

PLEASE

Concept: George Keulen
Choreography: George Keulen, Tanya Price and Carissa Youssef
Song: Please & Where the Streets Have No Name
Artist: U2
CD: Live at Rotterdam
Biblical References: Mark 1:9-11, 8:22-25, 9:30-32, 14:43-50, 15:16-20, 16

“Please” is an eight-minute drama revealing the basic Gospel message, a story of the life of Christ. Jesus brings six characters to life and is symbolically baptized. Jesus engages in a number of scenarios: an adulterous woman finds forgiveness, a humble servant is rewarded, a blind man receives his sight, a lonely person finds comfort, a beggar is met in his need, and a girl is raised from the dead. Soon after, though, Jesus is betrayed into the hands of His enemies and taken captive. He is beaten and tormented and hung on the cross to die. But just as was promised and recorded in the Scriptures, on the third day He arose and revealed Himself to many. A few characters choose to reject His offer of life and salvation; others find joy and freedom in Him.

LYRICS

So you never knew love
Until you crossed the line of grace
And you never felt wanted
Until you had someone slap your face
And you never felt alive
Until you almost wasted away
You had to win, you couldn't just pass
The smartest, at the top of the class
Your flying colours, your family tree
And all your lessons in history

[CHORUS]

Please, please, please get up off your knees now
Please, please, please leave me out of this

So you never knew
How low you'd stoop to make that call
And you never knew
What was on the ground till they made you crawl
So you never knew
That the heaven you keep, you stole
Your catholic blues, your convent shoe
You stick on tattoos, now they're making the news
Your holy war, your northern star

Your sermon on the mount
From the boot of your car

[CHORUS]

So love is hard and love is tough
But love is not what you're thinking of
September, streets capsizing,
Spilling over and down the drain
Shards of glass, splinters like rain
But you could only feel your own pain
October, talking getting nowhere
November, December,
Remember, are we just starting again?

[CHORUS]

So love is big, it's bigger than us
But love is not what you're thinking of
It's what lovers deal, it's what lovers steal
You know I found it hard to receive
'Cause you my love, I could never believe

[CHORUS]

CHARACTERS

Characters change throughout the drama, but for the sake of simplicity, each is called according to one of their identities.

Jesus:	male
Judas:	male
Prostitute:	female
Pharisee:	male
Humble Prayer:	female
Lonely:	female
Blind:	male or female*

* Throughout this script, Blind will be referred to as a male. However, on the accompanying training video this role is performed by a female.

PROPS/COSTUMES

1 white shirt

OVERVIEW OF ALL MEASURES

(each measure is 4 counts)

- 2 Jesus lifts head; turns
- 6 Jesus awakens each character
- 2 Jesus introduces himself to audience
- 1 Jesus is baptized
- 1 Characters walk to new positions

- 4 Prostitute establishes character
- 4 Prostitute seduces Pharisee and Judas; rejects Judas
- 4 Prostitute and Pharisee dance; Prostitute slapped
- 4 Jesus comforts Prostitute

- 2 Humble Prayer walks forward praying
- 6 Pharisees walk and pray proudly; Jesus honours Humble Prayer

- 8 Jesus heals Blind

- 3 Characters stomp and freeze in position
- 1 Characters walk to new positions

- 8 Lonely surrounded and rejected by other characters

- 4 Characters reject beggar; Jesus comforts Lonely
- 4 Jesus accepts beggar
- 4 Humble Prayer dies; Judas' decision

- 4 Jesus raises Humble Prayer
- 4 Prostitute and Humble Prayer praise Jesus
- 8 Jesus calls his disciples; Judas rejects Jesus

- 8 Jesus' betrayal
- 8 Jesus arrested; reassures Prostitute, Humble Prayer, and Lonely

- 14 Jesus is circled and taunted
- 8 Jesus surrenders to his Father's will
- 16 Jesus is whipped and beaten

Uncountable measures:

