

the Kírtón Drawn Back

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Free Christian Scripts for Artistic Outreach & Worship

Human Video Scripts by

Sherry L. Kírtón

03 October MMI

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PRINTING INSTRUCTIONS:

Set your printer margins to .25 inches (one-quarter of an inch) and print the script you need in color.

Print copies for ministry use -- solely for the director. The cast should not be given copies of the script to keep them focused on the music, the director, and each other for cues. Otherwise, they'll focus on their scripts and not interact with each other during rehearsals making it take too long to learn their parts, and keeping them from understanding their characters and what each character adds to the piece.

You can give notes from the lighting instructions and music/choreography sheet to your lighting tech crew so that they can understand your directions during final rehearsals.

“I’ve Been Reborn”- Instructions

“I’ve Been Reborn” presented to: “Reborn,” by Rebecca St. James, from “Transform” 2000
 Choreography by Sherry L. Kirton, 22 June 2001

SYNOPSIS

Modern-day Person watches stories about Jesus never expecting to be confronted by own questions nor to find Jesus personally offering His love and forgiveness for The Answer.

CHARACTERS

13+ actors, but easily done with as few as *7

PROPS FOR CHARACTER

Biblical characters dress in Biblical-style clothing

*Person male or female	modern-day street clothing with a remote control.
“Jews” = M, Jf, ML, MtL, L, MM, and “others”	
*M- Mary (mother of Jesus)	‘bJ’ baby Jesus doll wrapped in blanket completely covered skirt, long sleeve blouse, shawl, sandals
*Jf- Joseph (father of Jesus) -can also play C	tunic/poncho with belt, sandals
*J- Jesus	tunic/poncho with belt, sandals
(cJ-child Jesus—can be played by same person)	If two actors: both must wear identical outer garments
*ML- Mary sister of Lazarus can do MtL’s lines	black mourning clothes, skirt, long sleeve blouse, shawl, sandals
MtL- Martha sister of Lazarus	black mourning clothes, skirt, long sleeve blouse, shawl, sandals
*Lazarus	large cloths to wrap in “grave clothes” mummy-like but less elaborate clothes underneath resembling Jesus and Joseph
*MM- Mary Magdalen (prostitute)	brightly adorned or... dirty and disheveled as if sleeping outdoors
demon(s) 1 for P, 2 or more for MM	solid-white, modern clothes (fallen angels: appear as angels of light)
C- Centurion Matt. 27:54; 66	Gladiator type helmet, scarlet robe, white t-shirt , brown shorts,
“Extras” = Soldiers, other kids, others	
Soldier(s) follow C except after [3:15]	helmet, black robe, white t-shirt , brown shorts, sandals
others/other kids (Jews)	clothes appropriate for gender
Joanna, Peter’s Mother , Nicodemus, James, Matthew (etc.)	

STAGE DIRECTIONS/SETUP—

OSR/OSL = offstage right, offstage left

SL = Stage Left

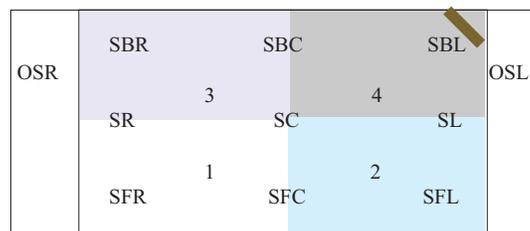
SFC = Stage Front and Center

‘sing’ = lip-synch the lyrics as if singing till end of underlined phrase.

‘speak’ = lip-synch the lyrics as if talking till end of underlined phrase.

‘M:’ = Character listed does what is immediately after the colon.

“-”, “* *” = 1 beat, 8 beats of pause/no lyrics.



STAGE SETTING

Zone 4 = “cave” + resurrection/celebration area

Zone 3 = where Jesus & Joseph run in and out/Jesus is led out and carried back in

Zone 2 = where testimonies are given+Mary offers forgiveness to Centurion.

Zone 1 = where Jesus releases Person from demon (ending).

People sit here aisle **People sit here**
People sit here aisle **People sit here**
People sit here aisle **People sit here**

HISTORICAL BACKGROUND: WHY THE CAVE...

Based on Scripture using Biblical characters, customs, and time-lines... please be aware of this and be consistent in your portrayals. Westerners have a 15th century or later English-stable in mind when thinking of Jesus being laid in a manger because of paintings and stained-glass images. 1st Century Middle-Easterners regularly used caves dug out of the rock/hillside (some are still used in Capadocia, Modern Turkey) or houses, for stables and for tombs. Yes, even the houses. No wooden manger = baby Jesus was laid in a trough carved into the rock commonly used for feeding sheep with just some thorny bushes to guard the entrance. Use no wisemen because they didn’t arrive to meet Jesus until he was two years old. Use no animals, shepherds or angels, because it detracts from the focus. (Suggestion: secure cloths to look like a cave opening, or free-stand it using pvc pipe, wood, wire. See Pictures 1 and 2, below for examples.)

2 pieces of cloth painted to look like a cave entrance, hang to the floor. Small pieces of black hook-tape [aka Velcro] hide on the top of the black ‘entrance’ edge. The cloths part in the middle.



‘Stone’ rolled and stuck into place. The light-weight board or foam covered or painted to resemble the “stone that sealed the tomb” has strips of eye-tape on its back. It unhooks and sticks to the far side of the ‘cave’ when J is resurrected.



SUGGESTIONS TO GET THE PIECE GOING

- If you haven't the space for the cave at SBL then place it SBR and reverse the entire setup in this script: SFR becomes SFL etc.
- Actors do not actually sing or speak out-loud unless otherwise noted. Jesus really shouts ‘“[Lazarus, come out](#)”’ out-loud over the music as noted. The rest of the characters that have singing/speaking lines are lip-syncing silently to the song following the underlined phrases pausing when phrase is not underlined, as if the sound was turned off during the filming of a music video. For this song I needed to write out the lyrics because the actors will need to know the lines that they will be lip-syncing.
- The song starts out fast, and the story can get confusing if you try to read it along with the music because the music gets faster and the characters are all moving in different directions at once. Therefore, block out this piece by storyline, then by how the story matches up to the lyrics/music, otherwise the actors will get too overwhelmed with the amount of information the script contains in the short amount of music space that is allotted for it. (The scripts aren't for the actors, but for the directors... giving the actors room to develop their characters.
- Matt. 27:56 speaks of some of the many women who attended to Jesus and were affected by Him... Focus on the women in this song. There are many options for extras in this script; if you have the actors and the space on the stage/platform, then by all means, use extra men/women/children.
- As always, if there are any questions, email me and I'll answer them as soon as possible.

LIGHTING OPTIONS...

This piece has lighting instructions, but can be easily done out of doors with or without the lights. The lights signify the times of day at which things happened and to symbolize how sad and scary it was those three days Jesus' body lay in the cave.

lights flicker: lightning effect — you can use a specialty light (rent from a theatre), or flick the main lights on and off. Matt. 27:51-54; Matt. 28:2-3... there may not have been lightning, but to make an “earthquake/temple curtain tearing” effect I use lights...He will return this way very soon...

lights dim: you can use a dimmer switch (for the best effect and control), or turn out different lights consecutively. We have a small sanctuary and no dimmer, so we turn out switch 1 then switch 2, and back the same way to turn them on. Matt. 27:45

lights red: If you have the staff and time, you can create an effective backlighting scene using red gels (rent from a theatre)... the actors will look like shilouettes against a late-evening sky... pay particular attention to their physical spacing and timing.

spotlight: (rent from a theatre) if possible. Keep it tight only on MM until ...

light grows/include Jews: then widen the spotlight to include the Jews... other things are still happening in the dark (Jesus opens cave removing stone until

lights slowly up: showing the opened cave and Centurion, then

lights full: meaning: all of the stage-lights come back on completely (except the red gels).

EXTRAS OPTIONS...

other kids option: if you've got the kids and the stage space to do it... have several children of differing ages all dressed with outer garments like cJ/J run in with cJ leading and Joseph at the end of the train... Jesus had several half-brothers and sisters (James - one of Jesus' half-brothers— became the leader of the church in Jerusalem after Jesus ascended). They would have played together and it makes for a great family portrait that is unlike the usual ones we've been shown in the Western world.

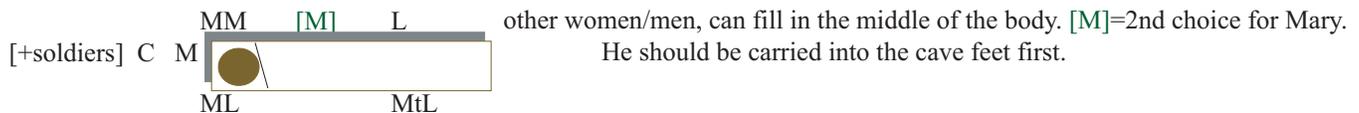
others: if you have the space and actors, you can add other Jews who help celebrate. You can even have the other kids come back in so long as you also have other adults... otherwise the audience will be confused with the timeline. Joseph cannot re-enter because he had previously died. It is possible to use the actor portraying Joseph (bearded) to be the Centurion (who would have no beard).

demons: Jesus is the only character who “sees” the demons throughout this piece, even Mary Magdalen and Person do not see the ones bothering them until Person sees the demon(s) at the end of the piece. If you do not use demons then P and MM will have to act like they're being bothered by invisible forces... it is believed that Mary Magdalen was a prostitute, and demonized. I am using both possibilities here to affect a greater audience.

CAVE SETUP

Lazarus hides “inside” cave. Joseph and Mary, holding baby Jesus doll, sit in front of cave entrance. “Manger scene” (no wisemen, animals, angels, shepherds).

CARRYING SLAIN JESUS TO THE CAVE - ILLUSTRATED



Date: begun 22 June 2001, finished 29 June 2001, proofed 07 July 2001.

This is only one part of the director's copy... get the free full script from:

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Sherry L. Kirton from “The Kirton Drawn Back”

<http://www.thekirtondrawnback.org>

Please consider sponsoring a native missionary at Gospel For Asia: <http://www.gfa.org>

I've Been Reborn —Human Video Script

Presented to “Reborn”, by Rebecca St. James, from “Transform” 2000

Choreography by Sherry L. Kirton, 29 June 2001

Lyric sheet / choreography: noted in counts of eight

HV-IBR

Before music begins

setup= M, Jf+bJ in front of ‘cave’ [see director’s copy] SBL. L behind cave; MM + d(s) OSL.

