

**SONGS
FOR
CHILDREN
OF
LIGHT**

JK

Ten Albums of DRAMA

NOTES TO DRAMA

The stage action is accompanied by the music.

The stage action is constant -
Moving directly from one song to the next,
And directly from one album/stage to the next.

The ten stages would ideally be set side by side in a circle,
With the musicians and singers before the stages
And the audience in the center.

The diagrams in the text before each album are in flattened perspective.

Each stage is approximately 25' square.
All measurements are approximate.

Stages and props are black and white, as pictured.
Striped objects are all black -
They are striped only to remain visible in diagrams.

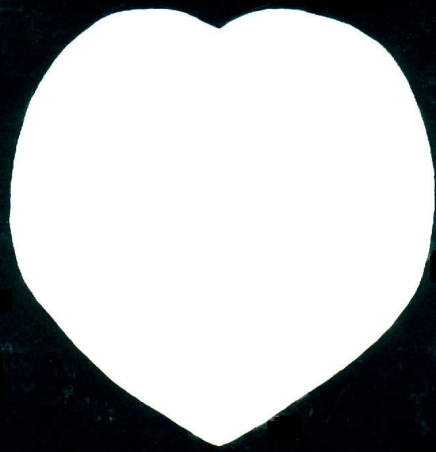
Unless otherwise noted, all props are positioned at center stage.

There are Four Players :

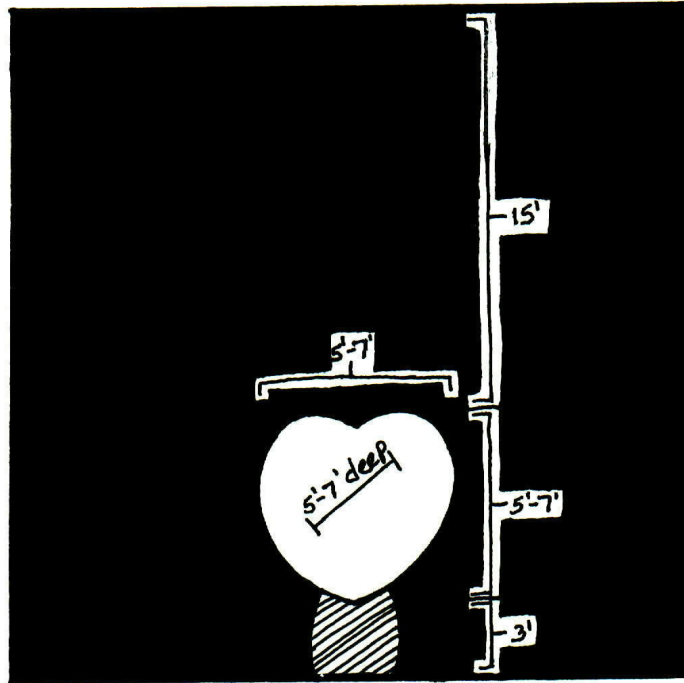
1m = 1st Male	1c = 1st Couple
1f = 1st Female	(1m and 1f)
2m = 2nd Male	2c = 2nd Couple
2f = 2nd Female	(2m and 2f)

At the bottom of the stage action for each song
Is a Biblical or an original quote.

1 THE INNOCENT HEART



Stage Diagram



A Heart Shaped Shell
That can rock side to side...and all the way around.

The heart is connected to an Arched, Hollow Passageway-
The Stem- which supports the heart,
And facilitates its turning.
The Passageway goes through and below the stage floor.

In the passageway is a Collapsible Stairway,
At the back of the heart is a Swinging Door-
The players enter and exit through the passageway.

The outside of the stem has grooves for climbing upon,
And the inside of the heart may be thinly padded
And contain hooks for the players to hold while heart spins.

A.



Intro. BABY BEING BORN

A soft light gradually rises upon the heart.
It reveals the four players,
In the fetal position inside the heart.

The first couple (1c) is on the stage right side of the heart,
The second couple (2c) is on the stage left side-
The women are toward the back of the heart.

The partners face one another, their hands and knees touching.
The feet of all the players also touch.

- (1) As the song begins,
The players look at their partners-heads slowly rising.
 - (2) They then circle their heads up and around-
Looking at the inside of the heart,
 - (3) And the other couple.
The players then circle their heads back up and around...
 - (4) To face their partners again.

 - (5) The players soon begin to sit up-
To facing forward, backs resting upon inside of heart.
 - (6) They notice the audience,
And begin to softly rock the heart side to side.

 - (7) One at a time,
The players slide their backs up the walls of the heart-
Heads rising up and around, to facing back of heart.
 - (8) They then begin to accelerate the rocking of the heart,
Heads forward and up- the lights growing brighter.

 - (9) But, after a while,
The players lose control of the heart..heads all about.
 - (10) So they soon stop rocking-heads looking straight up.

 - (II) The players slide their backs down, heads even-
Then return to the opening fetal position...
 - (I2) In which they rest at the end of the song.
-

I am born today.



I. THE INNOCENT HEART

- (1) After a pause,
(c,d) The players rise up from their fetal positions-
Gradually turning halfway around.
(Men turn outward, women turn inward.)
- (2) They then begin to crawl up the sides of the heart,
Uncoordinatedly, as additional lights rise around heart.
- (3) The second couple soon join the first on stage right side,
And the players (1m, 2m, 1f, 2f) crawl side by side-
Turning the heart in circles as they go.
- (4) The players pause and lean back a moment,
Resting against the stage left wall of the heart.
They turn their heads to face the back of the heart,
Then circle them out- to face the audience.
- (5) The players rise up and begin to crawl again,
(6) Turning the heart with increasing quickness.
(7) But the heart slows down as the women stop crawling-
The women slide on their backs, facing oppositely,
As the men continue to turn the heart.
- (d,e) The women rejoin the men,
(8) And the players turn the heart quickly.
Then, one by one, they jump out of the heart.
- (9) The men help the women to stand,
And the four players end in a semi-circle before heart.

1m, 2m, 1f, 2f

Unless you turn and become like children,
You will never enter the kingdom of heaven.



2. BABY INSIDE

- (1) Lights rise on the whole stage,
And the couples begin to circle the heart, oppositely.
They turn around and look about as they go.
- (2) The players pause and pass under the stem (1f, 2f, 1m, 2m),
(3) Then continue around the heart - ending in semi-circle.
(In other couple's positions, women before men.)
- (4) The players spin in place either way 2x- arms spread out-
(5) Then turn cartwheels before the heart:
(a) women side to side 1x, (b) men side to side 1x,
(c) couples one way each- 1c, then 2c...
(d-g) then all four players side to side 2x.
- (Music) The players then climb up the stem from original sides,
And rock the heart side to side.
- (6) Toward the end of the song,
The players slide and jump off the heart (2f, 2m, 1f, 1m).
(7) They then return to the opening semi-circle
(1m, 1f, 2m, 2f)- with a final turn into place -
The couples holding hands and facing the audience.
-

Look, with the eyes of a child.
Listen, with the ears of a child.



3. SOLID ROCK UNSHAKEABLE FOUNDATION

- (I) The men step to either side of the heart,
And proceed to rock it side to side.
The women sit in place and watch.
- (2) The men soon stop rocking the heart, and 1m climbs inside.
He braces himself and nods readiness -
- (3) Then 2m rocks the heart side to side, and in circles.
The lights brighten as the heart is rocked around.
- (4) 2m ceases rocking the heart, and helps 1m climb out.
Then 2m enters the heart, 1m gestures him into place-
(g, h) And gives the heart a couple of test rocks.
- (5) 1m then rocks the heart all around.
- (6) 1m stops rocking the heart, and 2m climbs out (smiling).
(e-h) The men then swing and slide side to side,
Holding onto the bottom of the heart.
(1m, then 2m, then both-facing oppositely.)
- (i, j) The men drop to the ground and sit still a moment.
(7) They then stand to either side of the heart again,
And rock it side to side, and around in circles.
- At the very end of the song,
All the players sit in place - in the semi-circle.
-

Every one then who hears these words of mine and does them
Will be like a wise man who built his house upon the rock.



4. VISION OF CHILDREN

- (1) The women stand and softly step to either side of heart.
(2) They gently rock it side to side.
- (3) The men soon stand up,
And gesture for the women to sit inside the heart-
So they can rock them side to side.
- (4) The women nod agreement to one another,
Cease rocking the heart,
And climb into the heart - the men bracing it.
They sit at edge of heart with lower legs dangling down-
And the men check to be sure they are ready.
- (5) The men proceed to softly rock the women side to side.
(6) But the men begin to steadily accelerate the rocking,
So the women are soon tossed side to side.
(7) They eventually cry out for the men to slow down-
The men look into heart and gradually slow rocking to even.
- (8) The men softly rock the women to a stop -
The women with an arm around one another's shoulders.
(9) Then, toward the end of the song,
The men gently assist the women out of the heart.
- (Coda) The four players walk forward a step or two,
And they end in the semi-circle before the heart.
The partners hold hands and look about-
Then into one another's eyes.
-

Their drawings are a sign
Of the children's eternal glory.



5. UNDER GOD

- (I) Standing in the semi-circle before the heart,
The men bow to their women,
Then the women bow to their men - 2x each.
(Men bow on (a)@(e), rise on (b)@(f) -
Women bow on (c)@(g), rise on (d)@(h).)

Re Bowing

- Inside foot planted, knee bends.
Outside leg goes from beside inside leg,
Behind and to the other side of it.
(To poised on toes, knee bent.)
 - Head and torso bow forward.
 - Arms move from sides -
To outside crossed in at waist, inside behind back.
(Then reverse motion, and return to standing.)
- (2) The men and women repeat these motions 3x,
Getting quicker and more graceful - arms arcing.
(Men bow and rise on (a)@(c), women on (b)@(d) -
Both bow and rise during (e).)
They then pause a moment, standing.
- (Music) The players soon resume bowing and rising, in rhythm-
Dominoing in waves from stage right to stage left.
- (3) After this, they proceed to bow and rise simultaneously.
Their movements become increasingly pronounced-
Torsos moving further down, arms further out and up.
- (i) The players pause a moment, bowed -
(4) Then proceed to the quickest and largest movements.
They end the song standing - arms straight overhead.
-

God is the seed from which all is sprung.

B.



Intro. TIME IS AN ILLUSION

The players lower their arms,
And move to various parts of the stage to rest.

- (1) If flows and skips across the stage -
And sits and leans back in the downstage left corner.
(Legs forward, flat to ground - arms in lap.)
- (2) (a) Im crawls across stage some,
(b) And lies on his back - up and stage right of If.
(Knees up, hands clasped under head.)
- (3) 2m climbs up the stem, stage left -
And sits upon it, leaning on heart.
(Legs draped down, arms over heart, head on arms.)
- (4) (a) 2f sits at base of stem-st. left,
(b) And leans her back and head upon it.
(Knees up, forearms on knees.)

Note: (1)-(3) Others move toward places.

- (5)-(7) Players still, in place.
- (8), (9) Others watch 2m as he rocks heart:
(8a) Playfully, (8b) and stops -
(9a) Then quickly, (b) and evenly.

With the Lord one day is as a thousand years,
And a thousand years as one day.



I. CHILDREN OF LIGHT

- (Intro) At the beginning of the song,
Im playfully tickles the feet of If - 4x.
If tries to kick him away, then motions to stand.
- (1) She then does stand, and chases Im around the heart.
- (2) 2m soon jumps down and blocks If's path-Im behind him.
(3) So 2f stands up, and chases 2m around the heart.
- The women chase the men around the heart, clockwise -
The men occasionally turning as they go.
- (4) Then the men cut under the stem,
Lift the women into the air, and spin them around-st. lft.
- (5) And they proceed to spin them around the heart 1x,
The women in the men's arms.
- (6) At the front of the heart,
The men let go of the women -
And the women spin around the heart again.
- (7) When the women return to the front of the stage,
They sit upon the men's shoulders -
And the men then turn in place either way 1x.
- (8) They then spin around heart with women on shoulders.
- (9) At the front of the heart again,
The men step forth @ back, to and from one another, 4x -
With the women clapping hands with other's each time.
- (Coda) At the end of the song,
The men place the women back onto the ground -
And the partners end in hugs, turning 1x.
-

Now you are in the light of the Lord;
Walk as children of light.



2. MARRIAGE

Stage lights dim. A soft spotlight illumines the heart.

- (1) After their hug, 2m takes 2f in his arms,
And carries her to the heart.
- (2) He places her inside the heart,
- (3) Then climbs in beside her.
There they lay together in one another's arms.

- The first couple watches them go to the heart -
An arm around one another's waist.
- (4) They then move to the heart, themselves.
(1m motions 1f to st. left - a finger to his lips,
As he goes to stage right.)

- (5)-(7) 1c softly rock the heart side to side awhile.
- (8) They eventually cease rocking, come around to front-
And tap the feet of 2c.
- (9) 2m comes out, and assists 2f out.
Then 1m places 1f inside the heart,
And climbs in beside her.

- (10)-(13) 1c lay together in one another's arms,
As 2c softly rock the heart.
(2c stage left - 2m's right arm rocking heart,
left arm around 2f's waist.)

And the two shall become one flesh.



3. THIS IS THE WAY WE GO ALONG

- (1) 2c continue rocking the heart awhile,
(2) But soon stop and try to get Ic's attention -
They pull at their legs a couple of times.
(3) Ic poke their heads up, then down,
Before they finally come out and sit at edge of heart.
- (4) The players try to think of something to do.
Im soon suggests playing Hide@ Seek and volunteers to be 'it'.
(He covers and uncovers his eyes, and points at himself.)
(5) He goes to the downstage rt. corner to cover his eyes,
Gesturing for the others to hide.
A soft spotlight rises in the corner.
- (6) 2m tells 2f to hide in heart, as he hides behind stem.
If shadows Im, mimicking him.
- (7)-(I2) Im turns around, and 2f soon peeks out of heart -
As Im steps to heart (in a spot), 2m runs home.
(Im throws down his arms, in disgust.)
- (Bridge) 2f crawls into stem, Im futilely searches inside heart.
As Im begins to walk around the heart, st. left,
He notices it rock - then 2f jumps out and runs home.
(2c remain downstage, watching.)
- (I)-(6) Im climbs up into heart, crawls back -
And looks through swinging doors into the stem.
He then crawls and climbs backward, out of heart.
- (7)-(9) Im then moves around the heart in a figure eight -
Passing under the stem 2x. He then peers into audience.
- (T0) Im notices something behind him,
And he turns around either way a couple of times.
(TI) Then If jumps on his back, he looks up (turning) -
And she kisses him, jumps off, and runs home.
(I2) Finally, Im rocks the heart as the others tease him.
-

Be filled with the Spirit,
Addressing one another in psalms and hymns and spiritual songs,
And making melody to the Lord.



4. HEAD OVER HEELS TURN AROUND

(I) Im continues rocking the heart,
And the others jump in, one at a time (If, 2f, 2m, @Im).
They remain within, slowing the heart, as they do so.

The players soon come out of the heart - to st. rt.,
And begin to turn it in circles again.

(2),(3) But this time they jump in one at a time -
(4),(5) Taking turns (each verse) being rocked by the others.

(Bridge) Then the four players turn the heart from st. rt. -
(I) Pausing briefly for If to stand inside, braced.

(2) Then the others turn If,
(3) The men turn the women (standing, braced),
(4) Im turns the other three (standing, braced)-
(5) And Im climbs inside and sits down.
The others also sit down inside the heart.

Note: Lights on the heart brighten some during song.
(Spots in corner and on Im fade out at beginning.)

A child's joy is unbounded.