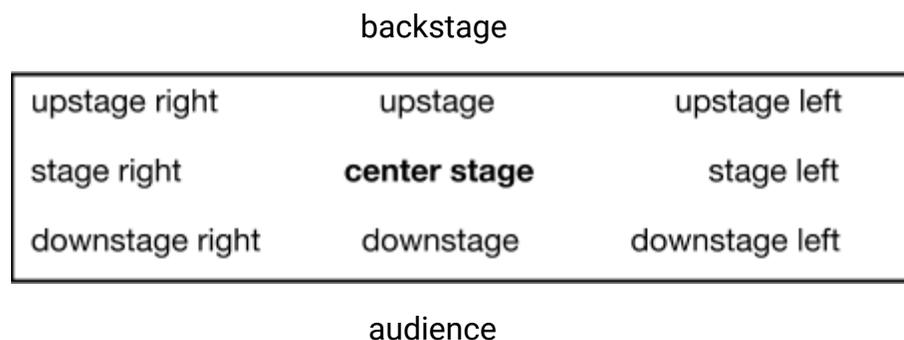
- Jesus nailed to cross
- Jesus raised up on the cross
- Judas, Pharisee, and Blind walk past Jesus on the cross

- Prostitute takes position in tomb
- Humble Prayer takes position in tomb
- Lonely lowers Jesus' arms; takes position in tomb

- 12+ Jesus resurrected
- 2 Jesus breaks out of the tomb

- 16 Characters accept or reject Jesus
- 4 Characters turn to audience and freeze

STAGE DIRECTIONS



DETAILED DRAMA SCRIPT

This drama is written in such a way as to allow individuals slight freedom in the timing of movements. Though in much of the drama characters must perform their parts on specific beats, there are also times where timing is flexible.



At the start of the drama, characters are positioned in two lines. Judas, Prostitute, and Pharisee stand stage right, facing stage left. They stand facing Humble Prayer, Lonely, and Blind, who stand stage left, facing stage right. Characters stand with their feet shoulder-width apart, arms down at their sides. Each character's feet should almost touch the feet of the person standing next to them. The two lines create an aisle about 2 feet in width. Jesus stands upstage center between these two lines with his back to the audience and his feet together. Everyone's head is down.

[8 measures] After Jesus turns around, he creates each character by reaching out to them beneath their lowered faces for one measure each. This can be done with one hand or both. When awakened, each character raises their head and remains in the same position; their expression should be neutral.

1. Jesus raises his head.
2. Jesus crosses his right foot over his left and spins to his left to face the audience. His expression is one of joy and hope.
3. Judas is created
4. Humble Prayer is created
5. Prostitute is created
6. Lonely is created
7. Pharisee is created
8. Blind is created

[4 measures]

1. On beat 1, all characters pivot on their foot closest to centre stage to turn and face the audience. Jesus steps toward the audience and moves his hands out to his sides, palms up, to introduce himself; this motion should take the entire measure.
2. Jesus raises his hands to heaven, palms facing in towards one another.
3. On beats 1-2, Jesus crosses his arms over his chest, his palms touching his shoulders, and falls backwards with his feet together and body stiff. All other characters lean in and reach out with both hands to catch him. On beats 3-4, the characters push Jesus back up. [This symbolizes Jesus' baptism.]
4. Characters take four graceful and confident steps on beat to reach positions (see photo). Great care must be taken to arrive in place on time, without collisions.

Blind: Walks downstage right, positions himself on his knees, facing the audience. His hands are out directly in front of him, frozen in position.

Lonely: Walks upstage right, stops with back to the audience.

Jesus: Turns in a small circle and ends facing stage left.

Judas: Walks downstage, positions himself to face the audience with feet apart.

Humble Prayer: Walks upstage left, positions herself to face the audience.

Prostitute: Walks stage left, stops with back to the audience and feet together.

Pharisee: Walks to far stage left, positions himself to face the audience with feet apart. He stands to the left of Judas and leaves a space between them.



[4 measures] Prostitute turns around to her left to face the audience. She walks forward between Pharisee and Judas, looking from them to the audience. She steps on beats 1 and 3, moving in a seductive manner. She can do various movements to establish her character: run her hand over her hair, brush her hand on her hip, all while maintaining an expression of vanity and seduction. By measure 4, she has backed up and positioned herself between Pharisee and Judas.

[8 measures] This part begins as a seductive, enticing dance, but soon grows in intensity and becomes an aggressive power struggle. Jesus watches the scenario with a pained expression.