[:00 Intro]

| (bass drum) - - - \ (main note) - \ -
|| - - - \ - \ -
| - - - \ - \ -
|| - - - \ - \ -

[P sees ‘Holy Family’ (no wisemen/animals/shepherds/angels-just cave, Jf, Mary,+bJ)] [scenes freeze/unfreeze]
P+d (always unseen to all, except other d(s)+J) enter OSR, cross to SC, they pause...the 3 scenes:
scene 1= freeze with Mary sitting on the floor cradling bJ close to her heart Jf kissing top of Mary’s head.
Mary goes to hand bJ to Jf: scene 2= freeze with Jf’s outstretched hands ready to pick up/hold baby Jesus
scene 3= freeze with Jf holding bJ up in the air overhead and smiling up at bJ...Mary stands

[:12] chorus intro

- - If you see a change in me don’t wonder - - There’s Someone in my life - And peace I can’t describe - - - - For I’ve been reborn.
- - If you see a change in me don’t wonder - - I’ve found a whole new life - And hope that I can’t hide - - - - For I’ve been reborn.

[Person sees a loving family, but does not yet understand the significance]
Mary goes to SC, speaks to P: shocked/drops remote, backs to SFR, but watches. d gets remote+follows P.
Jf walks/rocks cradling bJ doll lovingly and smiling.
Jf exits with bJ OSR.

d clears spot at SFR offers to P: sits faces stage+Audience. cJ runs in [other kids option] +Jf chasing, run in circles around Mary, all laughing/playing. Mary speaks to Jf.

Mary blows kiss to Jf, cJ: stops/snatches kiss out of air from Jf, plants it on His own face; [o.k. opt. exit run OSR] cJ runs OSR+Jf behind chasing Him in play, all laughing. Mary smiling exits OSR.

[:40] verse one

- - Have you ever felt ttttt
A longing A searching with in your soul soul for something more - - But you don’t know what for - There’s One who will reach across the distance - From the heavens to the earth the earth Because He loves you - - - - He loves you

[Person questions Audience and Jesus’ answer is revealed]
P stands/asks Audience+’tries’ not to react to: d torments P throughout (here tries remote on P).

J, ML+MtL enter SBR mourning, walk toward cave. J stays SC, ML falls on knees+MtL rocks self, both cry near SBC d breathes heavy in P’s ear to be distracting/annoying.

J stretches arm out toward the cave (arm that faces the back of the stage)
“Lazarus”, J calls loudly during pause in lyrics between ‘distance and From’
“come out”, J calls loudly on ‘the earth’; Lazarus then appears at cave entrance SBL.
ML+MtL stand in shock, then run to unravel brother; J turns, smiles at P. P pretends to not have seen J and looks away

[1:08] chorus two

- - If you see a change in me don’t wonder - - There’s Someone in my life - And peace I can’t describe - - - - For I’ve been reborn.
- - If you see a change in me don’t wonder - - I’ve found a whole new life - And hope that I can’t hide - - - - For I’ve been reborn.

[Mary and Martha rejoice and worship Jesus while ministering to Lazarus and testifying to audience]
[Z4] ML+MtL unravel Lazarus, dancing/singing joyfully together, neither stops singing, but the focus will change ML steps forward to Z2 to sing to Audience about her love for J: enjoying the revelry

ML goes back to unravel L. J goes to Z4 offers hand to L to step out of the rest of his grave-clothes.

J and L hug and dance while sisters dance and still sing around them in Z4.

MtL steps forward to Z2 to sing to Audience about her love for J.

MM enters SFL+d(s) tormenting her, cowers in SFL corner to watch celebration longingly.

[singing ends]. L, ML+MtL call ‘others’ to join in the dancing/praising. [Jf cannot re-enter=he’s been dead awhile.]

[1:35] bridge music

I’ve been reborn (echos) *
* if you see a change in me
* *
* if you see a change in me

[Person is drawn to growing celebration, but is shocked that Jesus desires a personal relationship]
Mary re-enters SR+joins in the dancing/praising in Z4. P bobs head+taps a foot to the rhythm of the music.
MM crosses/stops between SC-SR snatches some grave-clothes from ground, turns to celebration.
M, ML, MtL+L dance around J, but d(s) harass MM: step into Z3. d pokes at P.
J goes to SC. MM takes one step forward thinking J wants her, but J beckons to P to ‘come in and celebrate’.

\ - - - \ - - -
\ if you see a change in me
\ - - - \ - - -
\ if you see a change in me
- - - - 1, 2, 3, 4,

P shocked that J noticed+stops still. d(s) tease MM: jealous of P. Jews sit Z4 quietly pick up grave-clothes.
d tries to distract P+leads P down Audience’s center aisle (does get P a good distance away).
J steps forward to SFC, holds out hand to P: turns back to slowly approach Jesus hesitatingly.
d scrambles to get attention of P, but can’t distract P. d(s) prod MM toward SFR. Mary stands.
d angrily counts 1-3 with fingers, pushes P to SFR on 4 to bump into MM. Mary leads Jesus to sit SC with Jews.

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Note: see “How To Stage A Make-Out Scene, that won’t destroy it” at The Kirton Drawn Back, in “New”- “Tips for Directors”.

“Hands”- Instructions

HV-Hands presented to: “Hands and Feet,” by Audio Adrenaline, from “Underdog”
Choreography by Sherry L. Kirton, 02 September 2000

EASILY USED FOR SERMONS RE:

missions/outreach, witnessing, evangelism, a relationship with God, God’s power in His children, being obedient - even when afraid, and as an introduction to the story of John Mark in the New Testament.

SYNOPSIS

JohnMark gets mistreated by other teens while hanging out in the campus quad/mall but chooses to be God’s hands and feet igniting the small flame in each of those he meets to go out into all the world and be a tangible Jesus to someone else.

When we get the call to go, we often give it a go, and then get discouraged and go home. JohnMark finds that he has to:

1. follow Jesus’ directions completely,
2. while being sensitive to God’s leading,
3. and be ready to stand where he was once afraid,
4. before he may see the overabundant fruit of his labors.

CHARACTER

10+ but can be done with as few as 7*

- *JM- JohnMark
- *Js- Joshua (Hebrew form of Jesus)
- *Gys- Guys (Ga and Gb)
- *Gls- Girls (Gla and Glb)
- *P- Poor guy or girl
- Ex- Extras— any number, guys and girls

PROPS FOR CHARACTER

- Fountain/fake tree, trash can, 2 “benches”— see “SUGGESTIONS TO GET THE PIECE GOING”
- Bible, easily removed ‘new’ jacket
- White shirt, clothes have no ‘advertisements’
- Boombox doesn’t need to work
- if shopping, need one shopping bag from a dept. store, purse/bag
- dress plainly, no ‘homeless stereotypes’ just someone without brand-name stuff
- if shopping, need shopping bags from dept. stores.

STAGE DIRECTIONS— “HANGING OUT AT A LOCAL MALL/YOUTH MEETING”

OSR= offstage Right

SL= Stage Left

SFC= Stage, Front and Centre

‘sing’ ‘...’= lip-synch the “lyrics” as if really singing.

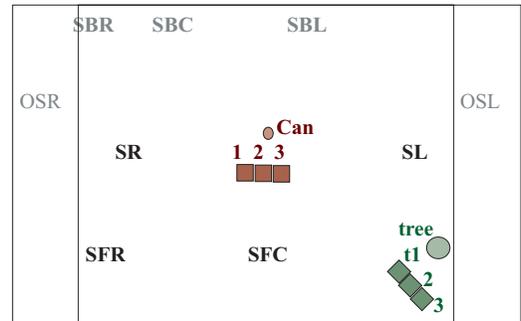
“...”= start with the lyrics inside the quotes and finish phrase until last word inside quote.

M:= ‘Person M’ does what comes immediately after the colon.

** (8)= full count of eight beats of pause in lyrics.

- or - - = count of 1 or 2 beats of pause in lyrics.

- - - (4)= beats (counted inside of parenthesis) of ‘no lyrics’ or ‘pause in lyrics’.



people sit here center aisle people sit here
people sit here center aisle people sit here
people sit here center aisle people sit here

STAGE SETTING

SBR= where JohnMark/Jesus entre and Girls entre.

SC= “Bench” with garbage can where Guys hang out

OSR-SB- OSL= where Extras walk by.

SUGGESTIONS TO GET THE PIECE GOING

- The song starts out fast, and the story gets confusing if you try to read it with the music first because the characters are all moving in different directions at once. First, block out this piece by storyline, then by how the story matches up to the lyrics/music, otherwise the actors will get too overwhelmed with the amount of information the script contains in the short amount of music space that is allotted for it.
- No one actually sings or speaks out loud—all of the characters that have singing lines are lip-synching to the song, and sometimes they should act like they are screaming. All of the speaking lines are underlined. The part ends where the underline breaks, yes, sometimes in the middle of a phrase it breaks and another person finishes the line. (The characters will be saying the same things, but the meaning will be completely different— make sure they understand what their character would mean by it.) When ‘screaming’ or saying things that aren’t in the lyrics they should be silently acting (like if the sound was turned off during the filming of a music video). For this song I needed to write out the lyrics (which I wouldn’t otherwise do) because the actors will need to know the lines that they will be lip-synching.
- Use **three folding chairs** (or blocks, or stacking chairs) as a set to make a “**bench**”. Having two benches [1 at SC facing the audience with a trash can], and the other at an angle [1 at SFL with a fake tree behind it with some standing space] will give the stage a public setting. During the Youth Group scene, each person takes a chair and move it until it looks like a leader (JM) is teaching the devotional time at SFL and the others are listening near SFC.
- Assign Extras to walk up one side and back the other as if in a school quad/shopping mall. The Extras also take a chair, if one is still available and mingle their chairs with the other actors. If no chair is left, they drop to one knee.
- No one, but JohnMark and the audience, sees Jesus, yet all will react to Him when he motions to them.
- As always, if there are any questions, email me and I’ll answer them right away, as many times as requested.
- The prop sandwich should be dry: two slices of bread and either fake lunchmeat or a large leaf of lettuce unless you really want to wash J’s shirt every time you present this piece... in that case: go for the catsup because it will remind people that Jesus shed His blood for ours.

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Note: see “How To Stage A Make-Out Scene, that won’t destroy it” at The Kirton Drawn Back, in “New”- “Tips for Directors”.

ACTIONS

Introduction music and introduction to the characters

Ga puts boombox on bench SC turns it on, Gb pretends to play drums in air, JM/Js entre SBR, stop SRC to see Gys, 1-2 Ex entre SBL for public strolling feel.

Gb's drumming to impress Gls who enter SBR/stop mid- SFR-SFC. Ga stands back thinking his friend is too goofy

On cymbal crash Gls push past JM +Js SRC. JM catches his balance +stops to watch Gls walk up to Gys. Js points to the Gys/Gls SC.

Gls stop and act as if they are 'interested' in the Gys, but then

Gls laugh/point/walk from SFC to exit SBL doing "looser 'L'" on their foreheads. Ga goes off after the Gls SBL, Gb hurt by Gls laughing and his friend's leaving him.

JM accepts 1st call to his mission, but first chooses fear before faith

Js goes to Gb SC, Js wants to speak but Gb can't see Js: beckons with his whole hand to JM to 'come'

JM speaks line to audience starts toward Js/Gb on "view"

Gb glares at JM so JM keeps walking and *goes sit at* the 'tree bench'

Js sits next to JM at tree bench and JM asks Js, "Why?..."