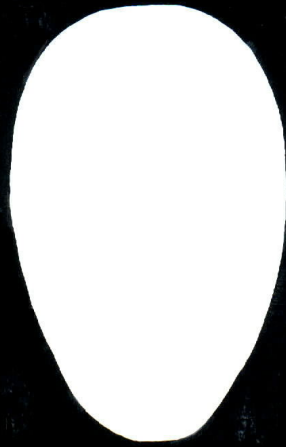


5. A CHILD'S LULLABY

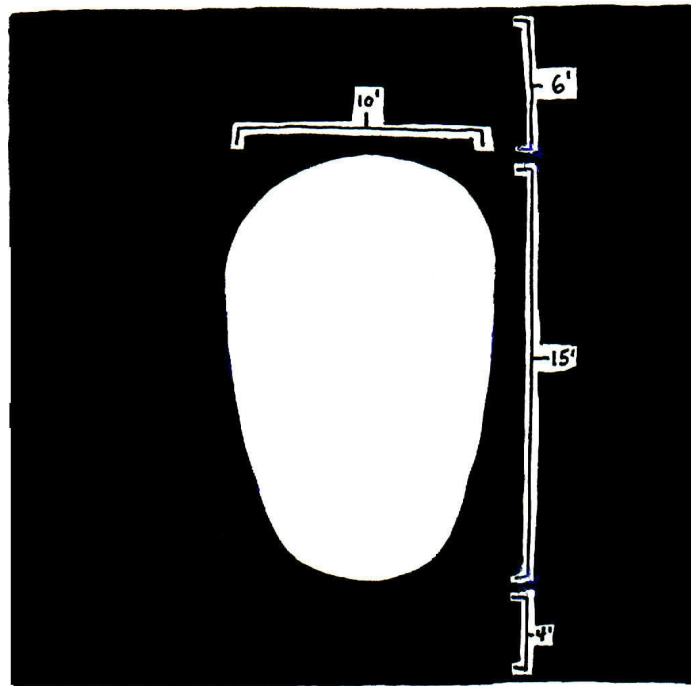
- (Intro) The spotlight on the heart softens,
(I) As players return to fetal position of BABY BEING BORN.
(2)-(5) They proceed to softly rock side to side inside heart.
- (Bridge) The players eventually cease their rocking -
(I) And lie still inside the heart.
- (2),(3), Toward the end of the song,
(4),(5) They roll through swinging doors at back of heart...
And down the stem (one per verse - 2f, 1f, 2m, 1m).
- (Coda) Upon the players' exit,
The light on the heart fades out.
-

He makes me lie down in green pastures.

2 REMOVE THE MASK OF LIES



Stage Diagram



A Two-Dimensional White Mask of a Head -
Connected to the back wall
And moved back and forth
By means of a Mechanical Beam.

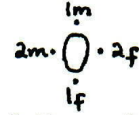
On the back of the mask
Are Beams, Steps, Toe-Holds, and Hand-Holds -
For standing, stepping, and holding on.

There is an Opening in the back wall,
Through which the players enter and exit.

A.



INTRO. THE GAME IS IN THE BACKGROUND
AS I WATCH



- (1) Lights gradually rise on the mask.
They reveal the players' heads,
Looking out from behind the four sides of the mask.
- (2) The four heads look around in continuous, gradual circles.
- (3) The heads arc from side to side ...
- (4) Then disappear behind the mask -
Soon reappearing in the next clockwise position.
- (Music) The lights on the mask rise to full,
As the players' heads continue to circle the mask -
Disappearing then reappearing in next position.
The heads end in their original positions.
- (5) The players' heads look about in continuous figure-eights.
- (6) Then 1m's head arcs down the side of the mask to 2f's head,
And each successive head arcs around to the next -
2f to 1f, 1f to 2m, 2m to 1m's position.
- (7) The players' heads return to their original positions
(Disappearing then reappearing again),
And they remain still a moment.
At the end of the song they go behind the mask to stay.

This world is founded on laws;
And as the laws are human,
The laws are lies ...
And this world is a lie.



I. WHAT IS IN YOUR HEART

Note: Lights follow the mask.

- (1) The players remain behind the mask (unseen),
As it moves softly forward to the front of the stage ...
- (2) And pauses briefly.
- (3) The mask soon proceeds to move to the rear of the stage,
- (4) Where it pauses again.
- (5) Then it slowly returns to midstage,
Where it stops at the end of the song.

A man's life does not consist in the abundance of his possessions.



2. CRY MERCY

- (Intro) The mask resumes its back and forth movement,
Accelerating quickly.
Parts of the players' bodies become visible -
Im's head on top, If's legs below,
2m's arms on one side, 2f's torso on other side -
As they struggle to hold on.
- (1) The movement of the mask evens out somewhat,
So the players return behind it.
- (2) But it then accelerates very sharply -
So they must resume above positions.
- One by one, the players fall to the ground,
And duck and crawl to stage left.
- (3) If's legs dangle down, and she falls;
- (4) 2m is upside down, arms dangling, and he falls;
- (5) 2f's torso dangles, arms and legs holding on -
And she falls.
- (6) Im remains atop the mask as it slows down.
- (7) Then the mask quickens once more,
And Im's head pops out side to side, moving downward -
And he falls.
- (8) Then, one by one (If, 2m, 2f),
The players manage to jump up onto the back of the mask
As it begins to slow down.
- (9) Im remains, struggling to climb back up -
Ambling back, then forth, following the mask.
He is finally helped up by the others,
As the mask stops at center stage.
-

I desire mercy, and not sacrifice.



3. THE CHILD AND THE BEAST

Note: Spotlights illumine each of the players.

- (1)&(2) The players step down from behind the mask (st. rt.),
And gradually come around toward the front of the stage -
Moving in a semi-circle ... 1m, 1f, 2m, 2f.
- (3) They stand upstage right, looking at the mask,
(4) Then step into a line at the front of the stage
(1m, 1f, 2m, 2f - stage right to left).
- They look about with their backs to the audience,
(5) Then turn and look into the audience.
- (6) The players proceed to turn (inward) and step toward the mask.
(7) They stand directly in front of it, gazing up,
(8) Then turn (in line) and face the audience.
-

The poor man died
And was carried by the angels to Abraham's bosom.
The rich man also died and was buried;
And in Hades, being in torment,
He lifted up his eyes, and saw Abraham far off,
And Lazarus in his bosom.



4. DON'T CHOKE YOUR SOUL

Notes: Spotlights remain on players and mask.
Players look back at mask (and at one another),
As they move before it.

- (1)&(2) The mask begins moving forward to the front of the stage,
And the players move forward before it -
Somewhat startled at first.
- (3) The players follow the mask to the rear of the stage
As it moves steadily back,
(4) Then move more quickly before it -
As it moves more quickly to the front of the stage.
(5) Then both steadily return to the back of the stage.
- (6) The players next must run to the front of the stage,
Where they nearly fall off,
As the mask moves forward very quickly.
(7) They then determinedly follow it back again.
- (8),(9) The players then proceed to run before and follow behind
&(10) The mask, as it moves forward and back several times -
With increasing quickness.
- (II) Toward the end of the song,
The mask stops briefly at the front of the stage.
It then returns to mid-stage.
(I2) The players follow and end in front of the mask,
With their hands on their knees (catching their breath).
-

Where did they get those silver and gold,
Dollar-bill tongues?

5. TOO GOOD FOR THIS WORLD

- (Intro) The players go behind the mask (couples to either side),
(I)&(2) And sit on a beam which connects the mask to the back wall.
The couples sit back to back with their legs dangling down.
Their lower legs sway lightly back and forth,
Visible to audience - moving alternately for I., tog. for 2.
- (3) After sitting this way awhile,
The women tag the men (unseen),
And come running out from behind the mask -
Followed closely by the men.
- (d) The men chase the women, tag them,
And run away to avoid them.
(They run in a circle, couples in opposite directions.)
- (g) Then the women tag the men,
And run behind the mask - the men following.
- (4) Behind the mask, the women again sit on the beam,
While the men stand and lean next to them.
- The couples remain this way awhile.
- (5) Then the men tag the women,
And come running from behind the mask -
Soon followed by the women.
- (d) The women eventually tag the men,
But the men tag them right back again and continue running.
(They run in a figure-eight - couples in opposite directions.)
- (g) The men eventually fall to their knees, exhausted.
The women tag them, then also fall to their knees.
- (6) The players turn to face the audience,
(Coda) And end the song on their knees, heads bowed -
Placed variously around the front of the mask, a spot on each.

Note: The stage is fully lit during 3. & 5.

Petals cannot be pasted onto the bud of a flower;
The flower must grow from within.

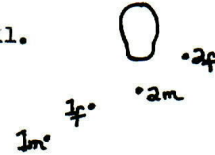


6. THE SACKCLOTH SONG

The players are positioned variously before the mask,
Bowed on their knees - each in a dim spotlight.
Lower legs are flat to ground, torso arched forward and down -
Forehead, palms, and forearms flat to ground.
(Big toe of right foot is tucked between big toe & next of left foot.)

They remain still through the entire song,
As the mask goes from midstage to the back wall.

- (1) Mask still.
- (2)&(3) Mask slowly back.
- (4) Mask still, at back wall.



They proclaimed a fast, and put on sackcloth.

B.



INTRO. CAN'T FOOL THE OLD MAN

The mask moves from the back of the stage
All the way forward, very slowly.

- (1) The players lift their heads to watch the mask,
Remaining on their knees about the stage.
- (2)&(3) As the mask passes them, the players climb up
Onto the back of it -
2f then 2m during (2), If then 1m during (3).
(The mask passes well beside 2f and 1m,
Over the head of 2m, and directly beside If.)
- (4) At the end of the song,
The mask stops - all the way upstage.
The players are all behind it, unseen.

A wise son hears his father's instruction.



I. IS THIS YOUR WORLD

- (1) At the beginning of the song, the entire stage is lit -
And the mask begins moving back and forth again very steadily.
- (2) The players jump down from behind the mask,
And they jump and turn about in place with arms up -
Couples to either side, men before women.
- (3) They jump back up behind the mask again,
Then jump down and turn around in four separate circles -
On the quarters of the stage, with arms spread out.
- (4) They then quickly jump back up,
Back down (turning in place 1x), and back up again.
- (5),(6) Next the players jump down and turn around in one large circle
Around the mask and stage, ducking under the beam -
Turning either way with arms up and out and about.
- (7) For a time the players spin in place, quickly -
In a line at the front of the stage,
Their arms moving up and down alternately.
- (8) They then turn quickly in one circle again -
In reverse direction.
- (9),(10) Toward the end of the song,
The players sit in a line across center stage -
1m, 1f, 2m, 2f - legs and hands flat on ground.
- (11) They look about as the mask passes over their heads, arms out.
- (Coda) The mask finally stops- at midstage,
Directly over the players' heads.
The players remain sitting still -
Heads even and facing forward, arms down.

You are of this world, I am not of this world.

2. DEAD MEN'S BONES IN WHITEWASHED TOMBS
THEY FORGOT HOW TO BE HUMAN

- (1),(2) The players reach up from their seated positions,
And take hold of the back of the mask - men then women.
- (3) The mask then begins moving forward, fairly slowly.
- The players ride forward (legs on stage before themselves),
Then are ridden back.
- (4) The mask then accelerates, as it returns forward -
- (5),(6) And the players lift their legs & point them straight forward.
(Heads ever face forward.)
- (7) Next, one by one - 1m, 1f, 2m, 2f -
The players swing their legs straight up ... heads down.
They remain poised upside down
As the mask returns to the back of the stage.
(All legs down at end - man may kick woman accidentally.)
- (8) Finally, one by one - 2f, 2m, 1f, 1m -
The players release their grip and fall to the ground
As the mask moves forward once more.
- (9) After landing, the players stand up and step
To either side of the mask- 1m, 1f, 2m, 2f -
As it returns back again.
- (10) The mask stops toward the back of the stage.
The players end on opposite sides (men st. rt., women st. lft.),
Facing in toward their partners.
-

You are like whitewashed tombs, which outwardly appear beautiful,
But within they are filled with dead men's bones and all uncleanness.

3. LOSE THE PRETENSE HOW DO WE

- (1) The players walk toward the center of the stage -
In a line from either side, partners toward one another.
But the women pass the men by and keep walking to other side.
The men turn briefly, then continue to the other side.
- (2) The players soon return (in line),
And the women pass the men by again - looking away.
So the men decide to do the same:
- (3) The players return in line, the men striding past the women.
The women pause at center briefly, before continuing.
(The players stand briefly at sides between walls.)
- (4) The players continue this walking side to side (Ix each way),
Marching stiffly and looking away from their partners.
- (5) They then vainly salute their partners
As they persist in passing them by (Ix each way again).
- (6) Then, as they pass, the players turn and march backward -
Ix each way, ever watching their partners.
- (7) They soon become more dancerly -
Turning around their partners at center stage, facing them,
Before passing on to the other side (Ix each way again).
- (8) At the end of the song,
The players cross the stage once more.
They hold their partner and turn Ix at the center,
Then continue to the other side of stage.
- (9) They end as they began - at the sides of the stage,
Facing inward toward their partners.

When a man turns to the Lord the veil is removed.



4. BALLAD TO THE WORLD

- (1) The players remain still a moment -
Men and women on opposite sides of the stage.
Then they proceed to run gracefully toward their partners,
Back to the sides, and back to center again - arms out.
- (2) From the center, the players run forward and back in line -
Moving away from and toward their partners 2x.
- (3) Next they turn around their partners at center stage ...
Moving in ever widening circles.
They eventually arc around behind the mask.
- The players remain briefly up behind the mask -
Then return from opposite sides and stand in line before it.
They step forward and back in four separate lines -
1m, 1f, 2m, 2f - arms still out.
- (4) They move gradually further forward each time,
(5) Then gradually further back - to behind mask at end.
- (Music) The players climb up the back of the mask (unseen),
(6) Then poke their heads out - in original positions.
At the end of the song, they disappear again ...
And leave through the door in the back wall.
-

He who hates his life in this world,
Will keep it for eternal life.

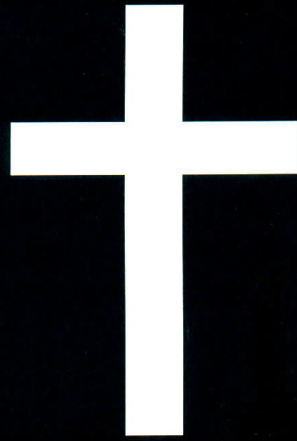


5. TRUST YOUR SOUL

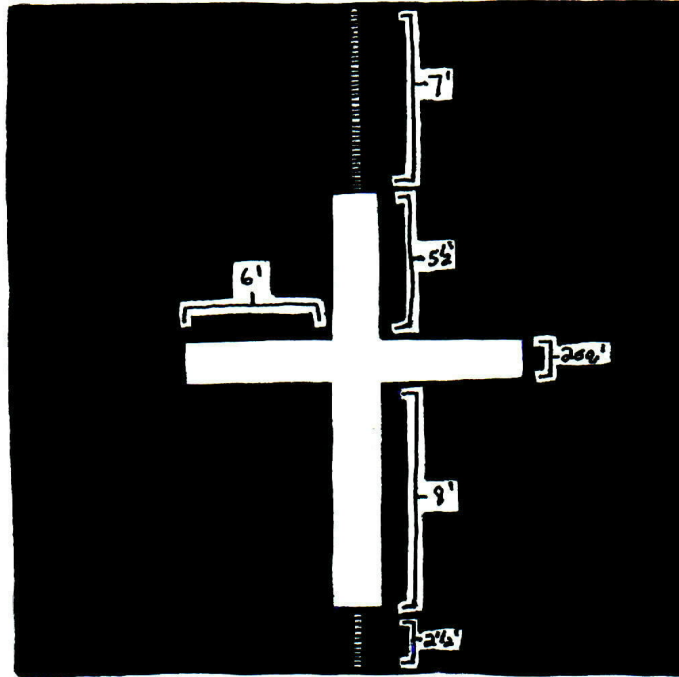
- (1) The players are gone,
And the mask is alone and still.
- (2),(3) The mask remains lit, as all other lights fade out.
- (4),(5) The mask returns forward to midstage,
Followed by spotlights.
- (6)-(8) Then the lights on the mask gradually fade to black.

