



*Written by  
Cora Alley*

## “A Bird's Eye View”

**Scripture:** I Corinthians 6:19-20

*"Do you not know that your body is the temple of the Holy Spirit who lives within you, whom you have received from God? You are not your own, you were bought with a price, so then honor God and bring glory to Him in your body."*

**Dramatic Category:** Full-length Christian Play

**Topic:** Sexual abstinence until marriage

**Performance Time:** 1 hour

**Number of Players:** 6 players (3 men, 3 women)

**Objective:**

To explain the reasons behind God's mandate for sexual abstinence until marriage, and to celebrate God's forgiveness of those who repent and turn away from sexual sin.

**Synopsis:**

*A Bird's Eye View* is an abstinence program written for teens and young adults. It is the story of a Jennifer McKenzie, a young woman who loses her virginity on the night of the junior / senior prom at her high school. What results is a crisis that manifests itself both physically in her Bulimia and psychologically in her depression. She comes to see Dr. Morris, a comical psychologist who surrounds himself with objects that help him dig out what is bothering his patients. He brings out a tiny garden trellis with a little bird perched inside. The garden is locked, and the bird is at peace. With great skill and humor, Dr. Morris begins to untangle the web of feelings in Jennifer's heart as he compares her to the bird behind the locked gate.

On the opposite side of the stage, a life-size trellis is set up. It has an enormous lock on it, and a huge key lies on the floor in front of the locked gate. Three mimes, two men and one woman, act out the “memories” of Jennifer's experience. (*See script notes suggested for choreography.*) The action of the play moves back and forth between Jennifer's interview with Dr. Morris and the metaphor of the emotional memory acted out by the mimes. The “trellis” represents a young girl's life. The “lock” represents her virginity. The “key” represents her choice. When the young man gives her the key in the last mime sequence, he is giving her the choice back and opting not to take it from her. This man is a hero, and celebrates the control and dedication to God that so many young men have. He is a stark

contrast to the young man who takes her choice from her in the second sequence. This play works hard not to cast blame on either sex for the abuse of sexuality, but rather it examines God's "big picture," or His "Bird's Eye View" of sex and the relationship between men and women.

This play is a celebration of the forgiveness we receive at the cross of Jesus Christ. It does not condemn those who have made mistakes sexually either through ignorance or abuse. It encourages young people to vow a "second virginity" if they have lost the first virginity and to "date God for a while," until they are ready to stand against the world's norms for sexual behavior. It encourages people to build up their defenses against "spiritual AIDS," so that their immunity against the world's morals is not eroded.

**NOTE:** FREE Script-related Discussion Activities have been created for "A Bird's Eye View." Look for item #CP01 in the list of "Christian Play" scripts at [inkspirations.org](http://inkspirations.org)

**Cast:**

Dr. Morris:	<i>An eccentric psychologist</i>
Nurse Emma Bodell:	<i>Dr. Morris' grandmotherly assistant</i>
Jennifer:	<i>A high school senior, who gives up her virginity</i>
Mime Woman:	<i>A mime/dancer who represents Jennifer</i>
Mime Man #1:	<i>A mime/dancer who represents the man who uses Jennifer's need for love as a ploy to have sex with her</i>
Mime Man #2:	<i>A mime/dancer who represents men who do not ask for premarital sex, but respect a woman's choice and the laws of God.</i>

**Props:**

A spray bottle  
A piggy-nose  
A basket of flowers  
A hat  
A purse  
A cane  
A pair of wild sunglasses  
A box of loose keys  
Files for the doctor's office  
A Bible  
A small garden trellis with a tiny stuffed or fake bird in it  
A heart-shaped box of candy for the mime routine  
A single rose for the mime routine  
Make a huge key and a large lock to parallel the small lock and key of the tiny trellis on the Doctor's table.  
Make a "cheat script" for Dr. Morris because his lines are very challenging.  
*(Place an outline and key lines on the coffee table, which are disguised as notes in the file, for both Dr. Morris and Jennifer.)*

**Sound:** 3 wireless mics for Dr. Morris, Nurse Bodell, and Jennifer

**Music:**

An instrumental theme, with changes in tempo and “feeling” to match the changes in the “mood” of the script, is recommended as the background for the reenactment of Jennifer's emotional memory. A classical music piece, or movie a recognizable movie soundtrack works beautifully.

**Pantomime Choreography:**

*A Bird's Eye View* contains three pantomime routines set to music, which happen on the left side of the stage. The choreography for each of these three pieces is described in great detail. Use your own choreographer and music to create a "picture" of what Jennifer describes as her "emotional memory."

**Staging:**

*The Office*

Set the doctor’s office at the right side of the stage and the “dream sequence” garden trellis scene on the left side of the stage.

The two areas are set side by side with as much space between them as the stage will allow.

Isolate the playing space by bringing the lights up at stage right and left when the scenes come up.

