *mourning and despair throughout the stage area. It is important*
 29 *that PETER, who needs to be alone, is at the campfire, where*
 30 *"Peter's Denial" was staged, and THOMAS is at Gethsemane,*
 31 *where his monologue concerning JESUS took place.*

AREA 7, slow fade up, then fade out

1

SONG: A PLACE FOR YOU (VERSES 1 & 3)

2

3

4

Tableau 42: "Peter Mourns" (CD 00:15) PETER at the campfire (burning) at East Point, or wherever the painting of "Peter's Denial" was staged.

5

➤ JESUS (voice-over, singing):

6

➤ Let not your heart be troubled,

7

➤ Though I must leave you now.

AREA 5, slow fade up, then fade out

8

Tableau 43: "Philip Mourns" (CD 00:30) at West Point.

9

➤ Where I am going you cannot come

10

➤ Till there's a place for you.

AREA 6, slow fade up, then fade out

11

Tableau 44: "Andrew Mourns" (CD 00:46) at Upper Ramp.

12

➤ In His house there are many rooms

13

➤ That I must return to prepare.

AREA 1, slow fade up, then fade out

14

Tableau 45: "Simon the Zealot, Thaddeus, and Nathaniel Mourn" (CD 01:01) at Grotto.

15

16

➤ If I go, I will come for you

17

➤ That I may take you there.

AREA 10, slow fade up, then fade out

18

Tableau 46: "James the Lesser and Matthew Mourn" (CD 01:22) at Middle Ramp.

19

20

➤ For that appointed moment,

21

➤ When you'll come home with Me

AREA 9, slow fade up, then fade out

22

Tableau 47: "Sons of Thunder (James & John) Mourn" (CD 01:37) at Tomb Stairs.

23

AREA 11, slow
fade up, then fade
out

1 ➤ And the Father gives you your new name,

2 ➤ I will be longing, too,

3 Tableau 48: "Thomas Mourns" (CD 01:54) at Gethsemane.

4 ➤ While I make a place for you.

5 From "A Place for You," Words and music by Keith Ward. Copyright ©1990 Keith Ward. All rights reserved. Used by
6 permission.

All Tableau AREAS
slow fade up, then
fade out as music
fades.

7 ➤ Tableau 49: "Disciples Mourn (Reprise)" (CD 02:05) All
8 DISCIPLE mourning tableaux are simultaneously seen, fading
9 out slowly in sync with the fading music.

10 ➤ Music ends.

11 Lights fade to black as music fades.

12 SCENE ENDS.

SCENE 5: RESURRECTION

UP on AREA 13.

1

2 **REBECCA** (*at the Island*): **On the second day, the chief priests**
3 **and the Pharisees went to Pilate because they were concerned.**

4 *Crossfade lights out on the Island, lights up on the Tomb.*
5 *SOLDIERS are standing on both sides of the tomb's entrance.*

UP on AREA 8
in a blue wash
representing
nighttime.

6 **MARY MAGDALENE** (*at the Island*): **So they stationed the**
7 **guard to ward off any hoax of a missing body and to stop the**
8 **rumor that Jesus would rise from the dead on the third day.**

9 ❖ *SOUNDTRACK 59 (Segue to 60): "Tomb Guard" (Pharisee*
10 *Theme followed by rolling stone sound effect.)*

11 *GUARDS move to Tomb entrance and roll stone to close*
12 *entrance in sync with sound effect.*

13 ➤ *SOUNDTRACK 60 (Segue from 59, Segue to 61):*
14 *"Resurrection"*

15 ➤ *Violins: "Passion! Passion!" (two pairs of notes – "one-two,*
16 *three-four" – echoing the Passion Theme, are heard as a cue to*
17 *start narration.*

18 **SALOME** (*in darkness, live voice-over, synch with soundtrack*): **So it**
19 **was,**

20 ➤ *Piccolo: five rapid notes (Pharisee Theme.) (CD 00:04)*

21 **as the evening of the second day wore on,**

FADE AREA 8 to
darker blue, showing
the passing time.

22 *After GUARDS are in place, lights slowly change on Tomb area*
23 *to simulate passing of time to nighttime (moonlight.)*

24 ➤ *Drum accent: Rum-pa-pa-pum! (CD 00:07)*

1 **mere men stood guard**

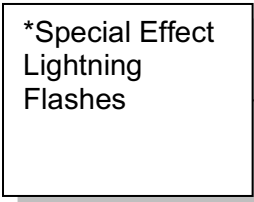
2 ➤ *Low synthesizer: Single ominous note. (CD 00:10)*

3 **at the grave**

4 ➤ *Drums: Ba-dum-pum! (CD 00:12)*

5 **of God. Then, just before dawn on the third day ...**

*Special Effect
Lightning
Flashes



6 ➤ *Viols & Drums: "Passion! (Rum-pum!)" Music continues*
7 *growing in intensity. (CD 00:17)*

8 ➤ *Resurrection Thunder 1 sound effect. Brilliant light flashes in*
9 *sync with thunder through cracks from behind Tomb stone*
10 *(stone is not yet rolled away.) (CD 00:18)*

