

SILENCE

Concept & Choreography: Tanya Price
Song: Silence
Artist: Delerium [featuring Sarah McLachlan]
CD: Karma
Biblical Reference: 1 John 2:15-17

“Silence” portrays the bondage that the world can hold us in, and the freedom that Christ offers if we accept it. The main character in this drama is a female, representing worldliness. She awakens, rejects God, and then alluringly awakens the other characters. When she has them under her power, she leads them in a dance of bondage, where they are put in shackles and forced to plead for release. She then tempts them with worldly pleasures such as vanity, drugs, money and lust. Just when she believes she has them under her spell, the characters look toward the cross. Regaining control of them, she crucifies Jesus and again leads them in the dance. But when the characters finally repent at the foot of the cross, the shackles of worldliness are broken and the characters experience freedom in the Lord.

Lyrics

Give me release
Witness me
I am outside
Give me peace

[PRE-CHORUS]
Heaven holds a sense of wonder
And I wanted to believe that I'd get caught up
When the rage in me subsides

Passion
Chokes the flower
Until she cries no more
Possessing all the beauty
Hungry still for more

[PRE-CHORUS]

[CHORUS]
In this white wave I am sinking
In this silence
In this white wave
In this silence I believe

I have seen you
In this white wave you are silent
You are breathing
In this white wave I am free

I can't help this longing
Comfort me
I can't hold it all in
If you won't let me

[PRE-CHORUS]

[CHORUS]

I have seen you
In this white wave you are silent
You are breathing
In this white wave I am free

CHARACTERS

Imitator: female
Drugs: male or female*
Lust: male
Money: male or female*
Worldliness: female
Jesus: male

*Throughout this script, Drugs will be referred to as a female and Money as a male to correspond with the training video. However, both of these roles can be played by both genders.

PROPS/COSTUMES

1 money bill
1 red scarf
1 white shirt

OVERVIEW OF ALL MEASURES

(each measure is 4 counts)

[Worldliness moves to “uncountable” music to create characters]

- 2 Worldliness slams Jesus
- 4 Awakens each character (1 measure for each)
- 2 Guides hands of all characters down to sides; walks forward
- 4 Beckons each character (1 measure for each)
- 4 Turns and walks with characters
- 8 Shackle dance

- 8 Manipulates Imitator
- 8 Manipulates Drugs
- 4 Shields characters from Jesus
- 2 Shoves characters back into bondage
- 2 Pulls characters up to standing position

- 8 Manipulates Lust
- 8 Manipulates Money
- 4 Shields characters from Jesus
- 2 Shoves characters back into bondage
- 2 Pulls characters up to standing position

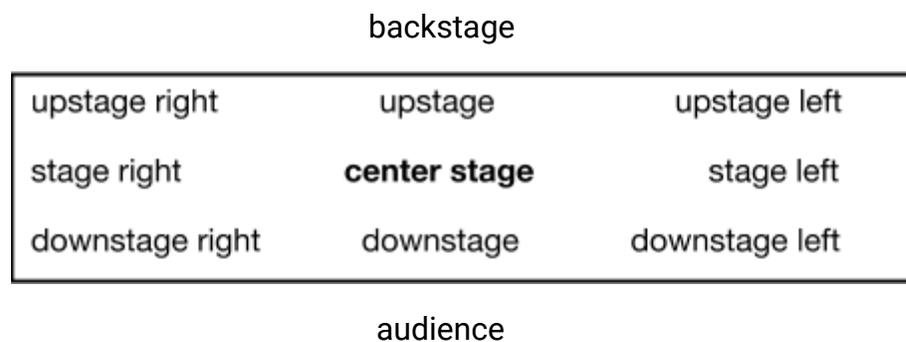
- 4 All characters crucify Jesus
- 2 Displays Jesus; turns him towards audience
- 4 Revels in worldliness

- 4 Pulls each character back into bondage
- 2 Turns and walks with characters
- 8 Shackle dance

- 8 Imitator rejects Worldliness; repents to Jesus
- 8 Drugs rejects Worldliness; repents to Jesus
- 8 Money and Lust reject Worldliness; repent to Jesus

- 4 Imitator freed from shackles
- 4 Drugs freed from shackles
- 4 Lust freed from shackles
- 2 Money freed from shackles
- 10 Characters raise hands in freedom
- 4 Each character steps towards Jesus separately
- 1 Characters bow in praise

STAGE DIRECTIONS



DETAILED DRAMA SCRIPT

[Beginning Positions] At the beginning of the drama all characters are frozen in their positions, forming a “V” with the opening towards the audience.