JM admits to Js "L...afraid" while pointing to (Ga: comes back to SC)

JM glances at Gys SC, turns back to Js, and both stand

JM accepts 2nd call to his mission, but gets garbage

JM picks up Js's "hand" and sees nail hole so changes his mind/points to Js's feet

JM takes big breath and says, "I'll go where you send me". Js points to the Gys on next "go"

JM goes to talk to Gys and doesn't see Js motion with hand to wait at 'tree bench' SFL

Gb pretends to care about JM's words, Js is waiting at 'tree bench'

JM pulls out a Bible to witness, Ga gets sandwich from garbage can (hides it behind his back) and taps JM on shoulder

offers JM other hand to shake then shoves sandwich into JM's hand on "touch"

Gys yell at JM to leave them, JM goes back dejectedly to tree bench looking at own dirty "hands". Js 'cleans off' JM's hands with J's shirttail.

Bargaining before Surrendering

P entres SBL heads to SFC, Gys stomp at P to leave, P isn't scared. JM says to Js, "I'll..." Js nods in agreement and points to Gys,

JM shakes head 'No' and gives P his jacket. Js's smiling look says; 'You know what I meant' JM gives in and says, "You... not"

P excitedly hugs JM while JM is still speaking to Js: nodding 'Yes'

JM decides "L...afraid" Ga leaves to talk to/follow Gls who entre SBL

Js motions with hand for JM to 'wait' while He is looking at Gb who is now finally alone

Fight Scene Starts

JM motions 'after you' with his hands on "hands" to Js, Js leads, all 3 walk over to Gb SC

P echoes to JM "I'll go... send me" P intently follows, stands between, but behind Js/JM.

JM is busy 'talking' to Gb while Gb completely ignores JM

Gls walk back to SBR but get stopped/harassed by Ga, Gb sees only Gls/Ga

Gla says to Ga "I'll go I'll go", P says to JM "send...me" wanting to rescue Gls

Gb keeps trying to look over JM's/P's heads to see what his friend Ga is doing

Js taps JM's shoulder to get his eyes (attention), JM looks at Js.

Js points to Gls so JM will see Ga yanking Gla toward SRC

Gb gives JM 'talk to the hand' gesture, sits at far end of 'tree bench' to sulk. JM/Js/P watch Gls/Ga.

Finally JohnMark chooses Faith in spite of his fear

JM professes to Js. Glb goes to ask Gb his help; he refuses she sits. Gla gets jerked slowly by Ga to SRC. Js puts hand on JM's shoulder

JM to Js both glance at Gb, then at Ga/Gla on "me to".

JM faces Js on "I", JM holds up Bible on "a promise"

JM puts both arms in air and faces the sky 'shouting'. All but Ga/Gla watch JM.

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Note: see "How To Stage A Make-Out Scene, that won't destroy it" at The Kirton Drawn Back, in "New"- "Tips for Directors".

JM steps out to face Ga. Js with hands on JM shoulders speaks to JM. JM puts out “hand” and his shakes head ‘No’ to stop Ga.

Js behind Ga/JM puts “hand” on Ga. Ga/Gla stop, Ga glares at JM; Gla glares at Ga.

JM points to Ga on “go”

On “feet” Js puts hand above JM: stands taller, Ga lets go of Gla. On “go” Js points to; P (takes c1), Glb (takes t1), Gla (takes c2) each puts chair SFC. Ex put extra chairs/sit amongst the group, if not enough chairs, then rest go down on one knee at ‘back’ of group at SFC

Youth Group Scene

On “go” Js/JM point to Ga: exits OSR but turns to secretly watch, Js/JM go to tree bench

Gb offers JM his chair-t3/says, “I’ll go, I’ll go”, as if he feels he should leave. JM sits/gestures ‘stay here’, Gb spins t2/sits.

JM sits with his Bible open and ‘talks’ about Js’s offer of free salvation, Js stands behind JM with His hands in the air ‘praising God/petitioning’, Group sits enraptured listening.

Ga is still watching from the edge of the stage unknown to all others but Js.

JM’s “hands” go into the air to ‘praise and pray’, Group puts heads down/falls to knees to accept God’s forgiveness and make their commitments to Him.

On “I’ll” Ga slowly walks in, deeply moved by scene, makes his way to stand in ‘back’ SFC.

Js looks at Ga and motions with His whole hand for him to ‘come to Him’.

On “I will go” P stands/declares it to God.

Js points saying “go” to P: runs/exits SBL. On “I will go” Gla stands/declares it to God

On “go” Js points to Gla: exits SFL. “I will go” Glb stands/declares. 2nd “go” Js point to Glb: exits SBR. “I will go” Gb stands/declares it to God.

On 2nd “go” Js points to Gb— Ga falls on knees with fists in the air like he just won a race and shouts “I...gooooo” JM stands amazed and turns to smiling Js.

All Extras jump to feet clapping hands and hugging each other.

JM offers Ga his hand on “hands” to help him to stand and they all exit OSR

Js begins to walk offstage but turns to audience, smiling points to them then motions for them to ‘first [one finger]’, ‘come’ [whole hand] then exits OSR

[End 4:02]

Curtain!- Kirton—

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Hands — A Human Video Script

Presented to: “Hands and Feet”, by Audio Adrenaline from “Underdog”

Choreography by Sherry L. Kirton — 02 Sept. 2000

Lyric sheet / choreography: noted in counts of eight

HV- Hands (Thinking of John Mark/Jonah and Nineveh)

[0:00 Intro]

(drums)
\\ (cymbal crash) ** (count of 8)
\\ **
\\ ** (guitar change)
** (guitar change with drums)

[0:22]

- an image flashed across my TV screen
- another broken heart comes into view
- I saw the pain and I turned my back
Why can't I do the things I want to
- I am willing yet I'm so afraid
- You give me strength when I say I wanna be Your

[0:50 Chorus One]

hands I wanna be Your feet I'll
go where You send me I'll go where You send me be Your
hands I'll be Your feet I'll
go where You send me, go where You send me and I'll
try, yeah, I'll try, to touch the
world like You touch my life and I'll
find my way to be your
hands

[1:30]

- I'll abandon every selfish thought
- I'll surrender everything I've got
- You can have everything I am
- and perfect everything I'm not
- I am willing, I'm not afraid
- You give me strength when I say I wanna be Your

[1:58 Chorus Two]

hands, I wanna be Your feet, I'll
I'll go I'll go where You send me send me
go where You send me, I'll go where You send me, be Your
hands, I'll be Your feet, I'll
I'll go I'll go where You send me, send me, send me
go where You send me, I'll go where You send me, and I'll
try, yeah, I'll try, to touch the
world like You touch my life, and I'll
find my way - - -

[2:33]

This is the last time I turn my back on You.
From now on I'll go I'll send me where You want me to.
I finally have a mission a promise I'm complete.
I don't need excuses when I am Your hands and feet.
I am Your hands and feet hands,
(first echoing voice) hands, hands, hands, hands,

Introduction music and introduction of the characters

Ga sets up boombox SC, a Ex walks across SB, Gb does air drumming SC
to impress Gls entre SBR, Ga stands back thinks his friend is goofy
On cymbal crash Gls push past JM and Js SRC. JM catches his balance/stops to watch
Gls walk up to Gys, Gls stop/look as if they are interested in the Gys
Gls then laugh/point/walk away doing “looser L” Ga goes off after the Gls SBL, Gb hurt.

JM accepts 1st call to his mission, but first chooses fear before faith

Js goes to Gb SC, Js wants to speak but Gb can't see Js: beckons to JM with hand to 'come'
JM speaks line to audience starts toward Js/Gb on “view”
Gb glares at JM so JM keeps walking and goes sit at the 'tree bench'
Js sits with JM at tree bench and JM asks Js, “Why?...”
JM admits to Js “I...afraid” while pointing to (Ga: comes back to SC)
JM glances at Gys SC, turns back to Js, and both stand

JM accepts 2nd call to his mission, but gets garbage

JM picks up Js's “hand” and sees nail hole so changes his mind/points to Js's feet
JM takes big breath and says, “I'll go...me”. Js points to the Gys on next “go”
JM goes to talk to Gys and doesn't see Js motion with hand to wait at 'tree bench' SFL
Gb pretends to care about JM's words, Js is waiting at 'tree bench'
JM pulls out a Bible to witness, Ga gets a sandwich from garbage/taps JM on shoulder
offers JM other hand to shake/shoves it into JM's hand on “touch”
Gys yell at JM to leave them, JM goes back dejectedly to tree bench looking at his own
“hands” smeared with garbage. Js 'cleans off' JM's hands with his shirttail.

Bargaining before Surrendering

P enters SBL, Gys stomp at P: not scared. JM to Js, “I'll...thought” Js nods/points to Gys,
JM shakes head 'No' and gives P his jacket. Js's smiling look says; 'You know what I meant'
JM gives in and says, “You...not”
P excitedly hugs JM while JM is still speaking to Js: nodding 'Yes'
JM decides “I...afraid” Ga leaves to talk to/follow Gls who entre SBL
Js motions with hand for JM to 'wait' while He is looking at Gb who is now finally alone

Fight Scene Starts

JM motions 'after you' with his hands on “hands” to Js, Js leads, all walk over to Gb SC.
P echoes to JM “I'll go... send me” P follows/stands between and behind Js/JM
JM is busy 'talking' to Gb while Gb completely ignores JM
Gls walk back to SBR but get stopped/harassed by Ga, Gb sees only Gls/Ga
Gla says to Ga “I'll go I'll go”, P says to JM “send...me” wanting to rescue Gls
Gb keeps trying to look over JM's/P's heads to see what his friend Ga is doing
Js taps JM's shoulder to get his eyes (attention), JM looks at Js.
Js points to Gls so JM will see Ga yanking Gla toward SRC
Gb gives JM 'talk to the hand' gesture, sits far end of 't-bench' sulking. JM/Js watch Gls/Ga

Finally JohnMark chooses Faith in spite of his fear

JM professes to Js. Gb goes to ask Gb his help; he refuses she sits. Gla gets jerked slowly by Ga
to SRC. Js puts hand on JM's shoulder, both look at Gb, then at Ga/Gla on “me to”. JM to Js on
“I”, JM holds up Bible on “a promise”
JM puts both arms in air and faces the sky 'speaking'. All but Ga/Gla watch JM.
JM faces Ga. Js to JM. JM puts out “hand” shakes head 'No', to stop Ga.
Js behind Ga/JM puts “hand” on Ga. Ga/Gla stop, Ga glares at JM; Gla glares at Ga.

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[2:57 Final choruses]

feet Go
feet, feet, feet, feet, go, go, go, go,

JM points to Ga on "Go"
On "feet" Js puts hand above JM: stands taller; Ga lets go of Gla. "go" Js points to: P, Glb, Gla: get designated chairs. Ex use extra chairs and sit amongst the group or kneel SFC.