11 *GUARDS drop to ground as dead men.*

12 *Light on tomb fades to black as music continues.*

13 ➤ *Music crescendos.*

14 *SONG: PURE PASSION - RESURRECTION*

15 ➤ *CHOIR (overlapping sections):*

16 ➤ *BASSES: Behold our God!*

17 ➤ *CHOIR: He is the Mighty God!*

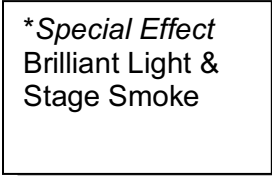
18 *(CD 00:33) Resurrection Thunder 2 sound effect and Rolling*
19 *Stone sound effect. Brilliant light flashes again through billows*
20 *of smoke from inside Tomb in sync with thunder, revealing that*
21 *the stone has been rolled away (during the darkness.) A glimpse*
22 *of JESUS is seen inside the entrance of the Tomb.*

23 ➤ *BASSES: He con - quered death!*

1 ➤ CHOIR: He con- quered sin and death!

2 ➤ BASSES: He lives

*Special Effect
Brilliant Light &
Stage Smoke



3 ➤ *Brilliant light radiates through smoke to silhouette the*
4 *resurrected JESUS in front of the Tomb, raising His hands in*
5 *sync with final crescendo of music – a flashback to the opening*
6 *scene (dressed now in white satin, foreshadowing the final*
7 *scene.) (CD 00:42)*

8 ➤ CHOIR: And now He lives again!

BLACKOUT.



9 ➤ BASSES: a - gain!

10 *Light suddenly cuts to black in sync with final cymbal crash of*
11 *music. (CD 00:50)*

12 *As soon as the house is dark, the NARRATORS must get in*
13 *position at Gethsemane to be ready for their immediate entrance*
14 *as music track segues to the next with only a brief pause.*

15 ➤ CHOIR (*whispered shout*): Passion!

16 ➤ *Music ends.*

17 SCENE ENDS.

1 SCENE 6: EMPTY TOMB

2 The audience will now discover who the three women
 3 NARRATORS are as they take their roles in the action of the
 4 story. The action of this scene is synchronized with the music.

5 ➤ SOUNDTRACK 61 (Segue from 60): "Empty Tomb"

6 REBECCA*, SALOME, and MARY MAGDALENE are seen at
 7 Gethsemane.

8 *REBECCA is actually Mary the mother of James the Younger (James the Lesser, or the son of Alphaeus) according to the
 9 Scriptures. We call her "Rebecca" in our script for three reasons: (1) Their names are never uttered, so as far as the
 10 audience is concerned in the portrayal, it's not an issue; (2) it is simpler and clearer in referring to her in the script,
 11 production materials, and in rehearsal (there are already several "Marys"); and (3) "Rebecca" was the name of the actress
 12 who played her in our original production. It was a biblical name (though rendered "Rebekah,") so Cora used it!

13 NARRATORS glance about anxiously, looking for help as they
 14 carry spices and linens to the Tomb, speaking as they go. As
 15 soon as the music intro begins, they speak:

16 SONG: I KNOW THAT MY REDEEMER LIVES

17 ➤ CHOIR (*singing*):

18 ➤ He lives.

19 **REBECCA** (*in between CHOIR'S lines*): **Who will roll away the**
 20 **stone from the tomb?**

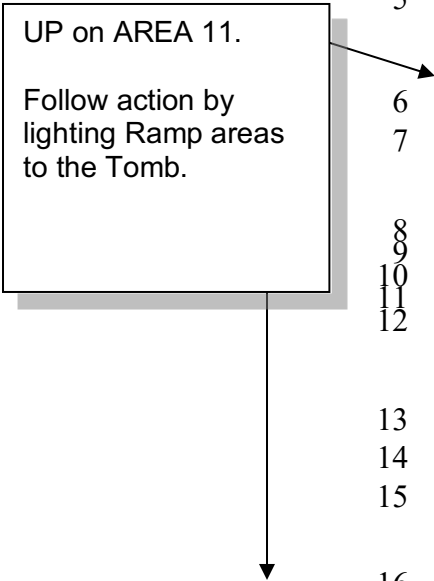
21 **SALOME: It is too heavy for us;**

22 ➤ CHOIR (*singing*):

23 ➤ He lives.

24 **we cannot move it!**

25 VERSE 1



1 ➤ SOPRANO SOLOIST (*singing*): (CD 00:11)

2 ➤ I know that my Redeemer lives (*ooo's continue under*
3 *ACTOR'S lines.*)

4 **MARY MAGDALENE** (*seeing that it is already moved*): **Look! The**
5 **stone is already moved!**

6 *MARY MAGDALENE runs ahead of the others and into the*
7 *Tomb, then comes out with eyes wide.*

8 **He is not here! The tomb is empty!**

9 *Incredulous, REBECCA runs into the Tomb (while the soloist*
10 *sings the next line) and quickly comes out, verifying to*
11 *SALOME what MARY MAGDALENE just discovered.*

12 ➤ SOPRANO SOLOIST (*singing*): (CD 00:32)

13 ➤ He lives, He lives who once was dead (*ooo's continue*
14 *under ACTOR'S lines.*)

15 *REBECCA and SALOME show their distress and linger at the*
16 *Tomb, consoling each other while MARY MAGDALENE* runs*
17 *to the Grotto to tell the DISCIPLES, calling out (over music) for*
18 *Peter and John as she approaches.*

OUT on
AREA 8 & 9.