When the trellis is up, the doctor’s office is dark.

*The Garden Trellis*

Build or rent a garden-type trellis, approximately 8 feet tall.

Build or rent extensions, on both sides of the trellis, to serve as supports to hold up the center arch and the gate.

Make a huge lock and key and hang it off of the gate; make it look locked.

Cut the trellis on either side of the center arch so it collapses when you pull a pull-cord from off-stage (don’t damage a rented trellis!).

Loosely attach some of the gate boards.

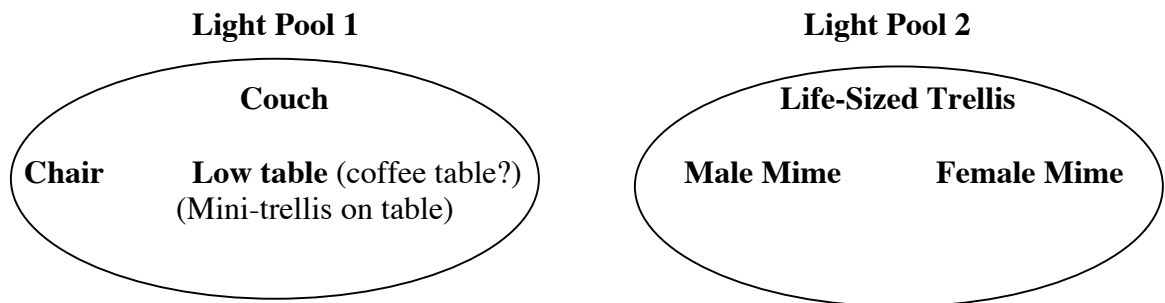
It should reassemble easily, with Velcro attachments on the arch for the last scene.

*The Tiny Garden*

Make or buy a tiny garden trellis, like the life-sized one described above.

Put a tiny lock on the gate, and place a key beside a little bird that is perched inside. This bird can be found at a craft store.

**Stage Arrangement:**



**"A Bird's Eye View" is dedicated to the  
1992 ACTS Troupe**  
*(Actors Committed To Service)*

**From Hope International University  
Fullerton, CA**

My special thanks to the members of the ACTS drama team from Hope International University in Fullerton, California who originally gave this presentation life in 1992, when it began its nationwide ministry tour.

*Thank you Kelly Dagley,  
David Willsey,  
Derek Morris,  
Kaylene Carr,  
Shawn Mitchell,  
and Brenda Vitali.*

Thank you *Jan Vance* for asking me to write this play to help young people understand why God commands us to preserve sex for marriage.

My very special thanks also to *Barbara Johnson* for her inspiration of the garden trellis used for the "Garden Enclosed" purity seminars, and to *Tera Johnson* for her inspiration for the first mime sequence.

My heartfelt gratitude to you all for being the impetus for *A Bird's Eye View*, and to all of you who reach out to restore broken lives with the saving message of Jesus Christ; I thank God for you. I pray for your ministry of reconciliation as we continue to build the body of Christ.

## The Script:

*(The setting is a psychologist's office. An array of items: a spray bottle, a piggy-nose, a basket of flowers, a hat, a purse, a cane, a pair of wild sun glasses, are scattered around the office representing his "projection therapy" for which he has become quite well known. Nurse Emma Bodell enters and startles Dr. Morris who is staring intently at the spray bottle he holds in his hands.)*

### LIGHTS: UP ON POOL 1

**Nurse:** Did it work, Doctor Morris?

**Morris:** *(Startled and unintentionally sprays her as she enters.)* Oh, I'm so sorry, Emma. I was just...

**Nurse:** *(wiping herself off)* I see it works just fine.

**Morris:** The bottle? Yes, it did the trick.

**Nurse:** Did he admit to starting the fire?

**Morris:** Yes. *(He sprays the water into her hand.)*  
When I sprayed his hand, he started to cry.  
He said that was what the water felt like when the firemen entered the room.

*Amazing. (He studies the spray bottle.)*  
These little gadgets really help people open up and tell me what's going on inside their heads.

**Nurse:** *(Begins to tidy the room, collecting objects in her arms as she moves about the office. She puts on the piggy-nose.)*

This one sure worked on Mrs. Parker's over-eating problem.  
She's lost 20 pounds since you told her to imagine herself wearing these every time she reaches for a second helping.

*(She reaches for the cane.)*  
This cane fixed up that little kid who told so many lies; do you remember him?

**Morris:** Yeah. I told him a lie was like a crutch for cowards who were afraid to stand tall and tell the truth.

**Nurse:** It really works, this... ah... what do you call it?

**Morris:** "Projection therapy." The patient projects his real feelings onto the object.  
It makes him open up.

**Nurse:** I thought it was really strange when you dreamed it up.

*(She puts on the crazy sun-glasses, the hat, grabs the purse, the flowers, takes the spray bottle and the cane from Dr. Morris. She is quite a sight!)*

I thought you were strange when you first took over your father's practice.  
Your father used to read the Bible to his patients.  
Christian psychologists are supposed to do that; that's normal.  
In all the years I worked for him;  
he was never as strange as you are.