Youth Group Scene

go I wanna be Your hands, I wanna be Your
go, go, go, go hands, hands, hands, hands,
(second echoing voice) I'll go I'll go where You send me

On "go" Js/JM point to Ga: exits OSR but turns to secretly watch, Js/JM go to 'tree bench'
Gb offers JM his chair/says, "I'll go, I'll go", JM sits/gestures 'stay here', Gb sits in chair-t2.

feet - - I'll go where You send me, I'll
feet, feet, feet, feet, go, go, go, go,

JM sits with his Bible open and 'talks' about Js's offer of free salvation, Js stands behind JM with His hands in the air 'praising God/petitioning', Others sit enraptured listening.

go where You send me, be Your hands - - I'll be Your
go, go, go, go, hands, hands, hands, hands,
I'll go I'll go where You send me

Ga is still watching from the edge of the stage unknown to all others but Js.
JM's "hands" go into the air to 'praise and pray', Others put heads down/fall to knees to accept God's forgiveness and make their commitments to Him.

feet, - - I'll go where You send me, - I'll
feet, feet, feet, feet, I'll go where You send me - I'll
send me send me - - I'll go I'll go where You send me

On "I'll" Ga slowly walks in, deeply moved by scene, makes his way to stand in 'back' SFC.

go where You send me, be Your hands, - - I'll be Your
go where You send me be Your hands - - I'll be Your
- I'll go I'll go where You send me (repeat)

[3:26]

feet, - I'll go where You send me, - - I'll
feet, - I'll go where You send me, - - I'll
- I'll go I'll go where You send me (repeat)

Js looks at Ga and motions with His whole hand for him to 'come to Him'.

go where You send me, - I will go, I will
go where You send me
- I'll go I'll go where You send me (repeat)

On "I will go" P stands/declares it to God.

go where You send me, - I will go, I will
- I'll go I'll go where You send me (repeat)

Js points saying "go" to P: exits SBL fast. On "I will go" Gla stands/declares it to God

go where You send me, - I will go, go, - I will
- I'll go I'll go where You send me (repeat)

On "go" Js points to Gla. "I will go" Glb stands/declares. 2nd "go" Js points to Glb: exits SBR.
On "I will go" Gb stands/declares it to God.

go, go, I will goooo - - -
- I'll go I'll go where You send me (repeat)

On 2nd "go" Js points to Gb. Ga falls on his knees with fists in the air like he just won a race shouting "I will goooo" JM stands amazed/turns to smiling Js. Ex jump to feet happy.

I'll go where You send me - I be Your hands, I wanna be Your
- I'll go I'll go where You send me (repeat)

JM offers Ga hand on "hands" to help him to stand and they all exit OSR together embracing.

feet - I'll go where You send me, I'll
- I'll go I'll go where You send me (repeat)

Js begins to walk offstage but turns to audience and smiling points to them then motions for them to 'first [one finger]', 'come' [whole hand], and then exits OSR.

go.... (fade to silence)
[End 4:02]

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HV-Testify and HV-TestifyWow99-- Instructions

“Testify” presented to: “Testify To Love,” by Avalon
 Choreography by Sherry L. Kirton, 11 May 2000
 Created for Nikki

The instructions on this page are for both versions: HV-Testify is presented to the “A Maze of Grace” album and HV-TestifyWow99 is presented to the “Wow 99” album. Instructions that were used in both scripts appear on this page, everything else is separate and labeled. Your team should learn one version only so it is important that you choose a version before you begin rehearsals, otherwise it will be confusing. Only one version to a team was the original offer... now you have them both before you choose a version based on the song to which you have access.

SYNOPSIS

Chris, actually Christ, but unknown to audience until the end, vividly shows us in this modern-day story the power of God found in His children through their praises, testimonies, and actions when we’ve dared to do what we’ve been taught, no matter the cost.

CHARACTERS

PROPS FOR CHARACTER

13+ actors, but can be done with as few as 7*

modern clothing

*F- Father “sings” all lines in bold black print	
*C- Chris (child, and son of Father, also is the grown Christ)	Jacket [if using 2, both should have the same baseball hat]
*M- Man (can be RI if necessary, but best to keep the two characters separate to make storyline larger and less confusing)	
*W- Woman, who gets pregnant and left by her man	
Ss- Singers like in a Greek Chorus, but they are singing— S1, S2	
*S1- Singer one	
*S2- Singer two	
Gs- girls from rival gang	
IG- one girl from rival gang, M’s other girlfriend	
*Bf- Best Friend of Chris	gun [can be mimed, but hard for audience to understand]
Bs- boys/girls that are friends of Chris	
RI- Rival gang leader	knife [can be mimed, but hard for audience to understand]
Rg- rival gang guys/girls	

STAGE DIRECTIONS/SET DESIGN

SL= Stage Left [World Outside]

SR= Stage Right [Home of Praise]

SFC= Stage, Front and Centre

OSR= Offstage Right [Chris’ jacket is out of sight offstage.]

‘sing’ “...”= lip-sync the “lyrics” as if really singing.

“...”= start with the lyrics inside the quotes and finish whole phrase.

F:= Person listed now does whatever comes immediately after the colon.

** (8)= full count of eight beats of ‘no lyrics’ or ‘pause in lyrics’.

- or - - = count of 1 or 2 beats of ‘no lyrics’ or ‘pause in lyrics’.

- - - (4)= beats (counted inside of parenthesis) of ‘no lyrics’ or ‘pause in lyrics’.

SC= Where the two worlds meet and God brings reconciliation through His people to those who meet Him and His unconditional love.

OSR	SR	SC	SL	OSL
		SFC		

People sit here center aisle People sit here

People sit here center aisle People sit here

People sit here center aisle People sit here

PRAISE SERVICE CHOREOGRAPHY --“PRAISE DANCE”

The singing sounds like marching up a stair case (to keep the timing for the rhythm).

“For as long as/Every breath I”: Slowly lift left hand with palm facing the sky until it is above head.

“I shall live I’ll/ take give thanks and”: Same for right hand.

“Testify, Testify”: Pump both hands in air (if unfamiliar with phrase “pumping”, ask a youth to show you) and raise head to the heavens.

“All of my life”: Bring both hands to chest.

“I’ll testify”: Put hands back up in the air and raise head to the heavens.

“--”. Put hands back down at sides during the breaks signified in red as dash lines “--”.

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“Testify” - Instructions

Corrected 18 November 2000

“Testify” presented to: “Testify To Love,” by Avalon, from “A Maze of Grace”

Choreography by Sherry L. Kirton, 11 May 2000

Created for Nikki- **Director’s Copy**

SUGGESTIONS TO GET THE PIECE GOING

- ◆ If you cannot get enough actors remove the Gs including 1G and just let the two (M/W) slowly escalate the fight. W wants to keep the baby, he thinks she’s tricked him to make him stay with her. And, in the gang fight, just have M and BF stare-down before they fight.
- ◆ Tell the guys that you will be staging a “huge gang fight” and you might find them coming out everywhere to help you out with this part.
- ◆ **C alternative: If you have a young boy wanting to participate he may be the “child Chris” and zoom back offstage still “flying” so ‘older Chris’ can come in to “grow up” and stand with F/Ss and do ‘praise service’ and then each ‘testifies’ to others who are still praising God.**
- ◆ No one actually sings or speaks out loud. All of the characters that have singing lines are lip-syncing to the song, and sometimes should act like they are singing. When they are ‘screaming’ or saying things that aren’t in the lyrics they should be silently acting (like if the sound was turned off during the filming of a music video).
- ◆ The song starts out slow, and the story can get confusing if you try to read it along with the music because the music picks up and the characters are all moving in different directions at once.
- ◆ For this song I needed to write out the lyrics because the actors will need to know the lines that they will be lip-syncing. First, block out this piece by storyline, then by how the story matches up to the lyrics/music, otherwise the actors will get too overwhelmed with the amount of information the script contains in the short amount of music space that is allotted for it.
- ◆ To begin, teach the entire troupe the “praise dance” (see praise service choreography) for this human video and play the sections starting at [3:47]. It repeats and everyone can practice together and get used to the pace of the song before teaching them their separate parts. At the end everyone’s hands will be raised already, so it is easy to grab hands in the air to do a “final bow”.
- ◆ As always, if there are any questions, email me and I’ll answer them right away, as many times as requested.

ACTIONS

[:00 Intro]

music intro starts, stage is empty

C enters SL running and pretending to be an airplane (he’s pretending like a child pretends to fly).

F enters SR smiles, calls to C, squats,

puts arms around C’s shoulders who is also squatting, both at SR, both facing the audience to point out the beauty in the world to his son and he sings verses while C is watching intently and reacting with amazement and joy.

[:26]

F makes a ‘rainbow’ arch with hand from their L to R, C follows the arch with his face

F points his finger to the audience and follows an airplane’s flight that zooms over their heads to the back really fast (similar movement to the ‘rainbow’, but sudden and striking from front to back)

C reacts during echo ducks and covers head then looks up amazed

F points to C’s head and then his heart

F points to SR. M/W run onstage SR to SL, F & C follow them with finger so audience will see M/W eagerly kissing [see Note]

F points out stars.

M/W smile as they take a breather and holding each other closely they look up at the stars when M sings the echo. W rubs her tummy in joyful expectation of their child that is coming unseen to M.

S2 enters SL and S1 enters SR to stand behind F & C at SR singing from “lives to testify”.

C ‘grows up’ by standing up straight and acting like an adult, he stands with F and Ss as they stand, praising God.

all hands in air as in “praise service” then they testify to each other— the “house of praise” and “gang fight” occur simultaneously (C alternative occurs here)

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[1:06 Home of Praise 'Chorus']

S1 sings the phrase to the others while M sees W's tummy & gets angry starts to argue with her
 S2 sings the next phrase to the others, M 'shouting that he doesn't want a baby' at W who is now confused
 F sings line to C, Gs entre SL, start to push W around. W is pleading with M to stay with her.
 C sings line to others, M/W/Gs all fighting (shoving and yelling), 1G is 'shouting' in M's face
 C hugs F and waves 'good-bye' and walks OSR, goes to get his jacket offstage and puts it on quickly.