19
20
21

* In the Production Package DVD Video, REBECCA is seen bringing the news to the disciples, which was a directorial choice made because of physical limitations of the actresses. In the Scriptures, Mary Magdalene carries the news to the disciples.

22 *When MARY MAGDALENE leaves the Tomb area, the light on*
23 *the Tomb goes out, allowing REBECCA and SALOME to exit.*

UP on pathway to
AREA 1.

24
25
26
27
28
29

The DISCIPLES are in a dimly lit tableau looking depressed and
mournful until MARY MAGDALENE bursts in upon them
with the news of her discovery (ad lib under music.) Lights come
up as they break tableau and come alive, expressing various
mixed reactions of both wonder and disbelief. THOMAS,
positioned most visibly to the audience, refuses to believe.

1 ➤ CHOIR (*singing*): (CD 00:53)

2 ➤ He lives, He lives.

3 VERSE 2 (CD 01:01)

4 *JOHN and PETER leave them and run for the Tomb to*
 5 *investigate. MARY MAGDALENE follows more slowly,*
 6 *exhausted, arriving at the Tomb about the time JOHN emerges.*

7 ➤ SOPRANO SOLOIST and CHOIR: (CD 01:01)

8 ➤ He lives and grants me daily breath,

9 *JOHN arrives ahead of PETER, looks in briefly, but does not go*
 10 *in*, turning to attend to the other women at the Tomb.*

11 **John 20:4-5.*

12 ➤ He lives and I shall conquer death,

13 *PETER arrives and goes straight into the Tomb. JOHN then*
 14 *follows PETER into the Tomb.*

15 ➤ He lives, my mansion to prepare.

16 *JOHN emerges first, briefly embraces MARY MAGDALENE as*
 17 *she arrives, and heads back to the Grotto to tell them his news*
 18 *(under singing) creating more of a stir among the DISCIPLES.*

19 ➤ He lives to bring me safely there.

20 *MARY MAGDALENE collapses at the Tomb Stairs, weeping.*
 21 *PETER then emerges carrying the shroud and runs to the*
 22 *DISCIPLES at the Grotto to show them this evidence, spreading*
 23 *it out for all to see and marvel – some praising God, some*
 24 *doubting – while the CHOIR sings:*

Up on AREA 8 & 9

Keep AREA 1 up,
dimly lit as noted.

1 ➤ He lives! He lives! He lives! He lives!

2 VERSE 3 (CD 01:54)

3 *The timing in the remainder of the scene is critical and very*
 4 *tight: singing and speaking parts dovetail without break through*
 5 *the remainder of the scene. Although they take up space on the*
 6 *written page here for adequate description, the actions described*
 7 *by the cues occur so as not to interrupt the flow from singing*
 8 *part to speaking part without pause.*

CROSSFADE
 from AREA 1 (to
 50 %) to AREA 8.

9 → *All ACTORS at Grotto freeze in tableau; crossfade from Grotto*
 10 *to Tomb (light on Grotto dims to half. Lights raise on Tomb as*
 11 *CHOIR finishes the phrase.)*

12 ➤ SOPRANO SOLOIST and CHOIR: (CD 01:54)

13 ➤ He lives! All glory to His Name!

14 *Music with CHOIR continues under dialogue, echoing phrases*
 15 *of "He lives!" until next phrase, giving room for dialogue*
 16 *between each of the remaining phrases of the song.*

17 *ANGEL 1 (a man dressed in dazzling white garments) appears*
 18 *inside the TOMB, enveloped in smoke, brilliantly lighted from*
 19 *behind and in front.*

20 **ANGEL 1 (to MARY MAGDALENE): Woman, why are you**
 21 **weeping?**

22 **MARY MAGDALENE (startled and frightened): Because they**
 23 **have taken away my Lord, and I do not know where they have**
 24 **laid Him.**

25 *(While CHOIR sings next phrase) ANGEL 1 motions to MARY*
 26 *MAGDALENE to look into the Tomb. She cautiously steps*
 27 *toward the tomb, but is startled by ANGEL 2, who steps in front*
 28 *of her at the mouth of the Tomb. MARY MAGDALENE backs*
 29 *away.*

1 ➤ SOPRANO SOLOIST and CHOIR: (CD 02:13)

2 ➤ He lives, my Savior, still the same!

3 **ANGEL 2: Do not fear; do not be amazed.**

4 **ANGEL 1: I know that you seek Jesus of Nazareth, who was**
5 **crucified.**

6 **ANGEL 2: Why seek the living among the dead?**

7 *While CHOIR sings next phrase, MARY MAGDALENE turns*
8 *from the ANGELS and sees JESUS. She is startled again and*
9 *weeping, but she does not recognize Him.*

UP on AREA 7.

10 ➤ SOPRANO SOLOIST and CHOIR: (CD 02:38)

11 ➤ What joy the blest assurance gives!

12 **JESUS: Woman, why are you weeping? Whom are you**
13 **seeking?**

14 **MARY MAGDALENE: Sir, if you have carried Him away, tell**
15 **me where you have laid Him, and I will take Him away.**

16 **JESUS** (*lifting MARY MAGDALENE'S head*): **Mary.**

Spotlight UP on
AREA 7.