The Spirit of truth will guide you.

3 LOVING SPIRIT



Stage Diagram



A Wooden Cross -
With a Metal Rod through its vertical beam.
The rod spins the cross, and locks it in place,
By means of a Mechanical Wheel above the stage.

The cross is equipped with Toe-Holds and Hand-Holds,
For climbing and standing upon the cross.
There are also Grooves in the cross beam -
For sitting in, and holding on while doing chin-ups.

There are Four Doorways,
One in each corner of the stage,
Through which the players enter.
There is an opening in the ceiling
Through which they exit.

A.



INTRO. TRUE LOVE

- (1) Lights rise on the stage, initially revealing the cross.
- (2) The cross soon begins to softly spin, clockwise.
- (3) The players enter from the four corners (1c st. rt.),
- (4) And look at the cross awhile.
- (5) They then begin to spin in place, clockwise -
At the center of their quarter of the stage, with arms out.
- (6) The couples proceed to spin back and forth
Across half the stage ...
Passing their partner as they go.
- (7) They briefly spin in place again - on quarter of stage,
- (8) Then begin to spin in circles around their partner -
Across half the stage...arms ever out.
- (9) The circles widen,
- (10) And the players proceed to spin side to side -
Couples passing one another (men & women either side).
- (II) Then they spin in arcs around the cross,
Couples in opposite directions ...
Men arc vertical, women horizontal.
- (Coda) Finally, the players spin in one large circle,
Around the stage and cross (couples in opp. directions).
The partners briefly spin together, facing one another,
Then end the song in an embrace -
Standing to either side of the cross.
(The cross is still, and locked in place.)

You shall love your neighbor as yourself.



I. LOVE THE MEANING OF

Notes: During A. & B. the couples dance on separate halves of stage -
1c stage right, 2c stage left.
The partners dance while holding one another ...
Outside hands are held, out from sides and up -
Man's inside hand is on woman's hip,
Woman's is on man's shoulder.

A. LIARS DON'T LOVE LOVERS DON'T LIE

Each "Liars" The couples dance in separate circles -
Turning either way and stepping back and forth.
Each "Love Live" They then reverse the direction of the circles.
Either "I Have" The couples also step side to side (2nd x b. & f.) -
Leaning forward and over their partner, alternately,
At either end of the lines.
"The Truth" The partners spin in place separately -
Hands held, arms turning overhead.
"You Have" They then spin in place together ...
One way, then the other.
They end in opening position.

B. CAN YOU LOVE

Each "Love" The partners spin in place together very quickly -
Each "Not Judge" And reverse the direction of their spinning.
They end in the opening position.

C. LOVE

The couples glide in one large circle,
In opposite directions.
Begin with man inside of woman.

They change direction and position
On "Blood," "Butter Cup", and "TV".

Once again, they end in opening position.

You shall love the Lord your God
With all your heart, and with all your soul,
And with all your mind, and with all your strength.



2. BLOOD IN MY PALATE

- (I),(2) The players step to the cross and proceed to climb up.
The men help the women up, then follow them.
- (3) The couples sit on either side of the cross beam -
The men lean their backs upon the vertical beam,
The women lean their backs upon the men's torsos.
(Men's feet are on cross beam, knees up ...
Women's legs are flat on beam.)
- (4) And the men place their arms around the women's waists.
- (5) As the couples sit and rest, the cross softly spins.
The players look about for awhile -
- (7) Then lean their heads back and close their eyes.
- (9) The cross accelerates slightly, briefly.
(II) Then it gradually comes to a stop -
And is locked in place.
-

I can taste the kingdom of heaven.



3. BRANCH OF THE VINE

- (Intro) Im opens his eyes and notices the top of the cross.
He taps If and points up at the cross - they stand.
- (1) Im turns and climbs up the vertical beam,
As 2c stand to watch.
He then steps onto the top of the cross
And spreads out his arms, facing forward.
- (2) Im is followed by If,
(3) Then 2m ...
(4) And, finally, 2f.
- They all climb up the stage right side, down stage left,
Moving gradually around from position to position
After climbing down - see four positions below.
- (5) The song ends with 2f on top of vertical beam,
2m on the stage left cross beam,
If (on a foothold) on lower part of vertical beam,
And Im on the stage right cross beam.
(All face forward and spread arms out one at a time.)
-

I am the vine, you are the branches.



4. GIVE ME STRENGTH

- (1) At the start of the song, the men bow forward - outward,
And begin to do push-ups on the cross beam.
- (2) The women gradually climb to the cross beam.
- (3) The men cease their push-ups,
And sit with their backs to the vertical beam.
The women step over them and sit down.
They then do sit-ups as the men hold their ankles.
- (4) The men soon stand and hook the women's feet to the cross ...
Then reach over and take hold of the cross beam.
The men swing down (holding the cross beam)
And begin to do chin-ups.
The women soon cease sit-ups and join men - inside of them.
- (5) The players do chin-ups alternately (men then women...),
Then together.
- (6) Toward the end of the song,
They all swing back and forth in unison -
And jump down to the ground (men, then women).
- (Coda) Finally, the players gather themselves up,
And they stand and lean upon the four sides of the cross -
1m front, 2f back, 1m st. rt., 2m st. lft.



The LORD is my strength and my song.



5. IN YOUR EYES

- (1) The players stand and lean their backs
Upon the four sides of the cross -
Catching their breath and looking around.
- (2) The cross soon begins to softly spin, clockwise -
So the players softly turn with it...still leaning on it.
- (3), (4) The cross increases speed somewhat,
- (5) Then slows down toward the end of the song.
(The players ever turn with it, leaning on it.)

All are open and laid bare to the eyes of him.

B.



INTRO. LOVE THY ENEMY

- (Intro) The cross begins to spin faster,
So the players must turn more quickly -
Their backs still leaning upon the cross's four sides.
- (1) They then proceed to step forward ...
And spin around the cross (clockwise) with arms out.
- (2) The players continue to spin around the cross,
Gradually radiating outward.
- (3) They reach the outmost part of the stage ...
- (4),(5) Then proceed to contract their circle to the center again.
- (Coda) During the coda the players spin fairly close to the cross,
Intermittently placing their arms around
Each other's shoulders -
Standing in a circle around the cross, all facing inward.

They are in this position at the end of each pair of lines
(Each "Peace" and "Kingdom"),
And at the end of the song (final "Love").

2.
1m. † .2m
;
if

Do not be overcome by evil,
But overcome evil with good.



I. LOVING SPIRIT

- (1) (a) The players stand up straight and raise their arms overhead,
As they take a step back from the cross.
(b) They then lower their arms to their sides -
And stand still a moment.
- (2) The men then jump onto either side of vertical beam -
Im then 2m.
They stand poised with arms outstretched -
Right hand holding on to cross ...
As the cross continues to softly spin.
- (3),(4) The women soon join the men (2f then 1f) -
Jumping onto the remaining sides of the cross.
- (5) They all stand poised with their arms outstretched,
As the cross spins ... and increases speed.
- (6) They then hold their left leg out from the cross -
Only right foot holding on to cross.
- (7) The players then climb to the top part of the vertical beam,
(8) And stand there with arms outstretched (left leg out).
- (9) The cross begins to slow down,
(10) And it ceases spinning at the end of the end song.
(The players still stand poised, both feet on vertical beam.)
-

And the disciples were filled with joy
And with the Holy Spirit.



2. CALLING

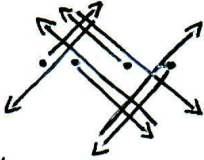
- (Intro) The cross is locked in place,
The players still standing poised on vertical beam -
Left arm lowered to side, head looking upward.
- (I) If steps down to the cross beam,
And performs a few dance movements -
Kicking her legs with arms spread out, and turning Ix.
- (2),(3) 2f then follows suit on the other side of the cross beam,
Turning with arms out as she moves out (on beam), then back -
With a kick from If on each "Open".
- (4) Then 2m joins in - kneeling on one knee, left hand to 2f ...
- (5) And 2f adds a turn or two.
- (6) Im then steps down, and moves lightly on the cross beam -
One leg up, arms softly arcing outward.
He is soon joined by If.
- (7) Then all wave their arms up & down ...
While slowly turning in place.
- (8) Next the partners perform arabesques together (2c then Ic) -
They face one another and hold one another's forward hands.
- (9) Then they all stand and slowly turn in place Ix,
With arms overhead.
- (10) If then repeats her movements.
- (11) She is followed by 2f, 2m ...
- (12) And Im.
- All are poised at the end of the song -
Facing forward with arms arced upward.
-

Do not be afraid,
But speak and do not be silent.



3. MUSIC LOVING SOUND

The players quickly climb down from the cross beam
And stand in line, even with the cross (1m, 1f + 2m, 2f).

- (1) The men run forward, then back to their places.
 - (2) The women step forward and back, to and from the cross -
Radiating around the cross in four directions.
They move opposite one another, and end in place.
 - (3) Ic glide around the cross with their arms spread out.
They move in opposite directions, and end in place.
 - (4) 2c step and turn around the cross together.
Their circle gradually contracts, and they end in place.
 - (5) The players arc and run about the four separate
Quarters of the stage,
Then arc around the cross -
Men arc vertically, women horizontally ...
Counterparts opposite one another.
 - (6) Each player turns 1x, returning to place (2m, 1m, 1f, 2f).
 - (7) And all four spin in place with arms out.
- (Music) During the musical break,
The players spin back and forth
In diagonal lines ...
Repeatedly crossing paths.
- 
- (8) - They then repeat the movements of I. - 4. ...
(II) And end the song standing in place, arms at sides.

The kingdom of God is in the midst of you.



4. DUTY

- (I)-(3) The players kneel in line, even with the cross -
Heads bowed, arms at sides, torsos and thighs straight up.
The stage lights gradually dim.
- (4) A spot comes up on the cross...then each player (gradually).
The players raise their arms and heads straight up.
- (5) The spotlight rises to full on the cross.
- (6) Then the players reach their arms forward (heads even),
- (7) As their spots rise to full (lights out on stage).
- (8) - Toward the end of the song,
(IO) The spotlights are set -
And the players bow their heads
And lower their arms back down again.
-

We are unworthy servants;
We have only done what was our duty.



5. NOTHING YOU CAN BUY
THE SPIRIT IS

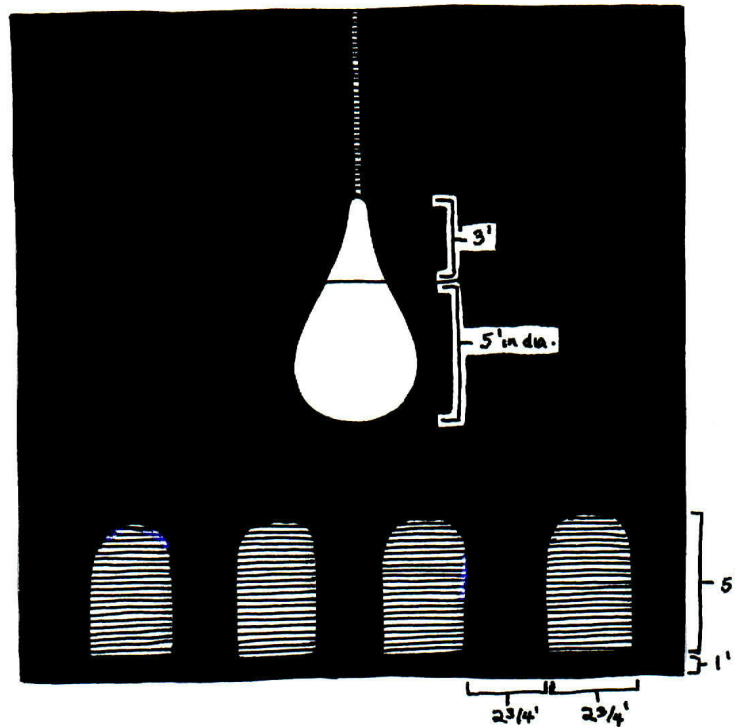
- (Intro) At the start of the song,
The cross begins spinning softly.
- (I), (2) One by one (If, 2f, Im - one per stanza) ...
& (3) The players stand, turn, step to the cross,
Jump onto the cross (on "Spirit") -
And climb up the cross and through the ceiling.
- (Break) 2m remains still a moment, raises his head -
(4) Then proceeds to follow the others.
(As each player steps to the cross,
His spotlight fades out.)
- (Coda) When the players are gone, the cross stops spinning.
It is locked in place,
And its spotlight(s) softly fade down ...
Then black out at the end of the song.
-

What does it profit a man,
To gain the whole world and forfeit his life?

4 CLEANSING HUMAN FRAILTY



Stage Diagram



A Hollow Teardrop -
Hung from the ceiling on a rope.
It is moved up and down, and swung around,
By means of a Mechanical Pulley above the stage.

The Top of the teardrop opens up -
Allowing the players to climb inside.
It is locked by latches, inside and out.

There are shallow Grooves on the teardrop -
For sitting, kneeling, standing, and climbing on it.
The inside of the teardrop has a Circular Seat,
The bottom is rather Flat.

Also, there are four Arched Doorways
In the back wall of the stage -
Through which the players enter and exit.

A.



INTRO. ADDICTIONS
WHAT DO YOU SAY

- (Intro) The stage remains black a moment.
(I) Then dim lights gradually rise - revealing the teardrop.
- (2)-(5) The teardrop soon begins to move in a circle ...
With the circles gradually widening.
(6) Then the revolutions quicken.
- (7),(8) The players enter through the doorways in the back wall -
1m, 1f, 2m, 2f ... lit by additional dim lights.
They stare at the circling teardrop apprehensively.
- (9) From their doorways, the partners step closer together,
(II) And place an arm around one another's waist -
As the teardrop begins to slow down.
(They remain toward the back of the stage.)
- (I2), The couples stand and watch,
(I3) As the teardrop comes to a stop.

Set your minds on things that are above,
Not on things that are on earth.



I. FRAILTY THY NAME IS WOMAN

- (Chorus) Unsure of what to do, the couples look about.
(f.g.) Then the partners embrace one another with both arms.
- (1)-(3) The couples soon make a vain and hesitant attempt to dance,
Turning oppositely in a wide circle around the teardrop -
2c clockwise, 1c counterclockwise.
They look fearfully about - a spot on each couple.
- (4) Their pseudo-dance begins to break down,
(Chorus) So the couples stand still toward the back of the stage -
Heads bowed on their partner's shoulder.
- (5),(6) They then continue to try to dance ...
Moving quicker, and in reverse direction.
- (7) Finally, the couples realize the futility of their dance,
And gradually cease dancing.
(Chorus) They then simply hold their partner, lightly swaying ...
Even with teardrop, faces forward -
1c stage right, 2c stage left.
-

Sometimes the tears I hide
Behind this stone wall
Come pouring out.



2. FATHERLESS CHILDREN

- (1) From holding one another, lightly swaying in place ...
The partners thoughtlessly begin to separate.
 - (2) They sway unevenly around the stage, separately -
Women clockwise, men counterclockwise.
Individual spotlights follow the four players.
 - (3) The teardrop soon begins to arc aimlessly about ...
 - (4),(5) And the players proceed to quicken their movement.
 - (6) Toward the end of the song,
The teardrop stops and the players slow down.
 - (7) The partners soon back into one another,
And hold hands behind themselves -
Near where they began the song.
-

I will seek the lost,
And I will bring back the strayed.