[1:32 Chris' journey into the world]

F sings to Ss. C entre SR with jacket on and sees Gs pushing W and M around
 Gs leave SR, 1G is trying to yank M to go off with them, M pushes W down and M exits SR fast
 Ss sing to F
 C offers to help W up by putting out his backstage hand, W scoots away afraid of being hit/seen a mess
 C turns to walk away and takes a step or two,
 W is sad C gave up trying to help her, but she whispers
 C decides to turn back and offer W his own jacket, W still shakes her head saying, "NO!" (not out loud)
 W doubles over 'screaming' in pain,
 W speaks the echo C puts jacket around W's shoulders anyway
 C gently helps W up slowly walks/carries her to his 'home of praise' Ss join F on "speaking what Love has done"
 W is in great pain & afraid of being judged, unsure, but goes because she is in too much pain to keep arguing

[2:14 Home of Praise 'Chorus']

C sings phrase to W, W becomes visibly well, W is amazed at the sudden physical changes in herself
 S1 sings phrase to W, while F hugs C
 S2 sings phrase to W, S1/F pray with hands over W's head while W lifts her hands up accepting God's love
 W sings phrase to F holding his hands and visibly happy

[2:33 The Challenge]

C puts jacket back on, sees Bs entre SL so he goes and greets Bf & Bs who eagerly return his affection.
 F sings lines to W explaining the wonders of creation gently putting his arm around her as a caring Father does.
 Ss 'sing' "love", and "ahs",

Rg entre SR go to SC, F/W talking to each other not seeing what's coming
 Ss 'sing' "testify, testify", watching C tentatively,

Bf steps up to challenge Rl so they stand face to face to do a stare-down

C steps between Bf/Rl, faces Bf to 'talk' Bf out of fighting but blocking Bf's sight of Rl at SL

C gets Bf to back up some and calm down. Neither sees Rl coming up behind them slowly.

[3:04 Death of Chris]

Rl stabs C in back (listen for the big sound boom/change) Ss do the "praise dance" and sing stair case lines
 C falls to the ground, dead (think of collapsing or crumbling, knees buckling, not falling forward or backward)

all fight, Bf shoots Rl: runs away clearly shot in the arm, (shot arm is down at side, other hand holds wound)
 gangs scatter after gun shot, Bf picks up slain C's head in lap cradling his head.

W runs to fallen C and screams, runs to get F. Ss drop hands at break (between the two phrases) repeats motions above & sing "every breath..." W drags F to C. Bf tries to flee F in fear, but stays in corner SL cowering.

W drops to knees: face in hands sobbing, S1/S2 still praising/pleading with God, **F cries out to God in grief but also is declaring**

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[3:25]

“for as long as I shall live—I will testify”, (holding “fy” during the next 2.5 counts of 8)

C is raised to life, but still is sitting on the ground along with Bf who is still now sitting up in shock.

[3:27 Resurrection and Redemption Chorus]

C sings phrase to God in triumph,

C faces Bf and sings next phrase while reaching out for Bf’s hand ‘offering forgiveness’, Bf crawls to/hugs C in gratefulness/awe, F sings to Bf “with every...” and offers his hand to help him to stand up on “God above”.

BF sings to F “for as long...” W stands and helps C to stand up.

[3:47 The Great Dance]

Ss face group and sing ‘stair case’ lines to them from afar while doing “Praise Dance”

C sings to F

onstage cast dances with their hands ‘pumping’ more like in a celebration
C sings to audience starting with “with every breath”

Ss move to SFC

[4:08]

S1 sings to audience rest of ‘stair case’ lines while doing the “praise dance”

S2 sings to audience rest of solo lines offstage cast enters and are greeted by onstagers and join dancing and singing the lyrics

W steps up and sings, then joins S1 lines, “all of my life I’ll testify” and doing praise dance to final curtain

F & C join Ss, SFC doing praise dance,

All onstage grab hands in the air
to do a final bow after singing is finished and music is beginning to fade.

[End 4:41]

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Testify — A Human Video Script

Presented to : “Testify To Love”, by Avalon from “A Maze of Grace”

Choreography by Sherry L. Kirton — updated 04 August 2000

Lyric sheet / choreography: noted in counts of eight

HV-Testify - - Full lyric sheet version

Music/Lyrics

Actions

[:00 Intro]
** (a full count of 8)
///// (bell sounds) **
///// **
///// **
///// **

[:26 Creation story retold]
///// - All the colors of the rainbow
///// all the voices of the wind
 voices of the wind
///// - every dream that reaches out
it reaches out to find where love begins
- every word of every story
- every star in every sky
 star in every sky
- every corner of creation lives to
testify - -

[1:06 Home of Praise ‘Chorus’]
- - (2 beats) For as long as I shall live I will testify to
love I’ll be a witness in the silences when words are not
enough - With every breath I take I will give thanks to God
above For as long as I shall live I will testify to
love

[1:32 Chris’ journey into the world]
- - From the mountains to the valleys
///// - from the rivers to the sea
 rivers to the sea
///// - every hand that reaches out
every hand that reaches out to offer peace
 Give me mercy
- every simple act of mercy
- every step to “kingdom come”
 step to kingdom come
- all the hope in every heart will speak what Love
has done oh, ohhhh

[2:14 Home of Praise ‘Chorus’]
- - For as long as I shall live I will testify to
love I’ll be a witness in the silences when words are not
enough - With every breath I take I will give thanks to God
above For as long as I shall live I will testify to

[2:33 The Challenge]
lo - - - - - ve
colors of the wind voices all around, dream that reaches out where love begins
lo - - - - - ve

word of every story star of every sky, all of creation testify
ah, ahhhh

mountains to the valley rivers to the sea, hand that reaches out to offer peace
testify, testify - - - - (4)

a simple act of mercy kingdom come, every heart will speak what Love has done
testify, testify - - - -

music intro starts, stage is empty
C entres SL running as an airplane like a child

F entres SR smiles, calls to C, squats,
F puts arms around squatting C at SR points out world’s beauty ‘sings’ these lines

F makes a rainbow arch with hand L to R C follows arch with face
F points to the audience, airplane zooms over their heads to SC behind F/C fast
C covers head expecting a sonic boom/ great rush of wind. Doesn’t speak echo.
F points to C’s head and then heart
F points to SR. M/W run onstage SR, F/C follow them with finger/eyes
M/W eagerly making out at SL
F points out stars in the sky
M sings to W, points to stars, M/W smile looking at stars, W rubs her tummy gently
S2 entre SL, S1 entres SR, stand behind F/C. Ss join ‘singing’. C ‘grows up’ stands.
all hands up- ‘praise service’, each- ‘testifies’ to others with hands expressing lyrics
(C alternative)

S1 sings to F/C/S2 while M sees W’s tummy & gets angry starts to argue
S2 sings to F/C/S1, M ‘shouting’ not wanting the baby at W, W is confused
F sings to C, Gs entre SL, start to push W away. W is pleading with M to stay
C sings to F/Ss, M/W/Gs all fighting, 1G is ‘shouting’ in M’s face
C hugs F and waves ‘good-bye’, walks OSR, puts on jacket

F sings to Ss, C entres SR with jacket, sees Gs pushing W and M around
Gs leave SR, 1G trying to yank M with them, M pushes W down
Ss sing the echo to F
C offers to help W up, W scoots away afraid: being hit/seen a mess
C goes to walk away,
she is sad he gave up and she whispers
C turns back and offers her his jacket, W shakes head “NO”
W doubles over ‘screaming’ in pain
C sings to W, C puts jacket around her
C helps W walks/carries her to ‘home of praise’, Ss join F on “speak what...done”
W is in great pain & afraid of being judged, unsure, but goes with him

C sings phrase to W, W becomes visibly well, W: amazed feels better in this group
S1 sings phrase to W, while F hugs C
S2 sings phrase to W, while S1 & F pray with hands over W’s head
W sings phrase to F holding his hands and crying happily

C puts jacket on, sees Bs entre SL goes/greets BF+Bs eagerly... all greet C well
F sings lines to W explaining the wonders of God’s creation gently putting his arm
around her as a caring Father. Ss sing “love” and “ahs”.

Rg entre SR go to SC, F/W talking to each other don’t see what’s coming
Ss ‘sing’ “testify, testify”, watching what is going on with C

Bf challenges Rl they stand face to face to do a stare-down

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Sherry L. Kirton from “The Kirton Drawn Back”

<http://www.thekirtondrawnback.org>

Note: see “How To Stage A Make-Out Scene, that won’t destroy it” at The Kirton Drawn Back, in “New”- “Tips for Directors”.

colors of the rainbow voices of the wind, dream that reaches out where Love begins
testify, testify - - - - C steps between Bf/RI, faces Bf to talk Bf out of fighting

word of every story star of every sky, all of creation testify—
testify, testify - - - - C gets Bf to back up/calm down some. Neither sees RI coming behind slowly

[3:04 Death of Chris]

†- - - - (4) for as long as
- - - - (5) for as long as I shall

RL stabs C in back C falls to the ground, dead Ss do “praise dance” singing lines
F sings lines to Ss

I shall live I’ll testify, testify
live I will testify to love - I’ll be a witness in the

all fight, Bf shoots RI, RI runs away clearly shot in arm,
gangs scatter after gun shot, Bf cradles slain C’s head in lap while kneeling

all of my life I’ll testify - - every breath I
silences when words are not enough - with every breath

W runs to dead C+screams+ runs to get F, Ss break then repeats “praise dance”
W drags F to C, Bf tries to flee F in fear, but cowers in corner SL

take give thanks and testify, testify
I take I will give thanks to God above - for as long as I shall

W drops to knees, face in hands, S1/S2 still hands raised, singing to God,
F cries out to God in grief+declares “for as long as I shall live—I will testify”,

[3:25]

live I will testify— [hold “fy”]

C is raised to life but is still sitting on the ground

[3:27 Resurrection and Redemption Chorus]

- -For as long as I shall live I will testify to
love I’ll be witness in the silences when words are not
enough - With every breath I take I will give thanks to God
above For as long as I shall live I will testify to

C sings line to God in triumph,
C sings to Bf while reaching out for BF’s hand ‘offering forgiveness’ Bf crawls to/
hugs C in gratefulness/awe, F sings to Bf “with every...” offers hand to Bf to help
him to stand on “God above” Bf sings to F “for as long...” W helps C to stand

[3:47 Final Praise Dance]

lo - - - - ve
for as long as I shall live I’ll
- -(2) For as long as I shall live I will testify to

Ss face group+sing ‘stair case’ lines to them from afar while doing Praise Dance
C sings to F

testify, testify - all of my life I’ll testify
love - I’ll be a witness in the silences when words are not e-

- - for as long as I shall live I’ll
nough - With every breath I take I will give thanks to God a-

onstage cast joins Ss in dance & hands ‘pumping’ in a celebration
C sings to audience starting with “With every breath”

testify, testify - all of my life I’ll testify
bove -For as long as I shall live I will testify to

Ss move to SFC

[4:08]

every breath I take give thanks and (sc)
testify to your will, testify to your truth (solo)
l - - - ove

S1 sings to audience rest of ‘stair case’ lines
S2 sings to audience rest of solo lines. Offstage cast entres+ greeted by onstagers
all join dancing and singing the lyrics

testify, testify, all of my life I’ll testify (sc)
testify to your life, your love and mercy (s)
LIFE (in background)

W steps up and sings, then joins S1 lines, “all of my life...” to curtain

for as long as I shall live I’ll (sc)
testify to your way, testify to your truth (s)

F and C join Ss, SFC,

testify, testify, all of my life I’ll testify (sc)
testify to your life, your love and mercy (s)
- - - - - (8) - [End 4:41]

Onstagers grab hands in air for final bow at end while music is beginning to fade

Curtain!- Kirton—

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“TestifyWow99”- Instructions

“Testify” presented to: “Testify To Love,” by Avalon, here taken from the “WOW, 1999” CD second disc...

