

Puppet Workshop Notebook

David and Kay Tomberlin

Ron Bruner

Eastside Church of Christ

P. O. Box 1145

Duncan, OK 73534

1996

Copyright © 1995, 1996, 2007 - This booklet is intended for local church use only. Make copies as you need them for that purpose, but please do not republish this material.

Table of Contents

| | |
|---|----|
| Rules for Puppets at Leadership Training for Christ | 1 |
| Tips for Puppets at Leadership Training for Christ | 3 |
| Puppet Stage Construction | 4 |
| Tips for Puppet Handling | 5 |
| Gestures for Puppets | 6 |
| Tips for Puppet Care and Storage | 7 |
| Tips for Writing Puppet Scripts | 8 |
| Source Material for Puppets | 9 |
| Sources for Puppets | 10 |
| Jonah's Vacation | 11 |
| Temple Alone | 15 |
| The Neighborly Neighbor | 19 |
| Legion | 23 |
| The Life of Paul (Hillbilly Style) | 27 |
| This is Your Life (The Good Samaritan) | 30 |
| This is Your Life (Joshua) | 34 |
| Jericho | 40 |
| The Valley Girls (or, the Parable of the Ten Virgins) | 49 |

Rules for Puppets at Leadership Training for Christ

PURPOSE: To encourage the presentation of biblical stories through the use of puppets.

GUIDELINES:

1. Each team will have 10 minutes to set up, perform and exit the stage area. In grades 3-6 the play shall be at least three minutes in length. In grades 7-12 the play shall be at least four minutes in length.
2. Each team will enter with props and puppets from room door after they are announced. The time shall begin at that time. Time will stop when all puppeteers have cleared the stage.
3. Adults may help in set-up and take down of props, but be clear of the stage area during the performance.
4. Each play shall be presented live; recording of special effects is allowed, but not dialogue.
5. No electrical plugs may be used by the puppet teams; all tape players and lights need to be run by battery. For safety and judging reasons, the room can not and will not be dimmed or blacked out.
6. Performance stages are provided by GPLTC; dimensions are provided on the web site at www.gpltc.com. Diagrams of the stage will be made available by sending a self addressed stamped envelope to the coordinator.
7. All forms of puppetry are acceptable, i.e. marionettes, etc.
8. There are three grade levels in this event: 3 - 6, 7 - 9, 10 - 12.
9. Teams may submit a script prior to the convention via e-mail (an attachment in Word or WordPerfect is preferable) to the event coordinator. Please identify congregation, congregation number, team number, and author in the e-mail. Indicate whether the script is original (Original scripts are not required; this note allows us to know whether we can legally include them in an LTC anthology or not). Teams bringing a copy of their original script to the convention should provide it on CD or diskette if possible. A hard copy will be accepted.
10. There is a limit to the number of teams that a congregation may have in any one grade level. Congregations with 0 to 5 participants in a grade level may have 1 team; 6 to 10 participants, up to 2 teams; and 11 or more participants, up to 3 teams. A congregation may have fewer teams if they wish. The largest number of teams allowed per grade level is three.

AWARDS: There are three ratings available in each grade level – Gold, Silver, and Bronze.

JUDGING CRITERIA:

Sound - Voices must project well.

Speech Clarity/Lip-Sync - Words must be pronounced clearly and be in sync with the puppet's mouth motion.

Animation/Mannerisms - Puppet movement and actions such as walking on/off stage are life-like.

Puppets' Appearance - Costumes should be appropriate for the characters being portrayed.

Character Roles - Puppets must fulfill the character roles they portray in the play.

Stage Interaction - Puppets must appear to interact with one another and must not sink while on stage.

Bible Story/Modern Day Application - The play should be scripturally accurate. If it is a modern day application, it must use a biblical story or scriptural reference.

Special Effects - Attention is given to stage props, musical tapes, background noise, etc. Adult voices may not be used. The dialogue of the play must be performed live.

Teamwork - The members of the team must have cooperative interaction from set-up to take down.

Effect on Audience - Attention will be given to the impression upon the audience and how well they respond.

Total Time - Total time used for set-up, performance, and take down shall be ten minutes. Penalties will be given for falling short of the minimum performance time or exceeding the ten-minute total production time.

COACHES:

Select appropriate puppet script to be presented live, related to the current year's LTC theme.

Communicate to their church coordinator the number of teams (see the limits above), and grade level of those groups. Report team members to the church coordinator.

Be certain that their participants are registered for puppets and *only* puppets for the given 1½ hour time period. No one will be allowed to participate in an event if they have a conflict with another event.

Verify that students are performing in no more than two puppet teams, and not in the same session. They may move up age wise to perform with a team, but they may not move down.

Make certain that the church coordinator has obtained the correct number of teams. Final additions or deletions of teams must be reported by the church coordinator to LTC Central by February 25, 2008.

Complete a Team Event Participant List (TEPL) form to turn in to the judges at the convention.

CHURCH COORDINATORS:

Verify that the coaches have accomplished their tasks and correctly reported their teams and number of teams.

Register each individual at the participant's team grade level by mailing in the student registration form (SR).

Obtain the team numbers for the coaches by sending the Master Team Registration (MTR) form to LTC Central on or before February 25, 2008, verify the teams on the Master Team Confirmation report, and report the team numbers to the coaches.

Verify that all teams are appropriately listed on the Event schedule prior to the convention (Usually mailed to church coordinators approximately 2 weeks before the convention).

©2007, Leadership Training for Christ, Great Plains Region; used with permission

Tips for Puppets at Leadership Training for Christ

Puppet Theater

Type of event - team

Type of competition - convention performance

Description

This is a team event patterned to encourage the presentation of Biblical stories through the use of puppets. Team members may assist in script-writing, prop construction and movement, special effects, as well as puppet animation and vocalization. This event requires a large amount of time for planning, practice, construction, and rehearsal.

Event preparation

Students begin meeting in January (at the latest) to develop their script. At the same time, the students learn (or brush up on) the basics of how to work a puppet. After the script is written, weekly rehearsals begin. These rehearsals begin by "blocking out" the play. This step allows the puppeteers to map out who is going to be where when, and how stage movement will take place. It is very helpful to be practicing behind a puppet screen the same size as is used at the convention. When the students have learned their lines, video taping of the rehearsals helps the students hone their skills and fine-tune their performances (without forcing the coach to be a constant critic). The students are also active in designing and building set pieces and costumes for the show.

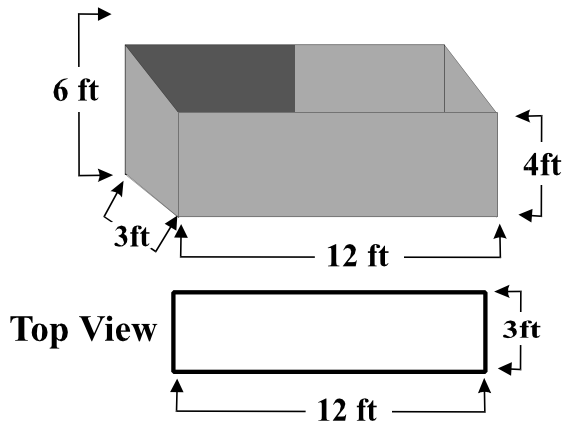
How the event works at the convention

The room in which the plays are presented from year to year change, but the stages used are essentially very similar. The kids have to learn to be flexible. A timekeeper or judge will announce the team number of the group, then time starts. The group has ten minutes to set the stage, perform the play, and clear the stage (announcing "stage clear" as they leave the room).

Materials

Videotape, video camera, VCR and television for rehearsal; props and set; costumes.

Puppet Stage Construction



Stage Materials List

(All pipe is 2" schedule 40 PVC)

4 Elbows

6 TEE

62' PVC Pipe Sch-40 2" (as follows)

4 - 2.75"lg Short Nipples

3 - 69"lg Uprights

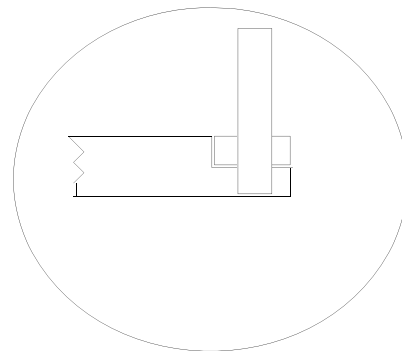
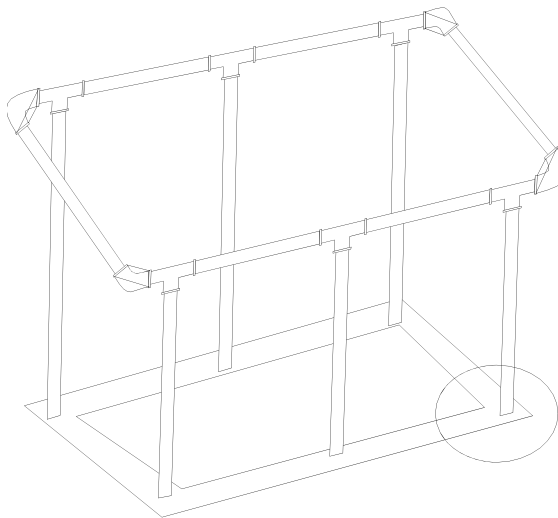
3 - 45.25"lg Uprights

4 - 63.5"lg Rails

2 - 41.5"lg End Rails

4 2x4x69.5" Bottom Rail Boards

2 2x4x42" Bottom End Boards



Tips for Puppet Handling

Things to do -

- Make a realistic entrance. People don't just pop up from the floor, and neither should puppets. Puppets should enter and exit (normally) as if they were climbing a set of stairs up to the stage level.
- Hold the puppet up straight once you're there. People don't lean when they stand, and neither should puppets.
- Move the puppet's mouth in sync with your mouth when you talk. When your lips part to say a word, so should the puppet's. However much your lips open, so should the puppet's mouth open. If you enunciate your words clearly, it will help you make your puppet talk clearly.
- Your puppet should have a simple, easy to understand character that is communicated by its movement and voice. If you make up a cute little voice to go with your puppet's character, be consistent in its use.
- Project the words loudly and clearly to every part of the room. Practice with tongue twisters.
- Keep your puppet facing the puppet that is currently speaking (normally). Just as you watch people when they are talking to you, so should your puppet.