3. CONFUSED KID

- (1) Holding hands behind themselves -
Couples either side of teardrop,
The partners press back to back.
They then proceed to repeatedly turn one way & the other.
- (2) First they turn their heads side to side (oppositely).
(3),(4) Then they turn their torsos and heads side to side.
(5),(6) Finally, they turn completely around either way.
- The partners then move uncoordinatedly about (hands held).
(7) First, one moves forward one way/ other forward other way -
Moving back and forth while rotating in a circle.
(8) Then they turn in an uneven circle ...
Couples on either half of the stage.
- (9) The partners then pull sharply, repeatedly away from other -
Rotating in a circle again.
(10) Then they turn one way and the other in a figure eight ...
Arms stretched all the way out.
(11,12) Finally, they spin aimlessly in a circle, fairly quickly.
- The partners soon begin to realize the absurdity
Of their movement ... and work to move in harmony.
(13) They continue to spin, slower, to center of circle ...
(e.-i.) Then spin at center of circle awhile.
(14) And they briefly stand still together.
- (15) Toward the end of the song,
The partners turn in place either way, somewhat in sync -
Looking at themselves, and toward one another.
- (16) Finally, they turn to face their partners.
They hold hands as the teardrop is lowered to stage floor -
Couples near the center of their half of the stage.
-

Oh how we confuse love and lust
In this lost generation.



4. FALSE LOVE

Note: Each individual player faces his fears
In the next four songs.

- (1) Im notices the teardrop sitting on the stage,
And steps to it.
He climbs up onto it and sits down - straddling the top.
The other players go to sit in their respective doorways.
- (2) The teardrop soon rises into the air.
It begins to spin, and Im grabs hold of the rope.
He sits with his head up - looking around.
- (3) The teardrop reverses the direction of its spinning,
And begins to move much faster.
Im bows his head and holds on.
- (4) Toward the end of the song,
The teardrop proceeds to spin either way -
Quickly, suddenly changing direction back and forth.
Im holds on tightly to the top of the teardrop.
It then ceases spinning and returns to the stage floor.
- (5) Im clambers off the teardrop,
And sits in his doorway - head bowed, forearms on knees.

Do not be 'Consumed with passion for one another.'



5. STUMBLEBUM

- (1) 2m looks at 1m, looks down -
Then stands and steps to the teardrop.
He ambles up onto it and kneels down, holding the rope.
- (2) The teardrop rises into the air again,
And begins to rock all about with increasing sharpness.
2m tries to remain balanced as he kneels,
But frequently stumbles and slides about.
- (3) The rocking slows down for a moment,
(4) But the teardrop then quickly turns in a circle -
One way, then the other.
- (5) It soon ceases circling and returns to the stage floor.
- (Music) 2m slides off the stationary teardrop,
Stumbles to his doorway, and sits down (bowed).
-

Do not get drunk with wine,
For that is debauchery.



6. T V
WHY CAN'T IT BE LIKE THAT

(Intro)

- (a) If looks at 2m, and at the teardrop.
- (b) She then stands, steps toward ...
And presumes to stand on the teardrop (holding rope).

- (I) The teardrop again rises into the air,
And If slips somewhat as it does.
- (2) She then strikes a pose atop the teardrop -
One arm held out,
- (3) As it begins to arc side to side.

- (4),(5) If pretends to be poised as the arcs widen,
&(6) But she cannot hide her shakiness -
(7) Very nearly falling off at one point.
(Im gestures to stand and catch her,
Then returns to his bowed position.)

- (8) Toward the end of the song,
The teardrop is lowered to the stage floor.
If awkwardly jumps off -
And strikes a pose as she lands.

- (9) The others fail to acknowledge her attempt at gracefulness,
(IO) So If returns to her doorway -
(II) And sits back down again.

Images are false,
And there is no breath in them.



7. POOR GIRL

- (Intro) Having watched the folly of the other three,
2f steps softly toward the teardrop
And simply sits beside it -
Legs folded in, arms in lap, hands folded.
- (1) The teardrop rises up once more,
(2) And begins to circle over the head of 2f.
2f looks at it a moment -
(3) Then bows her head and sits quietly.
- (4) The teardrop gradually rises to the top of the stage,
Continuing to circle softly.
(5) 2f soon raises her head to even,
(6) Then softly stands - arms at sides.
- (Music) Toward the end of the song,
2f looks up and watches the teardrop ...
As it comes to a stop at the top of the stage.
- (7) Then the other players stand,
(8) And step toward 2f.
2f turns to them somewhat.

The humble child walks with God.

B.



INTRO. DON'T SHOOT UP
OR YOU'LL SHOOT DOWN

- (R) As the players stand in a circle at center stage,
The teardrop is suddenly lowered into their midst. lf. 2f
The players back away a step (radiating outward) - 1m 0 2m
And it is quickly pulled back up.
- (I) The players look up, and take a few more steps back -
(R) And the teardrop sharply falls, and rises again.
(2) They watch as the teardrop falls about the set,
(R) And comes close to hitting them.
- (3) Rather frightened, the players fall to their knees -
(R) And the teardrop stops a moment (above).
(4) But as they begin to stand,
(R) The teardrop is dropped and raised again (2x) -
So the players return to their knees and bow their heads.
- (5), (R) The players continually look up and down.
(6), (R) Then they repeatedly stand and quickly kneel -
Taking a step back each time.
The teardrop continues to rise and fall about the stage.
- (7),
(R), (8) Toward the end of the song,
The players remain on their knees -
Near to and facing the four corners ...
Heads bowed to the ground, hands covering head.
- (R), (9) The teardrop gradually comes to a stop,
(R) And is lowered to the stage floor.
- (10) Finally, the players raise their heads and torsos -
And tentatively turn them to look at the teardrop.

Other seeds fell on rocky ground ...
And immediately they sprang up ...
But when the sun rose they were scorched;
And since they had no root they withered away.



I. THE CHICKEN OR THE EGG
THE DEVIL'S RIDDLE

Note: 2c realize the need to fully face their fears
In order to conquer them.

- (1) After waiting a moment or two,
The players rise up from their knees.
They hesitantly step toward the teardrop.
- (2) 2m notices the latch on the front of the teardrop.
He unhooks it and, seeing that the teardrop opens up,
Swings the top part over - aided by 2f.
- (3) The players stand around looking into the teardrop.
- (4) Then 1c back away from it.
- (5) 2c take a closer look inside - stepping in a circle,
Then they dare to enter the teardrop.
- (6) 1c step forward to try and dissuade them.
- (7) Then 2c ask 1c to lock the latch
After they've closed the top ...
But 1c turn away as 2c close the teardrop on themselves.

1c is soon forced to comply with 2c's request -
For fear 2c might fall out if the teardrop rises.
- (8) They lock the latch, back away,
- (Coda) And return to their separate corners - eyes wide open.

Resist the devil and he will flee from you.



2. THIS WORLD OF SIN

- (1) Im and If crouch in their corners and watch,
As the teardrop, holding 2c, slowly rises into the air.
- (2) The teardrop arcs side to side.
- (3) It then arcs in circles left & right (l,r,r,l,l,r) -
Repeatedly reversing direction each line.
Im and If press closer to the wall.
- (4) The teardrop then gradually comes to a stop,
And is returned to the stage floor.

Hug a leper, feel your soul
Scar right through your flesh.



3. IT TAKES ONE TO KNOW ONE

- (I) Ic stand up and quickly step to the teardrop.
They open the top, assist 2c out -
Then close the teardrop and lock the latch.
- (2) But 2c gesture for Ic to go in (and face their fears) ...
They push the teardrop toward Ic.
- (3) Ic gesture "no" and push the teardrop back.
- The couples push the teardrop back and forth awhile -
(4) 2c to Ic, (5) Ic to 2c, (6) 2c to Ic ...
With Ic turning their backs to 2c and the teardrop.
- (7) Then the teardrop rises off the ground a foot or two.
- (8) The couples hesitate a moment,
(9,10) Then proceed to push the teardrop back & forth in the air.
- (II) They back away to either side of the stage -
Continuing to push the teardrop back and forth.
- (I2), Finally, 2c hold the teardrop,
(I3) Carry it to midstage, set it down, and look at Ic.
They then walk away and lean upon their side wall.
- (I4) Ic look at one another, unsure what to do.
- (I5) They then lean upon their side wall,
Looking at the teardrop.
-

Only by turning the other cheek
Can the cycle of sin be stopped.



4. SAVE THE CHILDREN

- (1) Ic look at 2c, 2c look away.
 - (2) Ic then look at one another,
 - (3) And step toward the teardrop - to either side.
 - (4) Ic look at 2c again.

 - (5) Ic soon open the latch,
 - (6) And swing the top over.
 - (7) They look apprehensively into the teardrop ...
 - (8) So 2c come over to assist their counterparts in.

 - (9) Ic back away and hesitate,
 - (10,II) But 2c manage to gently guide them in.
 - (12) They then close the top and lock the latch.

 - (13)- The teardrop quickly rises into the air,
 - (21) And is swung all about - Ic inside.
2c sit in their doorways and watch.

 - (22) The teardrop eventually comes to a stop ...
And is lowered to the stage floor.
 - (23) 2c open the teardrop and help Ic climb out -
 - (24) And Im points out the presence of an inside latch to 2m.

 - (25) The men close the teardrop and lock the outside latch,
As If illustrates her ride for 2f -
Bouncing about, hands in a prayerful position.
 - (26) The teardrop is then raised a foot or two off the ground.

 - The players watch the teardrop rise ...
 - (Coda Then proceed to lean upon it - women front, men at sides).
 - a.b.c.) They look about themselves and at one another.
-

Rest in the arms of
"The Shepherd and Guardian of your souls."



5. DON'T BE AFRAID OF THE DARK

- (I) Im looks down,
And notices the space under the teardrop.
- (2),(3) He then leads the players into a line behind it.
- (4,5,
7,8) One by one (Im, then 2m, then If, then 2f),
The players carefully crawl under the teardrop.
Upon reaching the front of the teardrop,
They roll to either side of the stage - 1c st. rt., 2c st. lft.
And they sit and watch the others.
- When all four players have crawled under the teardrop,
(9)- The players stand up.
- (II) 2f leads them into a line -
Before the teardrop, facing it.
- (I2,I3, Then, one by one (2f, If, 2m, and Im),
I4,I5) The players crawl back under the teardrop.
(I4a. 2m waits for If, I4f. Im kneels)
After reaching the other side,
They sit in their doorways and watch the others.
- (Coda) When all the players have crawled back under the teardrop,
It rises toward the top of the stage.
The players sit and watch it go.
-

Though I walk through the valley of the shadow of death,
I fear no evil.

C.



INTRO. HOW MANY MISTAKES CAN WE MAKE

(Intro) The players sit in the doorways at the back of the stage -
Forearms folded on raised knees,
Hands on opposite elbows.

(1) They watch as the teardrop is lowered somewhat ...

(2)-(4) And begins to swing back and forth.
The swings back & forth gradually rotate
In a clockwise circle - and become ever stronger.

(5) This motion is broken by occasional rising and falling -

(6) Then by sudden, repeated pulls up and about.

(7) But the teardrop soon returns to steadily swinging
Back and forth ... continuing to rotate in a circle.

(8),(9) Toward the end of the song,
The teardrop slows to a stop and remains still.

Take heed that no one leads you astray.



I. GOING HOME

(Intro)

- (A) The players remain sitting still.
- (B) They then look at one another -
Wishing to stand and dance.

(I) They finally do stand, and begin to dance.

- (a) They spin forward in separate lines,
Less than halfway upstage ...
- (b) Then return to near the back wall -
Spinning in the opposite direction.

(2)-(7) The players continue spinning forth and back
In separate lines, through the course of the song -
Accelerating somewhat, arms out about 45°, palms forward.

- (a) Each time, they move further upstage ...
- (b) And less far downstage.

(8)(a) The final time they spin to the very front of the stage -
And remain standing there as the song comes to an end.

Release me from this fear,
And I will sing to thee.



2. PLEASE EVEN ME OUT

- (Intro) At the start of the song,
The teardrop swings forward and down -
Separating the couples at the front of the stage.
It proceeds to swing strongly back and forth ...
- (R) Then swings quickly side to side, separating men & women.
- The teardrop then swings wildly all about -
And the players must avoid being hit by it.
(It moves side to side & back and forth during refrains.)
- (I), (R) They dodge it - each nearly being hit,
(2), (R) Then duck under it, pushing their partner out of its way.
(3) The players then jump away from the teardrop ...
(4) And lie flat on the floor - one at a time.
(R) They soon stand up again.
- (5), (R) The players spin out of the path of the circling teardrop -
(6), (R) Then repeatedly run out of its path, stop, and run again ...
As the teardrop moves in a figure eight.
- (7), (R) Toward the end of the song,
The figure eight contracts and slows down.
The teardrop eventually comes to a stop at midstage.
- The players also slow down,
And gradually move toward the back of the stage.
- (8), (R) They end the song leaning in their doorways.

Every valley shall be filled,
And every mountain and hill shall be brought low.



3. I USED TO BE SO WEAK

- (Intro) The players catch their breath at the back wall,
Then begin to hesitantly approach the teardrop.
- (I) Im moves closer to it - testing the safety of his steps,
And the others gradually follow ...
(2) If, (3) 2m, (4) 2f. lf
- They step counterclockwise into a circle 1m. o .2m
Around the teardrop, ever looking up at it.
- (5) They then stop and take a step back. af
- (6)- The players proceed to carefully step around the teardrop -
(IO) In a clockwise circle, moving forward and back slightly.
They continually face the teardrop as they circle.
- Toward the end of the song,
The players pause a moment.
- (II, I2) They then continue circling the teardrop -
Turning either way with increasing quickness and arms out.
- (I3) They end the song standing in the circle -
Looking at the teardrop, their arms at their sides.
-

Crippled in judgement,
I walked a crooked path.



4. NO PARANOIA

- (I) As the players stand in a circle around the teardrop,
It is lowered into their midst.
It begins to move directly toward them.
 - (2) The teardrop moves between 1m and 2f,
And begins to slowly pursue the players
In a counterclockwise circle around the stage.
 - (3) The players move in a steady circle before it -
 - (4) Even as it picks up speed.
 - (5) The players begin to trot before the quickening teardrop,
Continually glancing back over their shoulders -
 - (6),(7) Then they put their heads down and run.
 - (8) They soon manage to catch up to the circling teardrop ...
 - (9) And begin to pursue it around the stage.
 - (I0) The players continue to pursue the teardrop - with quickness.
 - (II) Then they step out of the circle, one by one ...
And stand upstage right, watching the teardrop.
 - (I2) The teardrop soon stops circling ...
 - (I3) And comes to rest on center stage.
-

Fear not, stand firm,
And see the salvation of the LORD.



5. WHERE'S MY BROTHER

- (Intro) Im steps to the teardrop, reaches for the latch,
(I) Opens its top, and enters in alone.
(2) He then closes the top upon himself ...
And locks the inside latch.
(3) The other players sit in their doorways and watch.
(2m helps If to her seat -
Then 2f reassuringly pats the teardrop as she goes by.)
- (4) There is a momentary pause.
(5) Then the teardrop is raised into the air,
And is arced side to side.
(6), (7) It also moves in circles (and reverses direction) -
(8), (9) Figure eights (one way then the other) ...
(10) And aimless arcs.
- (11)& Toward the end of the song,
(12) The arcing gradually ceases.
(13) The teardrop is lowered to the stage floor,
And the other players stand and step toward it.
- (Coda) Im soon opens the teardrop -
And is assisted out by the others.
-

Cleanse me from my sin!