17 *Just as MARY MAGDALENE recognizes Him, light increases*
18 *on JESUS.*

19 **MARY MAGDALENE** (*recognizing Him*): **Teacher!**

20 ➤ SOPRANO SOLOIST and CHOIR: (CD 02:57)

21 ➤ I know that my Redeemer lives! (He lives! He lives!)

1 **JESUS** (*putting off the embrace*, over crescendoing music*): **Go to my**
2 **brothers and say to them, I am ascending to My Father and your**
3 **Father, to My God and your God!**

Spotlight OUT on
AREA 7



4

**John 20:17.*

5

JESUS exits.

6

➤ SOPRANO SOLOIST and CHOIR: (CD 03:10)

7

➤ I know that my Redeemer lives!

8
9

"I Know That My Redeemer Lives," music by John Hatton (1710-1793,) lyrics by Samuel Medley (1738-1799.) Arranged by Keith Ward.

10

MARY MAGDALENE runs to the Grotto shouting, "He's

11

alive!" and "He lives!" as music crescendos to the end. At the

12

Grotto, all rejoice through the end of the scene, freezing in

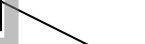
13

tableau on the last note of the music (CD 03:27) as the lights fade

14

to black.

ALL FADE TO
BLACK as music
fades.



15

➤ *Music ends.*

16

Lights fade to black as music fades.

17

SCENE ENDS.

SCENE 7: GREAT COMISSION

Up on AREA 5.

1

2 **SALOME** (*at West Point*): **On the day of His resurrection, two of**
 3 **the disciples were walking on the road to the village of**
 4 **Emmaus, when suddenly Jesus stood in their midst, but their**
 5 **eyes were kept from recognizing Him.**

UP on AREA 13
and #1.

6 **They walked and talked together until it was evening. Then**
 7 **when Jesus sat down at supper with them and began to bless**
 8 **the meal, their eyes were opened, and they recognized their**
 9 **Lord.**

10 *REBECCA at Gethsemane. As she continues the narration, the*
 11 *light comes up on the DISCIPLES in pantomime at the Grotto as*
 12 *JESUS enters their midst. They are surprised beyond words.*
 13 *JESUS seeks out THOMAS to show him His nail-pierced hands,*
 14 *at which point THOMAS bows in reverence and humility. The*
 15 *lights fade on the scene as it plays out into darkness.*

OUT on AREA 1.

16 **REBECCA:** **Just as they recognized Jesus, He vanished from**
 17 **among them and appeared to His disciples, who were gathered**
 18 **behind locked doors for fear of the Jews. Suddenly, Jesus stood**
 19 **in the midst of them! The disciples rejoiced at seeing their**
 20 **Lord.**

21 **SCENE ENDS.**

1 **SCENE 8: ASCENSION**

2 ❖ **SOUNDTRACK 62** (*Segue to 63*): “*Ascension Medley*”

3 *Music continues under narration, as all three NARRATORS*
 4 *gather at the Island. The narration and actions are synchronized*
 5 *with the music in this scene.*

6 **REBECCA** (*over music*): **Jesus appeared to over 500 people in the**
 7 **40 days that followed.**

8 **MARY MAGDALENE**: **If all the miraculous signs He**
 9 **performed in those days were to be recorded, the world could**
 10 **not contain the number of books that would be written about**
 11 **them.**

12 **SALOME**: **The time had come, when the Master was to bid**
 13 **farewell to His disciples. The words of the prophets had been**
 14 **fulfilled, and now a new age was dawning, an age in which**
 15 **generation after generation of His followers would live to tell**
 16 **His story.**

17 **REBECCA**: **Jesus went to the Mount of Olives with His**
 18 **disciples** (*gesturing to Main Stage.*)

OUT on AREA 13.

When curtain is
nearly open, UP
on AREA 14.

**Special Effect:*
Clouds

19 *Narration needs to finish just before the following drum cue.*

20 ➤ **Drums: Rum-pum!** (“*Passion!*”) (CD 00:36)

21 ➤ *Curtain opens on drum cue.*

22 *JESUS and the DISCIPLES are seen ascending the Mount of*
 23 *Ascension (formerly used as Golgotha.) JESUS is dressed in a*
 24 *dark, easy-to-remove tunic with His brilliant white satin*
 25 *costume hidden underneath. The curtain needs to be almost*
 26 *fully open before the lights come up on the scene.*

1 *JESUS is among them, touching and encouraging them as he*
2 *speaks to them and makes his way upward. The DISCIPLES*
3 *listen intently and excitedly, moving with him as he goes.*

4 ➤ *Music theme changes (Resurrection Theme) and intensifies as a*
5 *cue for JESUS' monologue but should then come down under his*
6 *lines. (CD 00:44)*

7 **JESUS: I will not leave you as orphans. Do not leave**
8 **Jerusalem, but wait for the Gift My Father promised, which you**
9 **have heard Me speak about.**

10 **John baptized with water, but in a few days you will be**
11 **baptized with the Holy Spirit. You will receive power when the**
12 **Holy Spirit comes upon you, and you will be My witnesses in**
13 **Jerusalem and in all Judea and Samaria and to the ends of the**
14 **earth.**