Imitator stands stage right, facing slightly to her right diagonal, feet staggered, bent at the waist. Her hands are crossed at the wrists but aren't quite touching, palms up, fingers relaxed. She has her head down and is looking closely at her hands.

Lust stands stage right, further center than Imitator, facing forward. His feet are slightly staggered; his left arm hangs relaxed at his side, his right arm is bent at the elbow, right palm is open, facing up. He is looking down at his right hand.



Drugs is in line with Imitator at stage left, facing slightly to her right, squatting with feet apart and one knee slightly up. Her arms are loosely wrapped around herself to form a “cocoon:” palms facing in, fingers slightly apart, head down.

Money stands stage left in line with Lust, but further center and upstage than Drugs. He faces forward, feet staggered, and is slightly bent at the waist. His arms are bent horizontally in front, hands in fists, facing towards self. Head down, looking at his bottom arm.



Worldliness is positioned directly center stage. She is down on one knee, facing stage left slightly. Her head is down, her left hand hangs relaxed at her side or in front of her, her right hand is open in front of her face, palm towards herself. When stepping into position, she lays the red scarf loosely on the ground in front of her.

Jesus stands center upstage, at the point of the “V”. He has his back to the audience, feet together, and arms out horizontally at his sides as if hanging on a cross. His hands are in fists and he looks straight ahead. Jesus stays in this position until Worldliness crucifies him.

When the music begins, Worldliness gradually comes into character. Her head comes up slowly, her right hand comes down and she looks around menacingly and seductively, revealing her character. She picks up the scarf, runs it through her fingers, and puts it around her neck. She then gets up and slowly walks forward, admiring her scarf then looking at the other characters, her “prey,” and the audience.

[2 measures] On the first major beat of the music, Worldliness extends her arms directly behind her and rejects Jesus. She holds her rejection for one measure, and then walks forward during the second measure. Worldliness’ walk is very important to establishing her character. It is extremely confident and in control. She drags her feet slightly and moves about gracefully and seductively.

[4 measures] Worldliness now moves to each character and awakens them, as if awakening their senses. She spends 1 measure focusing on each. She first goes to Imitator and lifts her up by gesturing towards her with her right hand, palm facing up, and bringing her right arm up for the full four beats. She then raises up Drugs, Lust, and then Money. While gesturing to each character, she starts to move away from them, and towards the next, always using the arm closest to the character she is reaching out to. When awakened, each character’s head comes up; they straighten to full height and open their stance. Drugs and Money open their arms and turn their palms toward the audience. Imitator and Lust raise both of their hands up in front of their face, palms remain facing in. This “awakening” only takes the 4 beats in which Worldliness is awakening that specific character. After being “raised/awakened” by Worldliness, characters freeze in their position until each one has been awakened.

[2 measures] Worldliness then slowly guides their hands down to their sides for 2 measures (8 beats). Her hands move palms out, from face height down to just below the waist. The other characters, staring straight ahead, do this motion with her at the same time.

[4 measures] Worldliness now moves to each character to beckon them in. She does this by reaching out to each of them and turning their heads towards her with her fingers. She again uses her hand closest to the character she is reaching towards, and while gesturing to each character, she starts to move away from them and to the next.

When Worldliness beckons each character, they slowly turn their head towards her in interest, taking the full measure for this move.

[4 measures] Now that Worldliness has the characters under her spell, she motions for them to turn around and walk upstage with her. It takes her two measures to turn around: she steps with left foot on beat 1, right on beat 3 while starting to turn to the left, left again on beat 1 of the next measure to finish the turn, then steps to bring feet together, back now facing the audience. The other characters follow her lead, turning around in step with her but Worldliness takes larger, more commanding and powerful steps than the others. After everyone is facing the back, four more full steps are taken: right on beat 1, left on beat 3, right on beat 1 of the next measure, left on beat 3. During the characters' walk, their hands are relaxed at their sides. Worldliness, however, may sweep her hands up (for one measure) and down (for one measure) behind her back to further direct the characters and establish her authority. Immediately after everyone's last step with their left foot, their right foot crosses their left and they swivel around counter-clockwise (towards stage right), ending up facing the audience in an open stance by beat 1 of the next measure.