D..



INTRO. WISH I'D NEVER DONE IT

- (1) After the players close the teardrop,
- (2) It is lifted back into the air.
- (3) It soon begins to softly swing in a cross.

The players glide softly, gracefully around the stage,
As the teardrop moves in a steady cross.

- (4) 2m and 2f glide back and forth and side to side -
In separate crosses ...
- (5) And If glides in a circle around the stage -
Circling 2m and 2f at the four sides of the stage.

- (6) Im soon joins If (in circling) ...

- (7) Then all the players glide in one arced square -
Turning at each of the four sides of the stage.



- (8),(9) The teardrop begins to circle the four players, clockwise -
As their square gradually contracts toward center stage.
- (10) At the end of the song the players stand at center stage,
With the teardrop circling them.

Fear the LORD, and turn away from evil.
It will be healing to your flesh
And refreshment to your bones.



I. COAT OF WARMTH

- (I) The teardrop circles directly around the players.
They stand at center stage, facing out in four directions -
And watch it go around themselves.
- (2) The players hold hands behind themselves - in a circle,
(3) Then step backward - pressing back to back with others ...
(4) And remain still.
- The players soon begin to spin together -
In sync with the circling teardrop.
They then proceed to escape its circling.
- (5)-(7) First Im times his exit to the outside.
(8) - Then Im runs around the outside of the teardrop,
(IO) As the others continue to spin together.
He runs in sync with the teardrop ...
And guides 2c - who come out together.
- (II) Im then tries to guide If out (running with teardrop),
But the teardrop picks up speed.
(I2 d) So Im enters into its circling again,
(I3) And Ic spin ...
(c) And soon come out together.
- (Coda) At the end of the song,
The partners stand upstage in an embrace -
Watching the teardrop circle.

As you did it to one of the least of these my brethren,
You did it to me.



2. OVER THE STUMBLING BLOCK

The teardrop continues to circle,
And the players soon begin to run around the outside of it.

- (1)-(4) First they each take a turn - 1f, 2f, 2m, 1m (1x each).
- (5) Then the couples take turns - 1c, then 2c (2x each).
- (6), (7) Then all four run around the teardrop together ...
Beginning to turn & dance with their arms out & about.
- (8) The players run and turn more quickly -
- (9) And the teardrop's circling soon begins to contract.
- (10) The players soon slow down ...
And the teardrop stops at center stage.
The players stop and stand around it with hands on knees.

No one who puts his hand to the plow and looks back
Is fit for the kingdom of God.



3. UNBIND YOURSELF

- (Intro) The players stand around the teardrop,
And begin to pass it to one another - in the air.
- (1) They pass it around with increasing fluidity.
- (2),(3) The circle widens,
As the players step gradually back in four directions -
Continuing to pass the teardrop around.
- Upon reaching the outmost part of the stage,
(g.h.) The players stop the teardrop's circling.
- (4) They then begin passing it around in the other direction.
- (5) The circles become gradually smaller ...
As the players step gradually forward again.
- (6) Then, toward the end of the song,
They place the teardrop on center stage.
- (7) Finally, one by one,
The players help each other into the teardrop.
They then close the top upon themselves -
And lock the inside latch.
-

And they came to Jesus,
And saw the demoniac sitting there,
Clothed and in his right mind.



4. CLEANSING

The teardrop rises into the air with the players inside,
And proceeds to swing ...

- (1), (2) Back and forth and side to side (in a cross),
& (4) During each "Christ's Blood" passage -
- (3), (5) And around in a counterclockwise circle,
During both "In A Saint" passages.

The circle slows to a stop during the break.
Then the teardrop swings ...

- (1), (3) In a clockwise circle, moving gradually upward,
During both "In A Saint" passages -
- (2), (4) And up and down and side to side (in a cross),
During each "Christ's Blood" passage.
- (5) During the final passage,
The cross gradually slows to a stop -
And the teardrop is returned to the stage floor.

This is my blood of the covenant,
Which is poured out for many.



5. BE WELL

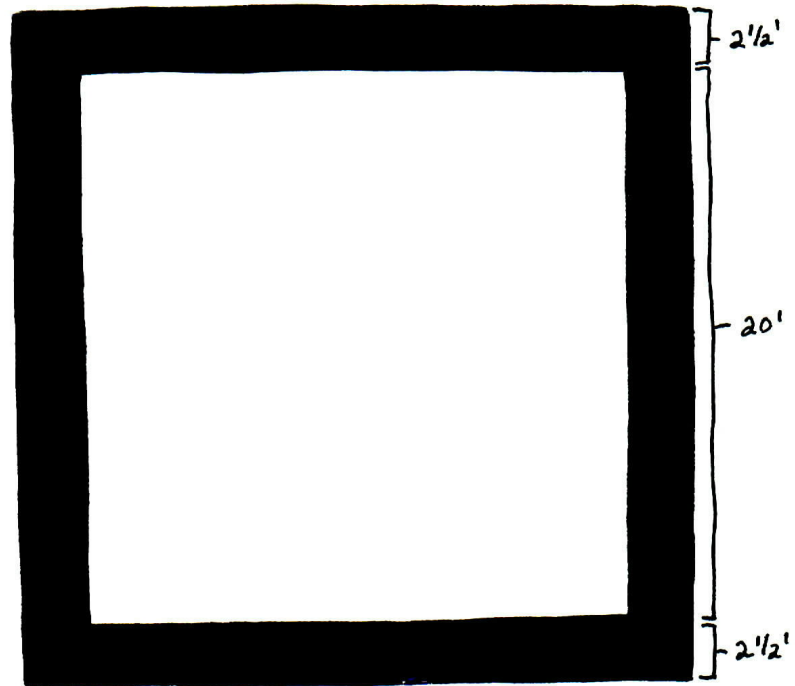
- (Intro) The players come out of the teardrop,
And close it up.
It immediately rises well into the air.
- (I) The teardrop begins circling lightly.
In a line before the teardrop - 1m, 1f, 2m, 2f,
The players take a step forward -
And gesture to the audience with open palms.
- (2) They then bow and remain still a moment.
- (3), The players soon rise, and step to the doors in the back wall.
(4), (5) Then, one by one (1m, 1f, 2m, 2f),
& (6) They bow to the audience with hands in prayer position ...
And exit through their doorways.
(One during each "Be Well" refrain.)
- (7), (8) At the end of the song the players are gone.
The teardrop softly slows to a still position -
As the lights gradually fade to black.
-

And a woman who had had a flow of blood for twelve years
And could not be healed by any one,
Came up behind him, and touched the fringe of his garment;
And immediately her flow of blood ceased.

5 BREATH, THE APPLE RISES



Stage Diagram



A White Stage within a Black Frame.

The players are lowered down,
And moved about in the air ...
In four Harnesses -
Connected to four Mechanical Pulleys above the stage.

A.



INTRO. THE NARROW GATE

Before the song begins, lights on the stage rise to full.
The players are soon lowered from above the stage, very slowly -
In an upright position, each in a separate harness.

(R),(1) Initially, the players' feet become visible.
They are lowered in the center of the stage's quadrants -
1c on stage right, the men before the women.

(R),(2) Eventually, the players' entire bodies become visible -
Arms at sides, heads bowed.

(R) Toward the middle of the song,
They are left momentarily stationary in mid-air ...

(3) Slowly raising their heads to even.

(R,4,R) The players are then gradually lowered down

&5/R) The rest of the way.

(6) They end the song standing on the stage floor -
Arms still at sides, heads even.

The gate is narrow and the way is hard,
That leads to life,
And those who find it are few.



I. BREATHE THE APPLE RISES I

A. BE A HUMAN BEING

- (1) In wonder, the players stand still & look side to side **ix**.
They then begin some light, minimal movement ...
They lift their forearms,
Then lift each leg to take a step or two.
- (2) The players proceed to turn around one time - **very slowly**.
- (3) They then stand still again, looking about -
Heads moving in a rather wide circle.
-

Do not be anxious about your life.



B. BREATHING FOR A LIVING

(Intro) The players look straight up, then back down to even.
(1)-(4) They then slowly turn in a circle
Around their quarter of the stage 1x -
Palms turn forward, arms still at sides.

As the players continue to walk and turn in the circles,
(each They are occasionally lifted into the air somewhat -
"Breathe")With their arms going overhead each time ...

(5),(6) They circle their quarter of the stage,
(7) Then circle again - quicker ...
(8) Then go halfway around once more -
(on "Find")As the number of times they are lifted increases.

(9) At the end of the song,
The players are left suspended in the air
(A couple of feet off the ground) -
At the center of the quadrants, arms at sides.

He breathed on them, and said to them,
'Receive the Holy Spirit.'



C. THE SPIRIT RULES THE BODY

- (I)-(4) Suspended in the air, the players are spun in place.
As they softly spin ...
The players raise their arms to shoulder level,
Then lower them to their sides again - each stanza.
The direction of their spinning is reversed for (3)&(4).
- (5) The players are then turned in separate circles -
Around their particular quarter of the stage.
They gradually raise their arms to shoulder level,
While continuing to be spun.
- (6) The direction of the circles is soon reversed,
And the players begin to move their legs back & forth -
With their arms spread out.
- (7) The circles cease and the players lower arms to sides.
Then they are spun in place again -
Raising and lowering their arms,
While being raised and lowered themselves ...
In each pair of lines, reverse direction for 2nd pair.
- (Coda) At the end of the song,
The players are left suspended (still) a moment.
Then they are raised well up one final time -
About ten feet up, arms going overhead, head up slightly.
-

It is the spirit that gives life,
The flesh is of no avail.



D. WH

- (1) Suspended well up in the air,
The players slowly bring their arms down from overhead -
Feeling the air around themselves.
- (2) They then begin to lightly move their legs ...
And arc their arms, head, and torso.
- (3) The players stop moving, and remain still - looking up.
- (4) They then look about, and at one another ...
As they gently move their head and limbs again -
Arcing side to side and back and forth.
- (5) At the end of the song,
The players softly stop their rocking.
They remain still, looking upward.

The world was created by the Word of God.



E. THERE ARE NO WORDS

- (1) From a still position,
The players are raised up rather quickly - arms out ...
Then lowered down somewhat - arms down.
- (2) The players begin to swing themselves in circles -
Kicking their legs and arcing their arms ...
While being continuously raised and lowered.
- (3) They soon reverse the direction of their circles,
(4) Then return to a still position.
- (5),(6) The players are all turned in one large clockwise circle -
Swinging, turning themselves either way ...
- (7,8,9) And they are soon raised & lowered in a continuous curve.
(10,11) The circle eventually increases speed,
&12) Then it pauses momentarily - players briefly still.
- (13,14) The players are then moved fairly quickly
&15) In a figure eight.
They are raised and lowered in a curve again,
As they spin themselves in either direction.
- (16,17) As the figure eight gradually slows to a stop,
The players arc their arms over their heads -
Gradually lowering them downward.
They also lightly kick their legs.
- (18) At the end of the song,
The players are left suspended in midair again -
The women in the upstage quadrants,
Everyone with arms at sides.
-

There is no speech, nor are there words;
Their voice is not heard;
Yet their voice goes out through all the earth,
And their words to the end of the world.

B.



INTRO. WHITE SOUL

- (1) The players remain still for two lines -
Then gradually raise their arms overhead,
And lift their heads to look straight up.
- (2) They then remain still again.
- (3),(4) The players are soon gradually lowered downward -
Arms straight up, head looking straight up.
- (5) As they near the stage floor,
The players fold their legs in and up to their pelvis.

The players' knees eventually touch the stage,
And their buttocks are lowered down -
As they lower their arms and head.
- (6) They end in a seated position ...
Hands on knees, heads even, legs folded in.

The words that I have spoken to you are spirit and life.



I. BREATH THE APPLE RISES II

A. PRAYER HE ASKS
I AM NOT MY BODY

- (I)-(5) From their seated positions,
The players arc their arms, head, and torso side to side.
As they do so, they are gradually raised into the air.
- (6)-(8) The players are soon completely in the air.
They continue to arc side to side ...
With their arms and head gradually rising.
- (8c) They are then returned to their seated positions,
(9-II) Where they begin softly arcing and rising again -
As above, to their knees.
- For the second half of the song,
The players are raised into the air rather quickly.
- (I,3,5 They proceed to softly swing themselves alternately -
&7) Side to side ...
(2,4,6 And back and forth.
&8) Their arms and legs remain down,
As they swing ever wider.
- (9) On the final line,
The players completely stop their swinging -
And soon become motionless ... arms down, head bowed.

The truth will make you free.



B. WE ARE GOD'S BREATH

- (1) From a weightless position
(In air at the center of the quadrants),
The players are lifted and moved toward their partners -
Raising their heads and forearms to even.
- (2),(3) The partners hold hands, and are spun in place together.
- (4) The partners soon release their held hands,
And are turned in widening circles around one another.
- (5),(6) As they go, they are moved up & down alternately - in waves.
- (7) The four players are then brought together,
And are turned around each other, facing one another -
Crossing paths as they rotate
In four continuous, widening circles.
- (8),(9) And they are again moved up and down in waves.
- (10,II) The circles proceed to draw closer together,
- (12) Slowing down as they approach the center.
- (13) The players end in a circle at center, all holding hands.

Then the LORD God formed man of dust from the ground,
And breathed into his nostrils the breath of life;
And man became a living being.



C. UNIVERSAL LANGUAGE

- (1) From still at the center, all holding hands -
 - (2) The players are spun in place.
 - (3) They are then spun the other way.

 - (4), (5) The players soon let go of each other's hands,
And proceed to swing back and forth -
Recapturing and releasing hands.

 - (6) Then, while holding hands again,
The players are swung in a circle ...
One way then the other -
With their legs up and back.

 - (Coda) Finally, they let go of each other's hands ...
And their swinging gradually comes to a stop -
At the center of the quadrants, men before women.
-

The LORD sees not as man sees;
Man looks on the outward appearance,
The LORD looks on the heart.



D. LIGHT INFUSES MY FLESH

- (1) Positioned again with the men before the women
 (In midair at the center of the quadrants),
- (2) The players are soon gradually lowered down -
 Looking side to side.
- (3),(4) As they go, the players turn either way a few more times -
 Waving their arms and arcing their legs ...
 Softly, but sharply.
- (5) As they reach the ground,
 The players' knees go forward.
- (6) They are softly lowered onto them -
 And their arcing softly ceases.
- (7) At the end of the song,
 The players are on their knees -
 Heads bowed down to the ground.

Caught up in the clouds, we float to heaven.



E. RAPTURE

- (1) The players remain still in their prone position -
Shins, forearms, palms, & forehead flat to ground.
- (2) They then slowly raise their torsos and heads ...
And their whole bodies are lifted into the air.
- (3) The players are lifted steadily upward -
To and through the ceiling.
Along the way they raise their arms straight overhead,
And look straight up.