**Morris:** I read the Bible to them, too, eventually.

*(Emma starts to exit, then he stops her.)*

Oh, Emma; I'm not the one who's strange.

*(They both laugh at Emma's appearance.)*

Who is my next appointment?

**Nurse:** A young lady, Jennifer McKenzie.  
Her mom made the appointment for her.  
Seems the little thing isn't eating.  
I'll get her file. *(she exits)*

**Morris:** *(ponders for a moment)* Isn't eating?  
*(calling after her)* Was there a boy?

**Nurse:** *(reenters with a file)* A toy?  
Sure, which one do you want me to bring in?

**Morris:** Not a toy; a boy.

**Nurse:** There's no boy out there.  
*(She looks back out in the direction of the waiting room.)*

**Morris:** I know that.  
Was there a boy involved with the girl who's not eating?

**Nurse:** *(looking through the file.)* Ah  
*(She mumbles to herself as she reads)*  
Everything was normal until the Junior/Senior Prom.  
After that, Jennifer seemed to get more moody and sensitive than usual.

**Morris:** She was usually moody and sensitive?

**Nurse:** She's a teenage girl.  
She's supposed to be moody and sensitive; that's her job!

Anyway, a few weeks after the prom,  
her mother noticed that Jennifer wasn't eating.  
She was losing weight and seemed pale, listless.  
Her doctor says there is nothing medically wrong,  
so she made an appointment for Jennifer with you.  
She thought maybe a little counseling session might dig out what's bothering her.

**Morris:** There's nothing in there about a boy? (*peering at the file*)

(*The nurse hands him the file to peruse.*)

After the prom, huh?  
(*He gives Emma a knowing look.*)

**Nurse:** Do you want me to get the garden?

**Morris:** (*looking up from scanning the file*) Yes. Get the lock and the key as well.

**Nurse:** (*She starts to exit, then notices Jennifer in the waiting room.*) Oh, hello...  
You must be Jennifer.

(*She is surprised, and turns to the doctor.*) She's early.  
Are you ready to see her?

**Morris:** Send her in. (*The nurse exits.*)

(*Jennifer McKenzie enters. She is carefully groomed, but looks unhappy. She is wearing a black shirt with long sleeves and slacks. She gazes around the room with suspicion.*)

**Morris:** Hello. I'm Dr. Morris. You must be Jennifer.

(*He extends his hand to her, but she does not respond. She takes a few steps, then stands with her back to the doctor facing the audience. She carries a journal, and clutches it tightly.*)

**Jennifer:** I don't need to see a shrink. I'm fine.

**Morris:** Do you have to use the word "shrink"? It makes me feel like a headhunter.

**Jennifer:** Well, that's what you do, isn't it?  
Hunt around in people's heads all day.  
(*defiantly*) You're not getting inside my head. I can take care of myself.

**Morris:**       *(noticing her journal)* Okay, what's that you've got there?

**Jennifer:**     It's my diary, and it's private.  
My mother made me bring it. But you're not going to see it.  
*(She pulls it away from his gaze and takes a few more steps away from him.)*

*(The Nurse brings in the garden, sets it on the table, then hands the lock and the key to Dr. Morris. They exchange a knowing glance, then she exits. Dr. Morris begins to hum to himself as he arranges the flowers and the bird on the trellis of the garden. Jennifer looks over her shoulder and sees the garden. Dr. Morris ignores her and continues arranging the flowers. Jennifer becomes curious and takes a few steps towards him.)*

**Morris:**       Isn't it pretty?

**Jennifer:**     It's cute. What is it?

**Morris:**       I'm not sure. What do you think it is?

**Jennifer:**     *(coming a bit closer)* It looks like an entrance to something.

**Morris:**       An entrance to what?

**Jennifer:**     *(examining it more closely)* I don't know.  
A garden maybe. There's a bird in there.

*(She points to the little bird sitting inside the gate.)*

**Morris:**     *(peeking in and following the direction of Jennifer's eyes)*  
Well, so there is.  
She looks pretty peaceful.

**Jennifer:**     How do you know that's a girl bird?

**Morris:**     *(pointing to the nest)* Because she's sitting on a nest.  
Girls do that, you know.

**Jennifer:**     That is so old fashioned!  
That could be Mr. Mom whose wife is away at some bird convention.

**Morris:**     No, that's a lady bird alright.  
See the look on her face.  
She's protecting what she loves, and keeps it safe behind a gate.

**Jennifer:**     She's facing in the wrong direction.  
You better turn her around, so she can keep an eye on that gate.