[8 measures: Dance] The expression during these eight measures should be minimal for everyone but Worldliness, who continues to exude seduction, vanity, and control.

1. When the characters spin around to face the audience again, their hands are immediately thrown into shackles, beginning a "dance of bondage" that Worldliness leads them in. On beat 1 they finish the turn from the previous measure and their wrists snap together in front of them with their arms straight out. On beat 2 they bend their elbows and their hands fold up to their chest. On beat 3, their elbows extend and their shackles move down to their waist. On beat 4, characters bring their shackles back into their chest, as on beat 2.
2. Characters walk forward in a wide-stepping, aggressive walk, keeping their hands in shackles loosely at waist height. They step with left foot on beat 1, right on beat 2, and repeat this for beats 3 and 4, with the final step creating a wide open stance.
3. Shackles are broken, only to be re-created: the left arm of each character moves straight up in front of them for beats 1-2, with the right arm to follow for beats 3-4. On beat 4 wrists meet and reform shackles.
4. On beat 1, characters bring their shackles back down to waist level. On beat 2 their heads snap to the right; characters stay looking right for 1 ½ beats. On the second half of beat 3 everyone looks forward again, and then turns their heads back to the right for beat 4.
5. The characters turn 90 degrees and walk stage left: left foot on beat 1, right on beat 2, left on beat 3, right on beat 4. Everyone's hands are still in shackles, except for Worldliness, who broke out of hers when she stepped left at the beginning of this measure. She may use her arms to direct the other characters, touch her scarf, or leave her arms relaxed at her sides.

6. On beat 1, characters do an 'about-face', pivoting on their right foot and stepping with their left. The rest of the measure goes as follows: walk to stage right by stepping with right foot on beat 2, left on beat 3, right on beat 4.
7. Characters turn to face the audience again and immediately drop to their knees on beat 1. Now back in shackles, Worldliness leads the other characters. They move their shackles out from their torsos by extending their arms outward on beat 2. On beat 3 all characters turn to the right, putting their right knee up, and bring their shackles back into their chests. They extend their shackles outward again on beat 4.
8. During beat 1, characters bring their shackles into their chests again. On beat 2, characters repeat beat 4 of the previous measure. On beat 3, characters stand up and turn towards the front, stepping with their left foot. On beat 4, characters step with their right to bring feet together, now completely square with the audience. Worldliness comes out of her shackles on beats 3-4, as well as Imitator (as she is about to be manipulated by Worldliness).

[8 measures: Manipulates Imitator] Imitator's expression should be one of curiosity and wonder, whereas Worldliness' expression should be a mix between easy control and almost "innocent" manipulation.

1. Both facing the audience and standing in line next to one another, Worldliness and Imitator's heads snap towards each other in one harsh movement on beat 1 (Worldliness looks to her right; Imitator looks to her left). On beat 3, Worldliness steps with her left foot over her right.
2. Worldliness then opens her stance by stepping to the right with her right foot on beat 1 (remaining open to the audience). On beat 3, Imitator copies this move, stepping to the right with her right foot, also creating an open stance.
3. Worldliness drags her right foot to the left on beats 1-2, so her feet are now together. Imitator copies this movement on beats 3-4.
4. Worldliness raises her right hand gracefully above her head on beats 1-2, then lowers it back down to her side on beats 3-4.
5. Imitator repeats this motion, moving on the same beats in this measure.
6. Worldliness and Imitator both step out with their right feet while reaching out horizontally to the right with their right hands on beats 1 and 3 (stepping and bringing their hands back in on beats 2 and 4).
7. Worldliness and Imitator again raise their right hands up on beats 1-2, and bring them down on 3-4.
8. Imitator repeats this motion once again. Worldliness, satisfied with how she has taken control, dismisses Imitator by gesturing with her right hand and then walks toward Drugs. (Drugs should subtly break out of shackles as Worldliness approaches.)