1. On beat 1, Prostitute and Pharisee turn their heads sharply to look at one another, holding this gaze for the measure. On beat 3, Prostitute runs the index finger of her left hand down Pharisee's arm; Pharisee looks intrigued and interested.
2. Prostitute slowly walks to her right and then behind Judas, running the same finger across his back.
3. Prostitute walks around Judas and continues to run her finger across his back until she reaches his right shoulder. She stops when she is standing in front of his right shoulder.
4. Prostitute shoves Judas' right shoulder with her left hand on beat 1 (word "line"), rejecting him. Judas stumbles back, his expression changing from one of interest to insult. Prostitute steps in front of him towards Pharisee on beats 3-4. Judas steps back to his original position on beat 1 of the next measure.
5. Both standing open to the audience but looking at one another, Prostitute extends her left hand to take Pharisee's right hand on beat 1. On beat 3, Prostitute steps in with her left foot; Pharisee accommodates her movement, stepping back with his right.

6. On beat 1, Prostitute steps in with her right; Pharisee steps back with his left. The couple looks at each other with desire. On beat 3, Pharisee swings Prostitute stage right; she steps out with her right foot, in a dance-like movement.
7. Pharisee pulls Prostitute back in towards himself; she steps back in with her right foot and her right hand grasps his left on beat 1. Prostitute steps out with her right foot again on beat 3, this time trying to get away. On beat 4, Pharisee grabs her left arm with his left hand, pulling her harshly back towards himself.
8. On beat 1, Pharisee slaps Prostitute across the left side of her face with his right hand. Prostitute falls to the ground on one knee, covering her face with her hand. Pharisee turns back to face the audience again, resuming a neutral expression. As soon as Prostitute falls to the ground, Jesus rushes over to her side, crossing in front of Judas.

[4 measures]

1. Prostitute raises her head slowly to look at Jesus as he walks towards her, confused at why he would come to her aid.
2. Jesus brushes the back of his right hand down her left cheek.
3. Jesus helps Prostitute stand, reaching both hands out to her.
4. Prostitute holds Jesus' gaze and hands for a couple beats, then turns and walks upstage. She freezes in position, feet together, back to the audience. Jesus takes a couple of steps backwards, towards stage right, as Prostitute leaves; he looks at her with empathy and compassion.

[8 measures]

1. Humble Prayer steps forward on beat 1 with her right foot, beat 3 with her left. Her hands are folded in front of her in earnest, authentic prayer.
2. She steps on beat 1 with her right, on beat 2 with her left, then kneels on one knee and bows her head on beats 3-4.
3. Pharisee walks stage right, in front of Humble Prayer, stepping on the beat starting with his right foot. He stops and faces the right diagonal. At the same time, Judas walks stage left, behind Humble Prayer, stepping left, right, left, right. They have switched places.
4. Pharisee and Judas are frozen on beats 1-2, then look harshly at Jesus on beat 3 (word "class").
5. Pharisee and Judas turn their heads back to face their previous diagonal positions and slowly bring their hands up from their sides and above their heads; arms straight, palms out. They are praying proudly with big gestures for everyone to see.

Meanwhile, Jesus walks over to Humble Prayer at the beginning of this measure and crouches down next to her (words "flying colors"), offering his left hand.



6. As Pharisee and Judas continue their prayers (still lifting hands), Humble Prayer takes Jesus' hand and they both stand in measure 6 (words "family tree").
7. Jesus walks forward with Humble Prayer holding her right hand in his left, "exalting the humble". He looks to her, pleased; Humble Prayer has a gentle smile.
On beat 3 (word "lessons"), Pharisee's and Judas' palms meet above their heads in prayer.
8. Pharisee and Judas bring their hands down slowly during the measure until their hands are in front of their faces, elbows out.

[8 measures]

1. On beat 1 (word "please"), Pharisee and Judas turn their heads sharply to look at Jesus.
On the same beat, Jesus lets go of Humble Prayer's hand and they drop their hands to their sides, palms up. At the same time, Humble Prayer bows her head, but Jesus looks sharply towards stage right at Blind who has started moving. Blind stares blankly ahead with an expression of fear and panic, reaching out. He feels the ground and empty air in front of him, stumbling forward while kneeling.
2. Jesus rushes over to Blind and acknowledges him with an expression of compassion (word "please").
3. Jesus turns stage left and looks to heaven, reaching upward with both hands (word "please").
4. Jesus turns back to Blind and reaches out to him (word "up").
Meanwhile, Pharisee and Judas break their hands apart on beat 1 and walk upstage right on the beat starting with their right feet, then stepping again with their right foot into position on beat 1 of the next measure. Their final position is upstage center, facing the stage right diagonal.
5. Jesus again turns to the left and reaches to heaven (word "please"). Blind, sensing Jesus' presence, leans to his left and freezes in place.
6. Jesus throws his arms outward towards Blind's eyes to heal him (word "please"). Blind immediately reacts with an expression of amazement, looking at his hands with wonder.
7. Jesus raises Blind to stand by extending his right hand out to him; Blind stands, smiling and looking at Jesus (word "please").
8. Blind praises Jesus with one hand (word "leave"), bowing at the waist on beats 1-2 and back up on beats 3-4. Jesus accepts his praise, gesturing out to him as he bows.