**Morris:** Why?

**Jennifer:** *(She becomes irritated.)* So she can see if someone is coming.  
That would make her nervous.

**Morris:** Ah, don't worry.  
She's got it locked, see.

*(He takes out the lock and closes it around the gate. He puts the key inside beside the bird.)*

She's in total control of who enters her garden.  
She's got the key right beside her.  
Nobody can get to her without her permission.

**Jennifer:** Unless it's some smooth-talking bird that's trying to sell her something.  
Then she might be dumb enough to open the gate.

**Morris:** True. That could make her so nervous, she might not be able to eat.

**Jennifer:** Or when she eats, she might get so sick, that she throws up.

**Morris:** What do you think could make her so jumpy about people coming close to her gate?

**Jennifer:** *(turns her back to the garden and to the doctor)*  
I don't know. She's not real; who cares!

**Morris:** Let's pretend she's real. What happened to her?

**Jennifer:** *(hesitating at first, but looking at the bird behind the gate)*  
I don't know.  
Maybe... maybe she trusted someone...  
and let him get real close...  
and he hurt her.  
Really messed her up, ya' know, and made her scared.

**Morris:** Is that what happened to you, Jennifer?  
Is that why you can't eat?  
Did somebody get too close?

**Jennifer:** *(holding back the tears and turning away from him)*  
Maybe

**Morris:** Tell me about him.

**Jennifer:** I met this guy last year.  
He's really cute.  
Anyway, he kept coming over to my house...

*(Lights come up on the mime scene as they simultaneously go down on the Dr. Scene. The mimes enact the following sequence:)*

**LIGHTS: DOWN ON POOL 1, UP ON POOL 2**

**MUSIC: GENTLE THEME BEGINS**

1. *The woman tends her garden and checks the gate which is firmly locked.*
2. *She has an imaginary conversation with God through a series of nods and smiles.*

**Music Changes (“romantic”)**

3. *The man enters and flirts with her.*
4. *She is coy in her response, but finally gives him her heart.*
5. *He cherishes it for just a moment, but then begins to play with it.*

**Music Changes (“dangerous,” fast)**

6. *He plays basketball with it and bounces it around the stage; he shoots baskets with it.*
7. *She gets more and more nervous, running after him telling him to be careful with her heart.*
8. *He throws the heart up into the air.*
9. *She tries to catch it, but it falls at her feet.*

**Music Changes (“sad,” aftermath, hopeless)**

10. *He leaves.*
11. *She is left alone to put her heart back together.*
12. *She scornfully looks at God as if she were saying, "How could you let this happen to me?"*
13. *She painstakingly puts her heart back together.*
14. *As she tries to put it back into her chest, it falls again.*
15. *She pieces it together and cries.*

**LIGHTS: FADE DOWN ON POOL 2, UP ON POOL 1**

*(Jennifer sits on the couch turning the pages of her journal. She wipes her eyes. Dr. Morris stands nearby, holding his notebook in which he has been writing.)*

**Morris:** So, he broke your heart, huh?

**Jennifer:** Yes.

**Morris:** Then he just skipped out on you, and left you to put it back together yourself?

**Jennifer:** Yes! That doesn't seem fair, does it?

**Morris:** Fair?  
Who said love was fair?  
It's one of the greatest mysteries on earth.  
People are obsessed with it.

**Jennifer:** Obsessed?

**Morris:** Sure. What's every song on the radio about?

**Jennifer:** Love.

**Morris:** Just love?

**Jennifer:** Or sex.

**Morris:** That's right. You don't hear too many songs about broccoli?

**Jennifer:** That would be sick!

**Morris:** Sure it would! Imagine that you are a space traveler.

*(He sits beside Jennifer and sways back and forth with her as though they were on a space ship.)*

You're cruising through time and space, and you land on the planet Zatar.  
*(He makes sounds of crashing or landing, and lunges forward.)*

You get out of your space ship,  
*(He gets out of the ship, and motions to her to follow. She follows hesitantly.)*

and the first thing you notice is posters of food all over the place.  
But it's not ordinary food pictures, no!  
These are pictures of partially peeled bananas with a caption that reads:  
"Be appealing--Take it all off."

**Jennifer:** How stupid!

**Morris:** Then you hear sounds coming from a building.  
*(dramatically noticing sounds, and moving across the stage)*

You walk over to it and enter a smoke-filled room.  
*(waving smoke away, coughing)*

You notice pictures of strawberries cut in half  
and another picture of milk spilled all over the floor.

**Jennifer:** What a weird planet!

**Morris:** Wait, it gets weirder.  
Somebody has one of those silver trays of food with a dome over it,  
like you see in fancy restaurants.  
*(He acts out the part of a waiter.)*

The waiter sets the tray in front of a group of people.  
They all huddle around.  
*(He stands on his tip-toes as though he were in the crowd.)*

You can hardly see,  
when suddenly he begins to remove the dome from the tray.  
A wonderful dinner is slowly revealed.