Things to not do

- Don't pop up onto the stage, make a correct entrance.
- Don't just vanish from the stage, make a correct exit.
- Don't lean on the puppet stage (however much your arm needs rest).
- Don't bite words; the mouth should be open when your mouth is open and closed when yours is closed.
- Don't try to make your character too complex
- Don't mumble.
- Don't star gaze. Many inexperienced puppeteers make the mistake of letting their hand open up. This causes the puppet's mouth to open up and his eyes to turn skyward.

Gestures for Puppets

(adapted from the **Behind the Wall Gang - Puppeteer Handbook** by John R. Jenkins)

| | |
|--|---|
| His (God's) | Pointing up with finger or hand |
| I, me, we | Palm to puppet's chest |
| You | Pointing to the crowd |
| Scared | Hands over eyes, then peek out |
| Bored | Hands on side of face Hands on stage Twiddling thumbs (human hand and arm puppet) |
| Question "Where am I" | Palms up, hands moving side to side, head moving |
| Personal question "Who's your tailor" | Palm up, hand pointed down to person |
| Amazement | Hit head with open palm |
| Hot | Wipe sweat off forehead with back of hand |
| Sleeping | Head turned to side resting on hand with other hand over eyes |
| Emphasis | Pound one hand in the other |
| Get out! | Pointing hand with sweeping direction toward door |
| No | Palm down in a sweeping gesture |
| Coughing | Hit chest with one hand, with other cover the mouth |
| Shock mouth open | Hands to the side of the mouth, mouth open; one hand to chest, |
| Then (past) | Turn to side, motion to the back of stage with a sweeping gesture |
| Smile | with index finger start at the corner of the mouth and go up in a smiling fashion (human hand and arm puppet) |

Tips for Puppet Care and Storage

- Tell your puppeteers how much their puppets cost. A little awareness goes a long way towards good care.
- Train new puppeteers with socks or with old puppets; then, let them graduate up to the good stuff.
- Always work the puppets with clean hands; even the natural body oils on your hands can discolor some puppet fabrics.
- Keep puppet appearance neat (hair brushed or combed, costume straight, etc.)
- Don't play with or throw puppets.
- No "mouth fights" with puppets are allowed.
- Do not allow puppets to be laid on the floor (easily stepped on and misshapen)
- Select costuming for the puppets that is easily removed so that it can be laundered as frequently as required.
- Don't allow food or drinks backstage or in the rehearsal area. It doesn't take long for a 99 cent Coke to ruin a \$99 puppet.
- Keep all of your puppets secured. This accomplishes the following:
 - you can find them when you need them
 - it makes it more difficult for smaller children to play with them (a significant cause of destruction to puppets)
 - their storage conditions are controlled
 - you can make certain that those who borrow them understand how they are to be cared for
 - if puppets are borrowed, it makes it easier to track them back down
- Store all puppets in cabinets, or better yet, in large, sealable plastic storage bins. The bins will keep the puppets dry and out of the sunlight (avoiding mildew and fading), and will protect the puppets when they are being moved. Much damage to puppets (staining, tearing, loss of shape) can be caused during their transport if they are not safely secured.
- Make repairs to puppets as soon as damage is discovered (a stitch in time saves nine).
- Make the puppeteers responsible for their puppet (both daily care and reporting of damage)

Tips for Writing Puppet Scripts

- Watch puppet performance and read puppet scripts to get a feel for what works.
- Brainstorm with others to come up with a list of good working ideas.
- Have an objective in mind for the script.
- Plan as much action as possible into each script.
 - remember that there is more to puppetry than mouth movement
 - puppets tend to be more realistic if more animated
 - remember that the earliest puppets even made use of slapstick comedy
- Don't let any one character's lines drag on for too long.
 - this makes it hard to keep the audience's attention
 - it also makes it harder for the puppeteer
 - if the line must be long, try to punctuate it with action
- Don't be afraid of using humor to make your point
 - preachers often use it in the pulpit
 - Jesus used it often (a mote in his eye and a 4x4 in yours?)
- Remember that there are at least three kinds of humor
 - sight gags
 - an amusing setting - a comic backdrop
 - a humorous staging - an interesting positioning of the characters
 - a funny action - for example, slapstick
 - a comic expression - startled, for one
 - a droll appearance - an unusual puppet or costume or combination of the two
 - sound - an interesting or unusual sound
 - ideas - a unique way of looking at the world
- Consider doing a parody of something well-known as a frame of reference and as a part of the humor
- Take advantage of the vividness of Bible stories
 - the uniqueness of the characters
 - the interesting settings
 - the applicability to our own lives
- Write for your audience
 - write to their age and attention level
 - don't be afraid to use local humor
- Write for your performers
 - use the gifts of the performers you have
 - play off the personalities of the performers if it suits the purpose of your script
- Get the script onto a PC
 - makes it easier to revise the script and make copies
 - makes it simpler to edit for future use

Source Material for Puppets

Bibliography

Teach 'Em With Puppets, Volume 1; Cox, Jerry; GR Publications, Tulsa, OK, 1976

Behind the Wall Gang - Puppeteer Workbook; Jenkins, John R.; Webb Chapel Road Church of Christ, Dallas, TX

Puppet Script Books

Biblical Puppet Performances; Capuanao-Schera, Joan Minardi-Harniman, and Phyllis A. Narducci-Gargano; Shining Star Publications, Carthage, IL, 1990.

25 Puppet Plays about Bible People; Cheasebro, Margaret; Standard Publishing, Cincinnati, OH, 1992

Idea Books that can be used to develop scripts

The Holy Bible

The Youth Worker's Encyclopedia of Bible Teaching Ideas - Old Testament; Group Publishing, Loveland, CO, 1994

The Youth Worker's Encyclopedia of Bible Teaching Ideas - New Testament; Group Publishing, Loveland, CO, 1994

Goof-Proof Skits for Youth Ministry; Duckworth, John; Group Publishing, Loveland, CO, 1995.

Greatest Skits on Earth - Volume 2 - Skits with a Message, Wayne Rice and Mike Yaconelli, Youth Specialties, Zondervan Publishing, Grand Rapids, MI, 1987

Spontaneous Melodramas, Doug Fields, Laurie Polich, Duffy Robbins; Youth Specialties, Zondervan Publishing, Grand Rapids, MI, 1996

Other sources include Bible stories from children's Bibles, children's books, story-telling recordings, flip-charts, or puppet scripts purchased from Puppet Productions, Inc.

Sources for Puppets

Puppet Productions, Inc., P. O. Box 1066, DeSoto, TX 75123-1066; (214) 709-7400, (800)854-2151, Fax - (214) 709-8849. This company is a source for high-quality (but expensive) puppets of very good durability. Puppets range from about \$30 up. Be aware that after you're on their mailing list, they will send you several sales papers through the year notifying you of lower prices, and/or package deals on their puppets.

Tyke's Puppets, 3045 Euclid, Wichita, KS 67217, (316) 942-2923 - Phyllis Hogue. This company manufactures an inexpensive line of puppets, including small hand puppets as low as \$6.00 each.

20th Century Christian, P. O. Box 40526, 2809 Granny White Pike, Nashville, TN 37204, (800) 251-2477. This company has offered puppets for some years as a part of their book and church supply business. They sell Puppert puppets and stages.

Jonah's Vacation

Setting: Various

Characters: **Jonah**, a hammer-headed prophet in need of persuasion
Sailor 1, 2 and 3, seasoned salts seeking survival
The Big Kahuna, the big fish
Man, a soul shore searching
Narrator, closing this story

Scene 1 (*A Mediterranean shore*)

Jonah I can't believe this. I have been waiting all year for this trip. I've saved money, I've checked out all the local places of interest. I've made reservations at the best eating establishments. This was my Vacation of a Lifetime! Two weeks at the Tarsus Lake Resort, and now - it's being cancelled! I don't believe this! Of all the times for the Lord to give me an assignment, and to Ninevah, too! Who wants to go to Ninevah? Not me! That place is so wicked I would need bodyguards to go there! And they're not going to listen to me! Sure I know that I'm supposed to send a message of destruction if they don't shape up, but why would they listen to me? They probably enjoy their lifestyle - they're not going to change that easily. But the Lord has spoken, and I should go. But I DON'T WANT TO! I'm scared; yeah, call me a chicken. I know, but I'm not going. Hey, no one knows that I've been called to go, so if I slip out of town early and head out the other direction, no one will find me! Soon Ninevah will be destroyed and I can return and pretend to know nothing about it. Yeah, that's the ticket! Oh, ticket? I'd better go get one and get outta here quick!
(Exit Jonah)

Scene 2 (*On a boat*)

Sailor 1 Anchors aweigh, my boy. It's off to Tarshish for us.