[4 measures] All characters stomp with their right foot on beat 1 of the first measure so feet are now apart. Most characters step out with their right foot and stomp in place, but some need to turn before stomping. Jesus turns to face the audience, pivoting on his left foot. Blind turns to face stage right and Humble Prayer turns to face stage left. All characters stand frozen in place with neutral expressions for a full 3 measures. On

measure 4, all characters (except Jesus who stays in place) walk four steps on the beat to different positions, creating a box stage left:

Lonely: Walks downstage left into the center of the box, facing the audience.

Pharisee: Walks upstage left and positions himself as the upstage left corner of the box, facing the audience at a diagonal.

Humble Prayer: Turns upstage right, taking small steps, and settles in her final position as the downstage left corner of the box, facing the upstage right diagonal.

Prostitute: Turns to face the audience and walks stage right, then turns so her back is to most of the audience again to stand at a diagonal as the downstage right corner of the box.

Blind: Walks upstage left and positions himself as the upstage left corner of the box, facing the audience at a diagonal.

Judas: Walks to where Blind has just been and sits down cross-legged, facing stage left.

[8 measures]

1. Lonely looks around at the characters, hopeful.
2. She reaches out to Prostitute on beat 1; Prostitute turns her head harshly to the right, rejecting her. [All rejections in this portion occur on beat 1 of the measure.]
3. Disappointed but still hopeful, Lonely turns upstage and reaches out to Pharisee, who turns his head away and rejects her with one hand, palm out.
4. Lonely turns to Humble Prayer, who rejects her with both hands and turns her head to the left.
5. Now desperate, Lonely turns upstage right to Blind who rejects her by putting his hand in between his face and hers, palm in.
6. Lonely spins around to her left slowly in a full circle, hopeless.
7. Characters reject Lonely with both hands (heads still turned away, palms out). She falls halfway to the ground, hands on her head.
8. On beat 1, all characters point at her, looking at her with condemnation. Lonely falls to one knee, hands still on her head, head down.



[4 measures] Jesus, having witnessed the scenario, steps to Lonely, stands at her right and reaches out to her with his left hand. She looks up and takes his hand with her right;

her expression becomes one of comfort and hope. In measure 4, she lets go of his hand and places her fist on her chest.

Meanwhile, immediately after Lonely falls to the ground, Judas extends his hands in front of him, cupped together and palms up, begging to each passerby. After pointing at Lonely, those characters drop their hands and Prostitute turns to her right and walks stage right in front of Judas. Blind and Pharisee follow her. Each of the three snub Judas as they pass him by rejecting and condemning him in their own way. They may laugh, spit, or put a hand up to dismiss him arrogantly.

Humble Prayer steps forward from her position in the box and faces the audience to prepare for her next movement.

After rejecting Judas, Prostitute walks at the back of the stage to position herself at stage left, to the left of Humble Prayer, facing stage right. She should be a bit further downstage than Humble Prayer at this point, standing with feet apart. Blind, following Prostitute, positions himself in line with her, but a bit further upstage – Blind and Prostitute are now standing side by side. Pharisee is last to follow, and positions himself directly across from Blind, facing him at stage left.

[4 measures] Jesus immediately turns to Judas and sees him begging. He walks toward him and watches with compassion for two measures then at the beginning of measure 3 (words “stick on tattoos”), he reaches out and places both hands around Judas’ open hands. As he does this, he pulls Judas up into an embrace. Judas shows immense joy and gratitude.

All other characters position themselves for the next motion, then freeze in place.