Choreography by Sherry L. Kirton, 11 May 2000

Created for Nikki- Director’s Copy

SUGGESTIONS TO GET THE PIECE GOING

- If you cannot get enough actors remove the Gs including 1G and just let the two (M/W) slowly escalate the fight. She wants to keep the baby, he thinks she’s tricked him. And in the gang fight, just have M and BF stare-down before they fight.
- Tell the guys that you will be staging a “huge gang fight” and you might find everyone coming out to help you out with this part.
- **C alternative:** If you have a young boy wanting to participate he may be the “child Chris” and zoom back offstage still “flying” so ‘older Chris’ can come in to “grow up” and stand with F/Ss and do ‘praise service’ and then ‘testify’ to each other.
- No one actually sings or speaks out loud. All of the characters that have singing lines are lip-syncing to the song, and sometimes should act like they are singing. When they are ‘screaming’ or saying things that aren’t in the lyrics they should be silently acting (like if the sound was turned off during the filming of a music video).
- The song starts out slow, and the story can get confusing if you try to read it along with the music because the music picks up and the characters are all moving in different directions at once.
- For this song I needed to write out the lyrics because the actors will need to know the lines that they will be lip-syncing. First, block out this piece by storyline, then by how the story matches up to the lyrics/music, otherwise the actors will get too overwhelmed with the amount of information the script contains in the short amount of music space that is allotted for it.
- To begin, teach the entire troupe the “praise dance” (see praise service choreography) for this human video and play the sections starting at [2:43]. It repeats and everyone can practice together and get used to the pace of the song before teaching them their separate parts. At the end everyone’s hands will be raised already, so it is easy to grab hands in the air to do a “final bow”.
- As always, if there are any questions, email me and I’ll answer them right away, as many times as requested.

ACTIONS

[:00 Intro]

music intro starts, stage is empty

C enters SL running and pretending to be an airplane (he’s pretending like a child pretends to fly).

[:16]

F enters SR smiles, calls to C, squats,

puts arms around C’s shoulders who is also squatting, both at SR, both facing the audience to point out the beauty in the world to his son and he **sings verses** while C is watching intently and reacting with amazement and joy.

F makes a ‘rainbow’ arch with hand from their L to R, C follows the arch with his face

F points his finger to the audience and follows an airplane’s flight that zooms over their heads to the back really fast (similar movement to the ‘rainbow’, but sudden and striking from front to back) **C reacts during echo ducks and covers head then looks up amazed**

F points to C’s head and then his heart

F points to SR. M/W run onstage SR to SL, F & C follow them with finger so audience will see M/W eagerly kissing [see note below]

F points out stars.

M/W smile as they take a breather and holding each other closely they look up at the stars when M **sings the echo**. W rubs her tummy in joyful expectation of their child that is coming unseen to M.

S2 enters SL and S1 enters SR to stand behind F & C at SR singing from “lives to testify”.

C ‘grows up’ by standing up straight and acting like an adult, he stands with F and Ss as they stand, praising God. (**C alternative occurs here**) all hands in air as in “praise service” then they testify to each other—the house of praise and fight occur simultaneously

[:56]

S1 sings the phrase to the others while M sees W’s tummy & gets angry starts to argue with her

S2 sings the next phrase to the others, M ‘shouting’ because he didn’t want a baby at W who is now confused

F sings line to C, Gs entre SL, start to push W:is pleading with M

C to others, M/W/Gs all fighting (shoving and yelling), 1G is ‘shouting’ in M’s face

C hugs F and waves ‘good-bye’ and walks offstage SR, goes to get his jacket offstage and puts it on

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[1:22]

C enters SR with jacket on and sees Gs pushing W and M around
 Gs leave SR, 1G is trying to yank M with them, M pushes W down and M exits SR fast
 C offers to help W up by putting out his backstage hand, W scoots away afraid of being hit/seen a mess
 C turns to walk away and takes a step or two, W is sad C gave up trying to help her, but
 C decides to turn back and offer W his own jacket, W still shakes her head saying, “NO!” (not outloud)
 W doubles over ‘screaming’ in pain, C puts jacket around W’s shoulders anyway and gently
 C gently helps W up slowly walks/carries her to his ‘home of praise’ Ss join **F on “speak what Love has done”**
 W is in great pain & afraid of being judged, unsure, but goes because she is in too much pain to keep arguing

[2:03]

C sings phrase to W, W becomes visibly well, W is amazed at the sudden physical changes in herself
S1 sings phrase to W, while F hugs C
S2 sings phrase to W, S1/F pray with hands over W’s head while W lifts her hands up accepting God’s love
W sings phrase to F holding his hands and visibly happy
 C sees Bs entre SL so he goes and greets Bf & Bs who eagerly return his affection.
 Rg entre SR go to SC,

[2:33]

Ss ‘sing’ “testify, testify”, watching C tentatively, F/W talking to each other not seeing what’s coming
 Bf steps up to challenge Rl so they stand face to face to do a stare-down and
 C steps between Bf/Rl, faces Bf to ‘talk’ Bf out of fighting and blocking Bf’s sight of Rl at SL

[2:43]

Rl stabs C in back (listen for the big sound boom/change) Ss do the “praise dance” and sing stair case lines SR
C falls to the ground, dead (think of collapsing or crumbling, knees buckling, not falling forward or backward)

all fight, Bf shoots Rl: runs away clearly shot, W walks over: screams: runs to get F, gangs scatter, Bf picks up slain C’s head

Ss drop hands at break which is between the two phrases **repeat motions above & sing “with every breath...”**

W drags F to C, Bf tries to flee F in fear, but stays in corner SR cowering in shock

W drops to knees: face in hands sobbing, **S1/S2 still hands raised, praising God, F cries out to God in grief but also is declaring “for as long as I shall live—I will testify”, (holding “fy” during the next 2.5 counts of 8)**

[3:07]

C is raised to life,
 then C sings phrase to God in triumph, faces Bf and sings next phrase while reaching out for Bf’s hand ‘offering forgiveness’, stops singing...
 Bf runs to/hugs C in gratefulness/awe, F sings to Bf “with every...”

Bf sings to F “for as long...” W stands, hugs C

[3:27]

Ss move SFC **S2 sings to audience rest of solo lines S1 sings to audience rest of “stair case lines”** onstage cast joins in back with dancing & hands “pumping”

offstagers entre+are greeted by onstagers+join dancing and singing the lyrics **W steps forward and sings, then joins S1 lines, “all of my life...”**

F & C join Ss, SFC,

all take hands then raise them into the air to do a final bow after singing is finished.

[End 3:56]

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Testify —Human Video Script

presented to “Testify To Love”, by Avalon, from “Wow 1999” CD

Choreography by Sherry L. Kirton, 11 May 2000

Lyric sheet / choreography: noted in counts of eight

HV-TestifyWow99

[:00 Intro]

** (a full count of 8)

//// (bell sounds) **

//// **

music starts intro, stage is empty

C entres SL running as an airplane like a child

F entres SR smiles, calls to C, squats, puts arms around C at SR

[:16]

//// - All colors of the rainbow

//// all voices of the wind

voices of the wind

//// - every dream that reaches out

it//// reaches out to find where love begins

- every word of every story

- every star in every sky

star in every sky

- every corner of creation lives to

testify

[F points out the beauty in the world]

F rainbow arch with hand L to R C follows arch with face

F points to the audience, airplane zooms over heads to back fast

C ducks and covers head then looks up amazed

F points to C's head and then heart

F points to SR ...M/W run onstage SR, F & C follow them with finger so audience will see M/W eagerly making out at SL

F points out stars to son C

M sings echo/points to sky, M/W smile looking up at stars, W rubs her tummy

S2 entres SL, S1 entres SR to stand behind F & C

C 'grows up' stands with F and Ss SR

[:56]

-- (2 beats) for as long as I shall live I will testify to

love I'll be a witness in the silences when words are not

enough - with every breath I take I will give thanks to God

above for as long as I shall live I will testify to

love

[all hands in air as in praise service then testify to each other]

S1 to F/C/S2 while M sees W's tummy & gets angry starts to argue

S2 to F/C/S1, M 'shouting' don't want the baby at W: confused

F sings line to C, Gs entre SL, start to push W:is pleading with M

C to F/Ss, M/W/Gs all fighting, 1G is 'shouting' in M's face

C hugs F and waves 'good-bye', walks offstage SR

[1:22]

-- From the mountains to the valleys

////- from the rivers to the seas

////- every hand that reaches out

//// every hand that reaches out to offer peace

- every simple act of mercy

- every step to “kingdom come”

- all the hope in every heart will speak what Love

has done

C entres SR with jacket, sees Gs pushing W and M around

Gs leave SR, 1G trying to yank M with them, M pushes W down

C offers to help W up, W scoots away afraid: being hit/seen a mess

C goes to walk away, she is sad he gave up

C turns back and offers her his jacket, W shakes head “NO”

W doubles over 'screaming' in pain, C puts jacket around W

C helps W up walks/carries her to his 'home of praise'

W is in great pain & afraid of being judged, unsure, but goes

[2:03]

-- for as long as I shall live I will testify to

love I'll be a witness in the silences when words are not

enough - with every breath I take I will give thanks to God

above for as long as I shall live I will testify to

love

** (8)

C sings phrase to W, W becomes visibly well, W is amazed at that

S1 sings phrase to W, while F hugs C

S2 sings phrase to W, while S1 & F pray with hands over W's head

W sings phrase to F holding his hands and crying

C sees Bs entre SL goes and greets BF & Bs

Rs entre SR go to SC,

[2:33]

testify, testify --

testify, testify --

Ss 'sing' “testify, testify”, watching C, F/W talking to each other, BF challenges RL

they stand face to face to do a stare-down, C steps between BF/RL, faces BF to talk

BF out of fighting

[2:43]

† --- (4) for as long as

----- (5) for as long as I shall

RL stabs C in back C falls to the ground, dead Ss do “praise dance” singing lines

F sings bold black lines to Ss

I shall live I'll testify, testify

live I will testify to love - I'll be a witness in the

all fight, BF shoots RL: runs away clearly shot, W comes over, W screams, W runs

to get F, gangs scatter, BF picks up slain C's head

all of my life I'll testify — every breath I

silences when words are not enough - with every breath

Ss drop hands at break repeat motions above with “ every breath”

W drags F to C, BF tries to flee F in fear, but stays in corner SL

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take give thanks and testify, testify

I take I will give thanks to God above for as long as I shall

live I will testify

[3:07]

- -for as long as I shall live I will testify to
love I'll be witness in the silences when words are not
enough - **with every breath I take I will give thanks to God
above** for as long as I shall live I will testify to

[3:27]

love
testify to your will, testify to your truth (solo)
every breath I take give thanks and (sc)

testify to your life, your love and mercy (s)
testify, testify, all of my life I'll testify (sc)
L—I—F—E (in background)

testify to your way, testify to your truth (s)
for as long as I shall live I'll (sc)

testify to your life, your love and mercy (s)
testify, testify, all of my life I'll testify (sc)

- - - - - (8) - [End 3:56]

W drops to knees, face in hands, S1/S2 still hands raised, singing to God,
F cries out to God in grief and declaring "for as long as I shall live—I will testify",

C is raised to life, then

C sings line to God in triumph, then faces BF and sings next line while
reaching out for BF's hand 'offering forgiveness', stops singing after "enough"
BF runs to/hugs C in gratefulness/awe, **F sings to BF "with every..."**
BF sings to F "for as long..." W stands, hugs C

Ss move SFC. Onstage cast joins in behind with dancing & hands "pumping"
S2 sings to audience rest of solo lines
S1 sings to audience rest of 'stair case' lines

offstage cast enters and are greeted by onstage and join dancing
and singing the lyrics
W steps up and sings, then joins S1 lines, "all of my life..." to curtain

F & C join Ss, SFC,

all take hands, then raise them into the air to do a final bow after singing is finished

Curtain!- Kirton—

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“The Deep End of the River”- Instructions

“The Deep End of The River” presented to: “Deep End,” by Newsboys, from album “Step Up To The Microphone”.
Choreography by Sherry L. Kirton, 10 September 1999

SYNOPSIS

Girl (hanging out at the river bank with her friends, family and Jesus) must decide between holding her junk and following Jesus completely (going into the deep end) while watching everyone else choose the junk (until the final strum).