15 *Narration needs to finish just before the following drum cue.*

16 ➤ *Drums: **Rum-pum!** ("Passion!") (CD 01:12)*

17 *JESUS continues to climb. Near the top, he stops and gives the*
18 *DISCIPLES the Great Commission over the song "I Love to Tell*
19 *the Story." JESUS should gauge the pace of his monologue by*
20 *the lyrics of the song.*

21 *SONG: I LOVE TO TELL THE STORY (VERSE 1) (CD 01:27)*

22 ➤ *MEN'S CHORUS (deep reverb, echoes of history) (under*
23 *narration):*

24 ➤ *I love to tell the story*

25 **JESUS (over MEN'S CHORUS): All authority has been given to**
26 **me in heaven and on earth.**

27 ➤ *of unseen things above,*

1 **Therefore, go into all the world, and make disciples of all**
2 **nations,**

3 ➤ Of Jesus and His glory,

4 **baptizing them in the name of the Father and the Son and the**
5 **Holy Spirit,**

6 ➤ of Jesus and His love;

7 **and teach them to obey everything I have commanded you,**

8 ➤ I love to tell the story

9 **and lo, I will be with you always,**

10 ➤ because I know 'tis true,

11 *JESUS ascends to the top step and turns to them.*

ALL FADE TO
BLACK

12 **even to the very end of the age.**

13 ➤ *Lights on scene fade to black. (CD 01:58)*

14 ➤ It satisfies my longing

15 ➤ like nothing else can do.

16 *From "I Love to Tell the Story." Music by William G. Fischer. Lyrics by A. Catherine Hankey. Arranged by Keith Ward.*

17 *In the darkness, JESUS sheds his dark tunic and strikes a*
18 *triumphant pose, arms outstretched, atop the Mount of*
19 *Ascension. The DISCIPLES advance a little more toward him*
20 *and strike poses of wonder, surprise, and praise.*

Special lighting for painting.

1 *Music swells with drum crescendo to "I Know that My*
 2 *Redeemer Lives" in Passion Theme style with CHOIR. (CD*
 3 *02:12)*

4 *Tableau 50: Depiction of Peter Paul Rubens' "The Ascension"*
 5 *(CD 02:12)*

6 *SONG: I KNOW THAT MY REDEEMER LIVES (VERSE 4) (CD*
 7 *02:12)*

- 8 ➤ CHOIR:
 9 ➤ He lives! All glory to His Name!
 10 ➤ He lives, my Savior, still the same!
 11 ➤ What joy the blest assurance gives:
 12 ➤ I know that my Redeemer lives! (He lives!)

SMOKE & ADD
 "Heavenly Lighting."

13 *Music swells again into Resurrection Theme with the gospel*
 14 *taken from John 3:16 in the lyrics. (CD 02:56)*

15 *Smoke is introduced soon enough prior to this cue that at the*
 16 *words "For God," when more heavenly lights are added to make*
 17 *JESUS brighter, the effect is transcendent.*

18 *SONG: PASSION - ASCENSION (THE GOSPEL) (CD 02:56)*

- 19 ➤ CHOIR:
 20 ➤ BASSES: For God so loved,
 21 ➤ CHOIR: For God so loved the world,
 22 ➤ BASSES: He gave His Son,
 23 ➤ CHOIR: He gave His only Son,
 24 ➤ BASSES: That He'll for - ever be God's
 25 ➤ CHOIR: That He'll for - ever be God's

	1		<i>All lights begin to progressively brighten to 100% with music</i>
	2		<i>crescendo until blackout. (CD 03:19)</i>
Gradually BRIGHTEN ALL LIGHT.	3	➤➤	CHOIR: (CD 03:19)
	4	➤	Masterpiece of Passion!
BLACKOUT on word "Passion."	5	➤	<i>Complete blackout (beginning of the word "Passion.") (CD</i>
	6		
	7		<i>Once it is completely dark, JESUS secretly jumps down from the</i>
	8		<i>top of the Mount of Ascension to the landing mattress behind the</i>
	9		<i>prop structure, hidden from view of the audience. The</i>
	10		<i>DISCIPLES move up into final positions on the Mount of</i>
	11		<i>Ascension in frozen poses for the final tableau.</i>
*Special Effect spotlight on the absent Jesus on word "you," fading to BLACK as music fades.	12	➤	For you!
	13	➤	<u>Tableau 51: "Into Heaven" (CD 03:31)</u>
	14		<i>On the word "you," a narrow lone rear spotlight shines on the</i>
	15		<i>area where JESUS had been standing. The DISCIPLES are seen</i>
	16		<i>in poses of astonishment and praise as though they had just seen</i>
	17		<i>JESUS rise into heaven.</i>
	18		<i>All light slowly fades out in sync with the musical fade into</i>
	19		<i>silence and darkness.</i>
	20	➤	<i>Music ends.</i>
	21		<i>Blackout.</i>
	22		SCENE ENDS.
	23		<i>Curtain closes.</i>
	24		SEGUE.

1

FINALE

2

(IN PLACE OF CURTAIN CALL)

Full house lights
up for Finale

3

➤ *SOUNDTRACK 63 (Segue from 62): "Finale"*

4

As music intro begins, the house lights come up.