[8 measures: Manipulates Drugs]

1. Worldliness steps directly behind Drugs on beat 1 (facing forward) while simultaneously bending at the waist and leaning to the left, reaching low to the ground with her left arm. Gently breaking out of her shackles, Drugs does this motion as well with Worldliness guiding Drugs' movements. This motion should be extremely slow, reaching to the ground then moving their left hands up to shoulder level should take all eight beats of measures 1 and 2.
2. Continued movements.
3. Worldliness now guides Drugs' right arm in the same motion out to the right for eight beats (measures 3 and 4). Drugs keeps her left arm up.
4. Continued movements.
5. On beat 1, Worldliness makes a harsh movement with her right hand to guide Drugs' right hand towards her left. Worldliness also bends at the waist to remain close to Drugs as she lowers herself.
6. Drugs' right hand meets her left and sweeps up drugs with her fingers. Drugs stands again and on beats 3-4 (word "peace"), Drugs brings the fingers of her right hand to her nose and breathes in while tilting her head to the left. (This should be a fluid movement through measures 5 and 6.)
7. Drugs rolls her head back and to the right during these 2 measures. Her expression is drugged, lethargic, and content.
8. Worldliness, pleased with her work, steps away from Drugs and moves back to center stage.

[8 measures] Characters turn to Jesus while Worldliness pushes them back and controls them.

1. On beat 1, all characters step towards Jesus with their inside, upstage foot. At this time, Lust and Money come out of their shackles. Worldliness, realizing her prey have potential to gain freedom from the cross, shields the characters from Jesus by holding both hands, palms out, in front of her to block their view of Him. She frantically shields one side on beats 3-4.
2. On beats 1-2, she shields the other characters. On beats 3-4, she spins around in a circle, moving upstage, and stands back to back with Jesus.
3. For the next few beats, Worldliness holds her palms out in front of her to shield the characters from the cross.
4. On beat 1 (word "wanted") she flings her arms forward to throw all the characters back into shackles. Characters whip back towards the audience; their feet are now together and their wrists are together, straight out in front of them. They each have an expression of panic and pain and stay frozen in this position.

5. Worldliness now shoves each character over: on the specific beat, she harshly pushes her palm (of her hand closest to the character) forward towards that character. On beat 1 she shoves Imitator; Drugs on beat 3. When shoved, characters flop over at the waist as if being punched in the back and remain in that position, still in shackles.
6. Worldliness shoves Lust on beat 1 and Money on beat 3. Both characters flop over at the right time. Worldliness also bends over at the waist on beat 4.
7. Worldliness takes the full measure to raise the characters to full height again by slowly bringing her upper body and hands all the way up. Characters also straighten for these beats.
8. The characters come out of their shackles on beat 1 and then stand frozen. Worldliness takes the full measure to look triumphantly at her prey and position herself between Lust and Money.

[8 measures: Manipulates Lust]

1. In the same manner as with Worldliness and Imitator, Worldliness and Lust's heads snap towards each other in one harsh movement on beat 1 (both facing the audience and standing horizontally in line with one another; Worldliness looks to her right, Lust looks to his left). On beat 3, Worldliness quickly pulls the scarf off her neck with her right hand.
2. Lust opens his hands, palms up, in front of him. Worldliness steps in front of Lust, and begins to walk around him, dragging the scarf behind her with her right hand. She walks on the beat gracefully, dragging her feet. Lust takes the scarf in his hands as it drags behind her.
3. The above continues through measure 3.
4. At approximately beat 1, he brings the scarf to his face and smells it, representing his intrigue. By the end of measure 4, Worldliness should be to the left of Lust, in her starting position.
5. Worldliness wraps the scarf once around Lust's neck, using both hands if necessary (this should only take these 4 beats.) Lust's expression changes from curious to confused.
6. On beat 1 (word "cries"), Worldliness pulls the scarf tight (to the left) and Lust reacts in pain and panic, grabbing his neck and the scarf.
7. Worldliness tosses the end of the scarf forward on beat 1 (word "more"). She walks away, satisfied.
8. Worldliness pulls money from her pocket, admiring it, and showing it to the audience. Lust slowly pulls the scarf down off his neck, lowers his arms, and drops the scarf to the ground. He then keeps his hands by his sides.

[8 measures: Manipulates Money]

1. On beat 1, Worldliness shows the bill to Money and he begins to excitedly reach for it. Worldliness waves the bill above Money's head and in front of his face, just out of his reach, circling in front of him and taunting him.
2. The above continues through measure 2.
3. On beat one, Worldliness (now standing to the left of Money) puts the bill in Money's open palms. Money gazes at it greedily.
4. On beat 1 approximately, Worldliness pushes the money out of Money's hands and lets it fall to the ground. Money panics and bends to pick it up.
5. Worldliness picks up the bill on beat 1 approximately (or beat 4 of the previous measure) before Money can get to it, and continues to circle Money, now walking behind him, still waving the bill out of reach. Money's expression changes from excited and eager, to frustrated and disappointed.
6. The above continues through measure 6.
7. Worldliness dismisses Money and walks away from him while putting the bill back into her pocket and walking to center stage.
8. Worldliness arrives in position and Money returns to a blank expression, facing forward.