Sailor 2 Looks like good weather for sailing, sir, and we have a full passenger load, especially since that last guy came on board.

Sailor 1 Yeah, lucky for him that we had one spot open for him on the promenade deck, starboard side.

Sailor 2 Whoa, sir, look at that black cloud! It just came outta no where, sir. What shall we do, sir?

Sailor 1 Get us outta here, boy; if we get started, maybe we can stay ahead of it.

(Pull up anchor, move boat in waves)

Sailor 3 Sir, that cloud is about to catch us.

Sailor 1 No, boy; it has caught us! It's gonna be a storm like we've never seen before. You'd better start praying to your God that it will stop.

(Pause for storm sounds)

Sailor 2 Sir, this storm is never going to ease up. We have prayed and prayed. Nothing is helping. What do we do now?

Sailor 1 Start throwing over the cargo. With a lighter load, maybe we can stay afloat.

Sailor 2 Yes, sir!

(Throw boxes, suitcases, golf clubs, etc. out into the audience)

Jonah It's my fault. Stop throwing all of the cargo off. It's my fault.

Sailor 3 What do you mean it's your fault? You can't cause a storm!

Jonah The Lord told me to go to Ninevah, but I was afraid to go there so I ran away in the opposite direction. I didn't think it would hurt anybody, but now I have endangered the lives of everyone on this ship.

Sailor 3 So what do you think we ought to do?

Jonah Throw me overboard.

Sailor 2 Are you crazy?

Sailor 3 Do you know what is in these waters?

Jonah Throw me overboard. It's better for me to die, than for all of you to die because of me!

Sailor 1 Okay, okay! Throw Jonah overboard!

Jonah *(As he is being thrown overboard)* Let's think about this . . .

(The crew throws Jonah overboard. Then a big Fin comes through the stage with "Jaws" music in the background. Jonah is swallowed up by the big fish.)

Scene 3 *(The belly of the big fish - ribs for background)*

Jonah (Wakes up in the belly of the fish, looks around, and shivers, coughs, etc.)
Dear Lord, in my distress I called

to you, and you answered me. You hurled me into the deep waters and the waves swirled around me. I have been banished from your sight, but I will continue to call on thee. Lord, I don't know how long I have been here, but it seems like days. Have you forgotten me? I promise to make good what you have asked of me. Hey, what's going on? Something feels strange here! What's that rumbling? I don't like this. It feels like an earthquake or a bad case of indigestion. I think I'm in for a whale of a ride!

(The ribs start to move, shaking the background; Jonah yells, and is hurled out along with cans bottles, bones, and boat parts)

Scene 4 *(Jonah hangs over the front of the stage, panting for breath. Backdrop changes to Ninevah; men have signs saying "Missing Jonah - Have you seen this man?" They look at Jonah in passing and go on. A puppet carrying a milk carton with Jonah's picture on the side walks by, looks at Jonah, looks at the carton and runs to help)*

Beachcomber Jonah, is that you? Is it really you? Yuck, you smell like fish? Where have you been? Pardon me if I don't give you a hug.

Jonah It's wonderful! I'm alive! I have lived to see the sky again. God is going to let me live. Quick, which way to Ninevah?

Beachcomber That way *(pointing to the side of the stage)*

Jonah Great! I've got to go! I've got a lot of people to talk to.

Beachcomber I think you need to take a shower first.

Jonah Yeah, I guess you're right. *(Exit both)*

Narrator Jonah went to Ninevah and preached the news of destruction. The people were very receptive and changed their ways immediately. Even the king got into the act, and Ninevah was not destroyed. You know, Jonah believed in God after all. He was a prophet, but he still didn't know how far God would go to get him to Ninevah. This should be a lesson to us. When God gives us an opportunity to teach others, don't try to hide or runaway; trust in God

To help you.

(Starts to leave, then comes back. During the next lines, the narrator pulls out a small fish puppet and suits the actions to the words of the following lines)

Oh, by the way. No fish were injured, maimed, harassed, mistreated or killed in the production of this play. All scenes involving an animal were supervised by our sponsors. Thank you!

Temple Alone

Scene: The roadside, the temple at Jerusalem

Characters:

Jesus, a twelve year old boy

Joseph, a Galilean carpenter

Mary, a loving mother

Elizabeth, mother of a wild child named John

Zechariah, father of John and husband of Elizabeth

Gamaliel, a teacher of the law

Scene 1, a Judean road

(Mary and Elizabeth enter, slowly walking across the stage)

Mary I'm telling you, Elizabeth, it's gotten to be so STRANGE going to Jerusalem with Jesus for the Passover.

Elizabeth Dear girl, you have NO idea what STRANGE is unless you have a son like John. Constantly going off into the desert for DAYS at a time; eating NOTHING but grasshoppers and honey. It's not like we're POOR; after all, Zechariah's a priest!

Mary It's not so much the things that he DOES, as the things that he KNOWS. We'll be going down the road, and he'll say, "THIS is the road that David took when his enemies were trying to kill HIM." How does he KNOW this stuff?

Elizabeth I don't have to tell YOU that he's a special child.

Mary It's just that Jesus has gotten to be so INDEPENDENT; he's not my sweet little baby any more. He keeps talking about his WORK, as if he didn't have the rest of his LIFE to do that.

Elizabeth At least HE still wears the clothes that you make for him. That crazy John put together this outfit made of CAMEL'S HAIR, and I can't get him to throw it away. It makes me itch just to look at it!

(Joseph and Zechariah enter, obviously looking for someone)

Joseph Mary, have you seen Jesus?

Mary No, I thought he had spent the night in the tent with John, but when I came to look for him, Elizabeth said that he didn't.

Joseph I can't find him, and Zechariah and I NEED to get our tents loaded up so we can GET DOWN THE ROAD. I put it up by MYSELF last night, but he's GOT

to help me this morning. It's not LIKE HIM to be gone when there's work to be done.

Mary OK, I'll go and check with MY family while YOU check with YOURS. (*Men and*

women exit opposite sides of the stage)

Scene 2 - The temple in Jerusalem

(Jesus walks in with Gamaliel and a group of teachers)

Gamaliel So you see that the scriptures clearly prophecy that the Messiah will be a descendant of David, the king.

Jesus That's true, but how can you say that Christ is David's son when David, speaking by the Holy Spirit, said, "The Lord said to my Lord: "Sit at my right hand until I put your enemies under your feet."

Gamaliel That's true. So what?

Jesus David himself calls the Christ 'Lord.' How then can the Christ be David's son?"

Gamaliel Where in the world did that come from?

Jesus It looked like a pretty obvious question to me.

Gamaliel Let me go talk with the elders; I need help with this one. I've got one for you, kid - what is the phone number for the garden of Eden?

Jesus Adam 812

Gamaliel Smart kid. (*Gamaliel exits with teachers*)

Jesus At the temple, alone. I know that Mom and Dad didn't mean to leave me; things were so busy yesterday. If I try to find them, we may miss each other. It's best for me to sit still and wait for them to come to me. After all, I'm in my Father's house; I'll be OK. (*Slowly exits*)

Scene 3 - a Judean roadside

(Mary and Elizabeth enter from one side of the stage and Joseph and Zechariah from the other)

Mary Have you had any luck finding Jesus?

**Joseph
and
Zechariah**

(quietly) No, Mary.

Mary

GREAT! We go to Jerusalem for the Passover, and when we leave to go home, we seem to "pass over" our son.

Zechariah

We'll find him, Mary

Mary

GREAT. The almighty God sends an angel to me that says, "YOU'RE going to have a son." I say, "I CAN'T, I'm still a virgin."

Joseph

Mary . . .

Mary

And then the angel says, "No PROB, God will take care of that. You just call him Jesus, and REMEMBER that he is going to be the king of Israel forever."

Joseph

Mary . . .

Mary

So what am I going to say to God? "Dear Lord, I'm SORRY to break it to you like this, but Joseph and I SEEM to have misplaced Jesus, your Son, the most high King of Israel, Savior of the world." That ought to go over REALLY well.

Zechariah

Mary, I think that He ALREADY knows.

Mary

(quieter) What'll we do NOW?

Joseph

We'll have to retrace our steps back to Jerusalem and see if we can find him there. *(All exit)*

Scene 4 - in front of the temple in Jerusalem

(Mary, Joseph, Zechariah and Elizabeth walk in, obviously upset)

Joseph

Mary, everything else has failed. We've looked everywhere and not found Jesus. Let's go up to the temple and pray about it.

Mary

You're right, Joseph. We can't hide this from God anyway. Let's go talk to Him.

(as Joseph and Mary walk toward temple, Jesus come out with teachers)

Joseph

(sees Jesus) Jesus Barjoseph, come here! *(Jesus comes them)*

Mary

Son, why have you treated us like this? Your father and I have been worried sick about you. We've looked high and low through half of Judea and all of

Jerusalem for three days without finding you!

Jesus Why were you looking everywhere for me? Didn't you know I had to be in my Father's house?"