5

➤ *Drum entrance. (CD 00:26)*

6

The stage and all other stage locations come alive with lights and characters seen in the story, led by ANDREW, all singing and praising JESUS with arms lifted, clapping, singing and shouting "Here He comes!" "Maranatha!" "He's coming again!" "He is risen from the dead!" in the style and energy of the Triumphant Entry. Only JESUS, JUDAS and the SCRIBES and PHARISEES are not present, however. This continues throughout song.

7

8

9

10

11

12

13

14

SONG: HERE HE COMES (FINALE VERSION, VERSE 3)

15

CHORUS 1 (CD 00:32)

16

➤ *CHOIR (singing):*

17

➤ *Here He comes! Christ the King!*

18

➤ *Here He comes! Let your praises ring!*

19

➤ *Here He comes! Here comes Jesus now!*

20

VERSE 3 (CD 00:47)

21

➤ *ANDREW (singing):*

22

➤ *Every heart at His appearing burns – Here He comes!*

1 ➤ Here He comes!

2 ➤ CHOIR (*singing*):

3 ➤ Here He comes! Let your praises ring!

4 ➤ ANDREW (*singing*) & CAST (*shouting*):

5 ➤ Here He comes!

6 ➤ CHOIR (*singing*):

7 ➤ Here He comes!

8 ➤ ALL (*singing, shouting*):

9 ➤ Here comes Jesus now!

10 *BRIDGE (CD 01:32)*

11 ➤ ANDREW (*singing*):

12 ➤ When He first took on the form of lowly man,

13 ➤ CHOIR (*singing*):

14 ➤ He came into the world as our own kind.

15 ➤ ANDREW (*singing*):

16 ➤ Many failed to recognize the Father's plan

17 ➤ CHOIR (*singing*):

18 ➤ Didn't know just what He had in mind.

19 ➤ ANDREW (*singing*):

20 ➤ for the blood of His own Son to hide our sin.

- 1 ➤ ANDREW (*singing*) & CAST (*shouting*):
- 2 ➤ Here He comes!
- 3 ➤ CHOIR (*singing*):
- 4 ➤ Here He comes!
- 5 ➤ ALL (*singing, shouting*):
- 6 ➤ Here comes Jesus now!
- 7

CHORUS 4 (like Chorus 1) (CD 02:24)
- 8 ➤ ANDREW (*singing*) & CAST (*shouting*):
- 9 ➤ Here He comes!
- 10 ➤ CHOIR (*singing*):
- 11 ➤ Here He comes! Christ the King!
- 12 ➤ ANDREW (*singing*) & CAST (*shouting*):
- 13 ➤ Here He comes!
- 14 ➤ CHOIR (*singing*):
- 15 ➤ Here He comes! Let your praises ring!
- 16 ➤ ANDREW (*singing*) & CAST (*shouting*):
- 17 ➤ Here He comes!
- 18 ➤ CHOIR (*singing*):
- 19 ➤ Here He comes!
- 20 ➤ ALL (*singing, shouting*):

1 ➤ Here comes Jesus now!

2 TAG (CD 02:35)

3 ➤ ANDREW (*singing*):

4 ➤ And we'll bow, but some may weep

5 ➤ when we meet Him in the air!

6 ➤ Will you be there

7 ➤ ANDREW & CHOIR (*singing*):

8 ➤ when He comes?

9 ➤ ANDREW & CHOIR (*singing*) CAST (*shouting*):

10 ➤ Prepare the way of the Lord! (CD 03:03)

11 *"Here He Comes," Copyright ©1991 Keith Ward and Patty VanHoof. All rights reserved.*

12 ACTORS hold a pose while continuing praises until blackout.

FADE TO BLACK.

13 *Fade to Black.*

14 *Start exit music.*

HOUSE UP 100%.

15 *House lights come up for exiting the house.*

16 THE END.

SET VARIATIONS

THE GROTTTO: A MULTI-LEVEL PLAYING SPACE WITH AN OUTDOOR FEEL

Area 1: "The Grotto" is the home of the Townspeople. They make all their comments from this location. It extends out from stage right, with some audience seated in front of it. It intersects with the stage at the furthest stage right point. Decorate it with silk ferns, flowers, and trees. This is where the outdoor scenes are portrayed, like Judas' deal with the Pharisee's, etc. Be sure it can be ascended from the front, side and back, so people can enter and exit easily with minimal light.

Simple form: Use raised platforms, painted greenish/brown w/silk plants.

Elaborate form: Build a multi-level playing space, with sculpted rocks, and silk plants. Paint it greenish/brown; texture the rocks.

THE PHARISEE TOWER: A VANTAGE POINT FOR THOSE WHO PASS JUDGMENT

Area 2: "The Landing" is the area at the base of the Pharisee Tower. This is where the Pharisees and Scribes meet to engage Jesus and others.

Area 3: "The Pharisee Tower" is the platform at the top of the tower where the Pharisees and Scribes look down on the crowd. This is also the tower used by Pilate when he asks the fateful "Barabbas" question.

Area 4: "The Pharisee Stairs" is where the Pharisees talk among themselves. It creates wonderful levels for artful stage pictures.

Simple form: Rent a painter's scaffold and drape it with fabric to create a high playing space. Ascend to it by stacking platforms of various levels to create stairs or use a balcony in your church to look down upon the crowd.

Elaborate form: Build a staircase to a tower with a playing space.