First the pork chops come into view.  
The crowd breaks out in thunderous applause.  
*(mimics crowd applause sounds)*

Next, the carrots are visible.  
A few people pass out; they get so excited.  
Finally, a baked potato is revealed and the whole crowd jumps to its feet and cheers!

Does this seem normal to you?

**Jennifer:** No!  
These people have some kind of a weird interest in food.  
Are they starving or something?

**Morris:** No.  
Food grows all over their planet.  
They've just taken something that was meant to be a healthy, normal pleasure,  
designed to sustain their lives,  
and turned it into some insane obsession!

That doesn't make any sense at all.

**Jennifer:** Is that what we've done to love?

**Morris:** Yes!  
I'm not sure people understand love anymore.  
They're too pre-occupied with sex.  
We've taken God's greatest human mystery  
and reduced it to a used car auction.

*(He pauses for a moment to collect his thoughts.)*  
Don't you ever wonder why we only have two sexes?

**Jennifer:** *(looking at him like he is really odd)*  
No.  
I've just kind of accepted it.

**Morris:** Well, I do. I lay awake at night wondering about these kinds of things.  
*(Nurse Bodell knocks on the door. Dr. Morris opens it. She enters.)*

**Nurse:** *(entering sheepishly)* Excuse me.  
I've misplaced a file.  
I think I left it in here earlier.  
*(She finds it on the chair, and turns to leave.)*

**Morris:** Nurse Bodell, do you ever wonder why there are only two sexes?

**Nurse:** *(This question takes her totally off guard.)*  
No....I've never wondered about it for a minute.

**Morris:** All right, then; tell us.

**Nurse:** Oh, Adam was quite a project, and God was proud of him,  
but he looked down from Heaven and said,  
"If this creature is going to survive, it's going to need some help."

So, God made woman to take care of him.  
He didn't realize at first how capable this new creature would be,  
but after a while,  
He saw that this woman had enough talent, brains, and beauty  
to razzle-dazzle this guy forever.  
Why make more sexes? Two were fine!

Yep! God was so impressed after He made woman,  
and He knew He couldn't top it,  
that He hasn't made a thing since.  
We were created last, you know!

**Morris:** No! I prefer the rib theory.

**Nurse:** And what might that be?

**Morris:** That woman was made from Adam's rib, and she's been ribbing him ever since!

**Nurse:** Could be, but whatever the reason; He did it **on** purpose,  
and He did it **with** purpose!  
*(She exits rather triumphantly.)*

*(Nurse Bodell leaves and Jennifer pensively asks Dr. Morris:)*

**Jennifer:** Why do you think God only made two sexes?

**Morris:** Okay, I'll tell you my theory.  
Mind you, it's only a theory, so don't take this as Gospel.  
I take Genesis 1:27 very literally when God says:

"And God created man in His own image, in the image of God He created him; male and female He created them."

I think God split His image into male and female.  
Each sex carries a little bit of God's personality that the other sex doesn't have.  
Each one is attracted to the other because together we complete the image of God.

**Jennifer:** Weird!

**Morris:** Not so weird.  
Let me explain it this way:  
God is the creator of all life, right?

**Jennifer:** Right.

**Morris:** And when a man and a woman come together sexually,  
they are the most God-like that they will ever be.  
That is the only time they can create life!

Sex does have something to do with the birth of babies.  
You do know that much, don't you?

**Jennifer:** Of course. I may be young, but I'm not brain-dead!  
I believe we were made in the image of God.

**Morris:** And what does God want more than anything else from  
all these people He created?

**Jennifer:** Love?

**Morris:** That's right!  
He wants to be worshiped, adored, admired for who He is and what He has done!  
He wants love!

Do you remember how Jesus answered the Pharisee who asked him,  
"What is the greatest commandment?"

**Jennifer:** He said it was to "Love the Lord your God with all your heart,  
with all your soul, and with all your mind,  
and the second is like it.  
Love your neighbor as yourself."

**Morris:** Wow, you know your New Testament!

**Jennifer:** I should; I've been a Christian all my life.

**Morris:** We are made in His image,  
so should it be such a great surprise that we want what He wants?

**Jennifer:** To be loved?

**Morris:** Yes! That's why the whole world is obsessed with it.

**Jennifer:** You think I'm obsessed with Mark?

**Morris:** So that's his name, Mark.

**Jennifer:** Yes! Are you happy now?  
His name is Mark, and he broke into my garden.  
*(She realizes what she has said, and stands there shocked for a moment.)*

**Morris:** Do you want to tell me how it happened?

**Jennifer:** No.  
*(She turns her back to him, then reconsiders.)*  
It was about three weeks before the Junior/Senior Prom.  
He knew I wanted to go, and when I saw him at school,  
he asked me to go with him.