[4 measures] Jesus and Judas look at each other, Judas slowly backs away from Jesus, shaking his head. His expression changes from relief and joy to suspicion and doubt. [Character of Judas develops.] Jesus reaches out to Judas, but Judas continues to resist, still turning away.

Humble Prayer closes her eyes, crosses her hands across her chest, and falls backwards into the hands of Blind and Pharisee on beat 1 of measure 1 (words “holy war”). They catch her with their hands cradling her back and head, and gently ease her to the ground. Prostitute turns upstage and falls to one knee, devastated at the death of her friend.



During measures 3 and 4, Prostitute mourns, reaching up to heaven, covering her face in sorrow. Blind and Pharisee turn and walk upstage right, positioning themselves side by side with their backs to the audience.

[4 measures] Blind and Pharisee step out with their right feet on beat 1 of measure 1, freezing in position.

On beat 1 of the first measure, Judas turns completely away from Jesus, rejecting him. Jesus is visibly hurt, but immediately turns to stage right and runs to Humble Prayer and Prostitute. Prostitute reaches out to Jesus, begging him to heal Humble Prayer. Jesus reaches out to Humble Prayer with both hands in measure 2, then up to heaven on measure 3.

On beat 1 of measure 4 (words “get up off your knees”), Jesus reaches over Humble Prayer and raises her. While lying down, she has raised her hands to make them available to Jesus; he picks her up by crossing his hands to meet hers and pulls her to stand. She supports herself with one knee as she is lifted up. Prostitute also stands at this time.

[4 measures] Jesus acknowledges praise. All other characters are frozen in place.

1. Prostitute and Humble Prayer look at each other in joyful awe, gesturing to express their amazement.
2. Both Prostitute and Humble Prayer turn stage right to look at Jesus, and together raise their right hands up in praise to him with expressions of great joy and gratitude.
3. Prostitute and Humble Prayer raise their left hands in praise, positioning them a bit lower than where their right hands are placed.
4. The girls turn to stage left, arms still raised. They stand frozen, facing stage left.

[8 measures] Call of the disciples: The tone of the drama shifts as Jesus now offers the true test of discipleship, asking who will truly take up their cross and follow him.

Jesus reaches out to Lonely and she raises her head on beat 1 of measure 1. In measure 2, she stands and takes her hand from her chest to praise him. Throughout measures 3 and 4, Jesus motions to Prostitute and Humble Prayer to call them in. All three females turn to him, both arms raised in praise. Lonely moves her arms from left to right with Prostitute and Humble Prayer as they turn to stage right. Prostitute, Humble Prayer, and Lonely lower their left arms slowly to their sides in measures 5-6; their right arms lower slowly to their sides in measures 7-8.

At the start of measure 5, Jesus turns to Judas for a climactic moment of decision: he reaches out to Judas and then in towards himself, hopeful. Judas is visibly torn, in a dilemma, looking to Jesus then away again.

[8 measures]

1. Judas rejects Jesus by sharply throwing one or two hands out to his left and turning his head away on beat 1. Jesus reacts, hurt; he covers the right side of his

face with his right hand. Prostitute, Humble Prayer, and Lonely re-position themselves in these four beats: Prostitute steps downstage, then walks stage right, in front of Humble Prayer, turning to face stage left, her back to Jesus. Lonely steps upstage and walks behind Humble Prayer, also freezing in place, facing stage left. Humble Prayer takes four steps, walking in a small circle, freezing in the same spot as she was previously positioned but now also facing stage left. The females' feet are shoulder-width apart and they have blank expressions on their faces.

2. Judas walks upstage to Blind and Pharisee. Jesus walks to stage left, and stands to the left of the girls, still covering the side of his face.
3. Judas motions to Blind and Pharisee with his left hand on beat 1 and they snap their heads in to look at him.
4. All three walk downstage, stepping on the beat.
5. Judas points at Jesus on beat 1. He opens his hands towards Blind and Pharisee to gesture "pay up" on beat 3.
6. Pharisee uses his right hand to motion from his left hand to Judas' open palms, as if offering coins from his pocket. He does this motion three times: on beats 1 and 3 and beat 1 of the next measure.
7. Pharisee offers the third coin on beat 1 and Judas pockets the money on beat 3.
8. Judas, Blind, and Pharisee all walk stage left towards Jesus with the left foot, right, left, then take a step back with the right foot. The three characters walk in a staggered manner so each can be seen by the audience (Judas is closest to the audience). They maintain stern expressions, Judas especially is accusatory and angry.