CHARACTERS

PROPS FOR CHARACTERS

all bring in “beach items”

J- Jesus	
G- Girl	portable stereo (boom box)
P- Parents of Girl	towels, hats
M- Mother of Girl	purse/bag holding wallet and other ‘stuff’ in it
F- Father of Girl	
Fs- Friends of Girl including 1G and 2G	towels and beach toys plus personal ‘stuff’ that is ‘important’
1G- Guy or Girl who leaves first	a walkman or Discman
2G- Guy or Girl who leaves second	

STAGE DIRECTIONS

- SL= Stage Left
- SR= Stage Right
- SFC= Stage, Front and Centre
- ** (8)= full count of eight beats of ‘no lyrics’ or ‘pause in lyrics’.
- or - - = count of 1 or 2 beats of ‘no lyrics’ or ‘pause in lyrics’.
- - - - (4)= beats counted inside of parenthesis of ‘no lyrics’ or ‘pause in lyrics’.
- BS= Back Stage where the “high ground” area should be

OSR	BSR	BSL	OSL
	SR	SC	SL
	FSR	SFC	FSL

People sit here aisle **People sit here**
People sit here aisle **People sit here**
People sit here aisle **People sit here**

STAGE SETTING- A RIVER BANK

FSL=“Deep End”
BSR=“Shore”

This works best if you have a long, blue cloth that you can lay down for the actors to practice walking on the shore line. A few stage blocks or a small platform of stairs will allow the actors to climb down or jump into the water, but everyone will need to practice “walking” or “sloshing” through water that is of different depths. Plus, as you will find, the wider your stage is the better. **If your stage is not wide then use the forward distance diagonally and if necessary, have the actors use the center aisle between the audience pews/chairs for the deepest part of the water. Remember “God” is THE AUDIENCE in all worship services and the people are participants in His worship.**

SUGGESTIONS TO GET THE PIECE GOING -- ALTERNATIVES

- No one actually screams (or speaks) out loud in this human video. All of the characters should be silently acting (as if the sound wasn’t on during the filming of a video).
- To begin, block out this song by its storyline, then after the cast gets their acting parts down, block it showing how the story matches up with the lyrics, otherwise the actors will get too overwhelmed with the amount of information the script contains in the short amount of music space that is allotted for it. The cast should not get a copy of the script to keep them focused on listening to the music, the director, and watching each other for cues. Otherwise, they’ll hold their scripts and not interact with each other during rehearsals and it will take them much longer to get their parts down.
- This hv is very flexible in how many people you can have as well as what their actual ages are.

If you have just enough people to cover those listed above in Characters have:

- [A] Jesus jump in during the loud cymbal crash/ kicks water at those on shore.
- [B] 2G jumps in and mimics Jesus by turning and kicking water at those on shore.
- [C] Fs (Friends) jump into the water and 1G kicks water at Jesus and 2G.

- If you have lots of people break the “Friends” into two groups with two leaders (2G is the first, F is the second): written in grey on “lyric sheet/choreography script” then have:

- [A] Jesus jump in during the loud cymbal crash/ kicks water at those on shore. (Yes, same here as above version.)
- [B] 2G jumps in and beckons to Friends/ then Group 1 jumps in during the fourth cymbal sound.
- [C] F (Father) jumps in and beckons to Friends not yet in water/ then Group 2 jumps in during sixth cymbal sound.

The groups need not be standing “in groups” but as long as the cast knows who is in what group they may stand around all mixed together.

- As always, if there are any questions, email me and I’ll answer them right away, as many times as you need.

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UPDATED COPY 17 November 2000

The Deep End Of The River--A Human Video Script

Presented to: "Deep End", by Newsboys, from "Step Up To The Microphone"

Choreography by Sherry L. Kirton— 10 September 1999

lyric sheet/choreography: noted in counts of eight

HV-TDEOTR

Lyrics in red: corresponding choreography immediately afterward. Before **music** starts P, G, J and Fs (all entre BSL) prepare to hang out at the river bank with beach stuff at BSR. Lastly, G puts down a large portable stereo and pretends to start it (**begin music cue**), **three bass guitar notes...**

[intro]

- (8) [A] **beat 1** J jumps into water SC on the loud splash [**cymbal sound**] faces the shoreline BSR and **beat 5 second cymbal splash** kicks water at the group on shore then beckons to all to join in
- (8) [B] **beat 1** 2G jumps into water FSR turns to shoreline and **beat 5** kicks water at group on shore and beckons to others to join (if using groups, then group 1 jumps in)
- (8) [C] **loud cymbal crash** Fs jump into water FSR (if groups, F jumps in SC and beckons to Friends still on shore) **beat 5 second cymbal splash** 1G kicks water at Jesus (if groups, group 2 jumps in)
- (8) All splashing around in a water fight with J who gets soaked and loves it.
- (8) J motions to G to coax G into joining them, she shakes her head "No", but...
- (8) G tests the water. It's cold, and taking her Ps' hands, (they help her into the water)

[0:20]

- **she's** G climbs into the river SR
- home** She takes a purse-bag from M and motions that she doesn't want it to get wet.
- ground** She goes deeper into the water FSR, holding her purse up higher.
- above her** Her Ps kiss her on the cheek and walk off out of the water and go OSR or just out of sight.
- go - tomorrow** at the **last beat** G trips and falls into the water onto her knees keeping the bag out of the water.
- one** J SFC goes to help G up (FSR), but she says, "No", so He backs off a few steps downstream toward SL.

[0:58] Chorus One

- **she's going** She beckons to her Fs in the water (SR and SC) who help her up.
- **she's way** She shakes them off of her, they turn away to go play, then she tries to walk on her own.
- **she's going** She walks slowly toward SFC sloshing through the water at first, but then,
- **she's falling** starts to slowly fall backwards, so J sloshes through and catches her in time.
- there's no guessing** J stands G up, G pushes away from J, J walks into deeper water beckons to all to follow Him.

[1:23]

- (8) Everyone's pant legs or skirts go up to the knees, except J who doesn't care about His clothes getting wet.
- (8) Fs are following J into deeper water. Not wanting to be left behind G reluctantly follows behind them.

[1:32]

- **she's diving** They are all stumbling in the deeper water so J gestures to put their stuff down.
- elbows** Some do toss their things ashore, some toss an item or two, while G looks at and rubs her sore knees.
- **how sweet** 1G won't leave his/her things so he/she walks away (goes BSR) pushing past G. J is visibly sad.
- living** G rubs her elbows after getting harshly brushed past by 1G who sits down BSR.

[1:52] Chorus Two

- **she's going** Going into waist high water some Fs put their long hair up some Fs act like the water is very cold.
- **she's way** G's purse must go way over her head and now she's looking scared.
- **she's going** J smiles at G and she hands Him her wallet which He tosses into the shallow water.
- **she's falling** G starts to fall trying to scramble after her wallet, J catches G stopping her fall.
- there's no guessing** This time G takes J's help and smiles back blushing and embarrassed for her pettiness.

[2:16]

- (8) 2G splashes some water at J/J splashes back laughing.
- (8) Small water fight starts and while smiling J beckons them all to go on into the deeper water which is neck high,

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<http://www.thekirtondrawnback.org>

Note: see "How To Stage A Make-Out Scene, that won't destroy it" at The Kirton Drawn Back, in "New"- "Tips for Directors".

The Deep End Of The River--A Human Video Script

Presented to: "Deep End", by Newsboys, from "Step Up To The Microphone"

Choreography by Sherry L. Kirton— 10 September 1999

lyric sheet/choreography: noted in counts of eight

HV-TDEOTR

[2:26]

(8) [Intro reprise] J motions to them to leave all of their things behind.

(8) All Fs give up and leave for the shore, but G stays close to J hanging on to His arm.

(8) G tries to make Him take her back to the bank. He points to the deeper water.

(8) G gives J another thing, reluctantly. Which J pauses in front of their eyes and tosses on **last cymbal crash** while smiling and it falls into the deeper end of the water.

[2:45]

- to take J beckons to move on while taking a deep breath to hold [as if they will go under the water].

scared G covers her face with the bag, but as she looks over the edge of it she sees

fear J smiling at her. With her eyes closed she steps out with one leg, but can't move because the other leg is stuck.

- - as she speaks G calls to J, He offers His hand which G takes and her leg comes loose when He tugs on her a little.

[3:04] Chorus Three

- she's going She's the only one who follows Him now. She looks determined to move in the swift water but,

- she's way J tells her to let go of the bag, and the swift current drags her purse arm downstream.

- she's going Her parents return and she sees them on the bank waving to her, they are proud and happy.

- she's falling In panic she cries out to her parents/she can't decide if she needs His help or her parents' help.

[3:24]

there's no guessing G calls to her Fs while still clinging on J's arm.

there's no guessing G starts to lose the things in her purse.

there's no guessing G starts to cry really hard in fear and frustration.

[3:39]

- to be lost Ps slosh to her in fear for G's life in order to yank her back to shore where it is safe.

her soul Fs slosh to her knocking each other over in panic/some must come up for air..

and all G must decide between holding her junk and following J/ G tosses her purse happily during **last cymbal crash**.

grace...music fades G hugs J, G beckons to others who do follow in wonder and excitement, signified by everyone taking a deep breath, pinching noses, and together bowing down- (sort of as in a bow at the end of the show and sort of as going under the water).

[END]

Curtain!- Kirton—

Please use this page with the entire script which is obtainable at the web site listed below.