Mary You've been here, at the temple alone all of this time? These people (nodding at the teachers in the distance) must think that I am the worst mother that ever lived.

Jesus No one could ever think that, Mom. Let's go home. (All exit, except Zechariah)

Zechariah Then Jesus went down to Nazareth with them and was obedient to them. But his mother treasured all these things in her heart. And Jesus grew in wisdom and stature, and in favor with God and men.

The Neighborly Neighbor

Scene: a Judean hillside, the road between Jericho and Jerusalem, an inn

The Characters:

Jesus, the Master Teacher

Expert, X being the unknown quantity, and pert, a drip under pressure

Victim, someone at the wrong place at the wrong time

Robber 1, a cold-blooded dude with a bad attitude

Robber 2, another cold-blooded dude with a bad attitude

Priest, a holier-than-thou man

Levite, a man on a spiritual high

Samaritan, a man of moral and physical courage

Innkeeper, an interested observer

Scene 1 *(Jesus and the Expert enter)*

Expert: Teacher, what do I have to do to live forever with God?

Jesus: You're an EXPERT in the law. What is written in the law of Moses? What do YOU think it says?

Expert: The LAW says, 'Love the Lord your God with all your heart and with all your soul and with all your strength and with all your mind' and , 'Love your neighbor as yourself.'"

Jesus: That's ABSOLUTELY right. IF you can do that, you WILL live forever with God.

Expert: *(aside)* Boy, he turned that question right back on me. He made me look like a real DUFUS. Surely there's a question I can ask him that he won't be able to handle. Hey, I've got it.

Expert: *(to Jesus)* And just EXACTLY who do you think my neighbor is?

Jesus: Let me answer your question with a story . . .

Scene 2

Jesus: A man was going down from Jerusalem to Jericho, when he fell into the hands of robbers . . .

(The victim enters, walking downhill.)

Victim: *(To the tune of 'Hi, Ho; Hi Ho')* Hi Ho, Hi Ho, to Jericho I go . . . *(whistles the rest)*

(Two thieves peer around a rock)

Thief 1: Look at this guy - this is EASY PICKIN'S if I ever saw it.

Thief 2: Yeah, in two minutes we'll have this chicken plucked so CLEAN his own MOTHER couldn't make soup out of him.
(They step out in front of the victim)

Thief 1: Hi, neighbor. Do yourself a favor and give us ALL your money.

Victim: No way, I worked HARD to earn that money. It's MY money.

Thief 2: Yeah, but the first law of acquisition says, 'What's yours is MINE.' So it's MINE. Now I'm going to PROVE it to you.

Victim: How are you going to do that?

Thief 1: Like THIS . . . *(Thief 1 and 2 jump the victim, beat him, take his clothes and money. Victim is half dead on the side of the road. Thief 1 and 2 exit, singing)*

Thief 1 & 2: We will, we will ROB you *(stomp, stomp, clap; stomp, stomp, clap)* We will, we will ROB you . . . *(To the tune of "We Will Rock You")*

Scene 3 *(Enter the priest, also coming downhill from Jerusalem)*

Priest: I think that my lesson in Jericho should be about COURAGE. I'll use Jonathan as an example. In I Samuel 14, Jonathan saw something that NEEDED TO BE DONE, something that required courage and hard work, and he did it. *(As he finishes this sentence, he comes upon the Victim, who starts moaning . . .)*

Victim: *(weakly)* Help . . .

Priest: Oh, oh. Somebody's been beaten. Maybe beaten AND robbed. He had to be a FOOL to carry money on this road. Proverbs 20:30 says, "Blows and wounds cleanse away evil, and BEATINGS purge the inmost being." I hope this taught him a lesson.

Victim: *(weakly)* Help . . .

Priest: And if I WERE to help him, there would be a doctor bill, and he would need money to stay somewhere until he healed, and then money for transportation home . . . That could cost me a SMALL FORTUNE. It's not right that I should have to pay that. After all, what's MINE is MINE.

Victim: *(weakly)* Please, help . . .

Priest: You know, I'm afraid that those thieves could still be around here . . . *(he circles around to the other side of the road and leaves in a big hurry)*

Scene 4 *(Enter the Levite, also coming downhill from Jerusalem)*

Levite: Oh, it's a GREAT day to be a Levite, a servant in the temple of God. After two weeks in the temple, I feel like I'm the most SPIRITUAL that I've ever been. *(Singing)* Make me a servant, Lord make me like you . . .

Victim: *(weakly)* Help . . .

Levite: Oh, oh. WHAT'S THIS? Look's like some poor Jewish person's been BEATEN. Maybe ROBBED, too. Can you believe that anybody would be so weak spiritually that they would actually ROB somebody?

Victim: *(weakly)* Help . . .

Levite: And somebody OUGHT to help. As SOON as I get back to Jericho, I think I'll start a committee to look into this problem.

Victim: *(weakly)* Help . . .

Levite: I wish I COULD . . . there's just so much to do and so little time. If I'm to get my work done and this committee started, I'd better GET GOING. My life is so busy. *(Levite circles the Victim and exits downhill singing)* To the work, to the work, we are servants of God, let us follow the steps that our Master has trod . . .

Scene 5

Samaritan: *(Praying as he walks)* Dear Lord, thank you for this beautiful day, and for keeping me safe while traveling away from my family . . . *(sees Victim)* Oh, oh. WHAT do we have here? *(Victim is quiet now because he is out cold)*. It looks like a Jew. Poor guy, they took EVERYTHING he had, then they beat him half to death. NOBODY deserves this. Not even a JEW. Most Jews hate Samaritans like me. So, it's a good thing he's out cold or he would be telling me off. If I were to help him, he'd probably be mad that a Samaritan even CAME THIS CLOSE to him. Well, I'm going to do the right thing whether ANYBODY appreciates it or not. I may not have much, but what is mine is YOURS, neighbor. *(He gets out his oil and wine)*

Samaritan: I'll rub this oil on his scraped up skin *(he suits his actions to the words)*. Then we'll pour some of this wine on these cuts to clean them out. I CAN'T leave him here, though. I'll load him up on my donkey and take him on to the inn. *(Lifts up the Victim)* Here we go . . . *(starts singing)* Here we are but straying pilgrims, here our path is often dim; but to cheer us on our journey, still we

sing this wayside hymn . . . (*exits with Victim*)

Scene 6 (*We find the innkeeper at his place of business, the “Holy Day Inn”*)

Innkeeper: My friend the Samaritan NEVER ceases to amaze me. As BUSY as he is, he stops to help some poor Jew who doesn't have a penny to his name. As badly as Jews hate Samaritans, that took as much moral courage as it took physical courage, with those thieves hanging around. Then, he bandages his wounds, and brings him here. When I ask him WHY, he says, “To please the one true and living God.” WHAT A MAN!
(*The Samaritan enters*)

Samaritan: Well, that's done.

Innkeeper: How's he doing?

Samaritan: He's bandaged up and comfortable in bed now.

Innkeeper: How long do you think he'll have to stay in bed.

Samaritan: I'm afraid it's going to be a long time. A LOT LONGER time than I have to stay. But, don't worry. (*He pays the innkeeper pieces of silver*) This ought to be enough money to keep him comfortable for 2 months. He ought to be well by then. If it's not enough money, I'll pay you back on my next trip.

Innkeeper: I trust you, old friend.

Samaritan: Thank you. If he tries to pay it back, or find out my name, DON'T LET HIM. Just tell him that there is such a thing as a “GOOD SAMARITAN.” (*Exit Samaritan*)

Scene 7

Jesus: So, you tell me, WHICH of these three - the priest, the Levite, or the Samaritan . . . which do you think was a neighbor to the man who fell into the hands of robbers?”

Expert: (*sheepishly*) The one who had mercy on him.

Jesus: See, you won't even SAY the word, “Samaritan.” But you're right. The Samaritan proved himself to be the real neighbor by the courage and conviction of his ACTIONS. The Samaritan DIDN'T CARE whether the fellow lived next door to him, or whether he was a member of his family or not. He knew that it was the one WITH A NEED who was his neighbor. Now, YOU go and do likewise.

Legion

Setting: 50/50 set, a location near the sea of Galilee

Characters: **Barbara Waters**, a confident (to say the very least) journalist
Hugh Ups, a perennially optimistic reporter
Legion, a brief acquaintance of Jesus
Legion's Mom, a lady at the end of her rope
Jesus, the master of the universe
Peter, his volatile companion

Scene 1

Barbara Hello, I'm Barbara WATERS

Hugh I'm Hugh UPS.

Barbara And this is 50/50 . . . (*Sound Effects - Music for Show*)

Hugh Tonight we have an AMAZING story of a man named Legion

Barbara That's right Hugh. This man came from the country of the Geresenes. From the DEEP, DARK, DANK DESERTED TOMBS. NO ONE in their right mind would live there. NO ONE wanted to live in that area because of the screaming and yelling going on at all times of the DAY AND NIGHT.

Hugh Picture IF you can - a man, draped in chains---chains ALL OVER his body. Dragging chains everywhere he went, YELLING AND SCREAMING, finding stones of all sizes to hit and gash himself with.

Barbara This was a man OBVIOUSLY tormented by evil spirits. SPIRITS that would not leave him alone. SPIRITS that wanted to hurt and grieve this man immensely and cause the area to be in turmoil. WHAT WERE THEY TO DO?