THE DOWNSTAGE EDGE: AN INTIMATE SPACE FOR INTENSE DRAMA

Area 5: "West Point" of the stage lip is the area at stage right. It is between the "Last Supper" table at center stage and the Pharisee stairs at up stage right.

Area 6: "Upper Ramp" is the point at which the ramp extension into the audience intersects with the actual stage in the front of the sanctuary. It is the truest "center stage" point.

Area 7: "East Point" of the stage lip is the area at stage left. It is between the "Last Supper" table at center stage and the tomb.

Simple form: Use the stage at the front of the sanctuary and slide "The Grotto" up to it.

Elaborate form: Extend your stage with platforms that create a distinct "East and West Point."

THE TOMB: A DESOLATE CAVE

Area 8: "The Tomb" is where the body of Christ is laid to rest. Make a rolling stone that slides over it so that this playing space can be used for another "outdoor scene." Decorate it with climbing vines and palms.

Area 9: "The Tomb Stairs" surround the tomb, leading up to it from the audience. The Witnesses gather here to make their comments.

Simple form: Use the baptistery in your church to create a "cave-like" space (consider the spiritual significance!) Surround it with painted fabric to simulate rocks. Make a rolling canvas-covered rock to cover the space. Slide platforms of various heights up to the opening to create the stairs.

Elaborate form: Build a façade around the baptistery of plywood with painted bricks on it. Make a huge stone that actually rolls, out of plywood. Create actual stairs that ascend to the tomb.

THE RAMP: A WAY TO INVADE THE AUDIENCE WITH THE ACTION OF THE PLAY

This is an eight-foot-wide ramp, extending out into the audience that makes it possible for the action of the play to slice right into the center of the audience. The ramp curves at an elbow and cuts through the audience again at a different angle. The length of the ramp will vary according to the constraints of your facility, but the effect is well worth it. This is where the "Garden of Gethsemane" is located, where Jesus is arrested, where the "Life of Christ" scenes take place. It is where the children run to meet Jesus, and it is the centerpiece for the dancers at the entrance of Jesus at the "Triumphal Entry."

Area 10: "The Middle Ramp" is the area between the intersection point with the main stage and the elbow, which becomes Gethsemane.

Area 11: "Gethsemane" is at the elbow of the ramp. It has several rocks piled there, with a vine growing around the rocks. This is where Jesus prays and where He is arrested.

Area 12: "The Lower Ramp" is the end of the ramp that tapers down to audience level so that the players can ascend the ramp from the audience.

Simple form: Do not build an elevated ramp, simply leave a wide aisle that slices through the audience in zigzag, with an elbow in the center. Use it as a playing space for the various scenes.

Elaborate form: Build an elevated stage, 8 feet wide, that slices through your audience with in a zigzag. The elbow at the turn becomes Gethsemane. Create faux rocks at Gethsemane.

THE ISLAND: A MULTI-LAYERED PLAYING SPACE BEHIND THE AUDIENCE

Area 13: "The Island" is located at the back of the audience, near the back wall of the building, with audience members seated between it and the point at which the ramp begins to ascend from out in the house. Leave enough space for players to clear the Island before they ascend the ramp. Decorate the Island with a few crawling vines and silk plants. Paint it greenish/brown for an outdoor feel.

Simple form: Stack platforms of various heights together, paint or drape them with camouflaged or painted fabric.

Elaborate form: Build a multi-layer space like a huge rocky island. Paint on or build faux rocks.

THE MAIN STAGE: A MULTI-FUNCTIONAL STAGING SPACE

Three different sets appear on the "main stage," which is the largest, central playing space in your auditorium. The scenes located in this space include: "The Upper Room," "Calvary," and "The Ascension Mount."

Area #14: "The Upper Room" (The "Last Supper" Painting) takes place on the main stage at center. Seven disciples get up from the table and take part in the re-creation of scenes from the life of Christ, which they narrate. Paint a replica of the backdrop from the painting and hang it behind the table. Ideally, you will have a curtain that you can open and close each time a new "life of Christ" scene is enacted, so the players at the table do not have to sit still for 45 minutes!

Simple form: Drape the front of the stage with cloth, set the table in front of the cloth, use lighting to create dimension; do not paint the backdrop.

Elaborate form: Build a "Last Supper Table" that folds up and rolls away. Paint the backdrop, install a curtain rigging that will open and close as each disciple gets up from the table and returns to it.

(also Area #14): "Calvary" is a mount with three crosses. Close the curtain on the main stage, move the "Last Supper" table out of the way, and roll in the platforms that create "Calvary." Use the same playing space at center stage. In three of the platforms

make holes that will hold the crosses up. Make the crosses hollow, so they will not be so heavy. Attach bicycle seats to the crosses at the places where the men hanging on them need to have them. Attach foot rests at the base of the crosses and hand grips at the top, so their arms can slide through and their hands can grip to support the upper body. Paint the platforms to look like rocks.

***Simple form:** Gather platforms of various heights together. Build three VERY sturdy, heavy ones to support the crosses and the weight of the men.*

***Elaborate form:** Build several HEAVY rolling platforms that slide and clamp together to form Calvary. Weld metal frames to hold the crosses in place.*

(also Area #14): "The Ascension Mount" is "Calvary" without the crosses. This will make it look like a hill on stage. Jesus and His disciples will walk up this hill for the closing "Ascension" scene.