[8 measures] Characters turn to Jesus while Worldliness pushes them back and controls them. (This sequence is almost exactly like the first sequence, except that characters raise their hands, and Worldliness appears more desperate.)

1. On beat 1, all characters step towards Jesus with their inside, upstage foot. Worldliness panics and again shields the characters from Jesus by holding out both hands with palms out in front of her to block their view of him. She frantically shields one side on beats 3-4.
2. On beats 1-2, she shields the other characters. On beats 3-4, she spins around in a circle, moving upstage, and stands back to back with Jesus.
3. On beat 1 (word "wonder"), characters reach longingly towards the cross with their inside, upstage arm. Palm down, each moves their hand slowly towards Jesus, never averting their gaze. During their reach, Worldliness continues to hold her hands out in front of her to shield the characters from the cross.
4. On beat 1 (word "wanted"), she flings her arms forward to throw all the characters back into shackles. Characters whip back towards the audience; their feet are now together and their wrists are together, straight out in front of them. They each have an expression of panic and pain and stay frozen in this position.
5. Worldliness again shoves each character over: on the specific beat, she harshly pushes her palm (of her hand closest to the character) forward towards that character. On beat 1 she shoves Imitator; Drugs on beat 3. When shoved, characters flop over at the waist and remain in that position, still in shackles.
6. Lust is pushed on beat 1, and Money on beat 3, flopping over. Worldliness also bends over at the waist on beat 4.

7. Worldliness takes the full measure to raise the characters to full height again by slowly bringing her upper body and hands all the way up.
8. Characters come out of shackles on beat 1, drop their hands to their sides and stand frozen for this measure. Worldliness immediately walks upstage towards Jesus and grabs His left wrist on beat 4 with her right hand.

[6 measures] Worldliness crucifies Jesus and displays him to the characters.

1. On beat 1, Worldliness pounds her left fist into his left wrist. At the same time, Imitator and Lust step with their left foot and turn to pound their left fists towards Jesus with expressions of anger. Their elbows should be bent, and their fists at shoulder height. Jesus reacts in pain and opens his left fist, looking to his left hand. On beats 3-4, Worldliness walks to Jesus' right side and grabs his right hand with her left.
2. On beat 1, Worldliness pounds her right fist into his wrist. Drugs and Money step with their right foot and turn to pound their right fists towards Jesus in the same way as Imitator and Lust. Jesus now looks to and opens his right hand, continuing to react in pain. On beat 4, Worldliness clasps both hands together, preparing to nail Jesus' feet. All other characters bring their fists in towards themselves slightly in preparation for the next beat.
3. On beat 1, Worldliness bends at the waist while extending her arms down in a harsh movement towards Jesus' feet, further symbolizing nailing him to the cross. All other characters, feet frozen in position, pound their fists in the air towards Jesus again. Worldliness straightens to full height on beats 3-4.
4. Worldliness walks back around to Jesus' left, grabbing his left arm with her left hand. On beats 3-4, Worldliness steps in front of Jesus and motions with her right hand, displaying Jesus crucified.
5. On beats 1-2, Worldliness then gestures out towards the character with palm up. She starts to turn Jesus to face the audience on beats 3-4. Jesus lowers his head to show his death as he is being turned.
6. On beat 1 (word "silence"), Worldliness flings Jesus to complete the turn and then walks downstage on the beat. On beats 3-4, Jesus bends at the waist, crossing his arms in an X in front of his chest. All other characters remain frozen for measures 5 and 6, looking at Jesus with their fists still in the air.

[4 measures] All characters react to Jesus' death while he is resurrected.

On beat 1 of measure 1, Jesus straightens back up to full height, uncrossing his arms and raising his hands victoriously, palms open, looking heavenward. He holds this position for about 4 beats, then slowly drops his hands to his sides and looks to the characters.

Meanwhile, Worldliness has walked downstage and reaches up with her right hand on beat 1 of the first measure. Trembling in power, she slowly clenches her fingers into a

fist, and uses the rest of these measures to bring her hand down to her side, her gaze fixed on her hand. She stumbles backwards, drunk with power.