Hugh They had TRIED to bind him with chains so he wouldn't run around. But every time they tried, HE BROKE THEM. BROKE the chains !!

Barbara What AMAZING strength he must have had!!! But enough of that -- tonight we bring you this man, and the amazing turn of events in his life, all of which happened because of a man named JESUS. Let's bring him out and let HIM tell you his story.
(*Enter Legion . . . Calm, Quiet, Shy*)

Hugh Well, Legion, what an AMAZING story you have to share with us. Why don't you start at the BEGINNING.

Legion It all began when I was born . . .

*(Sound Effects of going into the past . . .)
(Enter a baby dragging mother with chain)*

Mother LEGION - LEGION--you come back here this MINUTE. Do you HEAR me? *(Becomes hysterical)* Legion, Legion, I can't TAKE it any more . . . STOP IT. *(pair exit off the other side of the stage)*

Legion Mom NEVER could control me. I kept running away - I got lost in ALL the stores ---- I never met a stranger----

Hugh Legion, Legion, not THAT far back ... How about starting when you met Jesus ?

Legion Oh, OK. It goes something like this . . .

Scene 2 *(Sea, Tombs, Hillside, etc. Jesus and Peter are arriving at the shore in a boat)*

Jesus Well, Peter, are you ready to walk on water again?

Peter When pigs fly! *(Jesus and Peter get out of the boat; Legion is yelling and groaning on top of the hill. He sees Jesus and men get out of boat, then runs back down the hillside to meet Jesus.)*

Legion *(LOUD --Bowing Down)* What do you WANT with me? Jesus son of the most high God? I BEG you, don't HURT me!

Jesus *(Talking to Peter)* This man has an unclean spirit. *(Legion is still jumping , jerking and yelling.)*

Legion What do you WANT with me, Jesus? Don't HURT me.

Jesus What is your name?

Legion Don't hurt me! My name is Legion, for WE are MANY.

Jesus LEGION? Legion is your name? Unclean spirit come OUT of this man!

Legion Oh PLEASE, Jesus, don't hurt me. PLEASE don't send us out of the country. PLEASE! We know you can do ANYTHING; please

don't send us AWAY.

Jesus Unclean spirit, come OUT of this man (*enter pigs up on the hill*)

Legion AAAAARG! Wait, Jesus, PLEASE don't hurt me. (*sees the pigs*)
See those pigs on the hillside? There's plenty of them -- PLEASE send us into the swine - PLEASE, PLEASE, PRETTY PLEASE!

Jesus Oh, OK, you may go into the swine. But NEVER enter this man again.

Legion Thank you, Jesus, thank you. THANK you. (*Legion jumps and jerks, twirls and then becomes still. Heavy sigh, and rests his head on the edge of the stage.*)

(The pigs begin to twitch and jerk, slowly at first, then wildly. Start to run and fall off the hillside. Throw pigs.)

(Jesus , apostles, Legion sitting together watching the pigs.)

Peter Hunh; Fast food. (*pauses as he thinks*) You know, Jesus, that we will PROBABLY have to leave this place because of your miracle.

Jesus Yes, the people still don't UNDERSTAND me. This will frighten them.

Apostle We'll get the boat ready.

Legion Please, Jesus, let ME go with YOU.

Jesus No, You cannot. YOU must stay here. But go home to your people and tell them what wonderful things I have done for you.

Legion I will tell them of your mercy, Lord. (*Jesus Leaves in the Boat.*)

Jesus Peter, what was that about pigs flying?

Scene 3 (*Hugh, Barbara, and Legion on the Set of 50/50*)

Barbara AMAZING story, Legion.

Hugh That REALLY IS a miracle; tell us, how are you these days?

Legion Well since that day on Porkchop Hill, I have never felt better, Hugh. I have a new leash on life. Sin doesn't CONTROL me anymore. I must tell everyone how Jesus gave me life. Life in HIS NAME.

Without him I am ALWAYS in chains. But with Jesus I am FREE.
Free to walk as a NEW MAN and tell everyone about JESUS.

Barbara Well (*Sigh*) Next week we will have my EXCLUSIVE interview with King Herod. He will explain some of those nasty rumors about his last birthday party. WE'RE in touch, so YOU be in touch.

Hugh I'm Hugh Ups.

Barbara And I'm Barbara Waters. For everyone here at 50/50, good night.

The Life of Paul (Hillbilly Style)

Setting: a chorus room, a roadside, a house in Damascus, a jail in Philippi

Characters: **Saul/Paul**, the hero of this story
Companion 1, a zealous friend
Companion 2, another zealous friend
Narrator, the teller of this story
Silas, Paul's traveling companion
Jailor, a man who was persuaded
Lord, a voice with the light
Chorus members, various singers for the song

Scene 1 *(no background - Chorus comes up, clearing throats, prepares to sing operatic style, but begins with this hillbilly song to the tune of "The Beverly Hillbillies")*

Chorus Now listen to our story 'bout a man named Saul,
A mean persecutor, hung poor Christians on a wall.
And then one day he was walkin' down the road,
When God in His fury, decided to unload,
Rays that is, ultraviolet, bright light . . .

Scene 2 *(Road background, Saul and his two companions walking down the road)*

Companion 1 You REALLY gave those Christians a hard time, Saul!

Companion 2 ESPECIALLY that Stephen guy! That was a GREAT way to get rid of him! I'll NEVER forget all of those stones flying through the air.

Saul That's only the BEGINNING of what I plan to do to those Christians!

(Bright light appears, and the Lord's voice is heard, but no one is seen)

Lord Saul, Saul, why do you PERSECUTE me?

Saul Who ARE you, Lord?

Lord I am JESUS, whom you PERSECUTING. Now get up and go into the city, and you will be told what to do."

(The bright light disappears, and both companions help Saul leave the stage)

Narrator Saul was blind for three days, and then healed. He was converted by a man named Ananias,

and his name was changed to Paul. He began to preach, and preach, and preach . . .

Scene 3 *(No background; the chorus comes up and sings verse 2 to the same tune)*

Chorus Well, the next thing you know, ole Paul's a prisoner,
The townfolks said, "We don't want no preachers here!"
They said in the stocks is the place you oughtta be,
So they gave him forty stripes, and threw away the key.
JAIL that is, Philippi, BIG rats.

Scene 4 *(Jail background; Paul and Silas come up in the stocks)*

Silas I don't understand how someone could USE that poor girl the way that those owners did.

Paul Yeah, I know. But since God helped us to get rid of her demons, they won't be abusing HER anymore.

Silas You're right, Paul. We ARE in here for a good reason. We helped someone to get out of a VERY BAD situation. So, NOW what do we do in this place?

Paul Exactly what we would be doing at ANY OTHER place. Let's sing, Silas.

Silas GOOD idea! *(Woefully)* "I am a poor, wayfaring stranger . . ."

Paul NO, Silas. That's TOO DEPRESSING! How about, "Oh, God, You Are My God?"

Paul and Silas Oh, God, you are my God,
And I will ever praise you.
Oh, God, you are my God,
And I will ever praise you
(earthquake begins)

Silas HEY, what's happening here?

Paul It looks like another EARTHQUAKE! *(The earthquake knocks the*

stocks off Paul and Silas and continues until the jailor enters)

Jailor Oh, NO! I bet all of the prisoners have ESCAPED! The master will have my HEAD! Forget THAT! He'll have every piece of me that he can get his HANDS on! Oh! What shall I do! *(Starts to fall on sword)* I guess I'll do myself in BEFORE the master gets to me.

Paul DON'T hurt yourself . . . we're all here.

Jailor Who ARE you? Why didn't you leave?

Paul We knew that something terrible might happen to you or someone else if we escaped.

Jailor WAIT! You're Paul, the guy that USED TO kill Christians, but now you preach EVERYWHERE you go about some guy named JESUS.

Silas Yes, that's right

Jailor *(Goes to their feet)* Sirs, what must I do to be saved?

Paul BELIEVE in the Lord Jesus Christ, and you will be saved, you and all of your household.

Narrator That night, the jailor and everyone in his family were BAPTIZED. The jailor brought Paul and Silas into his house, WASHED their wounds, and fed them. The next morning, the men were released from jail, so they continued on their way, preaching the gospel EVERYWHERE they went.

Scene 5 *(No background; Chorus enters and sings verses 3 and 4)*

Chorus So this is our story 'bout a man named Paul,
A Christian persecutor that has listened to a call
And from that day he worshiped and he taught -
And the rest of his life, salvation he sought.
Christ that is, ONLY Savior, KING of Kings.

Next thing we know Paul's on his way up there,
People said, "A big CROWN he's gonna wear!"
With him at the door is the place I'm gonna be,
So live a life like Paul, and come along with me.
Heaven that is, pearly gates, what a place!

This is Your Life (The Good Samaritan)

Setting: a sound stage
Characters: **Emcee**, the flaky TV show host
Man on the Road, a weary traveler
Thief 1, a dude with a bad attitude
Thief 2, another dude with a bad attitude
The Priest, talks like a real do-gooder
The Levite, claims to be a servant of God
Sam, the Samaritan, a man after God's own heart

Scene 1 *(A TV sound stage)*

Emcee Shhhh! Today we are going to surprise someone in the audience with people from their PAST. That's right. Today we are going to surprise the MAN ON THE ROAD. Let's go up to him now. Some of the people in his past are in the back now just WAITING for the moment they can see the Man on the Road.
(Walks over to the Man on the Road and taps on his shoulder)
Excuse me, Man on the Road?