[8 measures]

Judas, Blind, and Pharisee point accusingly at Jesus with their left hands on beat 1 of measure 1. Also on beat 1, Prostitute, Humble Prayer, and Lonely pivot on their left feet [left foot is stationary] and do an "about face" to their right to face the accusers. They stand with their feet apart and their arms are outstretched to their sides, palms open, as if to protect Jesus. Jesus looks to them in reassurance.



For measures 2 through 4, Jesus walks behind each of the three characters and places his hands on her shoulders to lower her to the ground. Starting with Lonely, she slowly lowers to her knees, shaking her head. Jesus lowers Humble Prayer in the same fashion and then lowers Prostitute last. Prostitute, Humble Prayer, and Lonely have expressions of fear, sadness, and confusion. By measure 5 he stands before them, reassuring.

Now stage right to Prostitute, Humble Prayer, and Lonely, Jesus turns and reaches out to them in measure 6. He then motions toward himself. In measure 7, he extends both of his arms out to his sides, to show the cross. In measure 8, Jesus mouths “You’re okay” while reaching out to the girls (the actual lyrics at this point in the song are “your own pain”).

The accusers have lowered their pointing fingers (on the words “shards of glass”) and backed up a bit. They still have angry expressions but appear confused. During Jesus’ words to the mourners, Judas points to Blind then to Jesus, commanding his capture.

[14 measures] During Jesus’ capture, beating, and crucifixion, Prostitute, Humble Prayer, and Lonely remain in their same positions on their knees. They express great emotion: sobbing, covering their ears, rocking on their knees, reaching out, pleading with the aggressors to stop, etc. They remain in character throughout, though their expression may vary in intensity. Blind and Pharisee stay in character in their positions behind Jesus until they start circling.

1. On beat 1 (word “October”), Blind, at Judas’ command, places Jesus’ wrists behind his back to symbolize handcuffs and walks him backwards (upstage) taking robotic steps on the beat. Jesus accepts his fate, but also winces and looks back at his aggressors pleadingly.
 2. Jesus continues to be moved upstage.
 3. Blind forces Jesus forward (word “November”) and they walk downstage. Judas is commanding every action.
 4. On beat 1 (word “December”), Blind shoves Jesus to his knees at center stage; his hands break from the shackles to catch his fall.
 5. Judas pulls Jesus’ left shoulder so he will look at him, points to Jesus’ face and mouths “remember” along with the music.
 6. Judas starts circling Jesus (clockwise direction), mocking and taunting him: spitting, shoving, grabbing his shirt, laughing, motioning for Jesus to get up and save himself.
- 7-10. Blind joins in circling Jesus in measure 7, mocking and taunting him.
11-14. Pharisee joins in circling Jesus (words “get up off your knees”), and all continue.

(Until they start circling, Blind and Pharisee stay in character behind Jesus, ready to make their next move.)

[8 measures] Jesus may mouth the words of the song in this part. Prostitute, Humble Prayer, and Lonely’s expressions become hopeful, as they believe something supernatural is going to occur to save Jesus from death. Judas, Blind, and Pharisee walk backwards upstage, fearful that something supernatural will happen. Their positions should at this point be as follows: Judas furthest stage left, closest to the three female characters; Blind in between Judas and Pharisee; Pharisee at stage right. In approximately measure 7, they regain their aggression and prepare to kill Jesus, each

picking up a whip from the ground (Judas leading this motion). Prostitute, Humble Prayer, and Lonely look at them in fear.

- 1-2. Looking heavenward, Jesus raises his right hand, slightly curling his fingers to symbolize the cup he wants taken from him. Judas motions for the other accusers to stop; they have confused and angry expressions.
- 3-4. Jesus raises his left hand in the same way, bringing it up next to his right until both hands are touching.
- 5-6. Jesus separates his hands slowly, still holding them up above his head.
- 7-8. His hands still raised, Jesus lowers his head in surrender to his Father's will.