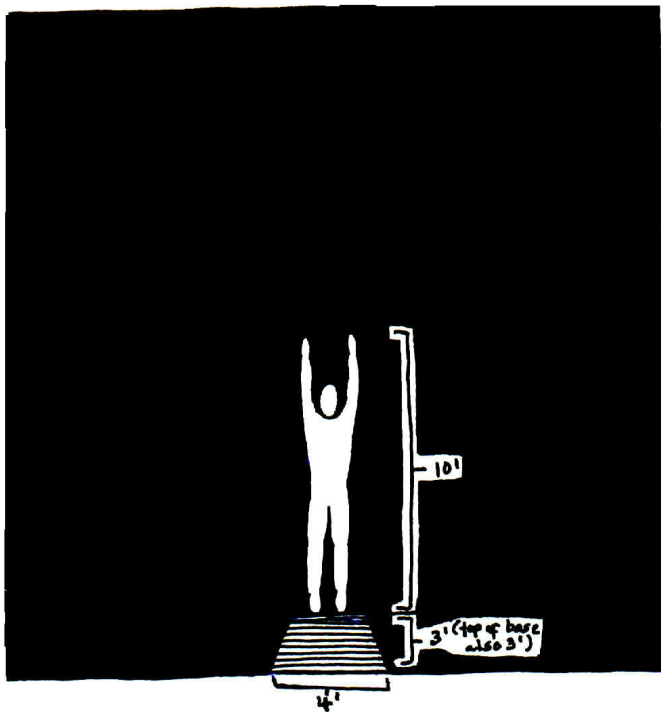
After the players' exit and the end of the song,
The stage is gradually darkened - to black.

Humble yourselves therefore under the mighty hand of God,
That in due time he may exalt you.

6 ALL ONE



Stage Diagram



A Statue of the Risen Christ,
Standing upon a Pedestal.
It is $1\frac{1}{2}$ x life-size.

A.



INTRO. THE HUMBLER AND THE EXALTED

(Music) Lights come up on the stage - revealing the statue.

- (1) Entering from the four corners of the stage,
The players look up at the statue in awe.
- (2) They then walk directly toward it.
- (3) Upon reaching the statue,
The players bow, and kneel before it -
Head down, buttocks down ...
Shins, forearms, and palms flat to ground.
- (4) The players soon raise their heads and torsos,
To look at the statue again.
Then they bow them down once more -
- (5) And remain still a moment.
- (6)-(9) The players softly repeat these motions several times -
Up on "Exalted", down on "Humbled", et. al. ...
(7) Bowed till end, (8) up till end, (9c) down.
They raise their arms out, and further up each time.
- (10) Toward the end of the song,
The players fall and rise one final time.
- (c) They then stand in a circle around the statue -
Holding each other's hands.

lf. . 2m
[o]
lm 2f

Behold, your king is coming to you,
Humble, and mounted on an ass.



I. EVERY DAY IS CHRISTMAS

- (Intro) Standing around the statue, holding each other's hands -
(1) The players soon begin moving in a clockwise circle.
- (2) The players continue to circle the statue -
Their movement becoming quick and fluid.
- (3) They then reverse the direction of their circle 3x ...
One time per line.
- (4) The players return to circling clockwise,
And gradually cease their circling.
They then release their held hands,
And stand still in a circle around the statue -
Heads bowed to statue, arms at sides.
-

He has risen.



2. THE NUMERIC TRUTH

- (1),(2) From their standing positions,
The players raise their heads and begin to walk ...
They each move in a circle on a quarter of the stage -
Turning around and looking about.
- (3)-(9) The players soon begin to rotate positions.
They circle each quarter of the stage,
Then return to their original sections -
(3),(4); (5); (6),(7); (8),(9).
The players' movement gradually becomes more dancierly ...
As they turn and spin in the four circles,
Their arms going ever outward.
- (10) At the end of the song,
The players stand at the center of the quadrants -
Facing the audience, arms poised at sides.
-

I am the Alpha and the Omega.



3. GARDEN STATE

- (I) The players stand poised a moment,
(2) Then move as follows ...
- Im steps to the statue,
And sits attentively on the pedestal - face forward.
If moves around the whole stage ...
Looking about and dancing lightly.
- 2m moves to the statue and admires its craftsmanship.
2f takes a few steps upstage, and lies down.
- (3)-(6) The players continue these simple actions.
- (7) - Then Im looks upward, and If quickens her pace.
(IO) 2m moves around to the other side of the statue,
And steps up onto the pedestal - for a closer look.
And 2f props herself up on her elbow ...
To look at the statue and the other three.
- (II) Toward the end of the song,
If moves toward Im - Im watches her.
She directs a dance step or two toward him.
- (I2) If circles the stage one more time,
And ends the song standing before Im.
2m ends on one knee near 2f -
Talking to her and pointing to the statue.
-

And the LORD God planted a garden in Eden.



4. EVERYONE'S A BABY EVERYONE'S A CHILD

- (I) If immediately takes a few open dance steps -
Arms repeatedly rise straight up to a point,
Then circle out ... as she spins.
She is soon joined by 1m.
- (2) 2m then helps 2f to stand ...
And 2c join 1c in innocent movement around the stage.
- (3) From the four sides of the stage,
The two couples soon begin to run -
Back and forth (1c) and side to side (2c).
They all cross paths either side of the statue,
With their arms spread open.
- (f) They then wave their arms up & down alternately -
As they briefly spin around the statue.
- The players then run around the statue
In various combinations.
- (4),(5) First each takes a turn.
Then two run at a time,
Then three run at a time - in all possible combinations.
They accelerate as they go.
- (6) Toward the end of the song,
All four players run around the statue at once.
- (f) Eventually, they fall to the ground,
And sit and lean upon the four sides of the pedestal -
Their arms around their raised knees.

Have we not all one father?
Has not one God created us?

B.



INTRO. SYMBIOSIS
STATE OF LIVING TOGETHER

(1),(2) The players sit around the pedestal, and rest.
Their backs lean upon its four sides.

During the song,

(3) The players look at each other.

(4) They also look up, and around ...

(5),(6) And all join hands - looking upward.

am
lf • □ • af
im

(7,8) The players then gradually raise their arms -
&9) Waving them ever upward.

(10) They look at each other again, with arms up ...

(11,12) Then stand - hands joined, arms and heads even.

They will gather his elect from the four winds,
From one end of heaven to the other.




I. SOULS AT A CARNIVAL

- (1), (2) At the start of the song,
The players release their held hands (arms down) ...
And begin turning in circles around the statue -
Gliding, arcing, and spinning as they go.
The men move clockwise, the women counterclockwise,
So they continually pass each other in waves in and out -
1m moves outside of 2f, inside of 1f ...
2m moves outside of 1f, inside of 2f.
- (3)-(5) The players soon reverse the direction of their circles,
And proceed to arc with increasing quickness.
- Then, toward the end of the song,
(6) They return to their original directions -
(7) And gradually slow to a stop.
- (8) They end the song standing around the statue again -
Facing out, with arms poised at sides.
-

We, though many, are one body in Christ.



2. ONE DAY
GRADUAL HEAVEN

- (1,2, 3,4) One by one (each stanza),
The players peel off from their standing positions ...
And begin arcing clockwise around the statue -
1m, then 1f, then 2m, then 2f.
- (5),(6) They softly arc with their arms spread out, 
And gradually move into a regular pattern -
An arced square, turning at the four corners.
- (R), The speed of the players' movement quickens and slows -
(I)... Slow during refrains, quick during verses ...
As they arc gradually outward in the square pattern.
- (3),(R) They begin to raise their arms during third set of verses.
- (4) At the end of the song,
The players stand in the four corners of the stage -
Facing inward with their arms straight up.
-

It is like a grain of mustard seed
Which a man took and sowed in his garden;
And it grew and became a tree,
And the birds of the air made nests in its branches.



3. WHAT DO YOU THINK
OPEN NO HORIZON

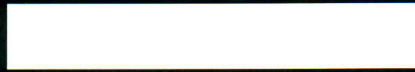
- (1) From their corner positions,
The players softly step toward the statue.
Their arms, head, and torso bow down as they go.

They reach the statue and pause (bowed),
 - (2) Then step backward to their corners again -
Arms, head, and torso rising back up as they go.
 - (3) The players step forth & back this way several times,
Their movements becoming quick and fluid (gliding).
 - (4) They then slow to briefly still - bowed before statue.
 - (1) For the second half of the song,
The players rotate their positions clockwise -
Changing upon reaching the statue ...
As they continue to step forth & back, bowing & rising.
 - (2), (3) The players step back and forth with increasing quickness,
As they continue to rotate positions.
 - (4) They then proceed to quickly spin around the statue -
Near statue, with arms up.

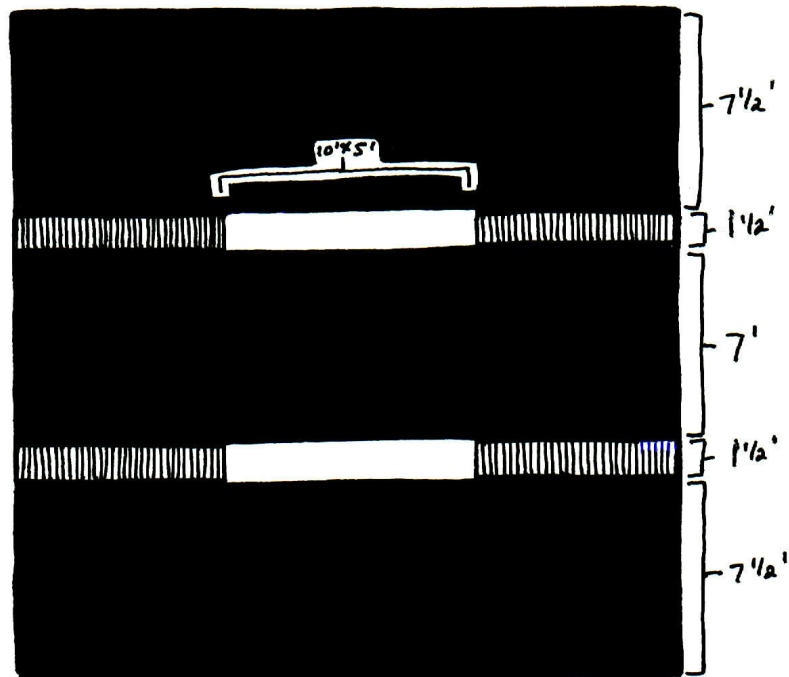
The players soon return to stepping back and forth,
And rotating positions ...
 - (5) First with arms remaining straight up -
 - (6) Then bowing and rising again, as before.
They slow down, but remain strong and steady.
 - (7) At the very end of the song,
They back out their corners with arms up, head even.
After a brief pause, the lights black out.
-

Thou anointest my head with oil,
My cup overflows.

7 THOROUGHFARE



Stage Diagram



Two Treadlines ... which move back and forth
By means of a series of small Rollers.
As the players walk upon them,
The rollers move upon the two Treadline Braces.

The rollers are at center of treadlines - $2\frac{1}{2}' \times 6'$.
They are framed by Wood -
 $1\frac{1}{2}'$ at the front, $1'$ at the back, $2'$ at either end.
The players sit on, lie on, and dance on the wood frame.

The braces are equipped at either end
With Switching Mechanisms -
Which reverse the direction of the treadlines
Without the players breaking stride.

The braces extend beyond either end of the stage -
To facilitate the players' entrance and exit.

Also, there is a safety net strung below the lines.

A.



INTRO. A GUITAR

- (1) Lights rise on the stage, remaining rather dim.
The players enter from stage right,
Stepping onto the treadline bracing
One at a time - 2f, 2m, If, Im ...
Men on top line, women on bottom line.
- (2) Looking up and around,
The players step to the treadlines at center stage.
2m & 2f lead the way, as Im & If turn half way around.
The counterparts sit back to back upon front framing -
Knees up, hands under legs, palms flat on framing.
- (3) The players continue to look around ...
As they wave to the others, above or below.
- (Music) At the end of the song,
The counterparts lean backs of heads together -
And listen to the music.

Establish thou the work of our hands.



I. TRAIN OF MEMORY

- (Intro) Lights rise to full.
A&B) The players remain seated a moment.
- (1) They then stand and begin to walk toward st. lft. on treads.
As they walk, the treadlines move.
The players marvel at this - looking down at treads.
- (2) As the players look down, treadlines reach the wall.
At this point, the lines switch and move backward -
Without the players breaking stride.
The players notice this and stop a moment.
They then continue walking, more quickly ...
With the treadlines going back and forth.
- (3) The players vary the speed of their walking.
(4) They also dance along with their arms waving outward,
(5) And run quickly with arms up.
(6) They then stop and stand still - arms down.
- (7) The players soon begin to walk in the other direction -
(8) With increasing quickness.
(9) They then proceed to walk in either direction ...
(10) Before slowing to a stop.
- (II-13) Toward the end of the song,
The players walk slowly toward stage left -
Watching their treadlines go back and forth.
They pay particular attention to the switching.
- (14) The players slow to a stop - at center again.
(Coda) They stand still on the treadlines, look up ...
Then turn to face the audience.
-

Do not be conformed to this age,
But be transformed by the renewal of your mind.



2. LISTEN THROUGH THE MUSIC

- (I) At the start of the song,
The players kneel down -
To examine the treads and the treadlines.
- (2,3,4) They look at them, around them, and under them -
Talking to the others, above or below, as they do so.
- (5) The players soon move out (st. rt.) to examine bracing -
(6) Figuring out how it is all put together.
(7) Then Im and If return to retrieve the treadlines ...
While 2m and 2f kneel near switching mechanisms.
- (8),(9) The players test the switching mechanisms at either end.
They nod in mutual understanding,
- (Coda) Then sit on either end of the treadlines -
Positioned off the stage left side.
-

Be an instrument of the Lord's love.



3. GO THROUGH THE WORLD

- (I) At the beginning of the song,
The players agree to give one another a ride on treadlines.
So 1m and 1f remain seated on one end of treadlines -
As 2m and 2f stand up and tread along behind them ...
All facing stage right.
- (2)-(4) The ride moves along at a fairly even pace -
1m & 1f looking at treadlines, audience, and all about ...
- (5)-(8) Till the treaders ask the sitters
If they would like to go faster.
The sitters agree and brace themselves,
As the treaders accelerate to a run.
- (9) About halfway through the song, the treaders stop -
And the players switch positions.
- (10) The ride then continues along (all facing st. left).
- (11, 12) The treaders accelerate sooner this time.
(13) Then, toward the end of the song,
They walk more softly ...
- (14) And the sitters lie down on the front framing.
- (15) 1m and 1f soon stop the treadlines at center stage,
And join 2m and 2f in lying down -
Head to head, knees up, arms folded on stomach.
-

Heaven and earth will pass away,
But my words will not pass away.



4. THROUGH THE HEART OF TIME UNSCATHED

- (I) The counterparts lie on their backs, head to head -
Knees up, hands on stomach.
They soon lift their legs into the air ...
- (2)&(4) And move them in a walking motion.
- The players also straighten their legs,
(3) And move them up and down, alternately -
(5) And up and out and around in separate circles.
(They then return them to their opening position.)
- (6) The players open their arms straight up & out & down -
(7) And touch toes overhead with their counterparts.
They then place their feet on the treadlines again.
- (8) The players bring their arms back up & in & down -
Onto their stomachs again ...
- (9) And they lie still as the song ends.
-

Wherever the body is,
There the vultures will be gathered.

B.



INTRO. ASYLUM PARADOX

- (I) The players stand up,
(2) And begin to tread along lightly - toward st. right.

The players notice the others, above or below, doing the same -
So they begin to position their treadmill in relation to other.
They all face inward, treading as needed.

- (3),(4) First the men try to remain directly above the women,
Despite their unpredictable movement -
Stopping, running, going back and forth ...

- (5) Tiring of this, the men stop treading.
(6) But they soon begin to avoid being above the women -
Running their treadmill away from them.

- (7) They all play along awhile, moving rather quickly ...
(8),(9) But are all soon walking lightly again, toward st. right.

Note: Both times, the players move in unison before stopping.

- (IO) The players turn around one time, walking very little -
(II) Then sit quietly on either end of treadlines (facing in).

He who does great things
Knows it is not he who does them.