*(Lights come up on the mime scene as they simultaneously go down on the Dr. scene. The mimes enact the following sequence:)*

**LIGHTS: DOWN ON POOL 1, UP ON POOL 2**

**MUSIC: SAD, THOUGHTFUL THEME BEGINS (same as ending music from last scene)**

1. *The same male mime who performed in Mime Scene 1, approaches the female mime.*
2. *She turns away from him.*
3. *He pleads with her and asks for her heart.*
4. *She refuses.*
5. *He brings out the candy and the flowers and coaxes her.*

**Music Changes (“pleasant,” hopeful, friendly)**

6. *She gives in and gives him her heart.*
7. *They walk romantically around the stage.*
8. *He shows an interest in the lock that is on the gate of the garden.*
9. *She shakes her head, "No," and tries to steer him away from her key.*
10. *He persists and points to the key.*

**Music Changes (“dangerous,” eerie)**

11. *She reluctantly reaches down and hands him her key.*
12. *He turns the key and the lock opens.*

**Music Changes (“anxious,” chasing, battle)**

13. *He opens the gate, holds his hand out to her, and she follows.*
14. *They enter and walk under the trellis together.*
15. *The entire trellis falls on top of them.*

**Music Changes (“thoughtful,” sad, destructive)**

16. *They crawl out from under the trellis*
17. *They both appear badly hurt.*
18. *He gets up first, dusts himself off, helps her up.*
19. *They survey the damage.*
20. *He apologizes, but he has to leave.*

**Music Changes (“death,” loneliness, tragic)**

21. *She protests his leaving.*
22. *She is left alone to put the trellis of her life back together.*
23. *She tries, but it looks nothing like it did at first.*
24. *The lights fade as she tries to assemble the trellis.*
25. *She collapses and cries as lights and music fade.*

**MUSIC: FADES**

**LIGHTS: DOWN ON POOL 2, UP ON POOL 1**

*(Lights come up on doctor's office as they simultaneously go down on the garden scene. Jennifer is in tears on the couch.)*

**Morris:** So you had sex with him?

**Jennifer:** Yes, and my life came crashing down like a house of cards!  
I can't put it back together.

**Morris:** Not alone maybe, but you can put it back together.

**Jennifer:** How?

**Morris:** Lucky for you God is in the repair business.  
He specializes in fixing broken people.

**Jennifer:** I don't know; I'm pretty far gone.



**Morris:** Don't you know that the church is a hospital for sinners, it's not a museum for saints?

**Jennifer:** Then I'm in intensive care.

**Morris:** And I'm a doctor, so you're in good hands.

**Jennifer:** You can start the lecture now.

**Morris:** The lecture?

**Jennifer:** Yeah, (*She gets up and begins to pace.*)  
the one where you start by saying,  
"Your mother and I are very disappointed in you, young lady.  
How do you expect us to ever trust you again?  
Don't you know you could get AIDS?"  
(*spinning around and accosting him angrily*)  
Well, I'm not going to get AIDS!  
I'm not that stupid!  
We used protection!

**Morris:** Oh, of course; well tell me, Miss Careful.  
How do you protect yourself from getting spiritual AIDS?

**Jennifer:** Spiritual AIDS? What do you mean?

**Morris:** First you tell me. How much do you know about AIDS?

**Jennifer:** AIDS is a disease you can get when you have sex. You die from it.

**Morris:** Well, you're half right.

**Jennifer:** What do you mean? Don't you get AIDS from having sex?

**Morris:** Sure you do.

**Jennifer:** And don't you die from it?

**Morris:** Not usually.

**Jennifer:** Then why do people who have AIDS drop dead so fast?

**Morris:** It's the common cold that kills 'em.

**Jennifer:** A cold?

**Morris:** Yeah, or the chicken pox, or the measles, or a good case of the flu will do 'em in.

**Jennifer:** You mean they don't die of AIDS?

**Morris:** They usually don't have time.  
It's one of those garden-variety sissy diseases that wipes 'em out first.  
Don't you know what AIDS is?

**Jennifer:** I thought I did.

**Morris:** AIDS wipes out your body's defenses!  
AIDS stands for Acquired-Immune-Deficiency-Syndrome.  
When you go through a day with AIDS,  
your body is open game for any disease that comes along.  
Suddenly, the common cold, that seems like a fleabite to modern medicine,  
hits a person with AIDS like a scud missile!  
You have nothing to fight the attack with... then you die!

**Jennifer:** *(turning her back to him and thinking about what she has heard)*  
So what do you mean by "Spiritual AIDS?"

**Morris:** AIDS kills your defenses, right?  
*(Jennifer nods.)*  
The virus that causes it is called HIV;  
Imagine that HIV stands for "Holy Immune Virus."  
Spiritual AIDS kills the "holiness" in your life.  
You start to care less and less about pleasing God,  
and more and more about pleasing the world.  
You start to compromise everything you ever believed in.  
God's opinion gets pushed out of your music,  
your clothes, your friends, and your language.