[16 measures]

1. Judas whips Jesus right to left across Jesus' back, as if swinging a bat, most of the impact falling on Jesus' right shoulder.
2. Pharisee whips Jesus left to right across Jesus' back, as if swinging a bat, most of the impact falling on Jesus' left shoulder.
3. Blind whips from right to left, most of the impact falling on the middle of Jesus' back.
4. Blind whips Jesus again, but this time in a more up to down motion.
5. Pharisee, having picked up a "crown of thorns" from the ground in the last beat of the previous measure, harshly places it on Jesus' head. Jesus grabs the crown, hunching over in pain.
6. Judas kicks Jesus in the stomach on his left side.
7. Pharisee kicks Jesus in the stomach on the right side.
8. Blind places his foot on Jesus' back and pushes him to the ground.
- 9-10. Judas and Pharisee pick Jesus up from behind by grabbing him under his arms very roughly in measure 9, and then they shove him down to the ground again in measure 10.
- 11-12. Judas and Pharisee continue to taunt Jesus, while Blind pushes his head to the ground.
- 13-16. Judas and Pharisee lift Jesus up again, similar to in measure 9, then walk backwards, dragging him upstage. Jesus' body is limp; he stumbles as he is dragged. Judas and Pharisee lie him down on his back, with his arms straight out to his sides. Blind follows them and all three crouch down on one knee to nail Jesus to the cross. Pharisee kneels at Jesus' right hand, Judas as his left hand, and Blind at the left side of his feet.

[Uncountable measures] Moves do not need to be performed on specific beats, as long as they happen within the specified time period.

After measure 16 of the previous sequence, Pharisee holds Jesus' hand to the ground with his right hand, then pounds his left fist onto Jesus' right wrist to nail his hand to the cross in two strong movements. (See video for timing.) Judas then performs the same movement, but holds with his left hand and nails Jesus' left hand with his right fist.

Finally, Blind nails Jesus' feet by holding them with his left hand and nailing with his right. Jesus reacts to each nail: looking to his hands as they are nailed, arching his back, and expressing excruciating pain. They crucify Jesus and stand together before the word "believe", on which Judas and Pharisee raise him up slowly. They do this by grabbing him by his wrists and under his arms, and walking forward slowly; Jesus' feet are planted and he stiffens his body to give the impression he is truly nailed to a cross. Blind steps back out of the way as Jesus is raised; once Jesus stands steady, Judas and Pharisee step back as well.



At this point in the drama, each character takes their place around the cross to represent the tomb before Jesus' resurrection. Jesus remains on the cross – suffering, gasping, looking around in pain. The characters go to their positions in the following order and manner:

Judas walks in front of Jesus and spits in his face, then backs up and walks behind Jesus to the other side of the cross, taking his place in the "tomb" upstage right, facing the diagonal.

Pharisee walks in front of Jesus from stage right and gestures to show his rejection, either by grabbing Jesus' shirt in anger, shoving his hand in Jesus' face, or another similar movement. He then walks around Jesus' left arm and takes his position in the tomb, upstage left facing the diagonal.

On the word "please" (the first of three sung consecutively), **Blind** walks in front of the cross and taunts Jesus, motioning him to get off the cross if he is truly able. He does this by motioning to Jesus then out in front of the cross. He then continues walking stage left and takes his position in the tomb, in line with Jesus.

By the words "get up off your knees", Judas, Blind, and Pharisee should all be in their positions in the tomb. At this time **Prostitute** stands and slowly walks stage right, in front of Jesus. She reaches out to Him, mouthing "please", covering her face in sorrow, then freezes in her position in the tomb, directly across the stage and opposite from Blind.

On the word "please" (sung in a high-pitched voice), **Humble Prayer** stands, looks at Jesus, then walks slightly downstage right to her position in the tomb, looking back at Jesus over her left shoulder (as she does this she can confirm that she is in line with Judas who is behind her).

At this point in the music the audience cheers and Jesus drops his head and wrists and dies. **Lonely** immediately stands up, cries as she looks at Jesus dead, and slowly walks behind him. She then lowers his arms off the cross by outstretching her arms upon his

and slowly guiding them down to his sides. She steps forward to his left side and facing stage right, falls upon his left shoulder weeping. After a couple of seconds she raises her head, turns, and walks slightly downstage left to her position in the tomb, in line with Pharisee. [The timing here is very flexible, as long as Lonely reaches her position in the tomb before the music becomes “countable” again and Jesus begins his resurrection.]

NOTE: While in the tomb, all characters should be frozen in place with their backs to Jesus, heads down, feet together, arms to their sides with a blank expression.