I. TO ETERNAL LIFE

Sitting cross-legged on either end of treadlines, facing inward -
The players quietly move the treads with their hands.

One pushes them softly one way,
Then the other pushes them softly the other way -
So treadlines move back & forth in same relative position.

This movement continues (during singing) throughout the song -
With minor variations.

- (1) One way per line.
- (2) One way per two lines.
- (3) One way per word, or two ("To Eternal").

- (4) Back and forth each line - split lines.
- (5) One way per line ... still for 3rd line.
- (6) One way per line.

- (7) Split lines again.
- (8) Each way once more - end at center.

When they rise from the dead,
They are like angels in heaven.



2. OPEN AIR

- (I) 1m and 2f stand up,
And begin to dance lightly on treadline frames -
Stepping and turning on their end and the two sides.
(b. Spinning lightly, arms up & out & around continually -
c. Reverse direction, arms out & up 1x.)
 - (2) Then 2m and 1f stand up (as 2f and 1m stand still),
And they dance onto and off of the treads -
Capriciously moving the lines back and forth.
 - (3) All the players dance at once awhile.
 - (4) They then walk and turn around the frames -
Moving in the same direction ...
 - (5) And step back and forth with arms out.
 - (d) Then 1m quickly climbs down, 2f quickly climbs up -
And the partners proceed to dance together.
- Note: During(5), the counterparts step b. & f. on opp. sides -
As do the partners during (6), (7), & (8).
- (6) They walk back and forth, hand in hand (changing hands) -
 - (7) Then walk more quickly, arms in air - a hand still held.
 - (8) Soon they are spinning back and forth
With their arms turning overhead...both hands held.
- (9,10) Toward the end of the song,
The partners turn around the frames together -
An arm around one another's waist.
 - (II) Then the men lift the women into the air,
And turn lightly.

Because the wind is invisible,
Does that mean it does not exist?



3. THERE IS NO END TO LIFE

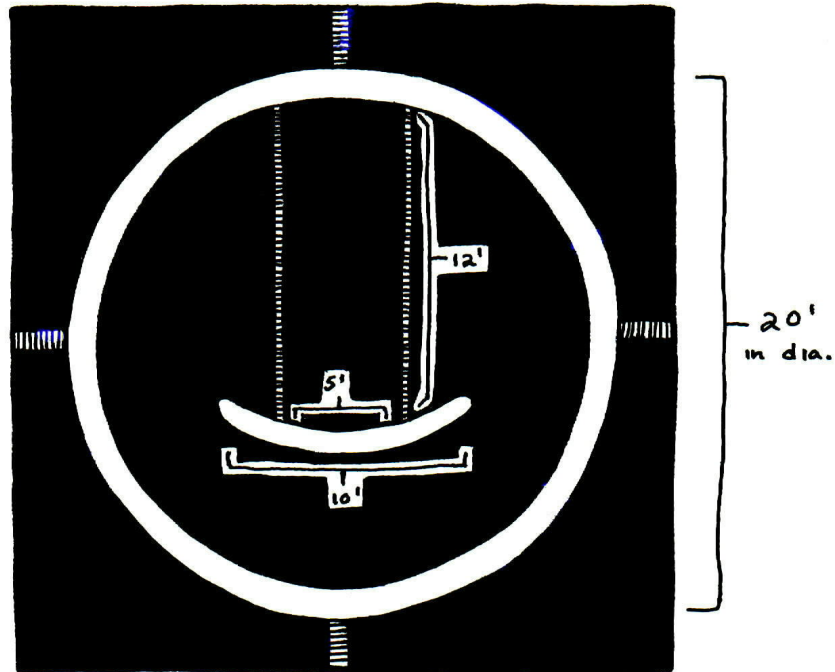
- (I) The players return to their original positions -
2f climbs down, 1m climbs up.
- Once in place with treadlines at center,
1m & 1f behind 2m & 2f, on treads ...
- (2) All four players look up, facing stage left -
(3) Then begin steadily walking on the treads (heads even).
- (4-II) The players' steady treading continues throughout song -
Treadlines moving back & forth, even with one another.
- (Music) During the musical break,
The players look around -
And wave to the others above or below.
- (I2-20) They then gesture forward, faces forward -
And return their arms to a walking motion ...
Continuing to steadily tread along.
- (2I) At the very end of the song,
The players step onto the framing -
And exit stage left without breaking stride.
The lights fade to black after their exit.

I will pour out my spirit on all flesh.

8. THE WHOLE WHALE



Stage Diagram



An Arced Swing within a Circle -
Supported by Two Ropes.

The swing must be sturdy,
With good Treading and Elastic ropes.
It may also need a Swivel Mechanism -
And Hooks to hold on to, and slip feet into.

The padded circle is supported by Bolts -
Connected to the circle around its outside.

There are Two Planks at the stage right side,
Onto which the players step at the beginning ...
And an opening in the ceiling -
Through which they swing at the end.

Also, there is a Safety Net strung below them.

A.



INTRO. THE WORLD IS A WORK OF ART
MADE BY THE HAND OF GOD

The lights come up as the players enter the stage -
Directly from the previous song.

- (1) The players stand on planks on stage right -
On a level with the previous stage's treadlines.
They look at the swing and circle.
- (2),(3) The men soon decide to climb up onto the circle,
And they tell the women of their plans.
- (4) 2m climbs to the far rope, 1m to the near rope -
- (5),(6) Then 1m climbs down to swing, as 2m sits on circle.
- (7) 1m then swings toward the women,
Grabs hold of the circle ...
- (8) And jumps onto the women's side plank -
Ever holding the near rope.
- (9) 2m then lifts far rope & anchors his side of swing -
To allow the women to climb on.
- (10) 2f steps onto the swing and sits down,
Then 1f steps on and stands by the near rope.
- (11) 1m then proceeds to jump onto the swing (holding rope) -
- (12) And it gradually arcs back to the center.
- (13) Then 2m climbs down to join the others.
- (14,15) The women sit on center of swing, looking around -
As the men stand and shake hands.
- (16) They all point at various things around the stage.
- (17) The players soon quiet down ... *1m, 2f, 2m*
- (18) And the men sit outside of the women.
- (19,20) They then all hold hands as the song comes to an end.
-

I made the earth, and created man upon it;
It was my hands that stretched out the heavens.



I. WE HAVE BODIES

- (I) Sitting on the swing,
 The players begin to move their shins
 Back and forth together.
- (2),(3) The players swing steadily for awhile,
(4) Then begin to have trouble keeping their shins in sync -
 As they try to swing too fast, too soon.
- (5) So the players stop swinging,
(6) Coordinate their movement again -
(7),(8) And proceed to swing gracefully till the end of the song.
- (9,10) At the end of the song,
 They gradually cease their swinging ...
 And come to a stop at the center.
-

Your body is a temple of the Holy Spirit.



2. ARTISTS

- (1) Leaving the women seated at the center,
The men stand up by the ropes.
- (2),(3) They soon begin to swing the swing back and forth.
- (4) As an added invention,
The men move the swing in waves -
One end forward / other end back ...
As it continues back and forth.
- (5) They then slow the swing to a stop, looking up & away.
- (6) The women immediately stand up,
And tell the men to sit on the swing.
- (7)-(9) They then swing the swing side to side -
And proceed to move it in waves.
- (10) Then the men stand again (the women sit down),
(11-13) And they move the swing in circles.
- (14-19) The women soon widen the circle -
Swinging their shins back and forth.
- At the end of the song,
- (20) The players slow the circle down ...
- (21) And bring the swing to a stop.
-

Yet, O Lord, thou art our Father;
We are the clay, and thou art our potter;
We are all the work of thy hand.



3. SPEAKING OF GOD

- (I),(2) After a moment of discussion,
The women stand up -
And ask to climb onto the men's shoulders.
The men agree and think of how to do so.
- (3)-(5) The first couple watches,
As 2m holds out a knee and squats down.
2f steps onto 2m's knee,
Then onto his shoulders - holding the rope.
Then 2m stands with 2f poised on his shoulders.
- (6) The first couple then does the same,
And both couples are soon standing poised -
The women on the men's shoulders.
- (7)-(9) The women then reach in,
And take hold of each other's inside hand -
Outside hand holding rope, outside leg in air.
And the men proceed to hold an arm out.
- (I0) The players remain poised throughout the chorus.
(II,I2) Then the women climb down,
And all four kneel on the swing -
Heads and torsos bowed.
- (I3) The players remain still for the chorus -
The lights are dimmed, spotlighting the swing.
- (I4) The players gradually raise their heads and torsos ...
- (I5) Then bow them down again.
-

God said to Moses, 'I AM WHO I AM.'



4. WEIGHTLESS CRUCIFIXION

- (1) Kneeling, the players slowly raise their heads and torsos -
(2),(3) And soon begin to arc the swing in a clockwise circle.
A general spotlight illumines the swing.
- (4) The players continue to steadily circle the swing,
Stopping momentarily for the refrain -
(5) And bowing their heads again.
- (6)-(8) They then raise their heads,
And arc the swing in a wide circle in the other direction.
- (9) For the final refrain,
The players gradually stop circling the swing.
- (10) They then move around to a seated position -
And all hold hands.
-

And they bound Jesus and led him away
And delivered him to Pilate.



5. DUST

Seated beside one another with hands held -
The women in the center, the men outside of them,
The players move their shins lightly back and forth.

They move them alternately -
In waves from side to side, like dominoes ...
Repeatedly toward stage left.
They look up and all around,
As the lights grow even dimmer.

But the song is short,
So the players soon stop motion - looking down at feet ...
And remain still at the end of the song.

You are dust, and to dust you shall return.

B.



INTRO. BODY OF CHRIST

- (1) Seated upon the swing,
The players begin to swing side to side.
The lights begin to gradually brighten again.
- (2),(3) The players' swinging steadily quickens,
And they begin to stand up, one by one -
(2) If, (3) 2m.
- (4),(5) During the middle of the song,
Two players are standing -
And all are swinging side to side, very quickly.
(The lights brighten to an even level.)
- (6,7,8) Toward the end of the song,
They gradually slow the swinging down ...
As the remaining two players stand up -
(6) Im, (7) 2f.
- (9) At the end of the song,
The swinging is stopped -
All four players standing on the swing.

My flesh is food indeed.



I. THE WHOLE WHALE

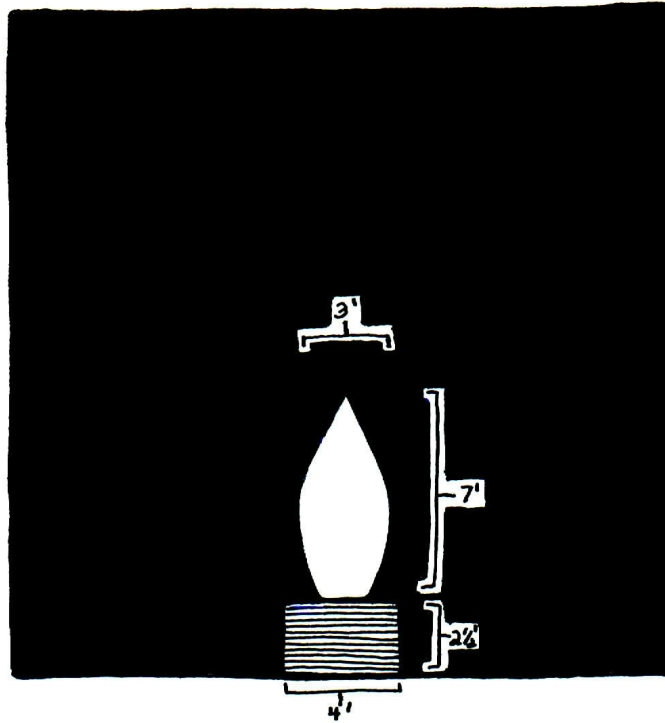
- (Intro) The players stand still a moment,
With their arms around each other's waist -
Men hold ropes with outside hands.
They look up at opening in ceiling, at one another ...
Then forward, poised for swinging.
- (I) They soon begin to swing back & forth, very slowly.
- (2),(3) The players back & forth swinging gradually quickens,
(4) Briefly slows -
(5) Then becomes even faster ... and higher.
- Toward the end of the song,
(6),(7) The players reach the point
Where they can swing through the roof.
So, one by one (1f, 2m, 1m, 2f) ...
They jump off the swing, go through the roof -
And land upon the ceiling (unseen).
- (8),(9) After the players have gone,
The swing gradually comes to rest at the center.
- Note: The lights grow gradually brighter -
In sync with the intensity of the swinging.
During (8)&(9), they dim ... then go out.
-

In humility we taste the truth
Of the eternal life of the Spirit.

9 LISTENING TO THE LAMP



Stage Diagram



A light and hollow, sturdy Flame Sculpture -
Connected by Latches to a hollow Pedestal.

The pedestal is set on small Wheels,
And has Trap Doors in its top, bottom, and back sides.
There is also a Trap Door in the floor of center stage.

There are four Ropes, each about 8' long,
Attached to the corners of the pedestal.
One rope is strung around each corner -
And each rope is equipped with a handle.

A.



INTRO. HEAVEN

(Intro) Lights rise on the stage - rather bright.

During the end of the previous song,
The players enter the pedestal through a trap door in floor.
They now come out through door in back of pedestal.

- (1) The couples come around from either side of pedestal -
Holding hands and looking up and around.
- (2) They move circularly to before the flame,
Where they meet, and join hands -
Im, If → ← 2m, 2f.
- (3) The players stand in a line before the flame -
Holding hands with arms outstretched.
They face forward with heads even.
- (4) They all raise their arms 45° ,
- (5) Then lower them to even ...
- (6) And they move their arms forward 45° -
- (7) Then back to even.
(For 3, 5, & 7, they must separate some ...
For 4 & 6, they have to step closer tog. - heads up 45°.)
- (8),(9) At the end of the song,
The players softly rock side to side -
Arms out, hands held, alternately up & down on toes.
- (10) They then all stand still.

And God made the firmament
And separated the waters which were under the firmament
From the waters which were above the firmament ...
And God called the firmament Heaven.



I. WHOLE PHILOSOPHY

- (I)(A) The players let go of one another's hands,
(B) And turn and move toward the flame.
(C) They look at the flame a moment -
Then notice the ropes on the pedestal. 1m 2f
□
lf 2m
- (D) The players each take a rope,
And stretch them out from the four corners.
(2) They then pull at them lightly.
The pedestal moves,
(3) So the players pull at the ropes again -
Rolling the flame further to and fro.
- (4) The players gradually turn the flame
To the upstage left corner.
(5) They then roll it in a clockwise square
Around the stage - 2c leading.
- (6) The players soon begin to spin flame at four corners -
(7) Becoming ever more fluid as they go around.
(8) They then gradually gyre the flame inward ...
To the center of the stage (continually spinning it).
- (I), (2) For the second part of the song,
The couples pull the flame back and forth -
To and from one another ...
While continually rotating in a circle.
- (3), (4) As they go along,
The players' movement becomes quicker & more pronounced.
- (5)-(8) And they are soon passing the ropes behind their backs -
And turning them over their heads.
- (Coda) At the end of the song,
The players return the flame to center stage -
And replace the ropes upon the pedestal.
-

Speaking the truth in love,
We are to grow up in every way
Into him who is the head, into Christ.