Also, on beat 1 of measure 1, all other characters open their fists and look at their hands. They slowly turn back towards the audience, looking at their hands with guilt and disgust for about 8 beats total, then drop their hands to their sides. They look away from center stage, maintaining expressions of fear and hopelessness.

[4 measures] Worldliness again moves to each character, reaches out to them and turns their heads towards her more forcefully this time with a “claw-like,” trembling hand. She spends 1 measure pulling in each one. While gesturing to each character, she starts to move away from them, and towards the next, always using the arm closest to the character she is reaching out to. She goes to Imitator first, then Drugs, Lust, and finally Money. Characters turn their heads reluctantly, in anguish and fear, and take the full 4 beats.

[2 measures] Worldliness motions for the characters to turn around and walk upstage with her, preparing to enter the dance of bondage again. This time, each character steps with their right foot over their left on beat 1, and when doing so, does an “about face”, turning around and facing Jesus immediately. They then step left on beat 3, right again on beat 1 of the next measure, then left on beat 3. Just as before, Worldliness takes wider, more confident steps than the other characters (she can use more than one step to turn to face Jesus.) Immediately after everyone’s last step with their left foot, their right foot crosses over their left and they swivel around counter-clockwise (towards stage-left), ending up facing the audience in an open stance by beat 1 of the next measure.

[8 measures: Dance] Characters perform the dance in shackles, identical as earlier in the drama, with a few exceptions:

- Characters’ expressions are those of bondage and fear.
- In measure 7 of the dance, when characters drop to their knees, Worldliness stays standing. She commands the other characters down by pointing to the ground on beat 1, then guides their shackle movements while she remains standing.
- When the four characters stand up at the end, all stay in shackles.
- Jesus watches the characters with love and compassion.

[8 measures]

1. On beat 1, Worldliness and Imitator sharply turn their heads and look at each other. Worldliness’ expression is initially one of conceited control, but by beat 2 she realizes she is no longer in power and is threatened. Starting on beat 3, Imitator steps back towards Jesus, gaining power from him to reject Worldliness.
2. Worldliness stumbles backwards, beginning to shudder as Imitator gets closer to Jesus.

3. On beat 1-2 (word “longing”), Imitator rejects Worldliness by lashing out at her, swinging her shackles forward harshly. Worldliness is simultaneously thrown to center stage with her hands now in shackles. Confused, outraged, and panicked, she twists her wrists in an effort to break them apart.
4. Imitator turns and slowly walks to Jesus, desperate for his freedom.
5. On beat 1 (word “comfort”), Imitator bows to Jesus, at the left of his feet, with her right knee to the ground, still in shackles. Jesus bends to accept and comfort her, gently holding her shackles in his hands.
6. With Jesus helping her back up, Imitator stands up to full height again, looking at him.
7. Imitator turns and walks back to her position slowly, stepping on beats 1 and 3.
8. Continue walking and stop with feet together.

When each character comes to the cross, Jesus acknowledges their repentance by reaching out to them, accepting and comforting them, helping them up, then compassionately watching them walk back to their position. His expression should be one of love, forgiveness, and brokenness for his children.

[8 measures]

1. On beat 1, Worldliness and Drugs sharply turn to look at each other. Drugs, full of remorse and disgusted with Worldliness’ control over her, begins to walk backwards to Jesus. She is hunched over slightly, conveying her weakness and brokenness. Worldliness is panicked and can hold her shackles out to Drugs, as if begging her to reconsider.
2. Continue movements.
3. On beat 1-2 (word “all”), Drugs rejects Worldliness by swinging her shackles towards her harshly and Worldliness is thrown to her knees.
4. Drugs continues to back up toward Jesus. Worldliness continues to attempt to free herself, still fearful, angry, and panicked.
5. On beat 1 (word “if”), Drugs finally collapses at the foot of the cross. Jesus immediately reaches out and envelopes her with his arms.
6. Jesus helps raise Drugs to full height.
7. Jesus gently ushers Drugs back to her position; she walks back slowly, stepping on beats 1 and 3 for both measures 7 and 8
8. Continue walking, stopping with feet together.

[8 measures]

1. On beat 1, Worldliness and Money sharply turn their heads and look at each other. Lust also looks to Worldliness immediately on this beat, then, still in shackles, bends to pick up the scarf. Money looks to Jesus, then back to Worldliness.
2. On beat 1 (word “holds”), Money swings his shackles at Worldliness to reject her. Lust walks to Worldliness, scarf in his hands.