Man Yes, yes, that's me.

Emcee Well, Mr. Man on the Road, THIS IS YOUR LIFE!
(Crew holds up signs that say APPLAUSE, so the crowd does - Applause, applause)

Man What, ME? I can't BELIEVE this! *(he's very surprised)*

Emcee Yes, that's RIGHT, Mr. Man on the Road, this IS your life. Today we have brought people from your past to help you share in this GREAT moment with you. Shall we get started?

Man Yeah, oh BOY, will this be fun! I can't WAIT to see which of my friends and family have come.

Emcee Well, Mr. Man on the Road, our FIRST guests have come a long way to see you. All the way from the city of JERICHO.

Man WHAT?!? I don't know anyone from JERICHO!

Emcee SURE you do! You met on the road one day when you were traveling.

(Thief 1 and Thief 2 start off as voices from back stage)

Thief 1 Hey, hey, HEY, Mr. Man on the Road. Remember US?

Thief 2 We were hiding behind the trees beside the road just WAITING for some rube, I mean some DUDE, to come along.

Thief 1 We needed some MONEY and clothes, and a donkey, too.

Thief 2 Yeah, we were a little SHORT of cash for our trip.

Thief 1 Yeah, and he DID have a donkey, too.

Man WHAT?! I remember NOW. YOU were the guys who robbed me on my trip to see my family!

Emcee That's RIGHT! Let's introduce, THE TWO THIEVES! *(Crew holds up signs that say, BOO, so, the audience obliges as the Thieves make their entrance)*

Man *(As the thieves attempt to shake hands)* Stay AWAY from me!

Thief 1 Hey, Man on the Road . . .

Thief 2 Hope there's no HARD FEELINGS.

Man Are you KIDDING? You guys beat me up really BAD, then left me like ROAD KILL. I nearly DIED.

Emcee I can see that these two men have brought back bad memories from the past. Maybe our next two guests will be BETTER. Let's hear from them now.
(Voices of the Priest and the Levite are heard backstage as with the Thieves)

Priest Hello, Mr. Man on the Road. We haven't ever TALKED to each other, but I have seen YOU before. I have connections with God, so maybe I can help you WORK OUT your feelings with the two thieves.

Levite Hi, you don't know me, but I have ALSO seen you before.

Man I don't know these guys. Who ARE they? How do they know ME?

Emcee Let's bring them out here and meet them RIGHT NOW!
(Priest and Levite enter)

Man *(Looks back and forth from one to the other)* HOW do you know me? I don't remember EITHER ONE of you.

Priest Well, YOU were beside the road between Jerusalem and Jericho. I was headed for Jericho myself. You were IN MY WAY, so I crossed to the other side of the road.

Levite Same here. You were kind of out of it. Like unconscious. You had been beaten pretty badly. I had to cross to the other side of the road so I wouldn't get any blood on my sandals.

Man You mean to tell me that, after these robbers beat me and left me for dead, you saw me on the side of the road and LEFT ME TO DIE? What KIND of people are you?

Priest Well, as a matter of FACT, I'm a priest. I preach to people. I tell people how to be GOOD and how to HELP others who are in NEED. I PRAY to God. I'm one of God's people. I COULDN'T stop to help you because I was on my way to preach to the people in Jericho.

Levite I'm a Levite. I'm in charge of keeping the synagogue CLEAN. It's my job to make the building look GOOD. I was on my way to Jericho to make everything ready for worship. I COULDN'T stop to help you, or the people would have been ANGRY with me.

Man I get it. It was more important for you two to look RELIGIOUS than to HELP someone in need.

Priest & Levite More or less . . .

Emcee We have ONE MORE person from your past . . .

Man Do I REALLY want to meet him?

Emcee Oh, I think SO; just listen.
(Sam's voice is heard offstage first)

Sam I was on the road to Jericho one day and I saw you lying beside the road

Man Oh, GREAT . . .

Sam But, I stopped to HELP you!

Man What! WHAT! That's my friend, SAM!

Emcee Yes, that's RIGHT! Let's bring out Sam the Samaritan! *(Crew holds up signs that say Applause, and the crowd applauds)*

(Sam and the Man on the Road meet, say hello and give big hugs)

Emcee Sam, tell us how you know Mr. Man on the Road.

Sam Well, like I said, I was on my way to Jericho one day, and beside the road lay this man. He was almost DEAD. I couldn't leave him there. I had to do SOMETHING, so I bandaged his wounds and put him on my donkey. I took him to a place where he could rest.

Man Not only did he do that; he paid ALL of my doctor bills and the cost of the hotel.

Emcee Well, Mr. Man on the Road. It looks like you've found a GOOD FRIEND. Now, as a REWARD for being on our show today, you've won a trip to Jericho with the FRIEND of your choice. Who will it be?
The THIEVES? *(Crew holds up signs saying BOO, and audience does)*
The PRIEST OR THE LEVITE? *(Crew holds up signs saying HISS, and it happens)*
or, SAM, the SAMARITAN!!

Man I think it's obvious . . . SAM THE SAMARITAN *(Crew holds up APPLAUSE sign)*

This is Your Life (Joshua)

Setting: On the streets

Characters: Emcee, Joshua, Caleb, Moses, Spy 1, Spy 2, Angel, Priest 1, Priest 2, Rahab

Emcee *(speaking softly)* Today we are on the streets looking for a man of strength and courage. His fame has spread throughout the land as a man who chose to serve God and follow his command. Because of this, He became the leader of the Israelites after Moses' death. If you don't know who he is now, you will soon enough, THERE! *(gestures to puppet walking alone)* JOSHUA? JOSHUA?

Joshua Yes that's me. Who are you?

MC Who I am is not important, but you are Joshua, son of Nun, because.... THIS IS YOUR LIFE!!

(Applause sign with music "THIS IS YOUR LIFE")

Joshua What? Me? I can't believe this!

MC Yes, that's right Joshua, this is your life! Joshua, some of your friends from your past have come to help celebrate this moment with you. Are you ready to get started?

Joshua Yes !! This is great! I can't wait to see who has come!

MC Joshua our first guest has something to say to you..

Caleb *(behind screen)* It was you and me who stood up against the other 10.

Joshua Oh my goodness that's Caleb!

MC That's right! One of the 12 who went to spy on Canaan From the tribe of Judah son of Jephthah, come on out Caleb!

(APPLAUSE Caleb comes out hugs Joshua)

MC So, Caleb, tell us about one of your experiences with Joshua

Caleb Well you see, Moses had asked 12 of us to go into the land that God had promised us and explore it. The land was awesome, rivers & streams, great walled cities, and the people were powerful & big.

Joshua Remember the grapes we found?

Caleb Yeah, they were huge!!

Joshua So big in fact we had to carry them on a pole between us.

Caleb That's right. Well it took us 40 days to look over the land and when we got back, the other 10 guys told Moses we couldn't take over the land.

Joshua The Lord was so angry he struck them dead with a plague. No one over the age of 20 would get to go to the promised land except for you and me.

Moses *(Behind the curtain)* Not even I got to go to the land flowing with milk and honey. Although I did get to see some of it from the top of Mt. Nebo.

Joshua Moses? Moses, is that you?

MC Yes it is. Moses, come on out here.

(APPLAUSE - Moses comes out and hugs Joshua)

Joshua Moses, I can't believe it's you.

Moses I couldn't miss this Joshua! You were the one chosen to lead the Israelites after I was gone.

Joshua Those were hard sandals to fill, Moses.

Moses No, the Lord is with you, Joshua. Remember? He told you to be strong and courageous. Do not be afraid or discouraged because He will never leave you! And you chose to serve God all your days, Joshua. You are a good leader! You led the people across the Jordan.

(Voices from behind the stage)

Spy 1 But not before we were sent to Jericho.

Spy 2 Our mission was to search out the city

Joshua Hey, those are the two spies I sent to Jericho.

MC That's right. Come on out, Spies 1 and 2.

(Mission Impossible Music, spies leap and search)

Spy 1 That was some job you sent us out to do!!

Spy 2 "Go look over the land," you said, "especially Jericho."

Spy 1 Wow was it big!

Spy 2 And the walls were sooo high.

Spy 1 But that didn't stop us

Spy 2 No sir, we found this place to hide.

Spy 1 Yeah, it was a house right beside the outside wall.

Spy 2 There was this really nice lady named Rahab who hid us from the King's messengers

Spy 1 Yeah, she sent them on a wild goose chase away for the city to look for us.

Spy 2 She let us spend the night at her place.

Spy 1 But we didn't get to sleep inside.

Spy 2 No, we had to sleep on the roof under some straw. That really got my allergies going. I sneezed all night.

Spy 1 I just knew we were going to get caught, but Rahab let us slip down outside the gate from her house and told us to wait 3 days before we went back to tell you everything.

Spy 2 Remember what we told you, Joshua?

Joshua "Surely the Lord has given us this land because all the people are melting in fear because of us!"

MC Someone else told you that too! Do you recognize this voice?

Angel I met you on the side of the road and said "TAKE OFF YOUR SHOES, YOU ARE ON HOLY GROUND!"

Joshua It's the angel of the Lord! The commander of the Lord's army.