2. BEAUTY IS IN THE EYE OF THE BEHOLDER

- (Intro) The players walk around the pedestal,
Looking at the flame.
- (I), (2) Then 2m suggests rolling pedestal to back of stage.
They do so, then step back to look at the flame.
- (3), (4) The players move pedestal and flame here & there -
Downstage some, stage left some, turned around,
Then over to stage right ...
To see how they look at various parts of the stage.
- (5) The players then remove flame from pedestal -
And place it beside, before, and behind it.
- (6) They then roll both to the front of the stage.
They set the pedestal on its side,
And place the flame on top of it.
(Put flame behind pedestal before mounting,
In front of it before replacing.)
- (7) The players soon return flame to rightful position,
And roll the pedestal back to center stage.
The women stand on the pedestal -
And hold the flame aloft.
The men look, and are pleased with the picture.
- (8) Toward the end of the song,
The men help the women down with the flame.
- (9) They all sit on pedestal - women front, men either side ...
1m with one knee on pedestal; If with legs crossed;
2f leaning back; 2m with elbows on knees, hands clasped.
- (10) The players look around and up at the flame -
(II) Then sit still, facing forward.
-

If your eye is sound,
Your whole body will be full of light.



3. MIRACLE

- (1) The players sit another moment -
Then 1m gets an idea.
- (2) He takes a rope and moves out from his corner,
Telling the others to do the same.

The four stand out from the corners, holding ropes in hand.
Then 1m tells them to pull on the ropes -
So they can lift the pedestal & flame into the air.

- (3) The players struggle a moment. 1m 2m 1m 2f
- (4) Then 2m and 2f change positions - □ □
- (5) And they find the strength & balance 1f 2f 1f 2m
To accomplish the feat.

- (6) The players lower the pedestal to the floor again,
And pause a moment.
- (7), (8) They then proceed to rotate positions clockwise,
Exchanging ropes -
And lift flame from each of three other corners.
- (9-II) Back in their own positions,
The players sit and rest a moment -
Facing inward, looking at the flame.
- They then lift the pedestal one final time.
- (12) They stand,
- (13) Catch their breath and get in sync -
- (14) Then lift the flame into the air ...
- (15) And hold it aloft.

Behold, I make all things new.

B.



INTRO. WHITE

- (1) The players lower the pedestal to the floor,
And return the ropes to their places.
- (2) Then If picks up the flame,
And carries it all about her quarter of the stage.
She turns in circles as she goes.
- (3) If then hands the flame to Im -
Who holds it to his shoulder,
As he carries it about his quarter of the stage.
- (4) He is followed by 2f - who hugs the flame to her torso,
- (5) Then 2m ... who carries it aloft.
- (6) 2m then sets the flame back down (briefly).
- (7)-(9) The players then pass the flame
In one large clockwise circle around the pedestal -
Repeatedly passing it and getting at end of line ...
Moving to the outside of the circle.
- (10-15) For the final third of the song,
The players pass the flame more quickly -
In a circle around each quarter of the stage ...
Moving to the inside of the circles.
(Rotate circle on II, I3, & I5 - all circles clockwise.)
- (16) At the very end of the song,
The players place the flame back onto the pedestal -
And latch it down.

And his face shone like the sun,
And his garments became white as light.



I. MIRROR OF KNOWLEDGE

- (Intro) The players lock the flame in place,
And 2f suggests rolling the pedestal around themselves.
- (I),(2) So they move close to the flame,
Holding onto one rope ... and begin rolling
The pedestal around themselves - clockwise.
- (3),(4) 1c, at inner end (1m, 1f, 2m, 2f),
Do most of the rolling -
As 2c begin to let out slack.
- (5)-(8) The flame thus moves gradually outward ...
As the players continue to roll the pedestal
Around themselves at an ever quickening pace.
- (9) Upon reaching rope's end,
The players turn the flame at the outmost point.
- (10,11) Then 2c pull the rope in rather quickly ...
As 2c turn the flame rather slowly.
- (12) At the end of the song,
The players stop the pedestal at center stage -
And remain still a moment.
-

As in water face answers to face,
So the mind of man reflects the man.

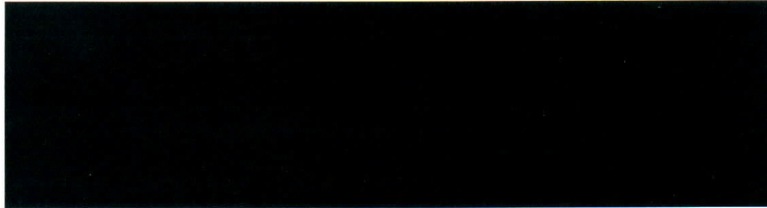


2. REMOVING THE LOG FROM MY EYE

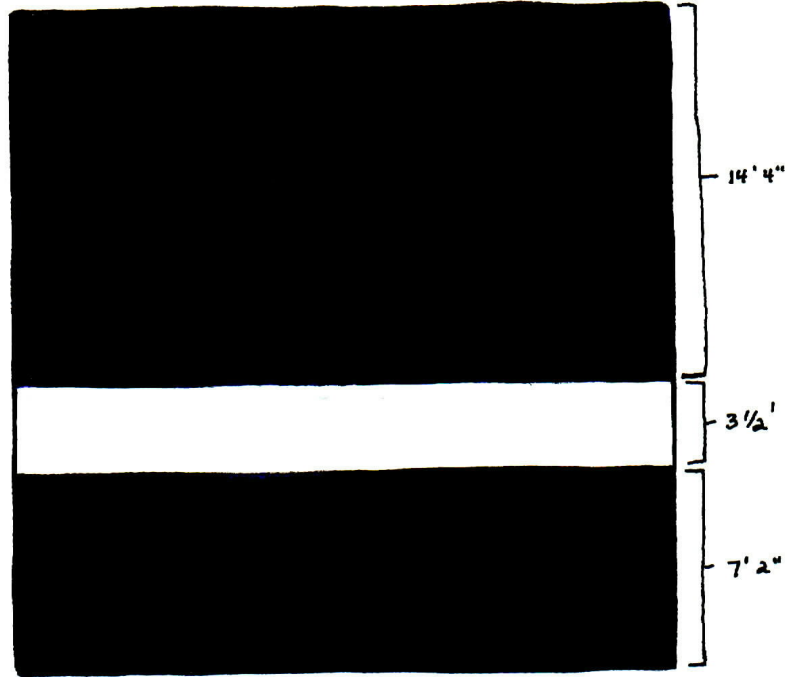
- (Chorus) At the start of the song,
The players return the rope to its place.
They then huddle around -
Conceiving the following actions.
- (I) First, the women spin the pedestal around -
Pausing periodically for 2m to tap on its four sides.
Im steps around the pedestal with the women.
- (Chorus) Next, the women lift the flame,
(2) And 2m taps the pedestal floor.
Then Im stands upon that floor -
And the women lower the flame over him.
- After a moment,
The women spin the pedestal again.
- (Chorus) Then, at 2m's request, they lift the flame -
And Im is revealed to be gone.
2m passes a hand through the air under the flame
As he circles the pedestal.
- (3,Ch.); These actions are then repeated three times -
(4,Ch.); 2m continuing to act as master of ceremonies ...
(5,Ch.) As If, then 2f, then 2m (alone) disappear into flame.
- (I)-(8) For the final part of the song (People's Eyes...),
All the players are gone -
And lights gradually rise on the other stages.
Only stage 10 remains dark.
- (Coda) At the end of the song,
All stages but 10 are brightly lit -
Stage 9 is extremely bright.
Then all lights black out after the song ends.
- Note: The players exit through trap doors
In top of pedestal and floor of stage.
-

Listening to the sunset,
I hear the silent words.

10 BEARING THE BIRTH PANGS



Stage Diagram



White Space
Between Black Walls -
With respective ceiling and floor.

There is a Small Door
At the center of the back stage wall -
Through which the players enter and exit.

A.



INTRO. THE SUNSET BLEEDS ME CLEAN

During the end of the previous song,
The players enter stage through door in back wall -
And crawl forward to sit in a line (1m, 1f, 2m, 2f).

They sit slightly up from center, facing forward,
With several feet of space between each of them.
Their knees are up, their arms around their knees.

- (1) The lights gradually rise to a rather dim level.
- (2) The players gradually arc their heads up, then down ...
As they move them slowly side to side.
- (3),(4) The players then turn halfway around -
Turning toward stage left, very slowly.
- (5),(6) They sit with their backs to the audience a moment -
Heads arcing side to side...up for 5, down for 6.
- (7),(8) They then continue to slowly turn around -
To face forward again.
- (9) Toward the end of the song,
The players sit still -
Knees up, arms around knees, heads up 45°.

Unless a grain of wheat falls into the earth and dies,
It remains alone;
But if it dies, it bears much fruit.



I. WATCHING THE SUN

- (I) The players move their heads in one wide circle,
As lights rise to full.
- (2),(3) They then begin softly arcing side to side
On their hands and knees -
While turning around in circles.
- (4) The players pause and sit still a moment -
Heads moving side to side, then up and down.
- (5)-(7) They then continue arcing side to side -
Quicker, and more fluid ...
And moving toward the front of the stage.
- Note: Their heads remain even - looking all around,
As the players turn on their hands and knees.
- (8),(9) The players kneel at front of stage, palms on ground -
Looking side to side with heads gradually rising ...
As the lights dim upon them.
- (10,11) The players softly arc their heads and torsos side to side -
(12) Then proceed to lie flat on their stomachs.
- (13,14) At the end of the song,
The players lie still with arms & legs straight back -
Their heads propped up on the lip of the stage.
-

When you see these things taking place,
You know that the kingdom of God is near.



2. ARTIFICIAL LIGHT

The players lie flat on their stomachs -
Somewhat closer together than at album's opening.
Their heads are propped up on the lip of the stage.

During (1) & (3), the players' heads continually arc side to side.
During (2) & (4), their heads remain still.

Also, during the course of the song,
The lights rise and fall on the stage and the audience.

- (1) First the lights rise and fall 2x -
Simultaneously on stage and audience.
- (2) Next the stage is lit with the audience darkened -
Then the audience is lit as the stage is darkened.
Then the lights on the audience are also dimmed ...
- (3) And both stage & audience are lit then darkened 1x, gradually.
- (4) Finally, both flicker on and off several times.

At the end of the song,
The audience is dark and the stage very dim.
The players lie in the same position.

Life is a dream,
And soon I will wake up
And see the face of God.

3. THE END OF THE WORLD COURSES THROUGH A DAY

(Intro) The players rise up from their prostrate positions,
And kneel at the front of the stage - looking upward.
The lights gradually rise upon them.

(I)-(3) One by one, from stage right to left,
The players proceed to turn & crawl to back of stage -
Several feet of space between each of them.
Upon reaching the rear of the stage ...
They turn and crawl to the front of the stage.

The players crawl back and forth in waves -
Looking around themselves,
And moving gradually closer to the center of the stage
(Both vertically and horizontally).

Also, during each of the three passages of the song,
The lights gradually dim upon them -
Rising again before each new passage.

At the very end of the song,
The players kneel back to back at center stage -
Facing out in four directions, lights fairly dim.

But of that day and hour no one knows,
Not even the angels of heaven, nor the Son,
But the Father only.



4. WARM FOREHEAD

Through the course of the song,
The players kneel back to back at center stage -
Facing out in four directions with palms on thighs ...
Shins flat, buttocks down between heels.

(Music) A soft spotlight illumines the players.

(1), (2) The players soon take hold of each other's hands -
Couples first, then all four ...

(Music) Then remain still again.

(3) The players then gradually lean their heads back ...

(4) To touch each other's head - looking straight up.


(Music) They remain still,
As their soft spotlight fades to black.

And his name shall be on their foreheads.



5. CAN WE GO TOGETHER

Lights rise, fairly evenly, at each of the four sides of the stage.
The players break from their back to back kneeling position,
And crawl forward (in four directions) as if to leave.

- (1)-(3) The players crawl back to their friends (on 2nd lines) -
Then wave them toward themselves,
As they crawl forward again (on each 1st line).
- (4)-(7) The players then begin to rotate clockwise -
Crawling forward and back
In each of their neighbor's positions, and their own again.
- After working their way around the four positions,
(8),(9) The players proceed to arc in a square -
Turning at the four sides, on hands and knees. 
- (Coda) The players then crawl forward and sit in a line -
Beside one another toward the front of the stage.
They bow their heads as the lights dim again.

In that night there will be two in one bed;
One will be taken and the other left.

B.



INTRO. SALVATION ARMY

The players sit with heads bowed -
Legs folded in, palms flat to ground.
The lights begin to gradually rise...brightest during (3).
Lights begin to fade again after the midway point.

- (1) Im soon raises his head to even,
And begins to wave his arms side to side over his head.
The others join him (If, then 2m, then 2f) -
- (2) And they all wave their arms together.
- (3) At the center of the song,
The players wave their arms like dominoes -
One side to the other...and back.
- (4) The players soon return to waving arms simultaneously.
- (5) Then, one by one (2f, 2m, If, Im),
They stop...and bow heads again - lights dim.

Note: Numbers refer to musical passages.

The Son of man is to come with his angels
In the glory of his Father.



I. THE READINESS IS ALL

- (Intro) The players raise their heads and huddle together,
Toward the middle of the stage.
They decide who will go where -
- (1) Then crawl to their positions.
Each is followed by a soft spotlight.
- The players crawl to the four corners of the stage -
Women upstage, Ic stage right ...
And kneel at their posts, facing outward.
- (2) They look around & about - a hand shading their eyes,
Then signal to each other that all is clear.
- (3), (4) The players then proceed to arc side to side -
Crawling to either side of their corner, beginning left ...
And continually moving further outward.
They look out at each side of the stage,
Then signal to each other at the outmost point.
- (5) The players soon return to their corners -
Arcing back again, more quickly.
- (6) They remain posted there, looking out ...
- (7) Then signal to each other that they've seen something.
- (8) At the end, they remain still - looking out.
-

Let your loins be girded and your lamps burning.



2. HOLD ON HERE WE GO

- (1) The stage lights softly flicker on and off.
The players look up, and at each other -
Then crawl softly toward center stage.
 - (2) The partners meet at either side of center stage,
And their spotlights merge.
They look into one another's eyes -
 - (3) Then embrace.
 - (4)-(6) The partners soon begin to turn together.
They slowly arc from side to side, across half of stage -
And gradually approach the front of the stage.
 - (7) The players pause their arcing and look about.
 - (8) They then ready themselves again -
Locking into their partners eyes ...
 - (9,10) And continue arcing toward the front of the stage.
 - (Coda) At the front of the stage,
The players kneel in line, facing forward -
And hold each other's hands.
Each is in a single spotlight again.
-


I am leaving the world and going to the Father.



3. DOUBT SORT OF FADES AWAY

- (Intro) Kneeling in line at front of stage, holding hands -
The players bow to the audience.
Each is illumined and followed by a soft spotlight.
(Stage lights are relatively dim.)
- (1) The players then rise up, release their hands,
Turn around (inward) -
And crawl back several feet.
- (2) They soon stop, turn back around,
Hold hands (kneeling in line) ...
And bow to the audience once more.
- (3/4),
(5/6),
(7/8) These motions are repeated three times -
The players gradually approaching the back of the stage.
- (9) At the back of the stage,
The players open the door, pause to face audience -
(10) Then exit the stage one by one.
Individual spots go out as each leaves.
- Then the door is closed,
The stage is empty - and the song is over.
-

A little while, and you will see me no more;
Again a little while, and you will see me.



4. MY GOD MY GOD
WHY HAST THOU FORSAKEN ME

(I,R) The stage is empty,
And the rather dim stage lights gradually fade.

(2,R) The lights proceed to flicker on and off,
(3) Then rise somewhat.

(R) After the third refrain,
The lights black out.

(4,R) The stage remains dark ...

(Coda) Then, during the Coda -
A soft light rises on stage I.

The spotlight reveals the players,
Lying fetally inside the heart - as in I.A.I.
The light fades out when the song is over.

(Then the house lights come up, and the performance is over.)

Father, into thy hands I commit my spirit!