[12 measures + 2 beats] There is some flexibility with when and in which order these movements are done; most important is that all moves are done on the beat, beginning subtly then growing in intensity.

1. Jesus, head still down, takes a deep breath in.
2. Jesus exhales deeply.
3. Repeat measure 1.
4. Repeat measure 2.
- 5-6. Jesus moves his right hand out from his side, and looks down at his palm. He opens and closes his hand then flips his wrist and looks at the back of his hand.
- 7-8. He repeats the previous 2 measures but with his left hand.
9. Jesus takes a small step out to the right with his right foot.
10. He takes a small step out to the left with his left foot.
11. With his left hand, Jesus touches where his right wrist was nailed on beats 1-2, and then flips his wrist and feels the back of his hand on beats 3-4.
12. With his right hand, Jesus touches his left hand in the same manner as the previous measure.

2 beats: Jesus places both of his hands on his left side, clasping them together.

[2 measures] The tempo increases here.

Jesus bends over slightly and slowly brings his hands in to cross in front of himself. On beat 4 of the second measure, he rises to full height and drops his crossed fists to waist level, ready to thrust them outward on the next beat.

Also on beat 4, all other characters' heads snap up in one harsh move; their feet stay stationary.

[16 measures]

1. On beat 1, Jesus throws his hands up and out with full force, as if powerfully pushing walls away on either side of him and breaking out of the tomb. All other characters burst outward from the tomb, taking steps forward with their hands flailing out from their body, as if pushed forward. They spin around to look at Jesus, displaying expressions of shock.
2. Jesus walks forward victoriously, raising his hands to heaven in praise. Characters stay in character until their moment with Jesus: they maintain shocked expressions, either joyful (Humble Prayer, Prostitute, Lonely, and Blind) or angry (Pharisee and Judas). They should move around in their area – turning, reaching, etc. As characters are freed, they form a “V” and freeze in position.
3. Jesus walks backwards, bringing his hands back down to his sides. The other characters continue to show disbelief, and move around conveying this.
4. Jesus turns stage left to Blind, prepared to grant his freedom. Blind kneels low on his left knee, slightly stage left of Jesus, just downstage from his position in the tomb. His back is to the audience and he holds his hands up, wrists held together to symbolize shackles.
5. On beat 1, Jesus frees Blind by grabbing his wrists and pulling them apart, symbolizing the breaking of his shackles. Blind then freezes with his hands raised in praise.
6. Jesus backs away from Blind and turns to Prostitute at stage right.
7. Prostitute steps towards Jesus and bows down to him, bending her knees, her left arm out in praise. Jesus acknowledges and accepts her praise.
8. Prostitute stands to full height, her left hand still raised. She freezes in this position, gazing heavenward. Jesus turns to Pharisee at upstage left and reaches out to him.
9. On beat 1, Pharisee rejects Jesus by turning away and extending his hand(s) outwards. He stands frozen in this position.
10. Jesus steps away, visibly hurt. On beats 3-4, he turns to Humble Prayer at downstage right; she has positioned herself next to Blind, kneeling in the same way except on her right knee. Her back is also to the audience as she holds up her shackled wrists to Jesus.
11. On beat 1, Jesus frees Humble Prayer by pulling her wrists apart, breaking her shackles. She then freezes with her hands raised in praise.
12. Jesus backs away from Humble Prayer and turns to Judas at upstage right, reaching out to him.
13. Judas rejects Jesus by holding his hand(s) out to his left and turning his head away. He freezes in this position.
14. Jesus steps away, visibly hurt.
15. Jesus turns towards Lonely at stage left. She runs excitedly to him and they embrace.
16. Lonely steps back to stage left to her final position, in line with Prostitute.

[4 measures] All characters (with the exception of Judas and Pharisee) spin into Jesus and towards the audience with their arms out in front of them, as if ushering Jesus to the audience. Their palms are slightly up, and they have huge smiles on their faces. They stay in their positions as they turn forward – Humble Prayer and Blind shift knees to remain open to the audience as they turn. Jesus walks downstage through the center of the “V” the characters have created, raising his arms to heaven. This movement takes two full measures.

In the final two measures, Jesus offers himself to the audience by lowering his hands and moving them out to his sides, palms up. Humble Prayer, Prostitute, Lonely, and Blind raise their hands in praise to heaven and look slightly upward.