MC That's right! Come on out.
(Angel enters with sword, Joshua bows)

Angel I remember you asked me if I was a friend or foe.

Joshua Well, we **were** in a new country.

Angel Yes, but the Lord had already given Jericho to you. The people had already heard of you, and the mighty works of God! They were scared to death! You just needed to follow his directions and the city would be yours. If you did exactly as the Lord commanded, Jericho would fall and your men could go straight in and take the city.

Joshua Your orders were clear, and we got ready to take Jericho.
(Voices from behind curtain, trumpets blow)

Priest 1 We were at the front of the line to march around Jericho.

Joshua Oh my goodness! It's the guards and priests!
(They enter slowly with ark of covenant and trumpet players blowing horns)

Priest 2 We led the march around Jericho for six days.

Priest 1 Everyday we would march around the city once. No one could speak. Only the trumpets sounded.

Priest 2 Then on the seventh day we circled the city seven times without a word.

Priest 1 Not one word! But the priests on the trumpets got a lot of practice!
(Blow trumpets, play the song, "Joshua fought the battle of Jericho)

Priest 2 Then it finally happened! After the seventh time around , Joshua told us to shout.
(Blow Trumpets)

Priest 2 The walls of that great city Jericho fell down and we went in to take over the city.

Priest 1 CHARGE!!
(They exit, yelling and blowing the trumpets)

(Voices from behind curtain)

Rahab My house was all that was left standing.

Joshua It's Rahab.

MC That's right - the one who hid the spies in the city.
Rahab, come on out.

(APPLAUSE, Rahab comes out)

Joshua It's so nice to see you!

Rahab It is good to be here. I could have been killed with all the others at Jericho, but the two spies showed me kindness and promised that all my house would be saved. I tied a scarlet ribbon around my window. That was how your men knew not to destroy my house. Instead, they took my whole family to a safe place. In fact, we are still living among the Israelites.

MC Well Joshua, its been a big evening. You have lots to reminisce about with all your friends. Lets bring them all back out here.

(Everyone comes on stage)

MC Joshua, you have had a wonderful life. What do you attribute all your fame to?

Joshua The Lord told me to be strong & courageous. He said that he would always be with me and he would never leave me. So, as for me and my house, we chose to serve the Lord.

MC What a great thought. Choose this day whom you will serve. You, too, can be strong and courageous like Joshua if you chose to follow the Lord. Joshua this is your life and it was a great one. Good Night, and see you next time on "THIS IS YOUR LIFE".

(APPLAUSE)

Jericho

The Characters: Joshua
Angel
Spy L
Spy XL
Rahab
FBI
Vanna
Executioner

Scene 1 *(Joshua is walking down a road, an angel appears with a sword)*

Joshua Friend or foe....

Angel Neither, I am commander of the army of the Lord.

Joshua What do you have to say to me.

Angel I have given in to your hands city of Jericho. The Lord wants you to walk around the city one time every day for six days. You are to have the priests carry the ark of the covenant and blow on the rams' horns. On the seventh day, circle the city seven times. On the seventh time, blow your horns. Then Jericho will be yours.

Joshua We will do as the Lord commands.

Scene 2 *(Joshua returns to camp)*

Joshua Come here, guys. Listen up! The angel of the Lord said Jericho is ours. Be prepared to go to war in a few days. Come here, agents Roman Numeral L & XL. Your mission, should you choose to accept it, is to spy out the city of Jericho. Leave no stone unturned, lead unfollowed, no bush untorched, no dumpster left undumped, no security video tape unviewed, no light switch unswitched, no lock unpicked, in other words "SEARCH THE TOWN REALLY GOOD".

Spies Mission accepted sir. We'll be back.

(Music "Mission Impossible Theme")

Spy L Shut off the music - I can't think.

Spy XL I didn't think we'd ever make it.

Spy L Yeah, those rocks & stickers made a hole through my Grecian sandals.

Spy XL I think this is the house, 1237 Wall Street. Yep, this is it.

Spy L How are we gonna get up there. The walls are so tall & big.

Spy XL They're so high, you can't go over it.
(singing line as in song "So wide")

Spy L They're so low you can't go under it.

Spy XL They're so wide can't go around it.

Spy L&XL *[sing together]* You must go in at the door.

Rahab What is that horrible noise?

Spy L Excuse me ma'am! We're just trying to spy out the land.

Rahab Are you Israelites, We've heard about the mighty things the Lord has don for you.

Spy XL We'll be in great danger if found.

Rahab Come on in and I'll get ya something to eat.

Spy L But the King's men are looking for us.

Rahab Then come in and I'll hide you on the roof.
(A knock at the door, The spies hurry to the roof to hide)

Rahab Who's there?

FBI(all) The FBI.

Rahab Who?

FBI 1 The FBI. Find and Bust the Israelites .

Rahab There are no Israelites here.

FBI 2 Have you seen any today?

Rahab Yes, but they've already left the city.

FBI 3 Well, thanks anyway. *(FBI leave chanting "Find and Bust the Israelites)*

Spy XL Thanks for covering for us, but how do we get out of here?

Rahab Out the window.

Spies What !!!

Rahab I'll tie a scarlet ribbon to the window and you can rappel down the wall.

Spy XL Gee thanks, lady, you're swell.

Rahab Just remember me & my family when you destroy Jericho.

Spy1&2 Hasta La Vista Baby!!

Scene III *(Spies return to camp)*

Joshua The Lord has given Jericho to us. We will march around Jericho onw time for six days. On the seventh day we will march around Jericho seven times.

(With guard in front, Priest with horn, Priest carrying ark, march in slow motion; Vanna with signs to show days)

Joshua Jericho is ours - when I say blow, blow with all your might for the Lord has given us victory. Ready, set, blow and shout.

(Walls tumble down with earthquake sound effects)

Joshua Everyone draw you swords and fight. *(Noise dies down as fight comes to a conclusion)*

(Enter Executioner ,with ax, has handcuffs and chains on the FBI)

FBI 1 Jericho was a strong & mighty city . . .

FBI 2 But now it's all in ruins there is nothing left . . .

FBI 3 We have been found & busted by the Israelites. *(Exit)*

Joshua Spies go in and rescue Rahab and her family. Cursed before the Lord is the man who tries to rebuild this city.

Home Improvement

The Scenes: an American home, the backyard, and the Tool Time set

The Characters:

Tim, well-meaning but misguided host of Tool Time

Jill, his sensible and much wiser wife

Brad, Tim and Jill's oldest and macho, if not mental, son

Randy, the middle and mouthy son

Mark, the youngest, most naive and most confused son

Heidi, the Tool Time announcer and assistant

Al, Tim's sensible, flannel shirt wearing, co-host

Wilson, the half-seen, half-understood neighbor of Tim

Scene 1 *(In the house)*

Jill Tim, I wanted you to empty the vacuum bag, not rewire the whole sweeper.

Tim Listen, Jill, the motor they put in this thing is way too wimpy. We need more horsepower for more suction power. Arr, Arr, Arr.

Jill What did you do to my vacuum cleaner?

Tim I just slipped in a Binford five horsepower, three phase, seventeen hundred and fifty rpm motor.

Jill Tim, I just wanted to sweep up the dirt, not rip out the carpet . . . *(Mark enters, with Brad and Randy behind him)* Hi, honey. What are you up to?

Mark Nothing . . . I'm just gonna fix a bread and honey sandwich *(turns around and Jill sees his shiner)*.

Jill What happened??

Tim *(engrossed working on the vacuum)* Nothing! I haven't even turned it on yet!

Jill No, Tim, not you; your son. What happened, Mark?

Brad Look at his shiner, Dad. Isn't it great!

Randy Yeah, I can't wait to meet the girl that gave him that.

Jill Randy, that's enough. What really happened, Mark?

Mark At school this guy Larry made fun of Dad, so we got into a fight and he stomped me.

Jill Mark! You've been fighting?

Mark Yeah.

Tim Mark, you need to learn how to be strong and courageous and WIN like a man!

Randy Yeah, but the closest thing we have to a male role model is Al's Mom. *(Tim starts to laugh at this, but then realizes that he has been insulted and starts to chase Randy out of the room)*

Tim No, I was thinking more of being somebody like . . . SAMSON! Yeah, a real man's man like Samson; *(boys join in on the grunt)* Arr, arr, arr. Remember when he killed 1000 Flintstones with the bumper of a 53 Ford?

Jill No, Tim, it was Philistines he killed with the jawbone of a donkey.

Tim Yeah, right, whatever. Anyway, Samson was as strong as an ox and twice as smelly, *(boys join in on the grunt)* Ar, ar, ar.

Jill Boys, go on upstairs to your rooms *(boys exit, and Jill turns deliberately to Tim)*

Tim Oh, oh. I'm in trouble now.

Jill Yes you are, Tim Taylor. If you want to give your son a manly example of how to be courageous in the face of an enemy, why pick Samson?

Tim Hey, he's a guy out of the Bible.

Jill So's Judas, but I don't suppose that you want your son to be like him, do you? *(Jill storms off)*

Tim Oh, oh, oh . . .

Scene 2 *(Musical transition, Tool Time set, on the air)*

Heidi What time is it?

Audience *(Cue card held up for audience that says "TOOL TIME")*
TOOL TIME!