**Jennifer:** Oh, come on!

**Morris:** It doesn't happen all at once.  
"Spiritual AIDS" is a gradual infection that spreads in your spirit  
and wipes God's influence out of your life.  
Without the power of God,  
you have no defenses against those garden variety sins that surround you.  
  
After a while, diseases like greed, pride, lust, or just plain hatred,  
will take over your life.  
You could spiritually die of hatred,  
just like an AIDS patient dies of complications from a viral infection  
as simple as the common cold.  
  
How do you plan to "use protection" for that?

**Jennifer:** I don't know.

**Morris:** God's place in your life is a heart thing, Jennifer.

**Jennifer:** Great! Now I have heart disease, too.  
Do you always make your patients sick like this?

**Morris:** Sick?

**Jennifer:** Yeah, I felt pretty good when I walked in here,  
and now I'm dying of "Spiritual AIDS" and heart disease!

**Morris:** *(He walks over to the little trellis and picks it up.)*  
That is your choice.

**Jennifer:** *(noticing him starrng at the bird)*  
Does she have "Spiritual AIDS"?

*(continuing to study the trellis)*  
No, of course not. Nobody broke into her garden.

**Morris:** Did he force himself on you?

*(Jennifer is silent, and Dr. Morris approaches her.)*

Jennifer, if anybody takes your virginity from you against your will,  
you are still a virgin in God's sight.  
Virginity can only be given away;  
never taken by force.

*(She is still silent.)*

**Jennifer:** He didn't take it.  
I gave it.  
I gave him the key...  
he turned the lock...  
and he walked into my life in a way that I don't think I'll ever get over!

**Morris:** You weren't meant to get over it.

**Jennifer:** Great!  
I can look forward to being this miserable for the rest of my life!

**Morris:** God designed sex to be something so incredibly intense between two people,  
that they would spend the rest of their lives together hoping to never get over it!  
You've cheated yourself out of one of God's greatest miracles:  
love, and the intimacy that follows it.  
I'm so sorry.

**Jennifer:** So am I.  
*(She sinks into the couch.)*

**Morris:** Are you really?

**Jennifer:** Yes! I had no idea sex was such a big deal to God.  
I've never thought about a man and a woman being the full image of God,  
creating life and all that.  
I just wanted to be loved.  
Just for a little while.

*(looking up through her tear-filled eyes)*  
Is that so terrible?

**Morris:** No, it's natural.  
You're made in the image of God, remember?  
And He wants to be loved, too.  
But for now, God wants you for Himself.

*(He kneels down beside her.)*  
You see, if you will truly love the Lord your God with all your heart,  
with all your strength,  
and with all your mind,  
He will help you through these tough years.  
He will be a strong gate to keep the garden of your life secure,

*(reaching in and getting the key from inside the trellis)*  
but remember, Jennifer, you hold the key.

*(He hands her the key. She looks at it carefully.)*

**Jennifer:** But it's already been broken into.  
I'm not a virgin anymore!

**Morris:** You can be a virgin in your heart.  
You can commit your life to God, and start all over again.  
Jesus came to forgive and to heal broken lives.  
He came to put your trellis back together.  
Will you let Him?

**Jennifer:** I want Him; if you think He still wants me.

**Morris:** Wants you? He wants you with a passion that drove Him to the cross!

**Jennifer:** I want Him, too.

**Morris:** Why don't you tell him?

*(They stare at each other.)*

Why don't I help you tell Him?

*(They pray.)*

Oh Lord, please put Jennifer's broken life back together.  
You promised in your Word that if we confess our sins,  
you would be faithful and just to forgive us.  
Please wash Jennifer white as snow,  
and help her keep her garden locked tight.  
We ask this in Jesus' Name, Amen.

God loves you, Jennifer,  
and as long as you don't get "Spiritual AIDS,"  
you're going to be okay.

**Jennifer:** I guess I just got so wrapped up in belonging to somebody,  
that it seemed like the most important thing in my life!

**Morris:** *(He grabs his Bible.)* You do belong to somebody.  
Listen to I Corinthians 6:19-20,

"Do you not know that your body  
is the temple of the Holy Spirit who lives within you,  
whom you have received from God?  
You are not your own, you were bought with a price,  
so then honor God and bring glory to Him in your body."

**Jennifer:** Maybe I should just go out with God for while, huh?  
Is that what I should do?

**Morris:** Yes.  
If you do that,  
you can be sure you won't get "Spiritual AIDS."  
All your spiritual defenses will be up,  
and the experiences of living won't destroy you.

*(He puts his arm around her and gives her a hug.)*

You're going to be okay.  
I'll send Nurse Bodell in to set your next appointment.