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“He Sees Every Tear”- Instructions

He Sees Every Tear” presented to: “Every Single Tear”, by Scott Krippayne from “Bright Star, Big Sky”

Choreography by Sherry L. Kirton, begun 10 August 2000

For Kelly F. and her husband

SYNOPSIS

Jesus ministers to a woman as she encounters overwhelming rejection and heartache throughout her life and in the end, reminiscent of the “Footprints” poem, shows us that He saves.

CHARACTERS

PROPS FOR CHARACTERS

	5+ but can be done with as few as 2*	hats are used to signify characters and their ages
*	G- Girl W- Woman	outdoors beret/scarf/windbreaker same scarf, no hat/windbreaker
*	B- Boy (can be Girls below) 1M- 1Man J- Jesus	baseball hat on backwards ski cap or other outdoors hat crown of thorns (small wreath of dried canes/branches will do)
	E- Extras G [Girls option] f [friends option]	coat/jacket coat/jacket

STAGE DIRECTIONS/SETUP

OSR/OSL= offstage right [keep hats waiting here]

SR= Stage Right

SL= Stage Left [bench]

SFC= Stage, Front and Centre

“speak” “...”= lip-synch the “lyrics” as if really talking.

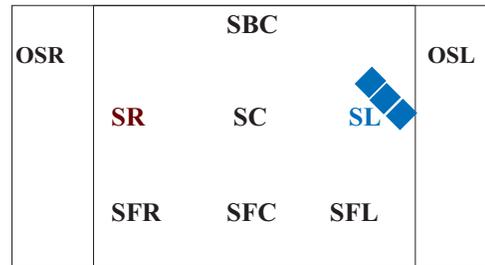
“...”= Character listed speaks the lyrics inside the quotes.

“M:”= Character listed does whatever comes immediately after the colon.

“** (8)”= full count of eight beats of ‘no lyrics’ or ‘pause in lyrics’.

“-“ or “- -“= count of 1 or 2 beats of ‘no lyrics’ or ‘pause in lyrics’

“- - - (4)”= beats (counted inside of parenthesis) of ‘no lyrics’ or ‘pause in lyrics’.



STAGE SETTING

SR= all exit this direction.

SL= “park bench”, and “couch or bed” at house.

People sit here aisle People sit here
 People sit here aisle People sit here
 People sit here aisle People sit here

SUGGESTIONS TO GET THE PIECE GOING

- No one actually sings or speaks out loud. All of the characters that have lines are lip-syncing to the song. When “screaming” or saying things that aren’t in the lyrics all should be silently acting (like if the sound was turned off during the filming of a music video). I needed to write out the lyrics (which I wouldn’t otherwise do) because the actors will need to know the words/lines that they will be lip-syncing.
- First, block out this piece by storyline, then by how the story matches up to the lyrics/music.
- Set up the hats at the edge of the stage/platform, so that if one person is doing multiple parts they just put on the hat, turn, and entre.
- The wedding ring is pantomimed, otherwise you will run into the problem of it rolling into a place that the actor cannot retrieve in time.
- You’ll need three chairs or stage blocks at SL to make a bench/bed.
- As always, if there are any questions, email me and I’ll answer them right away.
- This script is flexible for adding other actors. The “unseen friends” can be seen walking by from SFL to SR; they don’t need to act like they are calling Boy or Girls over, they can just walk by so that Boy or Girls are trying to get away from “Girl”.

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[:00 Intro]

“Bench” at SL Boy is sitting on far SL end. [Extras-sitting on bench together]

Girl enters SR, slides onto bench end, slowly looks up at Boy [Extras]

Boy [E] sees Girl, checks left-right to see if anyone sees [look at each other], waves at “friends”, jumps up (before being seen near Girl).

[0:14 Chorus One]

Boy exit SR [exit giggling]. Girl hopeful, waves at Boy, [E] but realizes that Boy [E] ignored her and looks slowly down, sadly. (Boy changes gear if Jesus)

Girl shaking head, says sadly to herself “nobody knows your name”.

Girl stretches out on side laying down on bench looking very depressed/tired.

Jesus enters SR, goes behind bench

[0:41 Chorus One]

Jesus looks/leans down lovingly toward Girl.

Jesus walks to front of bench, Girl sits up and scoots to far end of bench hanging her head

Jesus sits next to Girl, puts finger under Girl’s chin to gently lift her face, and dries an eye

Girl sighs deeply, Jesus beckons her to speak.

Girl shakes her head, “No”, then runs away SR, Jesus speaks, “every single tear”.

Jesus exits SR (changes crown for Man’s gear if same actor plays both characters).

[1:19]

Woman enters SR yelling at Man. Man stops at bench. Woman walks around Man to be confrontational and “in his face”.

Man calmly checks his shaving job in “mirror” ignoring her silent yelling.

Man takes off “wedding ring”, faces W. W stops yelling. Man takes W’s hand,

Man puts “ring” in her hand, closes her hand over it. Man turns to leave, turns back to

“salute” a good-bye (not a military one- just the kind any insensitive person would gesture when abandoning a mate), exits SR.

[1:50 Chorus Two]

Woman sits/falls onto bench in shock. (Man changes gear for Jesus’ if same actor plays both characters).

Woman opens hand in her lap looks at “ring” closes hand and holds it close to her heart in anguish.

Woman falls onto knees crying “OHH”, and rocks back and forth.

Woman looks up “to God” shaking fists in air. She tosses “ring” angrily toward the “door/outside”,

Woman gets up and she walks “outside” SR, then SFL

[2:24]

Woman looks at ground, moves “garden soil” with toe back and forth

Woman looks at sky squints and shades eyes with hand

Jesus enters SR, Jesus picks up “ring”

She moves away from Jesus. Jesus follows her. He puts his hands on her shoulders

[2:52 Chorus Three]

and gently turns her around toward him

Jesus puts finger under G’s chin to gently lift her face.

Jesus gives her a hug. Jesus holds out his hand gently showing her the “ring”, W cries, “OHH” and takes a step back

Jesus steadies her, then walks weeping Woman to the “bench”.

Jesus sits at the end of the “bench” and she lays her head in His lap.

[3:27 Chorus Four-final]

Jesus lifts His face and free hand to sky to cry out her pain to God asking for God’s help in comforting her.

She slowly climbs into Jesus’ lap and puts her head on Jesus’ shoulder/chest... she is crying hard again.

Jesus rocks her to comfort her like a parent to a child. (Take time here to make it look worthwhile)

Jesus stands up.

Jesus picks up her. Jesus carries her in arms, stopping at SR.

She smiles at Jesus, she takes crown of thorns off Jesus’ head which makes Him smile, and she tosses it toward the “bench”

Jesus carrying the Woman exits SR.

[End 4:41]

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Presented to: “Every Single Tear”, by Scott Krippayne from “Bright Star, Big Sky”

Choreography by Sherry L. Kirton — 10 August 2000

Lyric sheet/choreography: noted in counts of eight

HV- HSET - - For Kelly F. and her husband

Music/lyrics

Actions/choreography abbreviated

[0:00 Intro]
(piano)** |||| (bells) (8)
|||| **

[0:14]
You feel insignificant a whisper in the wind
Sometimes you think nobody knows your name
There’s somebody watching over you
and He knows everything you’re going through...

[0:41 Chorus One]
...He sees ||||
every single tear He feels everything you’re feelin’
He wants to hold you close and dry your eyes Oh your
heart is what He hears when the world just hears you cryin’
- No matter what the pain He cares about every single
- |||| tear - - - - - (6) .

[1:19]
-| -| -| -| (4) Overwhelmed by circumstances
out of your control - Hope can be the hardest thing to
find. When you’re like a heart without a
home - - You don’t have to face this hurt
alone - ‘cause He sees ||||...

[1:50 Chorus Two]
...every single tear - He
feels everything you’re feelin’ He wants to hold you close and dry
your eyes. Oh your heart is what He hears
- when the world just hears you cryin’ No matter what the pain He
cares about |||| every single tear.

[2:24]
If God adorns the lilies of the field
and cares for every sparrow in the sky how much
more is He aware of your sorrow and despair?
and how much does He care about your life?...

[2:52 Chorus Three]
...He sees
every single tear He feels everythin’ you’re feelin’.
He wants to hold you close and dry your eyes. Oh your
heart is what He hears when the world just hears you cryin’.
No matter what the pain He cares about every single
Tear...

[3:27 Chorus Four-final]
...He feels everything you’re feelin’
He wants to hold you close and dry your eyes. Oh your
heart is what He hears when the world just hears you cryin’
No matter what the pain He cares
- - about every single tear.
|||| ** (8)
** |||| (8)
- - - - (? possibly 4) [End 4:20]

“Bench” at SL Boy is sitting on far SL end. [E option]
G entres SR, slides onto bench end, slowly looks up at B. [E]
B [E] sees, checks left-right if anyone sees, waves at [f], jumps up before “seen near G”.

B [E] exits SR. G hopes, waves to B [E], realizes snub, looks slowly down, sadly.
G shakes head, saying sadly to herself “nobody knows your name”.
G stretches out on side laying down on bench.
J entres SR, goes behind bench.

J looks/leans down lovingly toward G.
J walks to front of bench, G sits up and scoots to far end of bench hanging head.
J sits next to G, puts finger under G’s chin to gently lift her face, and dries an eye.
G sighs deeply, J beckons her to speak.
G shakes head, ‘No’, G runs away SR, J speaks, “every single tear”.
J exits SR.

W entres SR yells at 1M: stops at bench. W walks around 1M to be in his face.
1M calmly checks his shaving job in “mirror” ignoring her yelling.
1M takes off “wedding ring”, faces W: stops yelling. 1M takes W’s hand,
1M puts “ring” in her hand, closes her hand over it. 1M turns to leave, turns back to
“salute” (not military- see director’s info.) good-bye, exits SR.

W sits/falls onto bench in shock.
W opens hand in lap looks at “ring” closes hand/holds it close to her heart in anguish.
W falls onto knees crying “OHH”, and rocks back and forth.
W looks up “to God” shaking fists in air. W tosses “ring” angrily toward “door”,
W gets up W walks “outside” SR, then SFL

W looks at ground, moves “garden soil” with toe back and forth
W looks at sky squints and shades eyes with hand
J enters SR, J picks up “ring”
W moves away from J. J follows W. J puts his hands on W’s shoulders

and gently turns her around toward him
J puts finger under G’s chin to gently lift her face.
J hugs G. J holds out hand gently showing her “ring”, W cries, “OHH” and steps back
J steadies W, then walks weeping W to the “bench”.
J sits at the end of the “bench” and W lays her head in His lap.

J lifts face and free hand to sky to cry out W’s pain to God asking for God’s help.
W climbs into J’s lap and puts head on J’s shoulder
J rocks W to comfort her like a parent with a child.
J stands up.
J picks up W and carries W in His arms, stops at SR.
W smiles at J, takes crown of thorns off J’s head, J smiles, W tosses it toward “bench”
J carrying W exits SR.

Curtain! Kirton

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