Heidi That's right! And now for Detroit's favorite home improvement show

host, Tim the "Toolman" Taylor . . . *(Cue card held up for the audience saying "applause," and the audience does)*

Tim Thanks, Heidi. I'm Tim the "Toolman" Taylor, and you all know my assistant, Al, The "Boring" Borland. *(curt nod and salute from Al)* Today on Tool Time, we are going to show you how to build replacement columns for your front porch that not even Samson could push over. Speaking of Samson, I've got the Tool Time thought for the day . . .

Al Tim, we've got lot's of work to get done . . .

Tim We'll get to it in just a minute, Al. Samson, now HE was a man's man. Ar, ar, ar. *(audience echoes)* He wouldn't put up with anything from anybody; He was merciless to his enemies, just like a real man should be.

Al I don't think so, Tim.

Tim Oh, yeah, Al . . . what do YOU think?

Al I think Samson was so weak that he let a 120 pound girl beat him.

Tim I guess that means that you're three times more of a man than Samson, 'cause your Mom was a 360 pound woman when she whipped you . . .

Al Very funny, Tim. I could either prove that I'm a bigger man than Samson by turning my other cheek to that remark, or I could let my Mom give you what she's said that you've needed for a long time, Tim; a good spanking.

Tim No, Al; anything but that! *(Tim makes a quick exit with Al standing there nodding his head)*

Scene 3 *(Musical transition . . . Over the fence in the backyard)*

Tim Hey, Wilson.

Wilson Hi-De-Ho, neighbor. *(a black book is in front of his face)*

Tim Whatcha doin', Wilson?

Wilson Reading my Bible, Tim.

Tim Really?

Wilson Yep, I do it about this time every day. What's on your mind, neighbor?

Tim Mark asked me what courage was, and Jill got mad at me for telling him that it was going around and stomping your enemies like Samson did.

Wilson Ohh. Well, Tim, C. S. Lewis said it best when he wrote that courage was "not simply one of the virtues, but the form of every virtue at the testing point, which means at the point of highest reality."

Tim Hunhh?

Wilson Well, Jesus described courage more simply. For instance, if someone slapped you on the cheek, what would you do?

Tim I'd show him what real POWER meant! That boy would think I'd been cleaning his teeth with a Binford model 666 jackhammer! ARR! ARR! ARR!

Wilson Ah, but you see, Tim, that isn't what Jesus pictured as courage at all. As a matter of fact, Jesus would have said that hitting back was an act of weakness.

Tim *(can't believe it)* Hunhh?

Wilson Yes, Tim. Jesus said, "Love your enemies, do good to those who hate you, bless those who curse you, pray for those who mistreat you. If someone strikes you on one cheek, turn to him the other also. Do to others as you would have them do to you."

Tim Ohhhh . . .

Wilson When our patience is tried to its limit, it takes great courage to keep being patient. When our love for someone is taken to the edge, with a slap on the face, for example, the truest test of our courage is to love them enough not to hit back. As a matter of fact, Jesus would have us pray for them.

Tim *(not sure)* Ohhh . . . Did Jesus REALLY say that, Wilson?

Wilson He did more than say it, Tim; He lived it. After an unfair trial, Jesus let the soldiers beat Him, even though He could have thrashed everybody in the room. He let them nail Him to the cross, even though He could have called ten thousand angels to rescue Him and stomp the bad guys. But Jesus said, "Father, forgive them for they know not what they do."

Tim *(finally gets it)* Wow, so instead of Jesus being a wimp, He was like the most courageous guy that ever lived!

Wilson That's right, Tim.

Tim See ya, Wilson. *(Tim exits and walks into the next scene in the house)*

Wilson Be strong and courageous, neighbor. *(Wilson exits)*

Scene 4 *(Musical transition into scene. Inside the house, Mark enters as Tim does)*

Mark *(Mark is playing with a toy)* Go Power Rangers!!

Tim Sit down, son, let's have a talk.

Mark *(brightly)* Okay, Dad.

Tim You see, Mark, like the great philosopher Siesta Lewis tells us, courage is virtual reality.

Mark Hunhh?

Tim Well, to put it another way, courage is being the best we can be, no matter how tough things get.

Mark Ohhh . . .

Tim Yeah, so even though Larry said those bad things about your Dad, the most courageous thing that you could have done would have been to walk away from him.

Mark But, Dad, he said that you were a stupid, lazy, ten-thumbed dufus.

Tim He said that?

Mark Yeah, and he said that you couldn't get yourself out of a wet cardboard box with the jaws of life . . .

Tim Oh, oh, oh. Well, Mark, do you think that he knows what he talking about?

Mark No, Dad; what he said is stupid. *(Jill enters behind Tim)*

Tim Then don't get into fights with people that don't know what they're talking about. It's like wrestling with a pig; you get all muddy and the pig has a great time.

Mark Hunh??

Tim When you get into a fight, you're saying that you take them seriously.

And when you do take somebody seriously, you sit down and talk it out, man to man, instead of getting into a pig-wrestling contest.

Mark Oh, okay. I think I understand.

Tim Good. Imitate the courage of Jesus, and when somebody knocks you up one side of the head, turn the other cheek.

Mark Why would I do that, Dad?

Tim *(Tim turns his head to answer)* So you can watch him out of your good eye . . .

Jill Mark, I think it's more to show the other guy that you're really not afraid of him at all. It's to show him that God is in control of your life, and not the first guy to swing a punch.

Mark Okay, Mom; can I go do my homework now?

Jill Go ahead *(Mark exits)* Well, Tim, you really handled that very well *(kisses his left cheek)*

Tim Really . . . well, here, *(turns his other cheek)* smack this one, too.

Jill Where did you get that bit about wrestling with a pig? *(they are talking as they exit)*

Tim Well, I was reading some stuff by this guy named Cyrus Ching . . .

Jill Reading . . . surely not, Tim.

The Valley Girls (or, the Parable of the Ten Virgins)

Scene: Anywhere

Characters: **Molly**, a like, with-it girl
Holly, a companion spirit

Molly Hi! Like my name is MOLLY.

Holly Yeah, and like my name is HOLLY.

Molly We like have THREE other sisters: Polly and Dolly.

Holly Oh, and like don't forget Dorcas ----she's like so TOTALLY smart.

Molly She like actually got to GO to the wedding.

Holly We were like invited but nobody TOLD us we needed to bring lots of oil. What do they think we are, SMART or something?

Both Duh -- jenks (*Look at each other*) WOOO!

Holly So like there was like this wedding and like TEN of us were going

Molly Yeah, and like the groom was TOTALLY HOT. But he was like already snatched.

Both It was like majorly BOGUS.

Holly Anyways, we were like on the way to this wedding and we like stopped -

Molly Well, like WHY did we do that?

Holly Like, I DON'T REMEMBER?!!

Molly Well, like, duh! Remember the GORGEOUS guy who like rode by on his donkey?

Holly You mean the one with like dark hair, deep brown eyes, and like a gorgeous SMILE?

Molly Uh, Huh.

Holly Don't remember him.

Molly Anyway, he like rode up and liked smiled. I thought I was like gonna FAINT.

(Molly and Holly sigh ---- notice audience)

- Holly** So like the wedding was supposed to be at like seven, and like the groom STILL wasn't there.
- Molly** He like must of had like cold feet or SOMETHING. Does he expect us to like wait ALLLL night for him??
- Holly** Like we had nothing ELSE to do. So like when's a person supposed to like get their beauty rest??
- Molly** Duh.
- Holly** So like at MIDNIGHT, there was like all this shouting. Like the guy FINALLY got there.
- Molly** And it was like TOTALLY DARK 'cause like our lamps ran out of oil. I didn't KNOW there was like OIL in lamps.
- Holly** Yeah. Dad ALWAYS put oil in our lamps.
- Both** *(Start singing) "Give me oil in my lamp . . ." (Look at each other)*
WOOOO
- Holly** So when we got back, the door was like SHUT. And like we knocked, and knocked.
- Molly** Yeah, and they like wouldn't let us in.
- Holly** So we like knocked AGAIN.
- Molly** My knuckles are like TOTALLY bruised.
- Holly** Oh that's nothing. I like BROKE my finger nails.
- Molly** Oh, well, I like know this AWESOME nail place, but you've got to go to Carolyn, she's just the BEST.
- Holly** Like should I get a COOL base color, or like a WARM base color?
- Molly** Like does it matter? We didn't go to the wedding anyway.
- Holly** But like we'll be ready for the NEXT wedding.
- Molly** Yeah. So like START SAVING your oil now.
- Holly** Speaking of oil ---do you have any tanning oil. There's like good rays today. *(Talk about tanning, beaches, tanning booths, swimsuits)*

Puppet is on Spiceworks to answer your questions and share information about their IT products and solutions. We are trying to install a new Puppet Enterprise 2016.1.2 server, but we are hitting numerous errors. We managed to get the console up and running briefly to make some changes, but now that doesn't seem to be working anymore. As of right now, we are seeing errors on Puppet runs on the master. The Puppet Workshop can also design and fabricate props, puppets and large costumes for TV, theatre, stage, performance & mascots for teams/clubs. Accepted payment methods. Accepts Etsy Gift Cards and Etsy Credits. Contribute to pugberlin/puppet4-workshop development by creating an account on GitHub. GitHub is home to over 40 million developers working together to host and review code, manage projects, and build software together. Sign up. Repo for Puppet4 Workshop. 9 commits. 1 branch.