**Jennifer:** Do you want this back? *(She holds out the key.)*

**Morris:** No, keep it.  
It will help you remember that you hold the key to the garden of your life.  
Nobody can take your choice from you.  
*(He exits.)*

*(Nurse Bodell enters with her appointment book. Jennifer just stares at it.)*

**Nurse:** *(entering while looking at the appointment book, and not looking at Jennifer)*  
So, next Thursday at 3:30 is open...

*(looking up, realizing that Jennifer is staring at the key, and not paying attention)*

Oh, he gave you the key, did he?

**Jennifer:** Yes.  
Does he give this to all the girls with broken gardens?

**Nurse:** Yes.  
We have a whole box full of keys.

*(She goes over to where the box of keys is, and opens it to show Jennifer.)*  
He's into gadgets.  
His father wasn't, but he is.

Are you better now?

**Jennifer:** Yes.

**Nurse:** You don't seem very happy about it.

**Jennifer:** I just don't think God is ever going to send me someone that just loves me...  
you know, just loves me... for me.

**Nurse:** Oh, I used to think that too.  
When I was young, a hundred years ago,  
I remember my mamma sitting me down and saying,  
"Emma, someday the man God has for you will walk into your life.  
He won't be like the other boys.  
He will want to care for you like God cares for you.  
This will be a man who has God's heart in him.  
You can live your life for him, Emma," she said,  
"because he will give his life for you."

**Jennifer:** Did you ever meet him?

**Nurse:** Did I meet him?  
Oh yes!  
God is so faithful!  
I met my Mr. Bodell 43 years ago.  
We had seven children, and I have 26 grandchildren,  
and 16 great grandchildren.  
We have a.... what do you call it here?  
A "Bodell Dynasty"!  
  
The love between my man and I will live on in all our children,  
and in their children,  
and as long as God allows the world to go on turning.  
That's how God planned it, dear.  
Our job is just to let His miracles work in our lives.  
Men and women; we're miracles.  
Children, they're miracles, too.

**Jennifer:** Do you really think that will happen to me someday?

**Nurse:** If it's God's will, you will find your man.

*(She goes over to where Jennifer is sitting, and sits beside her.)*  
God never puts a desire in your heart that he doesn't intend to fulfill.  
But your greatest desire should be for God.  
And if He intends to share you with somebody else,  
He will let you know.

**Jennifer:** *(staring at the bird in the trellis)*  
Do you think she's met a man like that?

**Nurse:** Who?

**Jennifer:** This little bird.  
The one that's safely locked inside her gate.

**Nurse:** Oh yes, God is her strength.  
*(pulling a key from the box of keys, and placing it inside the trellis, beside the bird)*  
She's got her key right beside her.  
You might say she sees things from "A Bird's Eye View."

**Jennifer:** You mean she sees the "big picture."

**Nurse:** That's right.

**Jennifer:** *(to herself)* Hmmm, "A Bird's Eye View."  
I hope you're right.

**Nurse:** I know I'm right.  
Just imagine God bringing you this wonderful man.  
You'll be minding your own business one day, when all of a sudden...

*(The lights dim on the doctor's office, and up on the mime scene. The mimes enact the following sequence. A new man appears on the scene.)*

**LIGHTS: DOWN ON POOL 1, UP ON POOL 2**

**MUSIC: MELANCHOLY THEME BEGINS**

1. *The female mime tries to repair her trellis, but she is clearly overwhelmed.*
2. *A new male mime enters. (This is not the same one as in mime scenes 1 and 2.)*
3. *He tries to get her attention, but it doesn't work.*
4. *She shows contempt for him.*

**Music changes (“lighter,” happy)**

5. *He romances her his attention, and smiles.*
6. *She does not respond.*
7. *He persists in romancing her with flowers and candy.*

**Music changes (“romantic,” friendly, soothing)**

8. *She begins to melt. She likes him.*
9. *He begins to help her repair the trellis.*
10. *When the trellis is completely repaired, he looks satisfied and wipes his hands together as though to indicate, "A job well done."*

**Music changes (“thoughtful,” anticipation)**

11. *He turns away and appears to show less interest.*
12. *She panics, and she reaches for her key.*
13. *She holds it out to him and studies it.*
14. *She looks at the key, and he looks at the key.*

**Music changes (“triumphant,” joyful, happy ending)**

15. *He closes her hand over the key and motions to her to keep it.*
16. *He motions to her to sit down in front of the gate to the garden.*
17. *She is surprised that he does not want her key.*
18. *They sit together outside the gate and talk.*
19. *He obviously shares the Lord with her by looking up, pointing to Heaven, pointing to his heart, and giving his heart to God. He encourages her to give her heart to God also.*

**MUSIC: FADES**

**LIGHTS: FADE TO BLACK AS THE TWO MIMES CONTINUE TALKING.**

**The End**