SOUNDTRACK CUE LIST

MUSIC & SOUND EFFECT CUES

1. Pre-Show Announcement
2. Intro and Overture
3. Triumphal Entry
4. Instructions
5. Pharisees
6. Pharisee Tag (segue)
7. Main Tableau (segue from 6)
8. Hallmark
9. Stone
10. Lazarus
11. Pharisees
12. Pharisee Tag
13. Short Tableau
14. Food Search
15. Multiplying Bread
16. Short Hallmark
17. Pharisees
18. Pharisee Tag
19. Short Tableau
20. Children
21. Short Hallmark
22. Pharisees
23. Pharisee Tag
24. Short Tableau
25. Demons (segue)
26. Short Resurrection (segue from 25)
27. Pharisees
28. Pharisee Tag
29. Short Tableau
30. Multiplying Fish
31. Hallmark (segue)
32. Pharisees (segue from 31)
33. Pharisee Tag
34. Short Tableau
35. Short Hallmark
36. Short Tableau (segue)
37. Pharisees (segue from 36)
38. Pharisee Tag (segue)
39. Judas (segue from 38)
40. Judas Concludes (segue)
41. Judas Tag (segue from 40)
42. Shorter Hallmark
43. Kidron
44. Short Hallmark
45. Farewell (segue)
46. Gethsemane (segue from 45)
47. Betrayal Tag
48. I AM
49. Malchus
50. Arrest
51. Pharisee Tag
52. Rooster
53. Remorse
54. Pharisees
55. Pharisee Tag
56. Trial Crowd (segue)
57. Crucifixion-Cross Medley-Lament (segue from 56)
58. Disciples Mourn
59. Tomb Guard (segue)
60. Resurrection (segue from 59, segue to 61)
61. Empty Tomb (segue from 60)
62. Ascension Medley (segue)
63. Finale (segue from 62)

TABLEAU LIST

1. Resurrected Jesus at Tomb (Silhouette at Tomb)
2. Young Mary (East Point)
3. Young Family Flees (Upper Ramp)
4. Young Jesus (Pharisee Stairs)
5. Religious Leaders Challenged (Pharisee Tower)
6. Jesus* Heals the Demoniac (Grotto)
7. Jesus Forgives the Adulteress (East Point)
8. Lazarus Raised (Tomb)
9. Confused Pharisees (Pharisee Tower)
10. Jesus Preaches (Island)
11. Jesus* Holds Child (Tomb Stairs)
12. Angry Pharisees (Pharisee Stairs)
13. Crucify Him! (Grotto)
14. Peter's Denial (East Point)
15. Pharisees Question Jesus (West Point)
16. Jesus* Carries Cross (Middle Ramp)
17. Soldiers' Remorse (East Point)
18. Grave of God (Tomb)
19. Pilate's Frustration (Pharisee Stairs)
20. Telling the Story (Tomb Stairs)
21. Townspeople Adore Jesus (Grotto)
22. Villagers Adore Jesus (Island)
23. Witnesses Adore Jesus (Tomb Stairs)
24. Resurrected Jesus at Tomb (Tomb, same as Tableau 1)
25. Depiction of Leonardo da Vinci's "The Last Supper" (Main Stage, Table)
26. Depiction of Leonardo da Vinci's "The Last Supper" (Main Stage, Table)
27. Depiction of Leonardo da Vinci's "The Last Supper" (Main Stage, Table)
28. Depiction of Leonardo da Vinci's "The Last Supper" (Main Stage, Table)
29. Depiction of Leonardo da Vinci's "The Last Supper" (Main Stage, Table)
30. Depiction of Leonardo da Vinci's "The Last Supper" (Main Stage, Table)
31. Depiction of Leonardo da Vinci's "The Last Supper" (Main Stage, Table)
32. Depiction of Heinrich Hofmann's "Christ in the Garden of Gethsemane" (Gethsemane)
33. Depiction of Rembrandt's "St. Peter's Denial" (near East Point)
34. Soldier Whips Kneeling Jesus (West Point)
35. Soldier Whips Doubled-Over Jesus (West Point)
36. Jesus* Carries Cross (Lower Ramp)
37. Jesus* Falls Under Cross (Middle Ramp)
38. Soldiers Nail Jesus'* Hands (Upper Ramp)
39. Soldiers Nail Jesus'* Feet (Upper Ramp)
40. Depiction of Peter Paul Rubens' "Crucifixion Le Coup de Lance" (Main Stage, Golgotha)
41. Depiction of Michelangelo's "The Pieta" (Main Stage, Golgotha)
42. Peter Mourns (near East Point)
43. Philip Mourns (West Point)
44. Andrew Mourns (Upper Ramp)
45. Simon the Zealot, Thaddeus, and Nathaniel Mourn (Grotto)
46. James the Lesser and Matthew Mourn (Middle Ramp)
47. Sons of Thunder (James and John) Mourn (Tomb Stairs)
48. Thomas Mourns (Gethsemane)
49. Disciples Mourn (Reprise)
50. Depiction of Peter Paul Rubens' "The Ascension" (Main Stage, Ascension Mount)
51. Into Heaven (Main Stage, Ascension Mount)

* - Faux Jesus