3. Money bows to Jesus on beat 1 and Jesus reaches out to acknowledge him. Lust, still in shackles, stands behind Worldliness and wraps the scarf loosely around her neck as best he can (over one shoulder and around her neck).
4. On beat 1 (word “wanted”), Lust pulls the scarf tight, choking Worldliness, and then throws the remaining end of the scarf over her shoulder on beat 3. She, also still in shackles, grabs her throat in anguish. Jesus helps Money stand to full height again.
5. Money walks back to his position, stopping with feet together, while Lust flings the scarf over Worldliness’ shoulder and walks to Jesus, reaching out to him.
6. Lust bows at Jesus’ feet in repentance and Jesus kneels to acknowledge him with compassion.
7. Lust slowly returns to his position for measures 7 and 8.
8. Continue walking, stopping with feet together.

With each rejection, Worldliness is thrown forward, sinking lower and lower to the ground. She writhes around, looking to the characters and shuddering in light of the cross. As she sinks in defeat, she continues to lunge towards the characters, attempting to regain control somehow.

[14 measures] Jesus sets the characters free. As Jesus grants each character freedom, he steps toward them and guides their movements, mirroring them from behind. Once freed, every character should exude an expression of joy and amazement, looking heavenward. Worldliness continues to move to each character as they are freed.

1. Imitator’s shackles are broken on beat 1 and her arms burst outward.
2. She raises her right hand from her side, up above her head into a praise position.
3. Imitator lowers both her hands back down to her waist, bending her elbows and turning her palms up slightly.
4. Imitator and Jesus finish this motion and Jesus turns his attention to Drugs, bringing his hands together to be ready to free her.
5. Drugs’ shackles are broken on beat 1 and her arms burst outward.
6. She moves both her arms from her left to her right side, up above her head in a “rainbow” motion.
7. Drugs lowers both her hands back down to her waist, bending her elbows and flipping her wrists on beat 3 so her palms face up.
8. Drugs and Jesus finish this motion and Jesus turns his attention to Lust.
9. Lust’s shackles move up in front of his eyes and break on beat 1 (word “seen”) as he mouths the words “I have seen you.”
10. He moves both of his hands in front of his face and slightly above his head (similar to his character’s “awakening” at the beginning of the drama) with his palms facing in.
11. Lust slowly brings his hands down again to his sides.
12. Lust and Jesus finish this motion and Jesus turns his attention to Money.

13. Money breaks out of his shackles on beat 1, his arms bursting straight out, then coming down to his sides.
14. Money and Jesus finish this motion. On beat 4, characters (including Jesus) bring their feet together and lower their heads before the next measure, moving their hands behind their back.

[10 measures] Jesus and the characters raise their hands, expressing hope and joy. Worldliness falls completely defeated on the first beat of measure 1 (word “free”). She lies frozen on the ground for the remainder of the drama.

1. With their hands behind their backs, Jesus and the characters bend their knees and “bounce” on beat 1 as they raise their hands out to the sides.
2. They continue to raise their hands slowly, palms facing back. As their hands move up, their heads also raise.
3. Their hands now almost to shoulder height, characters flip their palms to face out on beat 1, while still raising their arms.
4. They continue to raise their arms, until their hands meet above their heads, index fingers and thumbs meeting in a triangle (palms still facing out) above their heads on beat 4. The characters’ heads are still rising with their arms.
5. The characters again bend their knees for a slight “bounce” on beat 1 and their fingers come apart. They slowly start to lower their heads and arms.
6. They lower their heads and their arms to shoulder level.
7. Characters continue to move their hands back down to their sides, palms out.
8. The movement finishes and the character’s heads lower completely.
9. Hands frozen at their sides, characters’ heads raise slowly for these 2 measures.
10. Continued movement.

[5 measures] Jesus steps to each character on their specific beat, reaching out to them with one or two hands. On beat 1 of the following measures, that character steps and turns towards Jesus. On measure 5, characters take their final positions.



1. Imitator steps upstage, left foot.
2. Drugs steps upstage, right foot.
3. Lust steps upstage, left foot.
4. Money steps upstage, right foot.
5. Final positions:
 - Jesus: Head down, arms lowering to sides with palms up
 - Imitator: Standing, left arm up, head down
 - Drugs: Kneeling on left knee, both hands up, head down
 - Lust: Kneeling on right knee, right arm out, head down
 - Money: Standing, both arms out, head down.